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NEWSPAPER

Billboard

84th
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FBI 5-State Raid Slashes At Piracy

Profits Riding On Yule Gross

By STEPHEN TRAIMAN

NEW YORK—Record and tape sales through year-end will be a critical factor in determining the profit picture for major music industry companies and their parent corporations.

With the traditional holiday sales period off to a somewhat disappointing start after relatively soft October-November business, the bottom line becomes even more important.

On the heels of a mixed bag of third quarter financial reports, including relatively flat profitability for the two leaders, CBS and Warner Communications, the continuing growth in sales is only part of the picture.

While some labels have made solid contributions to parent corporation bottom lines, RCA, MCA and Arista in particular, others have been relatively flat or distinct downers
(Continued on page 8)

OTHER PLANTS LIKELY TO FOLLOW

Col Ups Press, Duplicating Fees

By IRV LICHMAN

NEW YORK—Columbia Record Productions, industry bellwether, plans a price increase for its custom pressing and duplicating services, effective Jan. 2. Other firms are likely to follow, a survey reveals.

Columbia's action, the third in a year's time by the company, sees a two-cent hike on LPs; three cents on tapes and one cent on singles.

On Aug. 7, Columbia's LP and singles pressing prices went up 1½ cents and a ½ cent, respectively. Tape product was not affected by the August hike, seen as a reflection of CBS' settlement of a strike at its Pittman, N.J., plant.

Last January, price increases of two cents for LPs and one cent for singles were put into effect.

In a letter to its accounts announcing the Jan. 2 increase, Columbia states: "As everyone is aware, our industry has experienced further increases in the cost of vinyl, polystyrene, paper, solvent, energy and labor. Due to these increases, we are forced to increase our prices for record pressing and tape duplication."

The letter states that the presser will honor all orders at present prices if made before Jan. 2.

A price increase at Monarch Manufacturing Co. in Sun Valley, Calif., is a virtual certainty by the first of the year, according to Bob Barone, vice president and general manager. He expects a two-cent increase on LPs and a one-cent increase on singles
(Continued on page 73)

Cuts Capability By 1/3 Nationally

By IS HOROWITZ

NEW YORK—The recording industry is expected to win back more than \$100 million in annual revenues lost to domestic piracy as a result of the spectacular raid by some 300 FBI agents against illicit producers in five states Wednesday (6).

This estimate gained credence as the extent and effectiveness of the coordinated drive under Justice Dept. supervision became known. At least 23 locations were hit in New York, New Jersey, Connecticut, North Carolina and Georgia.

Sources believe that the body blow to pirates and counterfeiters cut their production capability by one-third nationally and at least by half in the East, where authorities believe most of the activity is centered.

Best estimates place total industry loss to piracy at \$350 million a year, with the emphasis
(Continued on page 72)



Dan Aykroyd and John Belushi are the legendary Blues Brothers, singing their hearts out with their amazing new album, "Brie case Full of Blues." Who says the blues can't be fun? On Atlantic Records and Tapes. SD 19217. Produced by Bob Tischler. *(Advertisement)*

Fresh Christmas Product Lacking; So Is the Hype

NEW YORK—Burdened by a lack of major breakout Christmas singles in recent years, label and retail segments of the industry will, again in 1978, have to rely on moving holiday-oriented catalog along with a sprinkling of new albums.

The Eagles, however, are making a valiant effort to achieve a holiday hit.

Both manufacturers and retailers are offering only moderate support to Christmas product, although its stature as "extra business" is recognized.

The Yule singles story is particu-
(Continued on page 75)

Pilot Lures Network To Simulcasts?

By RAY HERBECK JR.

LOS ANGELES—Late night rock on network television and simulcast in stereo through local AOR FM radio stations may be reborn if a pilot special airing here Friday (8) draws appreciable ratings.

"Rock On," slated for 11:30 p.m. to 1 a.m., will be telecast by KNXT-TV, CBS owned-and-operated outlet. Century Broadcasting's KWST-FM will carry the stereo sound.

According to Sheri Sadler, who lined up both deals for syndication firm Target Enterprises, KNXT has a contractual agreement for first
(Continued on page 20)



From this season's big TV hit, BATTLESTAR GALACTICA, comes the fast moving original soundtrack (MCA 3051) featuring the R&B disco hit "It's Love, Love, Love" (MCA 40972) performed by Tartaglia and the Space Angels. Available on MCA Records & Tapes. *(Advertisement)*

Bonnie Pointer

"FREE ME FROM MY FREEDOM"
M-1451F
THE FIRST SINGLE FROM
HER FIRST SOLO ALBUM.
"BONNIE POINTER"
M7-911R1
EXCLUSIVELY ON MOTOWN RECORDS & TAPES



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NBLP 1124

from Alec R. Costandinos
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His latest contribution to a new tradition of
vision in contemporary music.

from Casablanca Record and FilmWorks
Composed and Produced by Alec R. Costandinos

Casablanca
Record and FilmWorks

CBS Disco Leap Via Sam Label Contract

By DICK NUSSER

NEW YORK—CBS Records, buoyed by its success in the disco field, has signed a production agreement with Sam Weiss' Sam Records, an independent label with several disco-oriented acts currently garnering airplay.

The move follows the recent disclosure that Cissy Houston and Michael Zager have been signed to Columbia Records.

The deal with Sam Records initially involves John Davis and the Monster Orchestra, whose current single on Sam is "Ain't That Enough For You," and Gary's Gang, whose single on the same label is called "Keep On Dancing." Both tunes are being re-pressed on the Columbia label.

However, CBS executives make it clear that the company has no plans at this time to create a separate disco department in the area of a&r or promotion.

"The orientation of the company is now, and always will be, toward the complete development of artists, not the creation of a fabricated disco sound using non-artists," says Bruce Lundvall, president of CBS Records Division. "In fact, you could say that we've been involved in disco since Sly Stone released 'Dance To The Music'."

Lundvall's attitude is echoed by Jim Tyrell, vice president of marketing for the Epic, Portrait, Associated Labels.

"Disco is just another avenue to work when we find a record that fits that particular market," Tyrell says.

Tyrell admits that the growing demand for the disco sound, on the retail, radio and club levels, has led the company to take on outside help when the need arises.

In fact, both Tyrell and Lundvall credit Boston-based MK Productions with helping break Dan Hartman's current hit, "Instant Replay," an example of the sort of pop/disco fusion the label is aiming at. Hartman records for Blue Sky Records, distributed by CBS.

The CBS Records Group will continue to make use of specialized disco promotion firms in the future, Lundvall adds, if only to augment in-house efforts.

"The black music marketing division plays a major role in our disco success," he adds. "And our own field promotion staff covers disco as well as radio. However, in certain markets, on a record-by-record basis, we will continue to use outside help."

CBS has also employed its campus representatives to promote

disco disks. "It's big on college campuses and in clubs near colleges so our campus reps have been servicing these clubs for the past year," Lundvall says.

Cissy Houston and Michael Zager, two artists who have had disco hits, come to Columbia from Private Stock.

Columbia's senior vice president and general manager Jack Craig is credited with arranging the deal with Sam Records, owned by Sam Weiss of New Jersey's Win Records, a major one-stop and distributor.

Columbia is also bringing in disco producer/arranger Vincent Montana to produce the Fania All-Stars' next LP, and has already embarked on a program whereby disco tunes will be lifted from albums, lengthened and remixed, and pressed into 12-inch 33 1/3 r.p.m. disco disks, which will be made available in promotional and commercial copies to disco DJs and retail outlets.

Several artists on the Epic, Portrait, Associated Labels (which includes the ARC, Blue Sky, Kirshner and Philadelphia International labels, among others) are currently enjoying disco success in addition to Hartman, who already has another cut from

(Continued on page 90)



Billboard photo by Mark Hanauer

TEXAS A&M—Burt Bacharach, left, studies his score in the midst of recording his next A&M album with the Houston Symphony Orchestra. The LP of original compositions, due in February, is being co-produced by Armand Steiner, second from left, and Michael Woolcock, right, manager of the Houston Symphony.

Hi Fi Manufacturers Assist Dealers

By JOHN SIPPEL

LOS ANGELES—Several aggressive high-end hi fi manufacturers are doing their best for dealers with innovative aids designed to help ease the continuing profits crunch in the post-fair trade era.

Bang & Olufsen, Danish manufacturer, is working with its retailers who wish to remodel or create new store decors, while McIntosh Labs, a hi fi pioneer here, helps its dealers create and distribute eye-catching mailers.

Art Elliott Jr., who operates Instor out of Mt. Prospect, Ill., has renovated

two Home Entertainment outlets in Houston, Electronics Corp., Anchorage, Alaska, and Audio Emporium, Milwaukee, along with Hal's Stereo Sound Center, Lawrenceville, N.J., for Bang & Olufsen.

Bang & Olufsen's total involvement in upgrading its dealers' outlets stems from its first getting into building its own exhibit displays in Europe 12 years ago.

As the number of European hi fi showings increased, the firm found it was cheaper and provided more

(Continued on page 48)

Calif. Studio Head Battling Tax Bite

LOS ANGELES—Leo de Gar Kulka, president of Golden State Records, a San Francisco studio, will appeal a State Board of Equalization ruling which he claims subjects California recording musicians' payrolls to a 6% sales tax.

The tax counsel, James E. Mahler, representing the California tax assessing body, denies the claim.

Kulka contested a tax bite on \$9,946 which was broken down as \$9,270 as cost of musicians' payroll in manufacturing records and \$676 in expenses involved in manufacturing records accrued between July

1974 and June 1977. Golden State was audited for that period.

Kulka protested, contending musicians are exempt from such tax under provisions of regulation 1527 and musicians' pay has not been considered taxable in prior audits.

In its ruling, the tax board stated Golden State was liable for such payment because it packaged a finished tape, a tangible property, for a film producer. Kulka used his AFM license, as the film firm was not a signatory. It noted that in January 1975 Kulka contracted with Zeromega to

(Continued on page 83)

FCC Seeks 700 AMs For U.S. Submitting Proposal To Geneva Meet; NRBA Opposes

By RAY HERBECK JR.

LOS ANGELES—While the Federal Communications Commission is seeking 700 more AM stations for the U.S. at a Geneva meeting next year, the National Radio Broadcasters Assn. stands firmly opposed to any broadening of the spectrum, according to NRBA president Jim Gabbert.

"I'm against the FCC proposal," says Gabbert, owner of K101-AM-FM in San Francisco. "In most areas, there are too many radio stations as it is."

The FCC has submitted a request to the State Dept. which lists priorities for the American delegation to the World Administrative Radio Conference in September 1979.

The international meeting is held every 20 years to carve up the world's radio spectrum and allocate its usage for the following two decades. The confab lasts about 10 weeks.

Among a list which, generally, seeks for the U.S. a broader share of broadcasting frequencies on land and via satellites, the FCC wants to expand the AM broadcast band from its present high of 1600 kz to 1800 kz, allowing for about 700 more stations.

Gabbert and the NRBA champion radio deregulation. But Gabbert sees no contradiction in opposing what amounts to more

competition in the form of more radio stations. He would rather see a free marketplace, unbridled with FCC rules, for the stations now on the air.

ABC COUNTRY JUMPS 30%

By GERRY WOOD

LOS ANGELES — Utilizing stepped up marketing and promotional programs for its Nashville product, ABC Records reports a 30% boost in its country sales for 1978.

Though the efforts include the conventional thrusts of radio spots, trade ads and tour supports, they also involve such new ventures for country music as picture disks and clear four by four plastic posters.

While reflecting on the success of the program, ABC officials are now setting up a 1979 instrumental campaign for Roy Clark, covering his catalog and new material.

The 1979 programs will be refined versions of the campaigns launched for such acts as Don Williams, the Oak Ridge Boys and Barbara Mandrell. An examination of the ABC efforts for those three acts indicates the type of campaign set for 1979.

A Don Williams picture disk be-

(Continued on page 32)

"For example, look at Hawaii," he says. "There are 31 stations on Oahu alone and soon to be 32." (His own KPIG-FM, joins Gabbert's KIKI-AM there.) He believes that so many signals in one market cause a disservice to the public.

He describes the cycle as an attrition due to the lack of station income. First, public service features, a costly item, are axed. Next goes the news, another expensive unit. And, finally, the attrition will reach music programming in the form of DJ quality. "The less experienced, less expensive DJs will be retained while the better ones, commanding higher salary, are let loose," he says.

He is yelling caution, not danger, because much will depend on where the new bands are allocated if they become a reality. Gabbert also points to the hardware difficulty. "How long will it take for all those old receivers, which don't stretch to 1800 on the dial, to be replaced?"

If the 700 stations are added, their effect on music programming should not be felt for about 20 years, he says, "much like it was with FM."

Jimmy's World Lowballs Again

By ROBERT ROTH

NEW YORK—Jimmy's Music World, the New York retailer who made history by selling \$6.98 list product for \$2.99 and later went into bankruptcy, has begun selling selected \$8.98 list records for \$4.99.

An advertisement placed in the Daily News Dec. 1 offered "Barbra Streisand's Greatest Hits Vol. II" and Billy Joel's "52nd Street," two Columbia albums in the recent \$8.98 price rise for \$4.99.

The ad proclaimed that the special price was to celebrate the grand opening of Jimmy's fourth store, located in Brooklyn (Billboard, Dec. 9, 1978).

Six other \$7.98 albums, including the Who's "Who Are You," the Commodores' "Natural High" and Barry White's "The Man" were offered at \$3.99.

At local retailers Disc-o-Mix and King Karol's Broadway store the same records were pegged at \$4.99 and \$4.44, respectively.

A trade advertisement by Jimmy's (Continued on page 78)



GOLDEN DRUMSTICKS—MCA group Golden Earring demonstrates the art of the drumstick to an unidentified young fan backstage at Madison Square Garden. From left: group manager David Krebs and members George Kooymans, Cesar Zuiderwijk, Rinus Gerritsen and Barry Hay.

MCA Who Picture LP Sales Near 60,000 Sets

By PAUL GREIN

LOS ANGELES—The Who's "Who Are You" picture disk, MCA's first ever to be released commercially, has sold out most of the 60,000 copies which were released in the U.S., Canada and England, according to Jeff Scheible, vice president of sales at the label. The record was released Monday (4).

MCA had earlier pressed 1,200 picture disk copies of Elton John's "A Single Man" LP and distributed them as gifts to employees at the label's recent convention here. An additional 500 copies were distributed in England, but again not commercially.

The label is planning to release a commercial version of the Elton John picture disk (with a different shot on the back side to insure the value of the original) in late January at the same time it comes with a picture disk on Lynyrd Skynyrd's "Skynyrd's First . . . And Last" LP.

In both cases only 60,000 will be pressed, "to avoid watering down the market for these disks," according to Scheible.

The Who disk, manufactured by Pic Disc, a division of Fitzgerald Hartley Co., carries a disclaimer on the back cover which reads: "Sound Quality May Not Be Equal To Conventional Edition."

"The sound can be distorted on these disks," explains Scheible. "Nobody plays them anyway, but all our competitors use the line, so we said, 'please put it on!'"

According to Ivy Skoff, assistant to Larry Fitzgerald and Mark Hartley, disclaimers have been placed on all picture disks it has pressed since it got into the field almost two years ago.

"There are more pops and cracks on a picture disk," she explains, "so this serves as protection for the public and for the record companies." She says that the firm hasn't received any complaints from consumers about poor sound quality, but places the warning on the jacket as a precautionary measure.

At first the disclaimer read simply, "Not For Normal Play," but has since been changed to the more precise current language. Fitzgerald/Hartley's first promotional picture disk was for Crawler on Epic; its first commercial disks were Heart's "Magazine" on Mushroom and the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" reissue on Capitol.

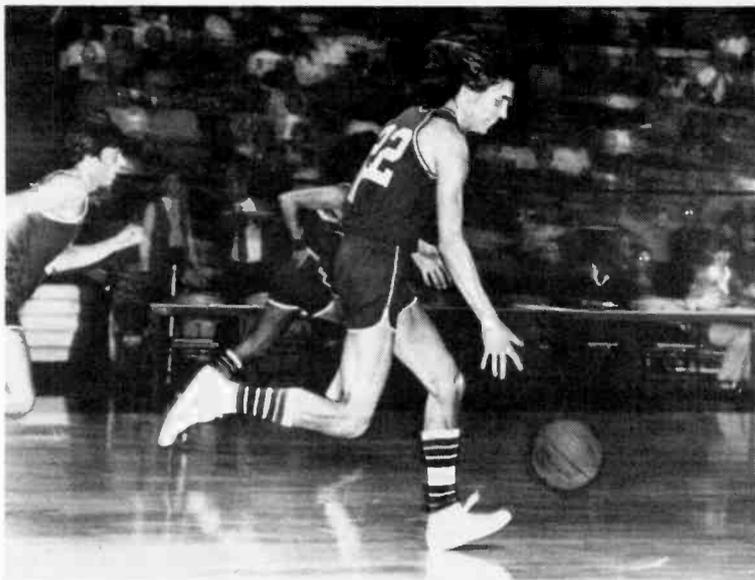
1st For Mercury

LOS ANGELES—Mercury is releasing its first commercial picture disk of the LP "Hemispheres" by Rush. Some 50,000 disks will be pressed with a suggested retail tag of \$15.98. Availability is Dec. 15.

Polygram Meet Firmed For Jan. 4

NEW YORK—Polygram Distribution's first companywide national convention has been set for the Fairmont Hotel in New Orleans Jan. 4-8.

The 300 attendees, notes John Frisoli, president of the company, will be comprised of Polygram Corp. executives, Polygram Distribution national, branch and depot personnel and Polygram-distributed label ex-



SCHOLZ DRIVES—Boston's lead guitarist Tom Scholz plays in a game against the DC-101 deejays benefitting Washington's Special Olympics program. The Epic band beat the jocks 35 to 29 at the Cole Field House of the Univ. of Maryland and raised \$7,000.

STORMY COLORADO

Some Hurt & Some Gain By Blizzard

By DICK KELLEHER

DENVER—More than eight inches of snow which began falling around 6 a.m. Tuesday (5) and kept roads snowpacked into the weekend helped some area businesses and closed others.

People being let off work early or kept from work because of the weather was credited for the increase in business for one record store.

Mel Goodenew, who manages Peaches' Westminster store, a community on the northwest edge of Denver, said of those let off work: "Instead of going home they came here."

He claims he had one of the busiest Wednesday mornings he could remember. "Actually, it's not as bad as I thought," he reports. One of his employees didn't make it to work because of the weather. He admits weather affected nocturnal business with the firm closing at 8 p.m. Tuesday instead of its usual midnight.

Recycle Records president Bill Miller, speaking about business in his used record and collectors' specialty store during the storm, said, "All I got Tuesday was sellers." He says few patrons came in to make purchases. "I spent more than I sold," he states.

"Wednesday morning started out the same, but because of office and construction workers being off, things got better in the afternoon," Miller claims.

"Business is down by about one-third in our Boulder and Fort Collins stores." John Netter of Rocky Mountain Records and Tapes said, explaining the snow storm which has been described by some weathermen as being "the worst in Colorado's history."

He states that during the storm business was actually one-half of that of a good day. "I expect when it

lets up we'll more than make up for it. I think it will get people in the Christmas spirit."

Several area nightclubs had to close because of blizzard conditions. Tom "Topper" Romola, manager of My Sweet Lass, states that his firm had to close Tuesday. "We didn't even get to open."

Kal Zeppelin of Club Soda, a room which features live jazz bands, explains that "at 4 p.m. Tuesday we decided it wasn't worth opening."

Managers of both these and several other firms say that some employees live in nearby mountains and it was "next to impossible for them to get into the city."

Countryland, a western nightclub in Commerce City, northeast of Denver, was also closed Tuesday night.

(Continued on page 78)

In This Issue

CAMPUS.....	46
CLASSICAL.....	47
CLASSIFIED MART.....	62, 63
COUNTRY.....	32
DISCOS.....	53
INTERNATIONAL.....	64
JAZZ.....	61
RADIO.....	19
SOUL.....	58
SOUND BUSINESS.....	52
TALENT.....	40
TAPE/AUDIO/VIDEO.....	48

FEATURES	
Audiophile Recordings.....	50
Disco Action.....	54
Inside Track.....	90
Lifelines.....	83
Stock Market Quotations.....	8
Studio Track.....	51
Vox Jox.....	22

CHARTS	
Top LPs.....	86, 88
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	44
Bubbling Under	
Top LPs/Hot 100.....	23
Classical LPs.....	47
Jazz LPs.....	61
Hits Of The World.....	74
Hot Soul Singles.....	58
Latin LPs.....	69
Soul LPs.....	60
Hot Country Singles.....	36
Hot Country LPs.....	34
Hot 100.....	84
Rack Singles/LPs Best Sellers.....	71
Top 50 Easy Listening.....	71

RECORD REVIEWS	
Album Reviews.....	76
Singles Reviews.....	80
LP Closeup Column.....	78

Executive Turntable

Record Companies

Jimmy Bowen, who departed Nashville's MCA operations as vice president and general manager after only a three-month stint, has been named vice president and general manager of Nashville operations of Elektra/Asylum Records. . . . **Lynn Shults**, formerly director of Nashville's United Artists Records operations, has been appointed vice president of Nashville's country division



Bowen

for Capitol Records, filling a position recently vacated by **Frank Jones**, who now is serving as vice president and general manager of the new Nashville offices of Houston-based Inergi Records. Jones' appointment follows a four-year association with Capitol as vice president. . . . **Eddie Levine** promoted to vice president and general manager of Blue Note Records. Los Angeles. He has been with the company for six years serving



Seabolt

as national promotion director and general manager of Blue Note. . . . **Jerry Seabolt** promoted to director of operations for United Artists Records in Nashville. He previously served as UA national director, country promotion. . . . **Jim Kent**, manager of traffic and distribution services since joining WEA, Burbank, in 1975, named director of operations. Also, **Jac Lee**, who has been with



Williams

WEA since its inception in 1971, is appointed assistant director of operations. He had served as WEA's national manager of inventory and operations manager. **Lorne Cosman** now WEA's director of financial planning. He joined WEA's Los Angeles branch in 1974 as assistant controller and was recently Los Angeles branch operations manager/controller. **Jack Williams** is named vice president of customer relations and promotion of



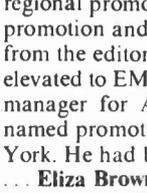
Gooding

WEA manufacturing East, successor corporation of Specialty Records Corp., Olyphant, Pa. He had served as general manager of sales and production of Specialty. . . . **Gail Davis** becomes associate director of artist development for A&M Records, Los Angeles, and will base in New York. She had been East Coast regional merchandising director and joined artist development in the



Benton

fall of 1977. Also, **Jason McCloskey** named international publicity manager for the label in Los Angeles. He had written for various consumer publications. **Kathryn Schenker** now is East Coast director of publicity. She was recently national director of creative services and coordinator of international publicity at ESP, Inc. . . . **Bob Gooding** appointed national director of promotion for Tomato Music Co., New York. Previously, he was national albums promotion director at Private Stock. Also, **David Car-**



Benton

riccio made exclusive promotion consultant to the promotion and marketing departments for Tomato. He spent two years at Private Stock as vice president of promotion and artist development. . . . **Jackie Smolen** tagged New York branch market coordinator for Polygram Distribution. She was recently merchandising manager for ABC Records in New York. . . . **Elmer Hill** named vice president in charge of promotion for Unlimited Gold Records in Los Angeles. He comes from 20th Century-Fox Records where he was national promotion director, black product. **Frank Wilson** also made assistant to the president, Barry White, at Unlimited Gold. He has been a songwriter and manager. . . .



Benton

Veronica Brice and **Vince Aletti** join Warner Bros.-distributed RFC Records in Los Angeles. Brice is named vice president, general manager while Aletti is named vice president, a&r basing in New York. The former was West Coast publicity director for Warner Bros., while the latter was disco editor and discophile columnist for Record World. . . . Five additions to the GRT, Sunnyvale, Calif., marketing staff include: **Jack Parker** as regional manager for the Southeast after having been vice president of a&r in Nashville for MCA; **Dan McNab** to regional manager serving the Northwest area after having been sales representative for CBS Records in Seattle; **George Nunes** appointed district manager in Northern California after having been with Odyssey Records in Santa Cruz, Calif., and **Richard Burt** and **David Zimelis** appointed merchandising coordinators



Shults



Lee



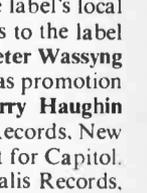
Davis



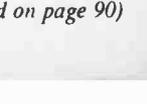
D'Amico



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There's Nothing Like a California Man.

"California Man" is Cheap Trick's self-assured sequel to their hit single "Surrender." It's the song that radio asked for. 8-50570

And radio and everyone else is getting a bonus. Because on the flip side is a previously unreleased version of "I Want You to Want Me,"* that was recorded live in Japan.

Speaking of live, Cheap Trick will be supporting this record with an incredible tour of America, Canada, England, Europe and Japan that will continue throughout the winter and into the spring.

Like this California man, whom you may recognize, they've got their act together.



"California Man:" 8-50625
Cheap Trick's new single.
From the album "Heaven Tonight:"
On Epic Records and Tapes. JE 35312

Cheap Trick Itinerary • 12/7 War Memorial/Trenton, NJ 12/8 Capital Theatre/Passaic, NJ 12/9 The Ca derone/Hempstead, NY 12/10 Clark University/Worcester, MA 12/12 Stanley Theatre/Utica, NY 12/13 Palace Theatre/Albany, NY 12/14 Mid-Hudson Civic Center/Poughkeepsie, NY 12/15 Orpheum Theatre/Boston, MA 12/16 Central Maine Youth Center/Lewiston, ME 12/17 Hard Rock Cafe/Hartford, CT 12/26 Selland Arena/Fresno, CA 12/27 Coconut Grove/Santa Cruz, CA 12/29 Swing Auditorium/San Bernardino, CA 12/30 Oakland Coliseum/Oakland, CA 12/31 Long Beach Arena/Long Beach, CA 1/2-4/79 Civic Center/San Diego, CA 1/6 Community Center Music Hall/Tucson, AZ 1/7 Celebrity Theatre/Phoenix, AZ 1/9 Denver, CO

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Vol. 90 No. 50

EDITORIAL

The War Continues

It would be folly indeed for the industry to smugly pat itself on the back, convinced that counterfeiters and pirates have been dealt a death blow by last week's FBI raids, impressive as they are.

Sobering experience has shown that pirates move in quickly to fill enforcement voids. Surely, the very magnitude of the latest actions, and the serious penalties sought, will act as a deterrent to others tempted by the opportunity for a quick buck. But continued vigilance is necessary if the illicit practice is to be contained, let alone reduced.

All segments of the industry suffer from the inroads of these music thieves—manufacturers, artists, music publishers and writers. And in the long run merchants who inadvertently pass on shoddy product to the public are also hurt.

The remarkable cooperation between the industry and law enforcement agencies we have just witnessed must be encouraged further. Punishing as is this latest blow to piracy, it remains but a glorious battle victory. The war continues.



Billboard photo by Tom Weschler

FOREIGNER FUROR—Some of the 2,000 fans who greeted Foreigner at a recent three-hour stay at the Tel-Twelve mall, Detroit, Harmony House, que outside the 4,000 square foot store. Chain's general manager Jerry Adams calls it the company's biggest in-store promotion ever.

CAP & UA 'BUDDIES'

2 Labels Team Up To Promote 4 LPs

By JIM McCULLAUGH

LOS ANGELES—"Four Great Artists With Four Great Albums" is the theme for a major cross merchandising campaign set to begin Dec. 26 and end Jan. 30 for Capitol and United Artists.

The focus will be on Anne Murray's "Let's Keep It That Way" album and Glen Campbell's new "Basic" album as well as Crystal Gayle's "When I Dream" LP and Kenny Rogers' "The Gambler" album on United Artists.

This represents the first major joint campaign involving the two labels since Capitol began to distribute United Artists product several months ago.

"We are teaming up in a combined venture," notes Dennis White, Capitol's vice president of marketing. "These artists all appeal strongly to a pop country crossover type of buyer."

The sales and merchandising departments of both labels pooled their efforts, indicates White, and the campaign will be implemented through Capitol's marketing system.

Elements of the merchandising campaign include radio spots, 4 by 4 posters, banners and ad mats all emphasizing the four artists, according to White.

At the retail level programmed discounts as well as dating will be offered. Also set is a contest at the account level for the best in-store merchandising efforts.

TURNTABLE SPINS FASTER IN NASHVILLE

NASHVILLE—It's one of those trying, turbulent, transitional and traumatic periods for Nashville.

In recent weeks, the Nashville music industry has been hit by a rash of major changes at the highest helms of major firms. Companies without Nashville chiefs have been Capitol, MCA, Elektra and United Artists. And the plot thickens with the musical chairs rotation.

For example, Jerry Seabolt is likely to become UA head, filling the position vacated by Lynn Shults who took over as head of Capitol, a post vacated by Frank Jones, who has just been named chief of the new Nashville office of Inergi Records (Billboard, Dec. 2, 1978).

Meanwhile, Jimmy Bowen, who departed MCA in a huff after only a three-month stint as vice president

(Continued on page 32)

Simon Sues For CBS \$ In 2 Moves

NEW YORK—Singer Paul Simon is suing CBS Records in State Supreme Court here, charging the label with breach of contract and failure to "properly account" for royalties due him.

In two separate suits filed Nov. 28 and 29, the singer accuses CBS of engaging in a "deliberate campaign to frustrate Simon's rights under the CBS agreement."

The reason for this, Simon alleges, is "in retaliation over Simon's anticipated departure from its roster of artists." Simon owes CBS one more album under the terms of his pact with the label before he is free to join the Warner Bros. roster. He signed with Warners last February.

According to court papers, Simon also charges that CBS has not used its "best efforts" to promote and distribute his previously released recordings as a result of the Warner Bros. deal.

Prior to all this, CBS had entered suit against Simon in the same court, alleging that through "a mutual mistake," the ownership of the rights to "The Paul Simon Songbook" LP are in doubt. Hence, CBS is asking the court to intercede and "reform" that part of their agreement.

Calling All Lefties

LOS ANGELES—Since all the musicians in Manhattan Transfer are left-handed, the group has requested special seating arrangements for its southpaw fans during its week-long Roxy engagement here.

Sylvester

WORLD HAS MADE HALF THE FEEL MIGHTY REAL!

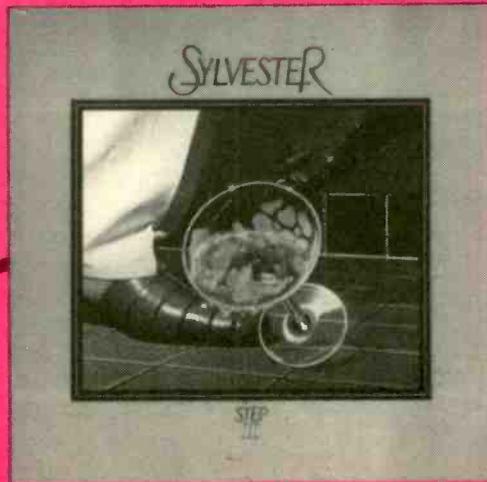
The driving, gospelly disco sound has propelled Sylvester's "You Make Me Feel (Mighty Real)" into the Top Ten in England, Mexico, Hong Kong, Italy, Spain, France, Germany, Switzerland, Belgium, Holland, Brazil, and Venezuela and garnered for him the award of "Best New Artist" in England's Record Business Disco Forum.

IT IS NOW AMERICA'S TURN!

"You Make Me Feel (Mighty Real)" is the second smash single from the hit album Step II, preceded by the still-hot "Dance (Disco Heat)."

YOU MAKE ME FEEL (MIGHTY REAL) F-846
ON FANTASY RECORDS 

F-9556



Produced by Harvey Fuqua and Sylvester for Honey Records Productions

Music Industry Profits May Ride On Last Minute Christmas Sales

Continued from page 1

for their companies, including ABC and 20th Century-Fox.

Where global considerations are important, as in the case of Polygram Distribution and Capitol Industries-EMI, each of which accounts for about 50% of total music sales worldwide with their U.S. operations, the profit picture is also keyed to late-year business.

Certainly the respective bottom lines of both CBS and Warner's music divisions were factors in the first moves toward \$8.98 pricing by both operations, and the CBS price hikes in custom pressing/duplicating (see separate story on page one).

The parent conglomerates of both industry leaders are vitally affected by the profit input of their respective music divisions, and the flat bottom lines this last quarter—despite good sales increases—point up this factor. While both CBS Inc. and WCI had solid quarters, they could have been significantly better.

Conversely, the hefty bottom line contribution by the RCA, MCA and Arista label operations to their corporate parents were prime reasons for substantially improved profits at all three for the most recent fiscal quarter.

At the same time, the relatively dismal operations of the ABC and 20th Century-Fox labels severely impacted otherwise bright corporate pictures. This has led to increasing talk in financial and industry circles of divestiture though this is firmly denied by top brass.

With a faster turnover and more immediate sales and income returns, those retail and rackjobber entities among public companies virtually all show strong profits to match revenue increases. Included here are Handleman Co., Schwartz Bros. and Pickwick International, though the latter's figures are now merged into parent American Can's consumer products/distribution group.

A brief recap of major music in-

dustry companies going into the last quarter shows:

- CBS Records Division sales were up 32% for the third quarter ended Sept. 30, but costs increased at a greater rate due to more outside purchase of records (Pitman, N.J., plant strike), higher royalties, talent and marketing costs, with the resulting profit squeeze affecting the overall corporate bottom line.

- WCI music division (WB, E/A and Atlantic, WEA International, WEA Corp. and Warner Bros. Music) sales were up 15% to \$137.4 million for the July-September quarter, but significant profit slippage to less than a 1% gain of \$17.3 million was attributed mainly to increased ad and promotion costs, trimming the group's nine months profit by 33% from the first-half levels.

- Capitol Industries-EMI first quarter of fiscal 1979 figures are a bit late, but the fiscal year ended June 30 showed net income down 8% to \$10.006 million (exclusive of a federal tax reversal bonus) on a 6% sales gain to \$22.7 million, due to the label's inability to achieve targeted profit objectives in the face of rising costs.

Worldwide, music accounts for over 50% of sales and 44% of profits—the biggest share—to parent EMI Ltd., whose chairman Sir John Read noted that global music earnings dipped by 50% to \$31 million on a small sales rise.

- The Polygram Group's U.S. operations are projected to gross approximately \$500 million in 1978 by John Frisoli, Polygram Distribution president. Global revenues topped \$1 billion through October, exceeding the \$919 million for all of 1977. No profits are broken out, but last year's dividend was \$4.9%, compared to 4.5% on a significantly smaller base in 1976.

- RCA Records' earnings surpassed last year's record-breaking third quarter when Elvis Presley's death created extraordinary demand for his albums the last 1½ months. Sales also hit a high for the period, contributing to the improved revenue and profit increases of the consumer electronics products/services group of parent RCA Corp.

- At Columbia Pictures Industries, Arista and the music publishing wing's combined operating income outpaced the parent firm's percentage increases. Arista itself had the best net revenues in the label's history for the first fiscal quarter through Sept. 30, up 10%, while the combined music operations had a 40% income gain on a 12% sales rise.

- MCA Records and music pub-

(Continued on page 78)

Today, "made in Germany" means that an Englishman, Mick Jackson, composed and recorded "Blame It On The Boogie" in Munich and now it's a hit all over the world.



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1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
43%	23	ABC	9	391	39%	38%	38%	- 1/4
43%	34%	American Can	6	171	35%	35%	35%	- 1/4
19%	9%	Ampex	12	159	15%	15 1/4	15%	- 1/4
4%	2 1/2	Automatic Radio	—	29	2 1/2	2 1/2	2 1/2	- 1/4
28 1/2	22	Beatrice Foods	10	278	24%	24	24 1/2	- 1/4
64%	43%	CBS	8	168	54%	54	54 1/2	+ 1/4
27 1/2	13%	Columbia Pictures	3	703	22%	22%	22%	Unch.
14%	8%	Craig Corp.	6	46	12%	12 1/2	12 1/2	+ 3/4
47 1/2	31 1/2	Disney, Walt	13	346	40	39 1/2	39 1/2	- 1/2
3%	2%	EMI	6	86	3	2 1/2	2 1/2	- 1/4
28 1/2	8%	Gates Learjet	9	45	20 1/2	19 1/2	19 1/2	Unch.
16 1/2	11	Gulf + Western	4	690	14	13%	13%	- 1/4
24 1/2	9%	Handleman	7	51	17	16%	16%	- 1/4
6%	3	K-tel	27	3	3 1/2	3 1/2	3 1/2	+ 3/4
6%	2 1/2	Lafayette Radio	—	—	—	—	2%	Unch.
42%	22%	Matsushita Electronics	11	3	36%	36%	36%	+ 1/4
48%	25%	MCA	8	246	43%	43	43%	Unch.
60%	25%	Memorex	6	189	31%	30%	30%	- 1/2
66	43	3M	14	900	62%	61 1/2	61 1/2	- 3/4
54%	35	Motorola	11	712	43%	43	43 1/2	+ 1/4
34%	24%	North American Philips	5	24	27%	26%	27 1/2	+ 1/4
18%	10	Pioneer Electronics	12	—	—	—	16%	Unch.
32%	6%	Playboy	23	100	15%	14%	14%	- 1/2
33%	22%	RCA	8	390	27%	27%	27%	+ 1/4
8%	6%	Sony	15	103	7%	7%	7%	Unch.
13 1/2	5	Superscope	—	60	6%	6 1/2	6 1/2	- 1/4
34%	14%	Tandy	9	730	27%	26 1/2	27	- 1/2
10%	5%	Telecor	6	34	8%	8 1/4	8 1/4	- 3/4
9%	2%	Telex	10	230	5%	5%	5%	Unch.
6	1 1/2	Tenna	—	3	2%	2%	2%	+ 1/4
19%	12%	Transamerica	5	195	16%	16%	16%	- 1/4
40%	20%	20th Century	4	368	35%	33%	34 1/2	+ 1
57%	29%	Warner Communications	9	192	49 1/2	48	48%	- 3/4
19%	11%	Zenith	11	123	13%	13%	13%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1 1/2	2 1/2	Koss Corp.	9	24	5%	5%
Electrosound Group	6	3	5%	5%	Kustom Elec.	—	15	1%	2%
First Artists Prod.	17	58	6 1/2	7	M. Josephson	8	11	14%	15%
GRT	—	84	1 1/4	1 1/4	Orrox Corp.	54	20	4	4%
Integrity Ent.	9	38	4%	5%	Recoton	6	5	2%	3%
					Schwartz Bros.	3	—	2 1/4	3 1/4

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Integrity Now In Colo., Washington

LOS ANGELES—Integrity Entertainment Corp. has announced its first outlets in Colorado and Washington.

The approximately 120-store chain, composed of Warehouse, Hits-For-All and Big Ben's stores, indicates on its printed first quarter 1979 report to its stockholders that it will open a Denver outlet in the Aurora Mall and a Lynwood, Wash., location in the Alderwood Mall.

The chain, headed by founder Lee Hartstone, originally confined its

stores to California until this year when it opened in Nevada, where it now has four stores, and Arizona, where it has two stores.

Don Gere Speaks

LOS ANGELES—Don Gere, author of "The Record Producer's Handbook," was the featured speaker Nov. 22 at the Songwriter's Showcase in the Improvisation Club.

The showcase, held weekly, features a guest speaker from the music industry in an hour-long rap session with an audience composed of industry personnel.

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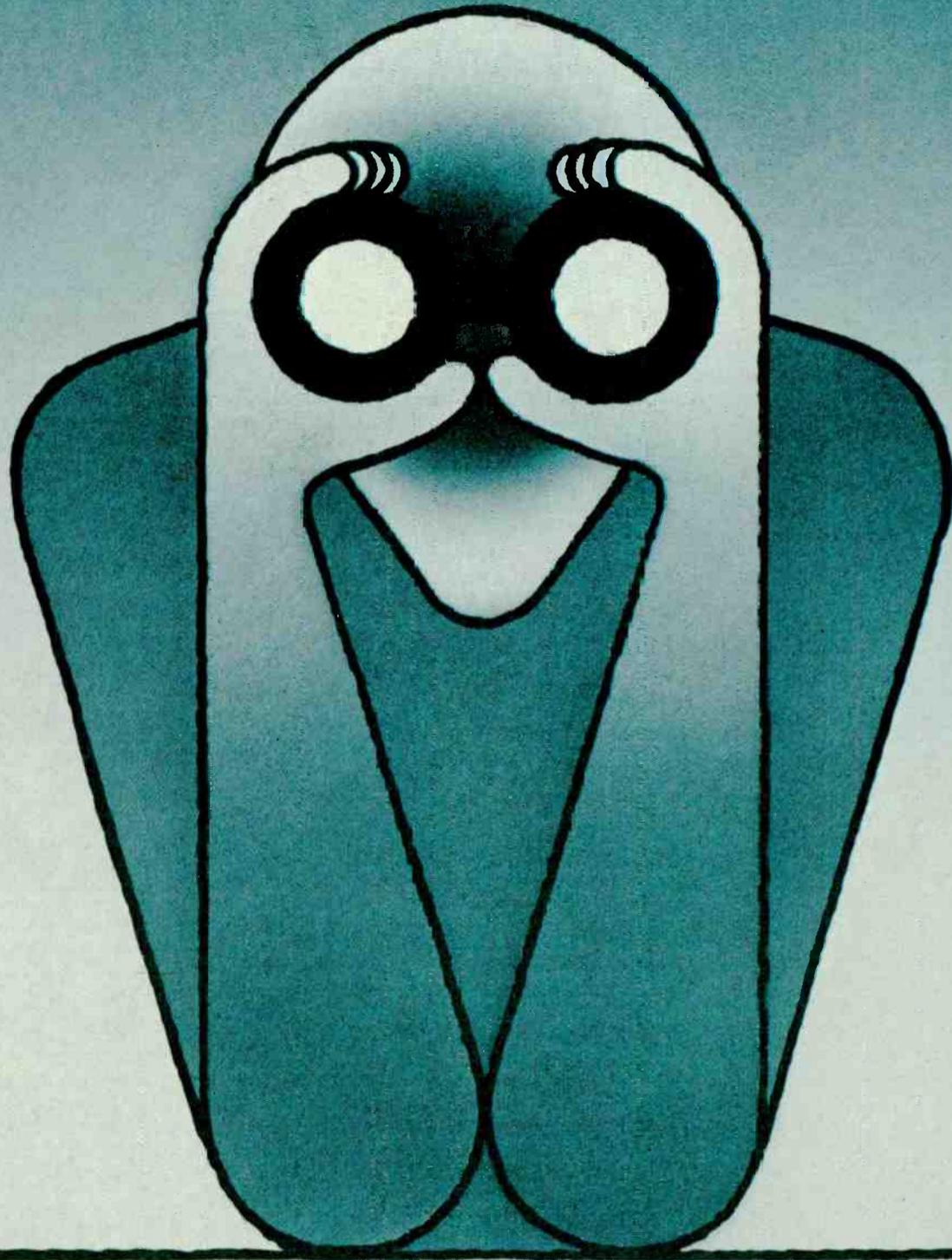
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"EQUINOXE"

FROM JEAN MICHEL JARRE, CREATOR OF "OXYGENE"

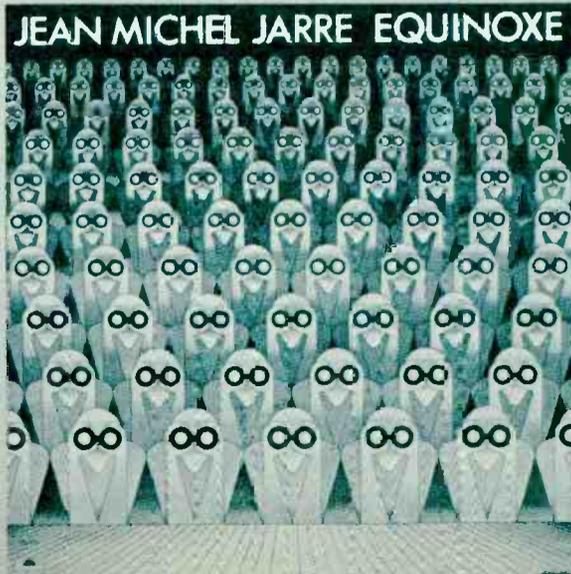


Jean Michel Jarre's first album "Oxygene" was released in the midst of a spate of albums by hard-rock heavies with built-in audiences. And without a single screaming lead vocal or one piercing guitar solo, "Oxygene" quickly became Europe's #1 album. Its success spread to the United States, and Jean Michel Jarre was hailed as a brilliant new musical influence. Now, Jean Michel Jarre's new

album, "Equinoxe" is here. It's magical, other-world synthesizers and dramatic musical concepts totally immerse the

listener in an environment of sound that is unlike anything else. "Equinoxe" reaches beyond the ordinary, and takes you to a place where time stands still.

Jean Michel Jarre. "Equinoxe"
It isn't just heard, it's experienced.
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PD-1-6:75

Are Hit Albums Torpedoing Catalog Sales?

By IRV LICHMAN

NEW YORK—The smaller retailer relying on catalog sales to maintain profit margins may be shortchanged by an industry now dealing in mega-million, platinum-laden product and moneys going into artist development.

As labels view catalog, however, as years go by, the "aging process" tends to negate heavy investment in revitalizing this area.

These were among the main points stressed at a rap session Monday (4) hosted by the Music & Performing Arts Lodge of B'nai B'rith.

Moderated by Herb Goldfarb, marketing consultant, the panel consisted of Paul Smith, senior vice president and general manager of CBS; Dick Carter, RCA's vice president of marketing; Phil King, president of King Karol; Bob Menashe, regional manager of Sam Goody; and Bernie Boorstein, president of Double B Records, a New York one-stop. The general topic was "Filling The Distribution Pipeline Of Consumer Needs."

The smaller retailer, it was agreed, cannot hope to compete with large chains in current hot product, with the line between success and failure resting on ability to maintain a good profit margin on catalog sales.

"We must have catalog," emphasized Phil King.

"As much as we have, we don't have enough. When we can't offer a customer the record he wants, I don't feel bad for the customer, I feel bad for myself."

King said he was told by CBS in March of this year to buy as much catalog as possible in anticipation of a new product crunch in the fall. But, he explained, he just doesn't have enough space to contain massive one-time buys and he'd be burdened with credit calls when "we haven't sold any of it."

"An awful amount of work and manpower goes into selling catalog, but it pays off," he said.

"Our biggest problem," Boorstein maintained, "is obtaining catalog. We can't get everything we need; it's

as simple as that." As an "all-merchandise" one-stop, Boorstein said he can only make a profit on catalog. "Small dealers cannot sell platinum."

Bob Menashe said Goody has been "lucky" on catalog fulfillment, but indicated a "lag" in getting tape product over records. He quipped, "Bernie and Phil can get all the product they need from us."

Both Smith and Carter agreed that the retail explosion, marked over the past 1½ years by the birth of consistent million-unit sellers, was a major cause of inadequate catalog fulfillment.

"The most critical issue," Carter explained, "is limited capacity in the manufacture of product, especially involving the real explosion of cassettes in classical and country areas. Fulfillment is the most sensitive financial area for us. It began to impact on us about five or six years ago."

Carter said it was difficult to remain competitive and answer those who advocate a "fewer, but better" stance in the amount of product released each year.

As to the revival of catalog with greater financial assistance, Carter believes that "the dynamics of the

business are against us. The amount of money needed to revive catalog is out of line to the amount of money needed for new acts. It's largely a creative decision, but it's a business decision, too."

While CBS recognizes its commitment to catalog, Smith noted, "If we took a hard, crass business approach, we'd cut out half of the 1,700 classical albums in our catalog." Earlier, Smith admitted to a "capacity problem" when its "superstar" release in October "collided head to head" and accounts were encouraged to hold back catalog, which suffered."

Smith noted that CBS was reacting to fulfillment needs via its \$50 million facility in Atlanta, which will be partially operational in 1980 and fully so in 1981.

He said CBS was expanding the capacities of its other facilities in hopes of being able to produce one million LPs and singles a day, and half that amount in tapes. He pointed to "relatively slow growth in

units sold, not dollars, in 1974, 1975 and 1976, and we couldn't predict the soundtrack boom" that brought the industry to a platinum status.

Smith indicated that the "overnight system of service would be impossible to handle" even with the expansion of facilities. "Better scheduling of product should help alleviate problems," he maintained.

The CBS executive said that the lifeblood of the business was artist development, in answer to a question from the floor on catalog emphasis.

"There's no such thing as throwing a record out anymore," he said, pointing to CBS' successful program of launching such major new CBS acts as Boston and Meat Loaf. "Moneys are necessary for career planning."

The \$8.98 list price situation was touched on with a swift exchange of dialog between Boorstein and Menashe. Boorstein: "I can't wait for an \$8.98 list." Menashe: "I hope the consumer feels the same way."

Today, "made in Germany" means that the original version of "Blame It On The Boogie," recorded by its composer, Mick Jackson, has been on the U.K. charts for months.

DECEMBER 16, 1978 BILLBOARD

MADE IN GERMANY

ABC Chief Denies Label Up For Sale

LOS ANGELES—Steve Diener, president of ABC Records, held meetings Friday and Saturday (8, 9) with his department heads to discuss new releases.

The last session comes on the heels of widespread reports that ABC Records is about to be sold and/or distributed by the Phonogram Group.

The meetings, held at the Hidden Valley Ranch in Ojai, Calif., centered around coordinating releases for next year along with long-range marketing plans. The company will release a minimum of 20 LPs between January and March.

Diener reportedly has been holding a series of meetings with different departments to outline strategies for the upward mobility of the label.

Of the sale rumor, Diener says: "There are constant rumbles about this or any other record company in the business."

"I, as well as the other executives at ABC Records are in business and will continue to be in business. We are not planning on, or expecting any change in direction or ownership of the company."

At the same time, ABC sources claim the company's international licensing agreements will expire next March, "and naturally everyone is talking to us."

As for the company moving out of its L.A. headquarters site, Peter Starr, ABC's new national publicity director, says ABC will sell its building. "Construction is underway on the new building and we will be moving into it next year." (Don Arden recently showed an interest in buying the property.)

In the midst of this, ABC executives attending the conclave in Ojai were Arnie Orleans, vice president, marketing; John Barbis, vice president, promotion; Elaine Corlette, vice president, publicity; B.J. McElwee, vice president, sales; and Starr.



Billboard photo by Chuck Pulin
ARTIST SELLS—Stefan Grossman and John Raeburn (not shown) sell copies of their latest Kicking Mule LP to departing patrons at the Other End in New York where they were appearing.

Picture Disk Double Promotion

LOS ANGELES—The 24 Licorice Pizza stores in Southern California have given away 1,600 seven-inch picture disks, co-plugging the chain on one side and Toto, the Columbia group managed by Fitzgerald-Hartley, who manufacture the graphic records, on the other.

John Houghton, marketing manager of the Jim Greenwood chain, with the assistance of Lee Rogers, ad

manager, put contest blanks into all stores, which customers signed.

These slips were put into a barrel from which approximately 1,300 names were drawn for the rare 7-inch disks. The remainder of the disks were given to chain employees and friends.

The 'A' side carries the well-known logo art of the group, while the 'B' side has the Licorice Pizza logo and slogan.

WEA In No Rush To Direct Advertising

LOS ANGELES—WEA's involvement in consumer advertising by its accounts will not be as immediate or mandated, as was pictured (Billboard, Dec. 9, 1978), WEA's Skid Weiss states.

Weiss points up that WEA has gradually evolved its firmer hand in

directing how ad allowances be disbursed in media.

"We are mutually trying to create impact for our advertising," Weiss says. "There is no way to accurately measure advertising result. We want to complement and augment our accounts' advertising to make it as good as possible."

7-Inch Disk Plugs Jimmy Webb's Tunes

LOS ANGELES—Sparked by the success of Donna Summer's "MacArthur Park," the Entertainment Co.'s publishing division has released a special seven-inch extended play collection of six Jimmy Webb songs from its catalog.

The Webb EP marks the first time the publisher has utilized the seven-inch format for promotional purposes, according to Jay Warner, vice

president of music publishing activities, West Coast.

Included on the EP are such Webb standards as "By The Time I Get To Phoenix," "Up, Up And Away," "The Worst That Could Happen," "Never Gonna Be The Same," "Paper Cup," and "Carpet Man."

The EP product has been serviced to producers, recording artists, a&r staffers and personal managers.

1 9 7 9
JOHN DENVER



*Jerry Weintraub
Management 3*

RCA

*Produced by
Milt Okun*

BSK 3250



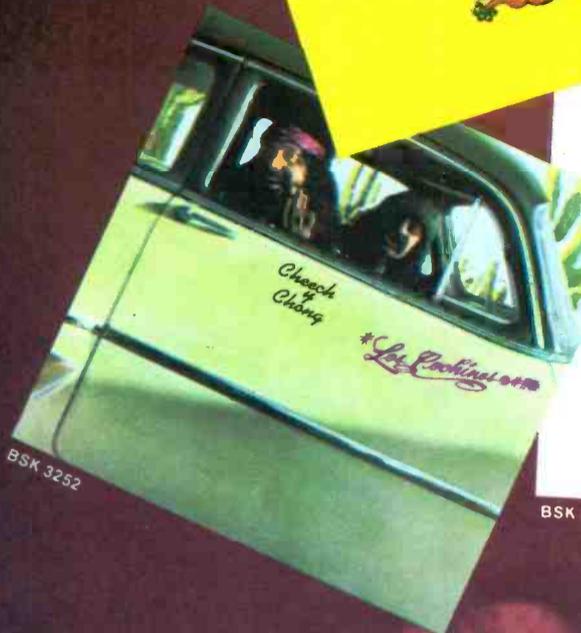
BSK 3251

Big Bambú
SOBRINOS DE
CHEECH & CHONG
•ALCOY•

Cheech & Chong's Wedding Album



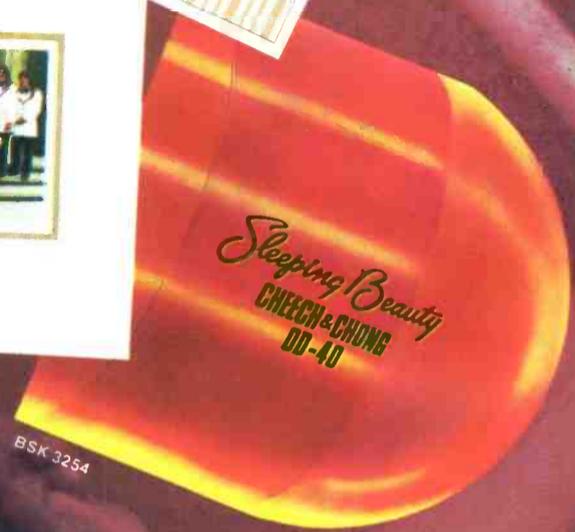
BSK 3252



BSK 3253

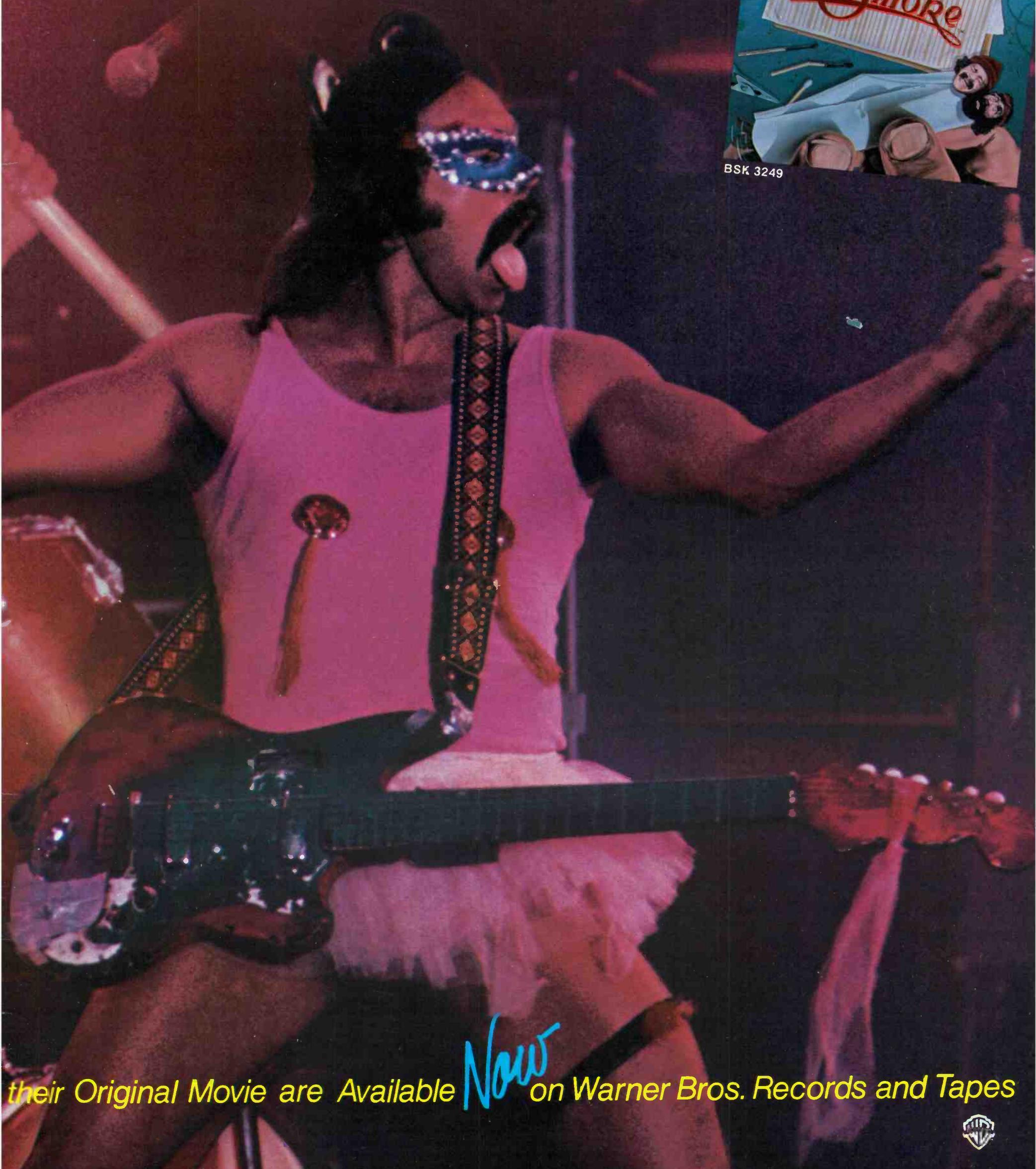
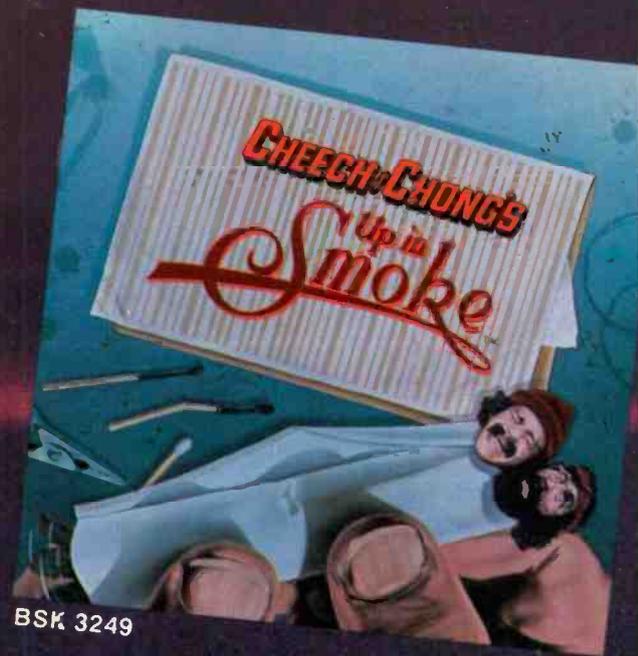
Sleeping Beauty
CHEECH & CHONG
DD-40

BSK 3254



Their #1 Selling Comedy Catalog and the Original Sound Track from





their Original Movie are Available *Now* on Warner Bros. Records and Tapes



Kennedy Center Fete Draws CBS-TV Eye

LOS ANGELES — Artur Rubinstein, Richard Rodgers, Marian Anderson, and Fred Astaire were among the recipients of the first Kennedy Center Honors awards at Kennedy Center, Washington, Tuesday (5).

The event was nearly as spectacular as the talents of the persons being honored.

The salute, televised on CBS-TV, will become an annual event, given to individuals who throughout their lifetime contributed significantly to the performing arts, according to Leonard Bernstein, who opened the celebration.

Some of the most celebrated names in the performing arts were present to salute the honorees along with President and Mrs. Carter, with Carter quipping, "I feel somewhat out of place with the great honorees."

Among those paying verbal and/or musical tribute were Harry Bela-

fonte, who introduced singer Grace Bumbry, noting that Bumbry is one of Anderson's favorite singers.

Bumbry was followed by Aretha Franklin, who performed "He's Got The Whole World In His Hands" with the Howard Univ. Choir.

Mary Martin was delightful in her praise of Richard Rodgers, glowingly reciting some of the tunes written by the composer. Among them were "Sound Of Music," "My Favorite Things," "I Could Write A Book," "Wash That Man Right Out Of My Hair," "Manhattan," "And Then My Heart Stood Still," which led to performances by Florence Henderson, John Raitt and Tony Bennett.

Henderson sang "Sound Of Music," Raitt performed "If I Love You," the two sang "People Will Say We're In Love," followed by Bennett with "My Funny Valentine" and "I Wish I Were In Love Again." The trio performed "With A Song In My Heart."



NMPA KUDOS—Terri Fricon, right, is congratulated on her election as steering committee chairperson of the new L.A. chapter of Music Publishers Forum by Leonard Feist, president of the National Music Publishers Assn.

Epic To Distribute City Lights Line

NEW YORK—Epic Records will be the outlet for a new label, City Lights Records, co-founded by Barrie Bergman, president of the Record Bar retail chain, and Barry Grieff, president of the label. Bergman's association with the label was made known at his company's convention last August.

City Lights first release will be an album by the Mighty Clouds of Joy, co-produced by the Rev. James Cleveland and Frank Wilson. An early 1979 release is planned.

The label, to headquarter in New York as of next February, will have a full roster of artists covering various music fields.

Today, "made in Germany" means that the cover version of "Blame It On The Boogie," composed by WEA artist Mick Jackson, was 54 ★ on the BILLBOARD charts.

DECEMBER 16, 1978 BILLBOARD

MADE IN GERMANY

For Exciting Cut-Outs

COUNTRYWIDE
RECORD & TAPE DISTRIBUTORS INC.

For the Best in Budget LP's

K
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YOU
GET A
LOT
FOR A
LITTLE

Send for our catalog.

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RECORD & TAPE DIST., INC.

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UNRELEASED CUTS

Motown Plans LP On 'Vault' Material

By RAY HERBECK JR.

LOS ANGELES—Repackaged and previously unreleased material by early r&b artists has been traditionally a better sales bet in Europe, particularly the U.K. But Motown will test U.S. taste for such product in January.

Included in the label's kickoff spate for 1979 will be "From The Vaults," a collection of 10 cuts never before issued but recorded by Motown's top acts in the 1960s.

Project supervisor Tom DePiero believes the LP will sell because, unlike other efforts in this field, notably by Phil Spector, most of the acts included have remained in the U.S. music industry mainstream.

Artists comprising the album are Diana Ross & the Supremes, Smokey Robinson & the Miracles, the Temptations, Martha & the Vandellas, Marvin Gaye, Gladys Knight & the Pips, the Spinners, Mary Wells, the Marvelettes and the Monitors.

Much more material remains in the vaults, according to DePiero. The LP, to feature nostalgic graphics, will appear on Motown's mid-range label, Natural Resources, and list for \$4.98.

DePiero was turned down by Motown two years ago when he first offered the idea. Other sources indicate that Motown's wing in the U.K. has been working on a similar project. Its fate at the moment now seems moot.

DePiero admits to the difference between U.S. and European

musical taste, but insists his project will be different. "Other albums from this era of unreleased material have featured acts which people can't relate to any more, unless they're in their 30s," he says, citing Spector's "Rare Masters" series issued in Europe on Polydor.

"The acts on this LP are, for the most part, recognizable and well-known to a wide age group. But if you asked that same group about the Crystals or Ronnettes (Spector's acts), they'd be unfamiliar."

Apparently, Motown agreed. DePiero personally remixed the tapes, coordinated the cover graphics and arranged the tune selection. He will not be listed as producer, however, because he did not develop the original cuts.

The comparable series by Spector emerged from a licensing deal he signed with Warner Bros. in the U.S. and Polydor in England. Warner Bros. issued "Phil Spector's Greatest Hits" here on two disks a year ago. It did not chart.

However, the Polydor 12-LP series of "Rare Masters" has sold moderately well in Europe. Ten in the series were repackages; two, previously unreleased material. The series is now being imported into the U.S.

DePiero, assistant to Iris Gordy, Motown's vice president of creative affairs, has previously supervised the "Jackson 5 Anthology," "Motown Original Version" and "Motown Disco-Tech Vol. IV" repackages.

New Companies

Clear Gospel Records, formed by Ronald Butko. Address: 146 Almondwood Rd., Deptford, N.J., 08096.

★ ★ ★

Crawley-Janoulis Productions, formed by Ed Crawley and Alexander Janoulis. First project is an album by rock act Danny Destiny and Starfoxx. Address: 1957 Kilburn Dr., Atlanta, Ga. 30324. (404) 876-1073.

★ ★ ★

Talent Payments Inc./Music, a subsidiary of IDC Services, Inc., launched by Paul Roth, president of the parent firm, and Larry Berkowitz, executive vice president and head of the new company. Firm payrolls talent, arrangers and composers for recording sessions. Address: 9200 Sunset Blvd., L.A., Calif. 90069. (213) 550-0285.

★ ★ ★

IPM Records, formed by Carson Whitsett and Richard Stowell. Already signed to label are Amber and Deep South Dance Band. Address: P.O. Box 16279, Jackson, Miss. 39206. (601) 353-4051.

★ ★ ★

Eboni Dawn Music, a music publishing company, set up by Mikki

Farrow. Address: c/o Jonathan R. Black, Suite 911, Western Savings Fund Building, Philadelphia, Pa. 19107. (215) 732-2652.

★ ★ ★

Alpha Sound & Light Co., specializing in design, sales and installation of audio and lighting systems for discos, spearheaded by Fred Janosky, general manager, and Tony Valente, sales. Address: 665 N. Wyoming St., Hazleton, Pa. 18201. (717) 454-2223 or 455-6310.

★ ★ ★

Freeway Records, with first album to be a compilation of California musicians, due in February. Address: 20355 Sherman Way, Canoga Park, Calif. 91306.

Urana To N.Y.

NEW YORK—Urana Records is moving from its former location in Stonington, Me., to new offices in New York, where it will share an office complex with Tower Press and Sight and Sound Record Distribution, two other women-owned businesses, at 20 W. 22nd St., New York.

Ralph Burns Paged

LOS ANGELES—Sid and Marty Krofft have brought in Academy Award winner Ralph Burns to compose the score for "Side Show," a two-hour feature movie in production for NBC-TV.

Burns won an Oscar for best score for "Cabaret." His other credits include music for motion pictures "Lenny," "New York, New York," "Lucky Lady" and "Mame."

For the Record

LOS ANGELES—The combined production of the ASR tape duplicating plants in Fairfield, N.J., and Canoga Park, Calif., is 36 million units yearly and not 3 million units annually as appeared in a story on prerecorded tape manufacture (Billboard, Nov. 18, 1978).

The Woman:

TANYA TUCKER

The Album:

TNT

The Single:



The Tour

- December**
8 Detroit
9 Chicago
10 Minneapolis
11 Cleveland
12 Philadelphia
13 New York City
14 Boston
15 Washington, D.C.
16 Atlanta
18 Houston
19 Dallas
20 St. Louis
21 Kansas
- January**
5 Vancouver B.C.
6 Seattle
7 Portland
9 San Francisco
10 Los Angeles
11 Los Angeles

Produced and Arranged
by Jerry Goldstein
A Far Out Production for
Tanya, Inc. on MCA Records

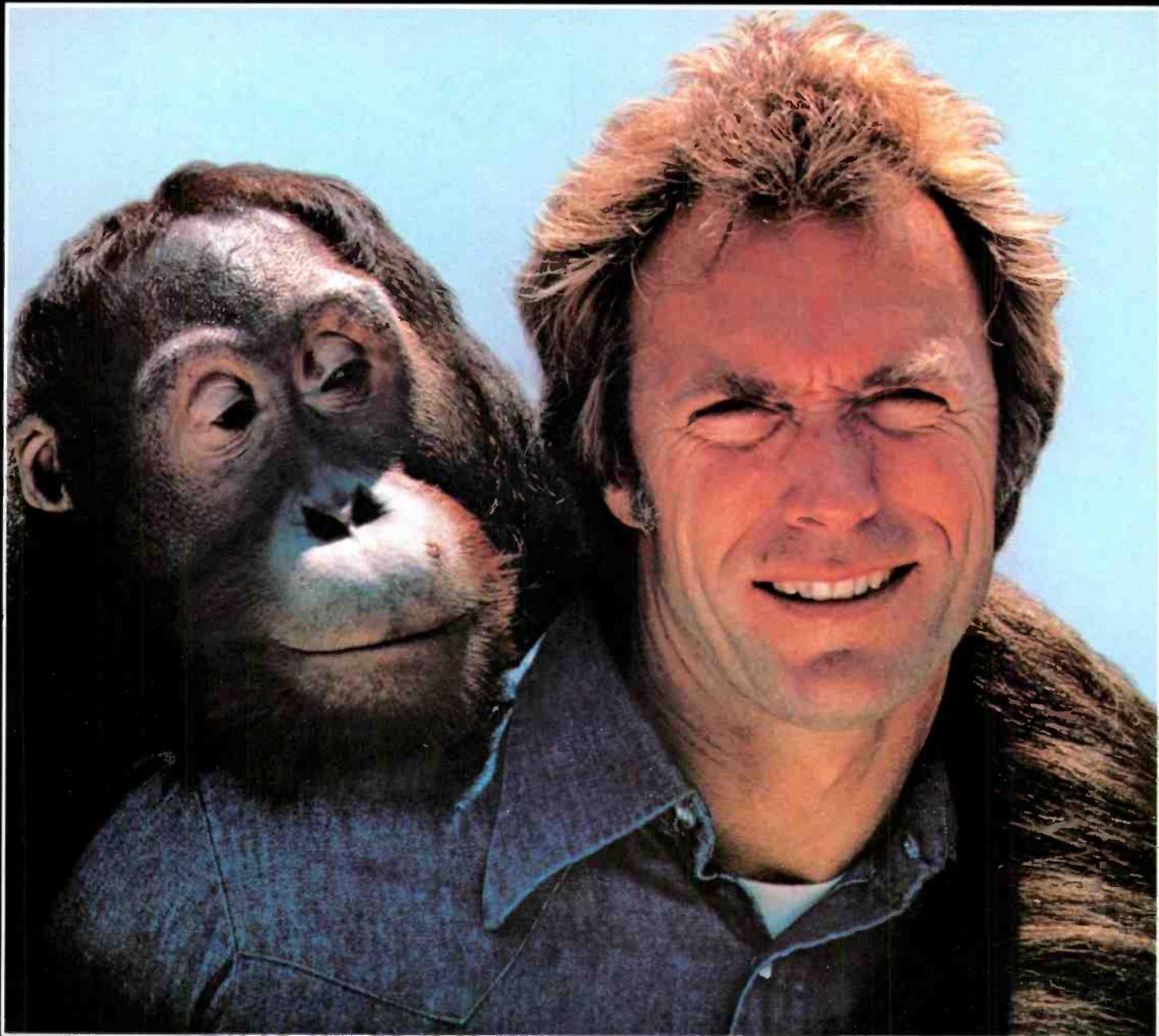


MCA
RECORDS
© 1978 MCA Records, Inc.

MCA-40976

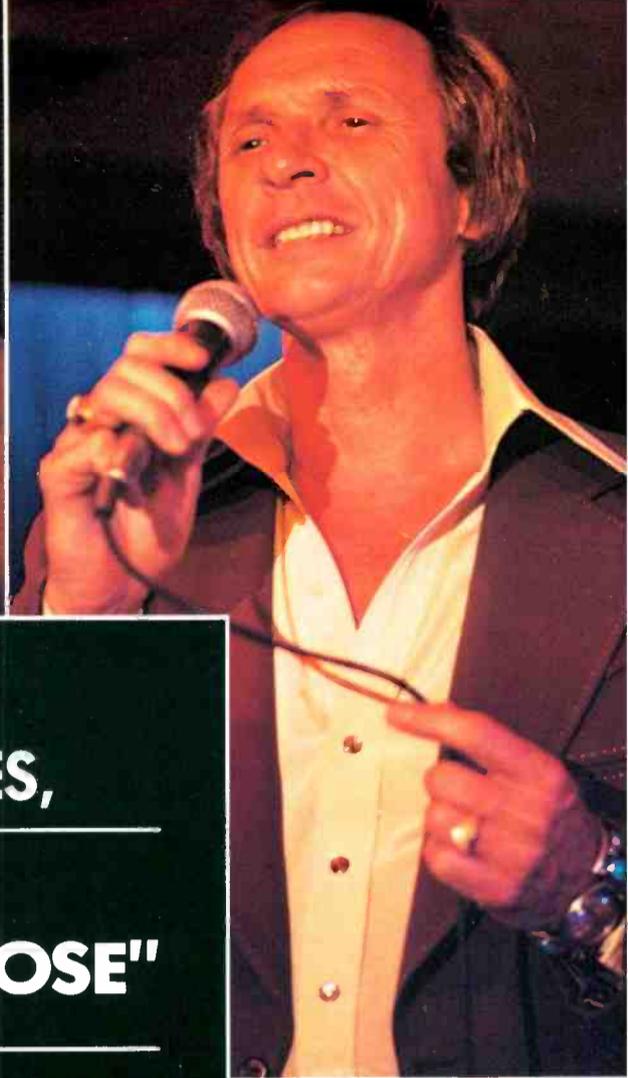
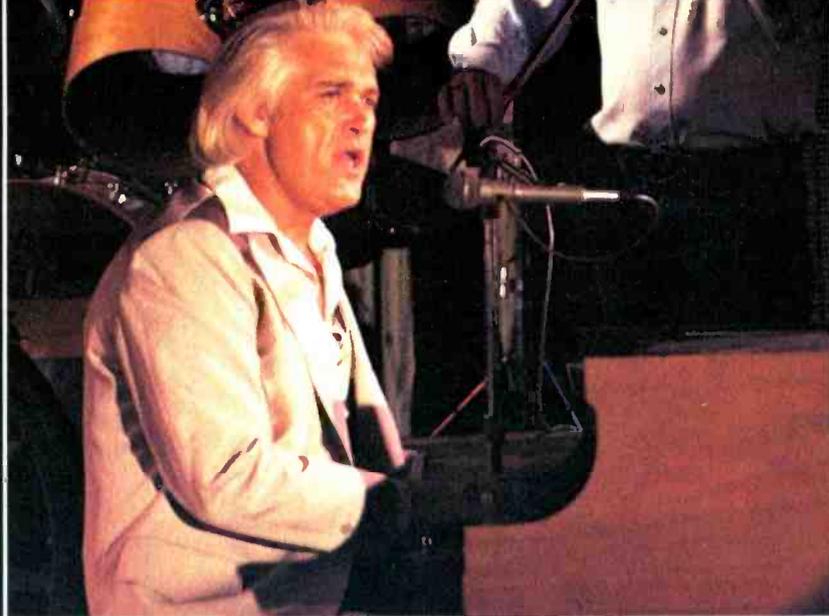
THE SOUNDTRACK MUSIC FROM CLINT EASTWOOD'S
Every Which Way But Loose

5E-503



FEATURING

EDDIE RABBITT, CHARLIE RICH AND MEL TILLIS



CONTAINS THE NEW SINGLES,
EDDIE RABBITT'S
"EVERY WHICH WAY BUT LOOSE"

E-45554

AND CHARLIE RICH'S
"I'LL WAKE YOU
UP WHEN I GET HOME"

E-45553

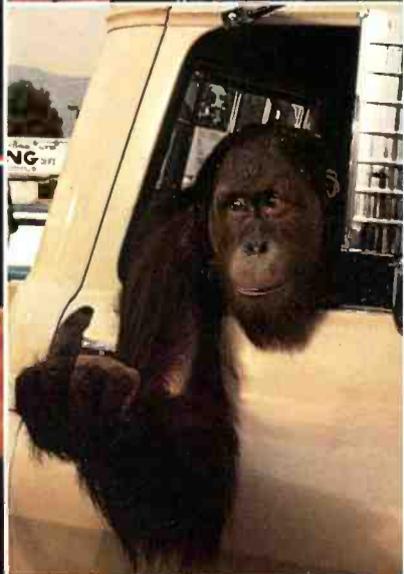
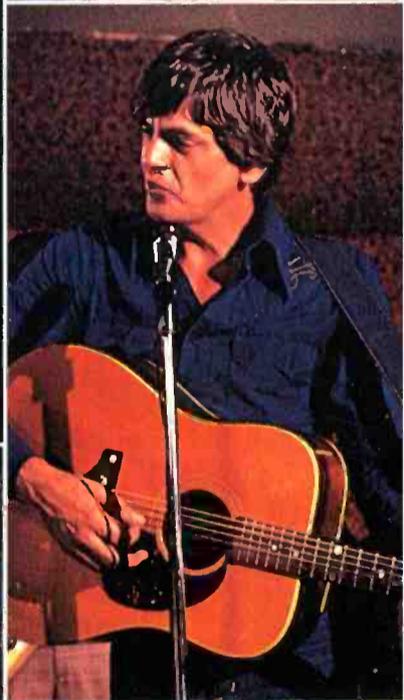
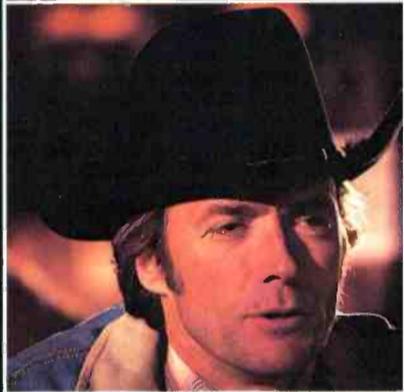
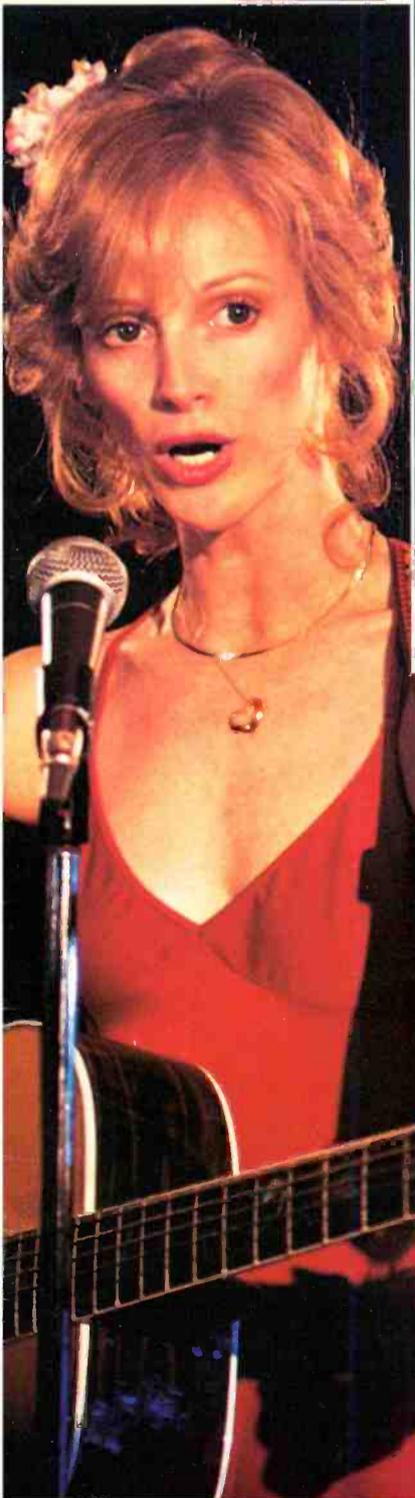
ON ELEKTRA RECORDS AND TAPES



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

CLINT EASTWOOD
 in A MALPASO COMPANY FILM **"EVERY WHICH WAY BUT LOOSE"**
 Co-starring **SONDRA LOCKE** · GEOFFREY LEWIS · BEVERLY D'ANGELO and RUTH GORDON as Ma
 Written by JEREMY JOE KRONBERG · Produced by ROBERT DALEY · Directed by JAMES FARGO
 Color by DELUXE® · Distributed by WARNER BROS. A WARNER COMMUNICATIONS COMPANY

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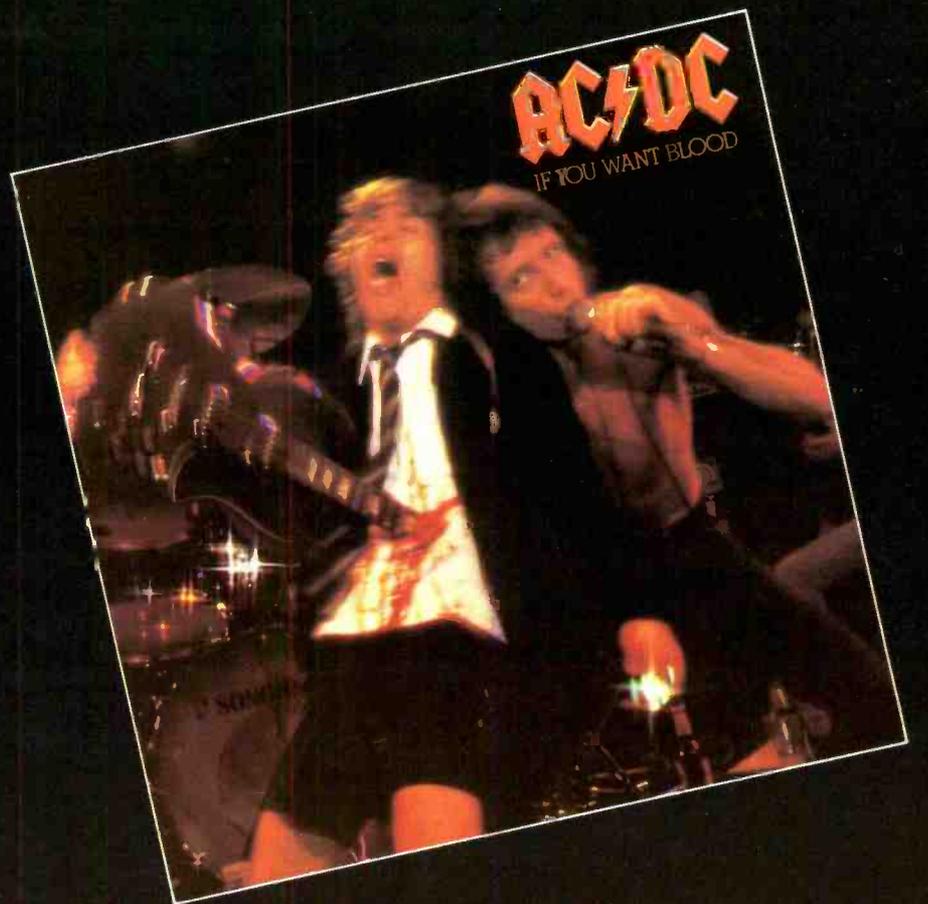


IF YOU WANT BLOOD YOU'VE GOT IT

BLOOD FROM AC/DC.
RECORDED LIVE
IN CONCERT.

AC/DC.
"IF YOU WANT BLOOD
YOU'VE GOT IT."
ON ATLANTIC RECORDS
AND TAPES.

PRODUCED BY VANDA AND YOUNG
SD 19212



MANAGEMENT:
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179C BROADWAY
NEW YORK, N.Y. 10019

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Radio-TV Programming

RATINGS SOAR


Billboard photo by Chuck Pullin

List Checking: WHN New York program director Ed Salamon, standing, checks a playlist with DJ Lee Arnold.

N.Y. WHN-FM 'Almost' Country

By DOUG HALL

NEW YORK—Is WHN-AM New York a country station? Well, it plays a lot of country, but then it plays a lot that isn't country. It certainly plays more country than any other station in New York because no one else is doing the format.

A purist might recoil at hearing WHN, but program director Ed Salamon keeps his listeners happy by giving them what they

want. "Engelbert Humperdinck's 'After The Lovin'" was a hit with our listeners," Salamon explains.

And so is the current hit "You Don't Bring Me Flowers" by Barbra Streisand and Neil Diamond.

The key to the station's success—it has an overall 3.0 share of audience average for the last five Arbitron books—is close contact
(Continued on page 38)

Storer To Axe Radio Arm For Cable TV Operations

LOS ANGELES—Storer Broadcasting places its entire radio division on the auction block Jan. 5 and intends to sink all proceeds from sale of its stations into cable television, according to Neil Rockoff, vice president of the division.

'PUSH' GETS NEW LYRICS

NEW YORK—There's an edited version of the disco hit, "(Push Push) In the Bush" by Musique on the Prelude label, available to programmers who may object to the title phrase.

According to Marv Schlacter, president of the label, the edited disk omits all reference to the complete phrase of the title, although "Push, Push" and "In the Bush" appear separately. Time remains 3:58.

Schlacter says not more than a "half dozen" stations find the lyric objectionable and the label has contacted them to make them aware of the edited version.

The recording has been a center of controversy in New York, where two stations, WNBC-AM and WXLO-FM (99-X), refuse to play the record. It's being played, however, on key Top 40 station WABC-AM (Billboard, Nov. 11, 1978).

The only station not immediately affected by the move is beautiful music outlet WLAK-FM in Chicago. Storer bought it in May and, under Federal Communications Commission rules, cannot sell it for another 2½ years.

Stations to be sold are WHN-AM, country music outlet in New York of which Rockoff has been vice president and general manager; adult contemporary WGBS-AM and MOR WYLF-FM in Miami; and MOR WSPD-AM in Toledo.

Recently, Storer sold its Los Angeles outlets, KTNQ-AM and KHTZ-FM (formerly KGBS-FM) for a reported \$12 million. Apparently, the move was a test of sales waters.

Rockoff points out that Storer has allocated \$100 million for expansion next year of its cable tv division, headed by Arnold Mueller.

"I'm a radio guy and I love it," says Rockoff, "and I hate to see somebody cut off both my arms and my legs. But I'm also a professional who likes to win, and without a 100% effort in any area, that's impossible."

5 For Mac Davis

NEW YORK—Mac Davis will sing five songs in his fourth NBC television network Christmas special to be presented Dec. 19.

With that understanding, Rockoff supports the decision to sell. "For years, Storer's meat and potatoes has been cable tv," he says. "They've decided that, for them, that's where the future lies. Since they couldn't give the radio operation the best shot, then they ought to go into an area where they can give 100%, such as cable tv."

Rockoff is secure with the firm through an employment contract which lasts another 1½ years. His immediate concern is personnel at the affected stations.

"These are the people who'll be worrying about making mortgage payments," he says. "For the next year, I'll be visiting stations, working with the staffs, and trying to make them feel more confident and keep them with us."

Rockoff adds it is "very rare" that personnel other than "one or two guys at the top" are let go when a new owner buys a station. "Usually, the staffs remain unless the station is in a distress situation, which none of ours is."

Rockoff adds that he'll have more time next year to devote to the stations and work toward their sale following the Dec. 16 appointment of Nick Verbitsky as vice president and general manager of WHN. Verbitsky has been general sales manager.

It Wouldn't Be The Christmas Season Without

BLUE CHRISTMAS

(by Billy Hayes and Jay Johnson)

TRULY A CHRISTMAS STANDARD
A GREAT NEW RECORDING FOR 1978
RED SOVINE GUSTO RECORDS SD 1040
CHOICE CHRISTMAS PROGRAMMING

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

BILL ANDERSON
FRANKIE AVALON
CHET ATKINS
BEACH BOYS
RAY BLOCK SINGERS
THE BLENDERS
BOOKER T. AND THE MG'S
PAT BOONE
LUIS BRAVO
DAVID BRIGGS
THE BROWNS featuring
JIM ED BROWN
GLEN CAMPBELL
ACE CANNON
WILF CARTER
JOHNNY CASH
DANNY DAVIS

JIMMY DAVIS
JIMMY DEAN
DOTTIE DILLARD AND
JACK SHOOK
BILL DOGGETT
BILLY ECKSTINE
ESQUIVAL
FREDDY FENDER
PETE FOUNTAIN
JACKIE GLEASON
BONNIE GUITAR
MERLE HAGGARD
FREDDIE HART
TOMMY HILL
STONEWALL JACKSON
BRENDA LEE
LENNON SISTERS
LIVING GUITARS
LIVING STRINGS

LIVING VOICES
LORETTA LYNN
MAGIC ORGAN
DEAN MARTIN
JOHNNY MATHIS
CHARLIE MC COY
CATHERINE MC KINNON
THE MIDNIGHT STRING
QUARTET
RUSS MORGAN
WAYNE NEWTON
THE OSMONDS
THE PARTRIDGE FAMILY
PAUL & PAULA
WEBB PIERCE
THE PLATTERS

ELVIS PRESLEY
CURT RAMSEY'S
CHAMPAGNE QUINTET
JIM REEVES
RENO & SMILEY
DEAN ROBINSON
JIMMY RODGERS
DOUG ROE
STAN RUFFIN
BOBBY SHERMAN
SHARPS AND FLATS
SHORTY & BETTY
KEELY SMITH
HANK SNOW
THE STONEMANS
HANK THOMPSON
JOHNNY TILLOTSON
THE TRAILBLAZERS

ERNEST TUBB
DON TWEEDY
JERRY VALE
BOBBY VEE
VENTURES
KITTY WELLS
DOTTIE WEST
ROY WIGGINS
WILLIS SISTERS
HUGO WINTERHALTER
HERSHEL WITT
TAMMY WYNETTE
FRANK YANKOVIC

AND DONT FORGET THE ELVIS CLASSIC!!

BIBO MUSIC PUBLISHERS, 100 Wilshire Boulevard, Suite 700, Santa Monica, California 90401

KWST-FM, KNXT-TV Pilot May Tee Network Rock Simulcasts

• Continued from page 1
refusal on a projected series from the pilot.

More significantly, she adds, a verbal first refusal agreement exists with CBS' remaining four owned tv stations in San Francisco (KPIX-TV), St. Louis (KMOX-TV), Chicago (WBBM-TV) and New York (WCBS-TV).

"There's a definite interest on the part of the network to air a series like this," says Sadler. "For one thing, KNXT had to pre-empt the CBS network movie to air the pilot, and that in itself is a tipoff."

She says the local station decided to try the rock music show because "it doesn't have many programs appealing to young adults."

Sadler conceived the simulcast approach when faced with the financial realities of promoting the show. "On a pilot, you simply don't want to sink a lot of money into it, but by tying into KWST, we've re-

ceived 80 spots aired to date, not to mention KNXT's own on-air blurbs.

"If this show goes network, I'll be working toward every station tying with a local radio outlet for the simulcast. It definitely enhances the show for both parties."

The pilot is hosted by Leon Russell, who also performs "A Song For You" and "Roll Away The Stone," taped live for the show.

Joining Russell through taped live performances and clips provided by labels are Queen ("Fat Bottomed Girls," "Bicycle Race," "We Are The Champions"), top U.K. new wave act the Clash ("Bored With The U.S.A.," "London's Burning") and Bob Marley ("No Woman, No Cry," "Exodus").

Additionally, the Jam will perform "In The City" and "Tonight At Noon;" Kate Bush, "Wuthering Heights;" Ian Drury, "Sex And Drugs And Rock And Roll," "Wake Up And Make Love To Me" and

"What A Waste;" Liar, "I'm Calling" and "Frustration;" and Heatwave, "Central Heating" and "Groove Line."

Executive producer for "Rock On" is Lyn Henderson, producer/director, Denis de Vallance; musical director, Strath Hamilton; video engineer, Ron Powell, and audio engineers, Tom Newman and Andy Morris, all of Video Network Productions.

According to Lynn Perkins of KNXT, the show proved interesting to the outlet because it combines a variety of rock flavors—hard rock, punk rock, reggae and pop—with imaginative visual effects. "It's all part of the flash and show of rock," she says.

In 1972-1973, ABC-TV flirted for two seasons with late night simulcast rock through "In Concert." Originally produced by Don Kirshner, ABC later gave it to Dick Clark, which forced Kirshner into syndicating his own "Rock Concert." Clark has said that "In Concert" died because it stuck too stringently for television to the confining limits of a "concert" format.

The only simulcast contemporary music show on tv today remains PBS-TV's "Soundstage," produced by Ken Ehrlich who says it is aired in simulcast on "about 30" outlets, each arranged individually by the station. Ehrlich's show covers a wide range of pop musical tastes, as opposed to the "rock" stance of the KNXT pilot.

BUFFALO DJ PAYS PRICE

BUFFALO—George Hamberger, the top-rated afternoon deejay in the local afternoon drive radio market, was fired abruptly last month because of what WKBW-AM radio management deemed a "vulgarity" uttered on-air the previous day.

Norm Schrutt, WKBW station manager, would say only that Hamberger "is no longer with WKBW because of failure to follow station policy." But elsewhere word leaked that the dismissal came after Hamberger embellished the name of an automobile.

"It wasn't obscene or vulgar, but it was in poor taste," admits Hamberger, interviewed by Buffalo's WIVB-TV. Hamberger says he has been contacted about possible employment by several other local stations since his firing.

Schrutt filled the afternoon drive void by moving Jay Fredericks into the slot and inserting part-timer Hank Nevins into the 7-to-midnight post vacated by Fredericks.

Sinatra's Hotel Bed Is Prize In Contest

PHILADELPHIA—Sid Mark, who may have played more Frank Sinatra records on the air than anybody in history, has come up with a most unusual prize for the winner of his 23rd anniversary contest on WWDB-FM here.

Although mostly an all-talk station now, Mark still does "Friday And Frank" and "Sunday With Sinatra." For the contest winner, he's offering listeners the chance to slip between the sheets in the same bed in the same 12th floor Cherry Hill Hyatt suite where Frank Sinatra stays when he's in town here.

22 Years And Shaw Still Rocking Miami

By SARA LANE

MIAMI—After 22 years in radio, Rick Shaw is still playing rock at WAXY-FM a Fort Lauderdale station which features the oldie goldie favorites as well as three current hits per hour.

Shaw, a proponent of rock music in Miami, came here in 1960 and joined WCKR-AM, one of the first rock stations. "We played chicken rock," he says. "In other words, the good stuff from the rock charts—not the screaming, yelling kind."

WCKR (now WIOD, an MOR station), WINZ-AM, WQAM-AM, WFUN-AM and WAME-AM were the primary rock stations in the late 1950s and 1960s. The first to go on the air 24 hours a day playing rock was QAM, the giant, which raced WFUN for first place in the market.

Today, of the five, only QAM is still playing rock. WINZ and WFUN are all news/talk stations and FUN has changed its call letters to WNWS. WAME no longer exists.

"QAM is still rocking, but not as aggressively as it once was," explains Shaw. "You can't play AM in this market and expect to be a killer radio station. FM has really taken over. More people listen to FM than AM and this new generation of kids doesn't realize that AM is even there."

Shaw maintains that Miami played an integral role in the development of rock in the 1960s. "A lot of records were broken here," he notes. "One of the reasons was Jim Dunlap, program director at QAM. He had a tremendous ear and was able to get on some records before the rest of the country."

"He built a reputation not only for himself but for South Florida. He proved it was a market which could break new records. And, if it happened in Miami, the record had a pretty good shot at happening elsewhere."

Some of the earliest rock disk jockeys have long gone from the Miami scene. Shaw is still here; Robe Yonge (WQAM) is now doing voice over commercials and appears nightly on WAXY "doing jokes and crazy stuff," says Shaw.

Bob Greene, one of the first rock DJs, is now handling his wife's (Anita Bryant) business. Dunlap is

at a Jacksonville station. Other notable DJs of those early rock days include Charlie Murdock, Bob Lyons, Lee Sherwood, Dan Chandler, Doc Downey and Jerry Wichner, who's still in the area at a country station.

Objections? "Sure, we had objections when we first started playing rock," says Shaw. "But they're still with us today. People call in and object to certain lyrics. There was a certain amount of objection at the beginning simply because rock was a new music form and not palatable to some of the older audience."

"Of course, the kids immediately latched on to it and loved it. Your feelings about rock music and its acceptability were pretty much determined by how old you were."

When Shaw started, rock was called race music and played on black stations. "The Chuck Berry type of music," he explains. However, with the impact and surge of popularity of the Elvis Presleys and with the acceptance of Elvis on television and radio, rock got a stronghold on the music scene.

Presley's appearance on the Ed Sullivan show legitimized the whole thing," Shaw notes. "In other words, if it was all right to put him on tv and into millions of homes, then it was all right to play his records."

"It became acceptable and the QAMs of the world began to play rock on a round-the-clock basis instead of only at certain times during the day."

"Presley came along at exactly the right time. Because of the demand he created, the 45 came about and RCA's little phonograph was the ideal receiver. Every little girl in the world wanted one. And, all this happened within a few years' time."

"All of a sudden, the people who were in charge of selecting entertainment for television and music for radio stations around the country began to see and realize the tremendous power and impact this music form had on what appeared to be an entire generation."

"Radio made rock and rock made radio. The music industry and the record industry are inextricably locked together," Shaw says, "and one can't survive without the other."

BOOK REVIEW

Programming Tome Dated But Provides OK Overview

"The Radio Format Conundrum," By Edd Routt, James McGrath and Fredric Weiss. Published by Hastings House, New York.

Any attempt to put into a bound book a detailed outline of what is radio programming and its many forms faces the danger that it will be out of date before the book is published. This book does not escape that fate.

But that problem aside, it does provide a good overview of the various types of formats and how they developed. After some introductory chapters on the hows and whys of the choice of formats and some general history, there are individual chapters on contemporary music and its varieties, country, black and ethnic, beautiful music, information, religious and classical. One outdated found here is that disco is not mentioned.

There are some other problems

with the book. Routt, who has spent most of his broadcasting career in Texas, has left his imprint too heavily. Most of the examples cited are Dallas-Fort Worth stations.

There are also some minor errors. Pulse is discussed as a going rating service, but it was out of business before the book was published.

It was Vaughn Monroe who made the hit of "Ghost Riders In The Sky," not Frankie Laine. Bonneville's station in the Chicago area is WCLR, not WCIR—perhaps that's a typo. Jim Schulke's company is Schulke Radio Productions, not Stereo Radio Productions. That name was changed about two years ago.

The writing is uneven at times to the point of being jarring, but there are few books which address this subject so overall it's not a bad primer. DOUG HALL

Today, "made in Germany" means a new smash disco single composed and recorded by Mick Jackson. "Weekend" on Atco Records.



Weekends are made for skiing and dancing; dining and dancing; loving and dancing; swimming and dancing; movies and dancing; talking and dancing; dancing and dancing.

WEEKENDS ARE MADE FOR "WEEKEND." THE SINGLE THE WORLD DANCES TO SEVEN DAYS A WEEK FROM MICK JACKSON. ON ATCO RECORDS.

A G.M.G. Recording. Produced and arranged by Sylvester Levay.

7094



Million Listeners Hear Heart In Cooperative Cleveland Airing

By RAY HERBECK JR.

LOS ANGELES—CBS Records, eight AOR FM stations in as many north central cities and Starfleet Studios of Boston combined in a simulcast to give Heart a platinum audience of more than one million listeners to a recent Cleveland concert.

Spearhead for the idea was program director John Gorman of WMMS-FM, Cleveland, who initiated the concept with Epic promotion man John Carroll. "It was a far-fetched notion at the time," recalls Gorman, "because no live remote broadcast had ever been accomplished at the Cleveland Coliseum."

Gorman's station has aired several broadcasts within the past year including Bruce Springsteen, Peter Gabriel, Meat Loaf, Genesis and David Johansson. But all had been through telephone hookups and the equipment at the Coliseum be-

longed to a different and incompatible telephone company.

However, Carroll took the idea to CBS Records' promotion manager in Cleveland, Rich Kudolla, who linked with Chicago promotion men Lou Mann and Chuck Schwartz. "Between the four of us, we managed to pull together the right people," explains Kudolla, noting that this simulcast differed from others he has been associated with.

"All too often we run into group managers, agents and promoters who are just bastards about cooperation," he says. "But this time, people were enthusiastic and flexible enough to solve any problem."

For one, the Coliseum has for many years been thought unusable for live remotes because of the phone situation and what was believed to be a lack of line-of-sight for microwave relay. However, Kudolla

says nobody had ever thought to check.

"One of the engineers during a test simply climbed to the top of the structure," he says, "and peered through binoculars right at the transmitting tower for WMMS. There was nothing in the way, not even a tree."

The second problem could have been the concert promoter. But Jules Belkin cooperated more than fully, Kudolla says. "He could have said no. But, instead, he gave us a ticket sale cutoff point far below sellout at which we could begin our promotion."

As it turned out, the Nov. 17 concert was a sellout and drew more than 18,000 Heart fans, "the act's largest indoor audience to date," Kudolla adds.

Sam Copper, referred to as "Magic Sam" by Kudolla and company, worked out technical details and used his Starfleet mobile equipment for the show.

"It was scheduled for 9 p.m.," says Kudolla, "but with any rock act, you never know. However, Heart hit it at exactly 9:03."

Participating stations in the hookup were WZUU-FM, Milwaukee; WFBQ-FM, Indianapolis; WLWQ-FM, Columbus; WSAI-FM, Cincinnati; WLRS-FM, Louisville; KCBC-FM, Des Moines, and WWWW-FM, Detroit.



RUNNING DJ—WNBC-AM New York morning personality Scotty Brink runs among the entrants in the New York City Marathon. He dropped out after five miles.

'60-Second LP' In N.Y. Merger

LOS ANGELES—Executive producer Jeff Craig has merged his "60-Second LP" album review show with London Wavelength, New York-based radio/television syndicator of "BBC Rock Hour" and "BBC Rock Capsule."

Craig shifted his sales wing to New York, where he will bolster London Wavelength's syndication push for all three shows which, combined, reach 400 outlets and an estimated five million listeners, he says. His "60-Second LP" now is signed to 110 outlets.

Remaining here for actual sessions are producer Dave Trout, former production director of KTNQ-AM and Jon Sargent, general manager of the operation.

Show format consists of critical analysis of recently issued albums combined with snips of song selections. Sponsors receive a billboard, 30-second spot and close, while stations receive the show free.

Scott Carpenter organized a radiothon for a needy family after their house burned down and the head of the household cut his face in a chain saw accident. Carpenter's appeals resulted in donations of food and clothing, beds from a local hotel, snowsuits from a local merchant and free dinners at local restaurants. The local paper devoted a page one story to Carpenter's efforts.

Jerry Curtis has been named production director for WFYR-FM Chicago. He has been working as a weekend DJ. . . . WNBC-AM New York has awarded its "N Car," the vehicle used to spot WNBC bumper sticker winners, to a New Jersey man. The station also selected a New Jersey art student as the winner in 1,000 entries in the station's "Hometown Album Art Contest."

WGAR-AM Cleveland awarded prizes for listeners who could guess how many soda cans would fill a compact car.

Bill O'Shaughnessy, president of WVOX-AM/WRTN-FM New Rochelle, N.Y., has registered the slogan for his FM nostalgia format, "Return Radio." . . . DJ **Bill Taylor** of CHRY Leamington, Ont., is spotlighting an album a night on his show. . . . WISN-AM and sister station WLPX-FM Milwaukee, are staging race around the world pitting WISN afternoon personality **Steve York** against WLPX evening personality **Jim McBean**. The two will head in opposite directions.

KHOW-AM Denver's **Hal and Charley** moved their morning drive show into the home of one of their listeners who won the "Win Breakfast With Hal And Charley" contest; 300 listeners entered the contest. . . . KVON-AM Napa, Calif., recently co-sponsored a cross-country run with a local ranch for the mentally handicapped. Joining in were KNEW-AM San Francisco p.d. **Bob Young** along with KVON p.d. **Greg Panattoni**, DJs **Chris Hunter** and "Gator" **Carter**; **400 runners raised \$1,000.**

Steve Sands, operations manager
(Continued on page 24)

Vox Jox

By DOUG HALL

NEW YORK—The **Rolling Stones**, **Sammy Hagar**, **Linda Ronstadt** and **Pink Floyd** have been chosen the top artists for 1978 in a listener poll conducted by KOME-FM San Jose.

Nearly 3,000 listeners participated in balloting for 16 categories.

The Stones were chosen for the best album of the year, "Some Girls," as well as the best group of the year.

Hagar was voted best male artist and Ronstadt won top honors as best female artist and best all-time female artist. Floyd garnered best all-time album honors for "Dark Side Of The Moon."

"Miss You" by the Stones was chosen best song, Hall and Oates were chosen as the best duo, the Cars were selected as best new group, **Eddie Money** is the best new male artist, **Patti Smith** the best new female artist. **Chuck Mangione** for the best instrumental, the Beatles the best all-time group, **Jimi Hendrix** as the best all-time male artist, Simon and Garfunkel as the best all-time duo and Led Zeppelin's "Stairway To Heaven" as the best all-time song.

A tribute to the late lead singer of the Doors, **Jim Morrison**, was broadcast by KCSN-FM Northridge, Calif., Friday (8) on his birthday. The show was hosted by **Jim Austin**.

WEBC-AM Duluth afternoon DJ

THE ELECTRIC WEENIE

Radio's most popular DJ and MC gag sheet gets letters . . .

ROSS BRITAIN, Z93 . . . "At the recent RMR Convention, Dr. Don Rose said of all the services, he likes yours best because it fits his style of broadcasting. Now he does a lot of jokes (3 at a shot, after every record or during every break) and that's quite a testimonial."

For free samples of the greatest Ratings Helper in the business write to . . .

The Electric Weenie

Suite 1
660 N. Mashta Drive
Key Biscayne, FL 33149
(305) 361-1600



SEATTLE CC—Polydor 10cc members Eric Stewart, left, and Graham Goldman answer phones and co-host with DJ Steve Slaton, right, on KISW-FM while touring through Seattle recently.

Concert Ban Blamed For Tiny D.C. Start

By BORIS WEINTRAUB

WASHINGTON—To understand what it was like to play rock on the radio in the early days here, it helps to start with a concert at the D.C. Armory in June of 1956.

The newspapers the next day, and for the next several months, were filled with front page stories with a variety of officials recommending, demanding and finally winning a ban on rock at the Armory after a minor quantity of chair-throwing and assorted other difficulties erupted. But none of the stories in the papers bothered to mention the acts which were featured at the concert.

Which is odd, except that no newspapers and few adults at the time had ever heard of Bill Haley & the Comets, the Platters, Clyde McPhatter, Lavern Baker, Big Joe Turner, Bo Diddley and the Drifters, all of whom were on the bill.

So it sure wasn't going to be the big, powerhouse radio stations that gave the music a home in those early years. It was the small outlets which had little to lose.

Like WDON-AM, for instance. Here was a tiny station located in Wheaton, Md., a few miles from the District of Columbia but, as one listener recalls now, had so feeble a signal that it could barely be heard in Northwest Washington. Don Dillard was the owner's son, and he became a star, a major power in local radio, at least to those kids who listened to rock.

And there were many of them: many thousands of them, in fact, joined his record club, went to the record hops he promoted, followed him around—until his father stepped in in 1963 and decided that WDON should be a country station.

On the Virginia side of the District, there was little WEAM-AM with the same sort of impact. Long-time listeners recall that station's Johnny Dark, Jay Perri and Bob Rickman, playing that "wild" music, attracting the kids and mystifying the grown-ups, who couldn't understand why the kids were listening to all that noise. The "New WEAM," they called it, and it remained important until the late 1960s.

Another major figure in early Washington rock radio was Milt Grant. An older man, Grant saw that there was a market for this new kind of music, and he took advantage of it.

First he played on a couple of sta-

tions, then built-up a teen network of small suburban outlets, and then he went on tv with "Milt Grant's Dance Party," a local version of "American Bandstand" which competed successfully with other local shows hosted by Bill Malone.

Grant did so well, in fact, that he saved his dollars and later bought a tv station, WDCA, which he still owns and operates successfully.

All of these stations were, of course, pitched to the white market. But blacks had been listening to rhythm and blues on Washington radio for quite a while. In the early days, there was Bill Johnson on WUST-AM and the memorable Bob King on WOOK-AM, broadcasting live from the window of Waxie Maxie's record store around the corner from the justly famed Howard Theatre.

In the 1960s, of course, everything changed. The signal event, however, was the emergence of the Beatles, and it was a Washington DJ on a station that wasn't even known as a rocker at the time who played a major role.

Carroll James remembers today that it was a 15-year-old listener to his afternoon drive time show on WWDC-AM who had seen a network film clip about an unusual group in London who called and wanted to know why their music couldn't be heard in Washington.

"I contacted BOAC," James remembers, "and asked them to bring me some Beatles records. A stewardess brought them over the next day, and we played 'I Want To Hold Your Hand' on Dec. 17, 1963, a week ahead of the U.S. release. The response was incredible."

Shortly afterward, the Beatles made their first U.S. tour, and James was master of ceremonies at the concert at the Washington Coliseum that was the foursome's first American performance.

Even so, he remembers, the station made little attempt to capitalize. The evening was taken up with a three-hour hootenanny show, and few of the other DJs played the music.

Other changes were in the wind, however, WPGC, an AM daytimer in Morningside, Md., became a Top 40 station and began to climb in the ratings; it is still the top rocker today, though most of the listeners are on FM. (Continued on page 24)

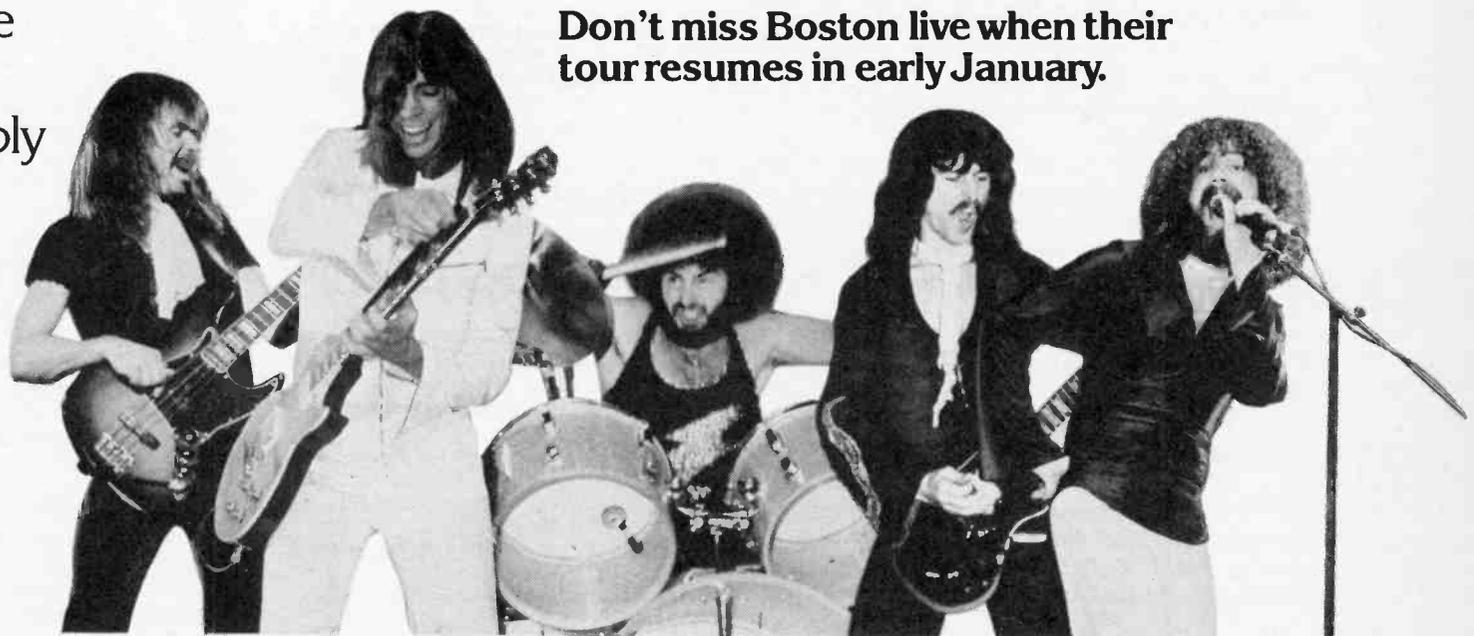
Boston: Looking back into the future.

Boston. In the past three months they've played before hundreds of thousands of devoted fans. And their new album, "Don't Look Back," reached the quadruple-platinum mark faster than just about any other record since "Boston" swept the music world two years ago.

Their accolades extend beyond the long list of record-breaking feats at the concert gate and the retail register. Because Boston has also proven itself as among the most consistent creators of hit singles in the industry—from "More Than a Feeling" and "Long Time" in the beginning, to "Don't Look Back" and the current hit, "A Man I'll Never Be."

It's this very element of comprehensive, grassroots success—at the boxoffice, at radio and at retail—that makes Boston much more than "unprecedented" or "significant" or any other term that's been used to describe them.

To put it as simply as possible, Boston is special—to the millions who've discovered their music, to those of you who helped make it happen, and to all of us at Epic.



Don't miss Boston live when their tour resumes in early January.

FE 35050



"Don't Look Back."
The quadruple-platinum Boston album, featuring their new hit single, "A Man I'll Never Be." On Epic Records and Tapes.



Vox Jox

• Continued from page 22

at WLIQ-AM Mobile is looking for a "crazy morning man. I'll give the right person total creative freedom and decent bucks," Sands says. Sands can be reached at Box 2723, Mobile, Ala., 36601. . . . WKOY-AM Bluefield, W.Va., has hired **Charlie Bruce** as p.d. Bruce is also a pilot and flies for a local coal company.

★ ★ ★
Don O'Brien, who got fired from WWDC-FM when an on-air station-take-over hoax brought police to the studios, has taken over morning drive on WOHN-AM Herndon, Va. **Bob Sweeten** is doing the 10 a.m. To 2 p.m. slot and p.d. **Chuck Dickmen** is doing afternoons. O'Brien is also doing weekends at WMZQ-FM Washington.

WEOL-AM/WBEA-FM Elyria, Ohio, needs five on-air personalities to be announcers and new persons. Those interested in these MOR stations should write to **Paul Nakel**, general manager, EST Building, Elyria, Ohio 44035. . . . Former WRVR-FM New York DJ **Stella Marrs** is looking for a new position. She has been doing a show on WKCR-FM Union, N.J., but its hours have been cut from seven to four and a half and she expects to be cancelled. Marrs, who is also a singer, left the New York jazz outlet in March after four years.

★ ★ ★
Beth Blakeman has joined the creative staff of Drake-Chenault's special features division. She comes from WMMR-FM Philadelphia

where she did morning drive news. In her new position she will be in charge of maintaining artist archives and development of new programming. At the same time special projects director **Gary Theroux** has resigned to pursue outside projects.

★ ★ ★
 WFTL-AM Fort Lauderdale afternoon personality **Terry Gross** has resigned to take a position with KTWO-AM Casper, Wyo. . . . The four-year-old "Rock Around The World" syndicated show has changed its name to "Rock World." A recent addition to its 150-station lineup is WXLO (99-X) New York.

★ ★ ★
 Top 40 station KUJ-AM Walla Walla, Wash., is looking for air talent to work the 10 a.m. to 3 p.m. and midnight to 6 a.m. shifts. Applicants must have production ability. Those interested should apply to **Jim Nelly**, Box 513, Walla Walla, Wash. 99362.

★ ★ ★
Mike Keppelman, operations manager at KIIX-AM Fort Collins, Colo., will take his station live by the middle of this month and is looking for country record service. The station had been an automated operation using Drake-Chenault's "Great American Country" format. A new staff lineup includes **Tim Greenwood**, music director **William D. Simmons**, who comes from KBCR-AM Steamboat Springs, Colo., and **Kathy Meris**.

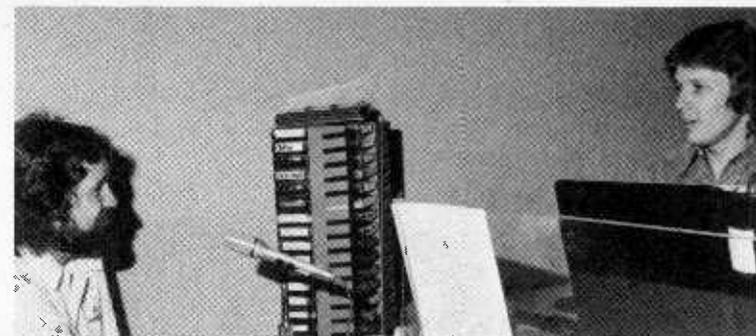
★ ★ ★
 WSUX-FM Seaford, Del., p.d. **Alan Frazier** has added **Tom Ross** from the 6 p.m. to midnight shift. The rest of the station's lineup is **Jeff Hart** from 6 to 10 p.m., **Dave Fleetwood** from 10 a.m. to 2 p.m., Frazier from 2 to 6 p.m. and **Matt Still** doing the overnight.

Bubbling Under The HOT 100

- 101—**I DON'T KNOW IF IT'S RIGHT**, Evelyn "Champagne" King, RCA 11386
- 102—**GET DOWN**, Gene Chandler, 20th Century 2386
- 103—**MIDNIGHT GIRL**, Lenny Williams, ABC 12423
- 104—**LONG STROKE**, ADC Band, Atlantic 44243
- 105—**NOW THAT WE'VE FOUND LOVE**, Third World, Island 8663
- 106—**HAVEN'T STOPPED DANCING YET**, Gonzales, Capitol 4647
- 107—**CHILDREN OF SANCHEZ**, Chuck Mangione, A&M 2088
- 108—**AIN'T THAT ENOUGH FOR YOU**, John Davis & The Monster Orchestra, SAM 785011
- 109—**DOWN SOUTH JUKIN'**, Lynyrd Skynyrd, MCA 40957
- 110—**SHOOT ME**, Tasha Thomas, Atlantic 3542

Bubbling Under The Top LPs

- 201—**JERRY BUTLER**, *Nothing Says I Love You Like I Love You*, Philadelphia International JZ 35510
- 202—**THREE DEGREES**, *New Dimensions*, Ariola SW 50044
- 203—**BAR-KAYS**, *Light Of Life*, Mercury SRM 1-3732
- 204—**LARRY GATLIN**, *Greatest Hits*, Monument MG 7628 (Mercury)
- 205—**ROBERT JOHNSON**, *Close Personal Friend*, Infinity 9000
- 206—**ELVIN BISHOP**, *Hog Heaven*, Capricorn 0215
- 207—**MANDRILL**, *New Worlds*, Arista AB 4195
- 208—**FOUR TOPS**, *At The Top*, ABC AA 1092
- 209—**JAMES WALSH, JAMES WALSH GYPSY BAND**, RCA AFL1-2914
- 210—**GREGG DIAMOND**, *Bionic Boogie*, Polydor PD1-6123



STATION INTERVIEW—George McCorkle, right, rhythm guitarist in the Marshall Tucker Band, visits KZEW-AM mid-day DJ John Dillion.

Concert Ban Blamed For Slow D.C. Start

• Continued from page 22

In the early days, its main man was Harv Moore, who lasted nearly 15 years. As WEAM lost its power, other stations moved in, and, as Barry Richards, a DJ on a variety of stations for nearly 20 years remembers, nearly everybody tried rock at one time or another.

Richards' major stint came, beginning in 1968, when he began a free-form progressive show on yet another of those innovative small stations, WHMC-AM.

"I leaned toward hard rock," he says, and he kept the show going for six years, until AM radio began to fade as a force in Washington and FM took over. The progressive listeners shifted, instead, to WHFS-FM, where a variety of low-key jocks and high-intensity management has kept that station high ever since.

On the black side, WOL-AM, a long-time MOR outlet, was taken over in the mid-1960s by Gordon McLendon and company, and the

station became a high voltage, highly rated soul station.

WOL rode the top of the ratings for many years, until, as Richards says, blacks discovered FM in Washington. Now OK-100, the FM arm of the old WOOK, rules the roost, facing competition from WHUR-FM, the Howard Univ. station. WOL still has some success on the AM side, however.

Only one challenge has ever been mounted successfully to the reign of WPGC as a top rocker. That came in 1972-73, when WRC-AM, the NBC-owned station, went Top 40 with a vengeance. At one point, the station topped the ratings books. Then the network went all-news, and so did the station.

But the main things about Washington radio is the continuing force of rock, a long way from those 1956 days when nobody paid any attention. Why, even good old WEAM, which has had its hard times in recent years, is gearing up for a return to a Top 40 format.

Set 20 'Studio Jam' Rock Programs

CHICAGO—WKOX-FM has pacted with Studio Jam Inc. for airing of 20 special rock presentations here this season.

Both special "Studio Jam" programs taped before a live audience and remote broadcasts of actual

concert dates are supplied to the station under the agreement. Studio Jam Inc. producers are Ron Bennett and Chip Altholz.

First special under the new pact will be a "Studio Jam" with Al Stewart and his band, according to Bill Hannes, the station's program director. No date has been announced.

Talent arrangements for the broadcasts are handled by Jam Productions, one of the area's concert promotion firms.

Past "Studio Jams" provided through Studio Jam Inc. have featured Ken Loggins, Foreigner, Styx, the Outlaws and others. For the new season Peter Gabriel, Bob Welch, Todd Rundgren and Steve Miller are being mentioned.

WLS To B'cast 1st Live Concert

CHICAGO—The tight Top 40 format of WLS-AM is being unlocked to allow broadcasting of full-length live concerts. In its 18-year history as a Top 40 station there is no precedent for the move.

The first live airing is expected to take place here Monday (18). A complete concert by the A&M group Styx will be picked up and transmitted from Chicago Stadium.

Plans call for Styx's entire 90-minute set to be aired. Station will excise the opening act, indicates Alan Burns, music director.

Though Burns and others express confidence that the broadcast will come off, an absolute commitment is not yet firm. According to the music director a sellout of the concert venue has been stipulated as part of the deal.

Production of the broadcast is to be handled by an independent technical firm, the music director explains.

Burns points to an awareness that live concert broadcasts can benefit ratings.

"Radio programmers have looked around at stations that have done concerts and found that they have been positive for ratings, rather than a tune-out," he says.

5-Hour Rock Special Linked With Playboy

NEW YORK—Playboy Magazine and rock joined together for a five-hour common silver anniversary celebration on 1,000 radio stations around the world over the Thanksgiving weekend.

The program, "Playboy's Silver Anniversary Tour Of Rock" aired on approximately 500 stations in the U.S. and on the 500-station American Forces Network.

The show, produced and syndicated by Cinema Sound, Ltd., covered the past 25 years through two constant themes: Playboy and rock music. Major events, trends and fads are all represented.

"Everyone from Bill Haley to Elvis Costello was there," according to Bob Franklin, president of Cinema Sound.



PICKWICK

This Promotion's Packed!
 (Well, Pre-Packed)

Pickwick pops into the new year with a special promotion for you!

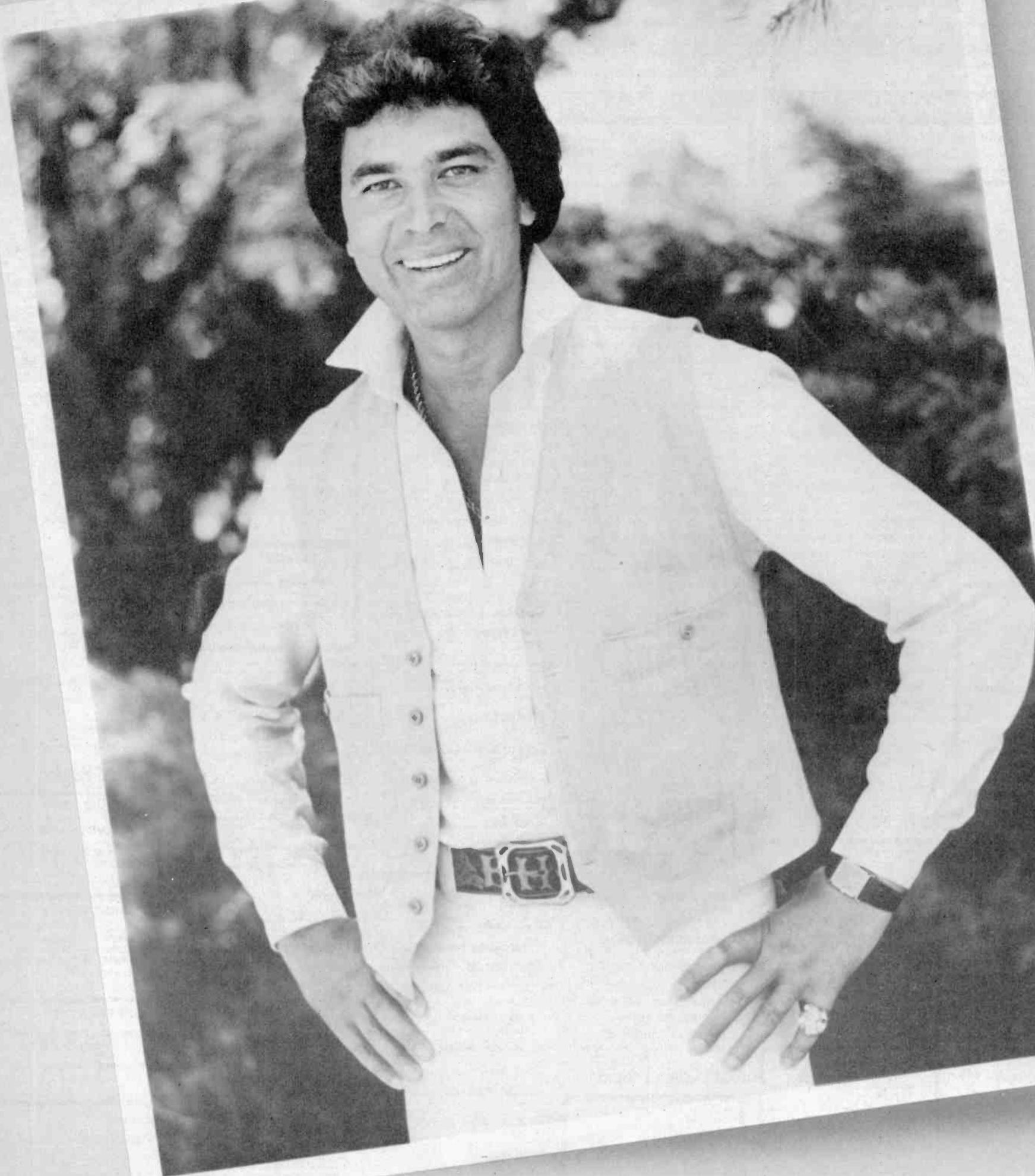
We're making available selected pre-packs comprising the cream of our Pop/Rock catalog.

This new Point of Purchase program features LP, Cassette and 8-Track pre-packs. If you feel our pre-pack mix doesn't exactly suit your needs you can buy by bulk, too; selecting from over 100 titles.

After Christmas is traditionally a good sell-off period for pre-recorded music, so now's the time to stock up on a rich selection of super-sellers like these.

DON'T WAIT . . . this exceptional offer ends in mid-January. Call our national order desk toll free: 1-800-328-6758; or contact your local sales representative for more information.

That's the great Pre-Pack Promotion from Pickwick — The Budget You Can Bank On!



"This Moment in Time."

8-50632*

The latest single from Engelbert is a smash!
Barely three weeks after release, it's made immediate jumps into top ten's at key radio stations across the country—with no less than *thirty-four* markets giving it their hitbound attention.

Among the forty-five key stations reported last week, Engelbert was hitbound at WICC, KELI, KCBN, KBCQ, KTLK—and receiving extensive play at WBEN (20-10-6-4), WRIE (30), 3WE (27-24), WGR (debut-18), WNEW, US1, WBAL, WMAL, WSB, KSD, WGN, WTMJ, WJR, KOY, KOMO, WIOD and many others.

And at retail, "This Moment in Time" is advancing at an equally extraordinary pace.

Put it all together and the picture is clear: it's the biggest Engelbert smash since "After the Lovin'." ⁸⁻⁵⁰²⁷⁰

On Epic Records.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/7/78)

TOP ADD ONS - NATIONAL

OLIVIA NEWTON-JOHN—A Little More Love (MCA)
NICOLETTE LARSON—Lotta Love (WB)
TOTO—Hold The Line (Columbia)

PRIME MOVERS - NATIONAL

BEE GEES—Too Much Heaven (RSO)
EARTH, WIND & FIRE—September (ARC)
(D) CHIC—Le Freak (Atlantic)

BREAKOUTS - NATIONAL

ROD STEWART—Do You Think I'm Sexy (WB)
BARRY MANILOW—Somewhere In The Night (Arista)
HOT CHOCOLATE—Every 1's A Winner (Infinity)

D—Discotheque Crossover

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

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

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

KCBN-FM—Reno

- **KENNY LOGGINS**—Easy Driver (Columbia)
- **PLAYER**—Silver Lining (RSO)
- D★ **CHIC**—Le Freak (Atlantic) 15-5
- ★ **ACE FREHLEY**—New York Groove (Casablanca) 18-13

KOPA—Phoenix

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **BEE GEES**—Too Much Heaven (RSO) 11-5
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 29-19

KTKT—Tucson

- **J. GEILS BAND**—One Last Kiss (EMI)
- **HALL & OATES**—I Don't Want To Lose You (RCA)
- ★ **EARTH, WIND & FIRE**—September (ARC) 22-15

D★ CHIC—Le Freak (Atlantic) 20-10

KQEO—Albuquerque

- **CARS**—My Best Friend's Girl (Elektra)
- **KENNY ROGERS**—The Gambler (UA)
- ★ **ALICE COOPER**—How You Gonna See Me Now (WB) 28-18
- ★ **ERIC CARMEN**—Change Of Heart (Arista) 10-5

KENO—Las Vegas

- **EXILE**—You Thrill Me (Warner/Curb)
- **LINDA RONSTADT**—Ooh Baby Baby (Asylum)
- D★ **CHIC**—Le Freak (Atlantic) 18-9
- ★ **TOTO**—Hold The Line (Columbia) 1-1

KFMB—San Diego

- **JEFFERSON STARSHIP**—Light The Sky On Fire (Grunt)
- **PLAYER**—Silver Lining (RSO)
- ★ **IAN MATTHEWS**—Shake It (Mushroom) 29-18
- ★ **BOSTON**—A Man I'll Never Be (Epic) 23-16

KYNO—Fresno

- **NICOLETTE LARSON**—Lotta Love (WB)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- ★ **RICK JAMES**—Mary Jane (Gordy) 23-14
- ★ **TOTO**—Hold The Line (Columbia) 17-12

KGW—Portland

- **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- **BOB SEGER**—We've Got Tonight (Capitol)
- ★ **BEE GEES**—Too Much Heaven (RSO) 14-8
- ★ **MARSHAL HAIN**—Dancing In The City (Harvest) 22-19

KING—Seattle

- **MARSHAL HAIN**—Dancing In The City (Harvest)
- **EAGLES**—Please Come Home For Christmas (Asylum)
- ★ **FIREFALL**—Strange Way (Atlantic) 17-8
- ★ **BEE GEES**—Too Much Heaven (RSO) 13-7

KJRB—Spokane

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **NIGEL OLSSON**—Dancin' Shoes (Bang)
- D★ **CHIC**—Le Freak (Atlantic) 24-18
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 21-16

KTAC—Tacoma

- **NONE**
- **BILLY JOEL**—My Life (Columbia) 9-4
- D★ **CHIC**—Le Freak (Atlantic) HB-19

KCPX—Salt Lake City

- **EAGLES**—Please Come Home For Christmas (Asylum)
- **CHIC**—Le Freak (Atlantic) 18-5
- ★ **BARRY MANILOW**—Somewhere In The Night (Arista) AD-20

KRSP—Salt Lake City

- **POINTER SISTERS**—Fire (Planet)
- **GERRY RAFFERTY**—Home And Dry (UA)
- ★ **TOTO**—Hold The Line (Columbia) 15-7
- ★ **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 10-3

KTLK—Denver

- **BARRY MANILOW**—Somewhere In The Night (Arista)
- **EXILE**—You Thrill Me (Warner/Curb)
- ★ **LINDA RONSTADT**—Ooh Baby Baby (Asylum) 15-9
- ★ **PAUL DAVIS**—Sweet Life (Bang) 16-12

KIMN—Denver

- **NICOLETTE LARSON**—Lotta Love (WB)
- **POINTER SISTERS**—Fire (Planet)
- ★ **ANDY GIBB**—Our Love (RSO) 12-6
- ★ **BILLY JOEL**—My Life (Columbia) 20-15

North Central Region

TOP ADD ONS:

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **IAN MATTHEWS**—Shake It (Mushroom)
- **CHANSON**—Don't Hold Back (Ariola)

PRIME MOVERS:

- **EARTH, WIND & FIRE**—September (ARC)
- **BEE GEES**—Too Much Heaven (RSO)
- **BOB SEGER**—We've Got Tonight (Capitol)

BREAKOUTS:

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **BARRY WHITE**—Your Sweetness Is My Weakness (20th Century)
- **ROLLING STONES**—Shattered (Rolling Stones)

CKLW—Detroit

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ROD STEWART**—Do You Think I'm Sexy (WB)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 19-12
- ★ **EARTH, WIND & FIRE**—September (ARC) 18-13

WDRQ—Detroit

- **NONE**
- **FIREFALL**—Strange Way (Atlantic) 20-17
- D★ **ALICIA BRIDGES**—I Love The Night Life (Polydor) 21-19

WTAC—Flint

- **POINTER SISTERS**—Fire (Planet)
- **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield)
- ★ **BEE GEES**—Too Much Heaven (RSO) 21-16
- ★ **BILLY JOEL**—My Life (Columbia) 28-19

Z-96 (WZZR-FM)—Grand Rapids

- D• **ALICIA BRIDGES**—I Love The Night Life (Polydor)
- **ERIC CARMEN**—Change Of Heart (Arista)
- ★ **BEE GEES**—Too Much Heaven (RSO) 16-6
- ★ **ANDY GIBB**—Our Love (RSO) 20-12

WAKY—Louisville

- **ACE FREHLEY**—New York Groove (Casablanca)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **ANDY GIBB**—Our Love (RSO) 19-7
- D★ **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 30-17

WBGW—Bowling Green

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **ROLLING STONES**—Shattered (Rolling Stones)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 27-18
- ★ **TOTO**—Hold The Line (Columbia) 18-11

WGCL—Cleveland

- **BARRY WHITE**—Your Sweetness Is My Weakness (20th Century)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **EARTH, WIND & FIRE**—September (ARC) 18-11
- ★ **BEE GEES**—Too Much Heaven (RSO) 15-9

WZZP—Cleveland

- **BOSTON**—A Man I'll Never Be (Epic)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- D★ **EARTH, WIND & FIRE**—September (ARC) 28-18
- ★ **OLIVIA NEWTON-JOHN**—A Little More Love (MCA) HB-29

Q-102 (WKRQ-FM)—Cincinnati

- **CARS**—My Best Friend's Girl (Elektra)
- **ROLLING STONES**—Shattered (Rolling Stones)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 22-17
- ★ **TOTO**—Hold The Line (Columbia) 18-13

WNCI—Columbus

- **BARRY MANILOW**—Somewhere In The Night (Arista)
- **GREG KINN**—Somewhere (Beserkley)
- ★ **BEE GEES**—Too Much Heaven (RSO) 13-6
- ★ **BILLY JOEL**—My Life (Columbia) 19-13

WCUE—Akron

- **BARRY MANILOW**—Somewhere In The Night (Arista)
- **HALL & OATES**—I Don't Want To Lose You (RCA)
- ★ **EARTH, WIND & FIRE**—September (ARC) 29-21
- ★ **TOTO**—Hold The Line (Columbia) 14-7

I3-Q (WKQT)—Pittsburgh

- D• **CHANSON**—Don't Hold Back (Ariola)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- ★ **EARTH, WIND & FIRE**—September (ARC) 20-12
- ★ **IAN MATTHEWS**—Shake It (Mushroom) 27-21

WPEZ—Pittsburgh

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **BEE GEES**—Too Much Heaven (RSO) 10-7
- ★ **TOTO**—Hold The Line (Columbia) 15-13

Southwest Region

TOP ADD ONS:

- **NICOLETTE LARSON**—Lotta Love (WB)
- **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra)
- **ELTON JOHN**—Part-Time Love (MCA)

PRIME MOVERS:

- **BILLY JOEL**—My Life (Columbia)
- (D) **CHIC**—Le Freak (Atlantic)
- **BEE GEES**—Too Much Heaven (RSO)

BREAKOUTS:

- **BARRY MANILOW**—Somewhere In The Night (Arista)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ROD STEWART**—Do You Think I'm Sexy (WB)

KILT—Houston

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ELTON JOHN**—Part-Time Love (MCA)
- ★ **ANDY GIBB**—Our Love (RSO) 20-15
- ★ **BILLY JOEL**—My Life (Columbia) 23-12

KRBE—Houston

- **GERRY RAFFERTY**—Home And Dry (UA)
- **ROD STEWART**—Do You Think I'm Sexy (WB)
- ★ **BEE GEES**—Too Much Heaven (RSO) 15-3
- ★ **CHERYL LYNN**—Got To Be Real (Columbia) 25-9

KLIF—Dallas

- **LIVINGSTON TAYLOR**—I Will Be In Love With You (Epic)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- ★ **HEART**—Straight On (Mushroom) 25-20
- ★ **KENNY ROGERS**—The Gambler (UA) 35-23

KNUS-FM—Dallas

- **NICOLETTE LARSON**—Lotta Love (WB)
- **IAN MATTHEWS**—Shake It (Mushroom)
- D★ **CHIC**—Le Freak (Atlantic) 30-24
- ★ **ERIC CARMEN**—Change Of Heart (Arista) 25-23

KFJZ-FM (Z-97)—Ft. Worth

- **NONE**
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia) 13-9
- ★ **BILLY JOEL**—My Life (Columbia) 10-1

KINT—El Paso

- **JOHN DAVIS & THE MONSTER ORCHESTRA**—Ain't That Enough For You (Sam)
- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- D★ **CHANSON**—Don't Hold Back (Ariola) 21-12
- D★ **PATTI BROOKS**—Heartbreak In Disguise (Casablanca) 24-16

WKY—Oklahoma City

- **NICOLETTE LARSON**—Lotta Love (WB)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **BEE GEES**—Too Much Heaven (RSO) 17-9
- ★ **HEART**—Straight On (Mushroom) 18-12

KTFX—Tulsa

- **NICOLETTE LARSON**—Lotta Love (WB)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **CARPENTERS**—I Believe You (A&M) 31-24
- ★ **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra) 33-25

KAKC—Tulsa

- **JOHN PAUL YOUNG**—Lost In Your Love (Scotti Brothers)
- **CARPENTERS**—I Believe You (A&M)
- ★ **BILLY JOEL**—My Life (Columbia) 10-4
- ★ **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia) 8-2

KELI—Tulsa

- **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **BEE GEES**—Too Much Heaven (RSO) 12-4
- D★ **ALICIA BRIDGES**—I Love The Night Life (Polydor) 7-2

WTIX—New Orleans

- **STEVEN BISHOP**—Animal House (MCA)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- D★ **ALICIA BRIDGES**—I Love The Night Life (Polydor) 27-10
- D★ **CHIC**—Le Freak (Atlantic) 4-1

WNQE—New Orleans

- **BARRY MANILOW**—Somewhere In The Night (Arista)
- **MEAT LOAF**—You Took The Words Right Out Of My Mouth (Clev. Intl)
- D★ **CHIC**—Le Freak (Atlantic) 16-8
- ★ **GENE SIMMONS**—Radioactive (Casablanca) 24-20

KEEL—Shreveport

- **NICOLETTE LARSON**—Lotta Love (WB)
- **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra)
- ★ **BILLY JOEL**—My Life (Columbia) 19-14
- D★ **CHIC**—Le Freak (Atlantic) 22-10

Midwest Region

TOP ADD ONS:

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca)
- **ERIC CLAPTON**—Promises (RSO)

PRIME MOVERS:

- **BEE GEES**—Too Much Heaven (RSO)
- **ELTON JOHN**—Part-Time Love (MCA)
- **ALICIA BRIDGES**—I Love The Night Life (Polydor)

BREAKOUTS:

- **NICOLETTE LARSON**—Lotta Love (WB)
- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)

WLS—Chicago

- D• **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca)
- **BEE GEES**—Too Much Heaven (RSO) 30-13

WEFM—Chicago

- D• **CHERYL LYNN**—Got To Be Real (Columbia)
- **CHIC**—Le Freak (Atlantic) 14-7
- D★ **ALICIA BRIDGES**—I Love The Night Life (Polydor) 21-14

WRCK—Rockford

- **NICOLETTE LARSON**—Lotta Love (WB)
- **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra)
- D★ **CHIC**—Le Freak (Atlantic) 34-23
- D★ **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 30-40

(Continued on page 28)

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Pacific Southwest Region

TOP ADD ONS:

- **EARTH, WIND & FIRE**—September (ARC)
- **NICOLETTE LARSON**—Lotta Love (WB)
- **GERRY RAFFERTY**—Home And Dry (UA)

PRIME MOVERS:

- (D) **CHIC**—Le Freak (Atlantic)
- **PAUL DAVIS**—Sweet Life (Bang)
- **AL STEWART**—Time Passages (Arista)

BREAKOUTS:

- **PLAYER**—Silver Lining (RSO)
- **JEFFERSON STARSHIP**—Light The Sky On Fire (Grunt)
- **BARRY MANILOW**—Somewhere In The Night (Arista)

KHJ—LA

- **NICOLETTE LARSON**—Lotta Love (WB)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **AL STEWART**—Time Passages (Arista) 24-18
- ★ **PAUL DAVIS**—Sweet Life (Bang) 24-18

KRTH (FM)—LA

- **GERRY RAFFERTY**—Home And Dry (UA)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- ★ **BEE GEES**—Too Much Heaven (RSO) 12-7
- D★ **CHERYL LYNN**—Got To Be Real (Columbia) 26-21

KFI—LA

- **CHICAGO**—No Tell Love (Columbia)
- **GENE SIMMONS**—Radioactive (Casablanca)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 27-22
- D★ **CHIC**—Le Freak (Atlantic) 10-4

KEZY—Anaheim

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **TOTO**—Hold The Line (Columbia) 4-1
- ★ **ELTON JOHN**—Part

A TASTE OF HONEY

Disco Dancin' 4668

their new single from the platinum-plus album, "A Taste Of Honey" ST 3754

LISTEN TO YOUR FEET



From the new group that exploded onto the music scene earlier this year with the #1 Pop & Soul Platinum single "Boogie Oogie Oogie."

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (12/7/78)

Continued from page 26

WIFE—Indianapolis

- **POINTER SISTERS**—Fire (Planet)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **BILLY JOEL**—My Life (Columbia) 11-4

D★ CHIC—Le Freak (Atlantic) 4-1

WNDE—Indianapolis

- D★ CHIC**—Le Freak (Atlantic)
- **ELTON JOHN**—Part-Time Love (MCA)
- ★ **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers) 28-17
- ★ **TOTO**—Hold The Line (Columbia) 25-15

WOKY—Milwaukee

- **NICOLETTE LARSON**—Lotta Love (WB)
- D★ ALICIA BRIDGES**—I Love The Night Life (Polydor)
- ★ **DR. HOOK**—Sharing The Night Together (Capitol) 17-9
- ★ **BILLY JOEL**—My Life (Columbia) 6-1

WZUU-FM—Milwaukee

- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- ★ **BILLY JOEL**—My Life (Columbia) 11-2
- D★ VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 18-8

KSLQ-FM—St. Louis

- **CARS**—My Best Friend's Girl (Elektra)
- **ROD STEWART**—Do You Think I'm Sexy (WB)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 29-23
- ★ **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers) 28-20

KXOK—St. Louis

- **IAN MATTHEWS**—Shake It (Mushroom)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- ★ **GERRY RAFFERTY**—Home And Dry (UA) 35-24
- ★ **ELTON JOHN**—Part-Time Love (MCA) 31-20

KIOA—Des Moines

- **LINDA RONSTADT**—Ooh Baby Baby (Asylum)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **AL STEWART**—Time Passages (Arista) 11-8
- D★ ALICIA BRIDGES**—I Love The Night Life (Polydor) 14-4

KDWB—Minneapolis

- **NICOLETTE LARSON**—Lotta Love (WB)
- **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- ★ **PAUL DAVIS**—Sweet Life (Bang) 18-13
- ★ **ERIC CLAPTON**—Promises (RSO) 26-15

KSTP—Minneapolis

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 14-9
- ★ **BEE GEES**—Too Much Heaven (RSO) 8-5

WHB—Kansas City

- **BOSTON**—A Man I'll Never Be (Epic)
- **KENNY ROGERS**—The Gambler (UA)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 34-23
- ★ **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra) 19-12

KBEQ—Kansas City

- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **BEE GEES**—Too Much Heaven (RSO) 15-6
- D★ CHIC**—Le Freak (Atlantic) 24-10

KKLS—Rapid City

- **HALL & OATES**—I Don't Want To Lose You (RCA)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **LINDA RONSTADT**—Ooh Baby Baby (Asylum) 22-17
- ★ **FIREFALL**—Strange Way (Atlantic) 17-13

KQWB—Fargo

- **MARY MACGREGOR**—The Wedding Song (Ariola)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **LINDISFARNE**—Run For Home (Atco) 22-17
- ★ **TOTO**—Hold The Line (Columbia) 21-15

KLEO—Wichita

- **NICOLETTE LARSON**—Lotta Love (WB)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **KENNY ROGERS**—The Gambler (UA) 21-9
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 28-17

Northeast Region

TOP ADD ONS:

LINDA RONSTADT—Ooh Baby Baby (Asylum)
TOTO—Hold The Line (Columbia)
ERIC CLAPTON—Promises (RSO)

PRIME MOVERS:

BEE GEES—Too Much Heaven (RSO)
(D) CHIC—Le Freak (Atlantic)
CHAKA KHAN—I'm Every Woman (WB)

BREAKOUTS:

HOT CHOCOLATE—Every 1's A Winner (Infinity)
NEIL DIAMOND—Say Maybe (Columbia)
EAGLES—Please Come Home For Christmas (Asylum)

WABC—New York

- **TOTO**—Hold The Line (Columbia)
- **LINDA RONSTADT**—Ooh Baby Baby (Asylum)
- ★ **BEE GEES**—Too Much Heaven (RSO) 21-13
- ★ **CHAKA KHAN**—I'm Every Woman (WB) 23-12

99-X—New York

- **NO LIST**
-
-
-

WPTR—Albany

- **NICOLETTE LARSON**—Lotta Love (WB)
- **EAGLES**—Please Come Home For Christmas (Asylum)
- D★ VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 22-16
- D★ CHIC**—Le Freak (Atlantic) 24-10

WTRY—Albany

- **DAN HARTMAN**—Instant Replay (Blue Sky)
- **ERIC CLAPTON**—Promises (RSO)
- D★ CHIC**—Le Freak (Atlantic) 21-12
- ★ **TOTO**—Hold The Line (Columbia) 12-5

WKBW—Buffalo

- **NONE**
-
- ★ **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers) 23-16
- ★ **QUEEN**—Bicycle Race/Fat Bottomed Girls (Elektra) 12-15

WYSL—Buffalo

- **BLEND**—I'm Gonna Make You Love Me (MCA)
- **FOREIGNER**—Blue Morning, Blue Day (Atlantic)
- ★ **ERIC CLAPTON**—Promises (RSO) 21-15
- ★ **BEE GEES**—Too Much Heaven (RSO) 29-19

WBBF—Rochester

- **EARTH, WIND & FIRE**—September (ARC)
- **BOB SEGER**—We've Got Tonight (Capitol)
- ★ **ELTON JOHN**—Part-Time Love (MCA) 29-20
- ★ **BEE GEES**—Too Much Heaven (RSO) 10-6

WRKO—Boston

- **HOT CHOCOLATE**—Every 1's A Winner (Infinity)
- **NEIL DIAMOND**—Say Maybe (Columbia)
- ★ **BEE GEES**—Too Much Heaven (RSO) 17-9
- ★ **TOTO**—Hold The Line (Columbia) 29-22

WBZ-FM—Boston

- **BLUES BROTHERS**—Soul Man (Atlantic)
-
- ★ **NONE**
- ★

F-105 (WBVF)—Boston

- **ACE FREHLEY**—New York Groove (Casablanca)
- **CHAKA KHAN**—I'm Every Woman (WB)
- ★ **DAN HARTMAN**—Instant Replay (Blue Sky) 12-9
- D★ VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 14-10

WDRG—Hartford

- **EAGLES**—Please Come Home For Christmas (Asylum)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **BEE GEES**—Too Much Heaven (RSO) 21-10
- ★ **LINDA RONSTADT**—Ooh Baby Baby (Asylum) 22-14

WPRO (AM)—Providence

- **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- **CAPTAIN & TENNILLE**—You Need A Woman Tonight (A&M)
- ★ **BEE GEES**—Too Much Heaven (RSO) 16-9
- D★ CHIC**—Le Freak (Atlantic) 11-3

WPRO-FM—Providence

- **NICOLETTE LARSON**—Lotta Love (WB)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- D★ CHIC**—Le Freak (Atlantic) 4-1
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 28-19

WICC—Bridgeport

- **BLUES BROTHERS**—Soul Man (Atlantic)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **EARTH, WIND & FIRE**—September (ARC) 26-20
- ★ **FIREFALL**—Strange Way (Atlantic) 14-9

Mid-Atlantic Region

TOP ADD ONS:

COOPER BROTHERS—The Dream Never Dies (Capricorn)
DON RAY—Got To Have Lovin' (Polydor)
POINTER SISTERS—Fire (Planet)

PRIME MOVERS:

EARTH, WIND & FIRE—September (ARC)
(D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
BEE GEES—Too Much Heaven (RSO)

BREAKOUTS:

BARRY MANILOW—Somewhere In The Night (Arista)
EAGLES—Please Come Home For Christmas (Asylum)
ROD STEWART—Do You Think I'm Sexy (WB)

WFIL—Philadelphia

- **BARRY MANILOW**—Somewhere In The Night (Arista)
- **COOPER BROTHERS**—The Dream Never Dies (Capricorn)
- ★ **BEE GEES**—Too Much Heaven (RSO) 21-12
- D★ VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 24-13

WZZD—Philadelphia

- **ERIC CARMEN**—Change Of Heart (Arista)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **ANDY GIBB**—Our Love (RSO) 11-6
- D★ CHIC**—Le Freak (Atlantic) 17-8

WIFI-FM—Philadelphia

- **NONE**
-
- D★ CHIC**—Le Freak (Atlantic) 19-2
- ★ **BEE GEES**—Too Much Heaven (RSO) 20-11

WPGC—Washington

- **POINTER SISTERS**—Fire (Planet)
- **DON RAY**—Got To Have Lovin' (Polydor)
- ★ **EARTH, WIND & FIRE**—September (ARC) 15-7
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 25-16

WGH—Norfolk

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield)
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 20-13
- ★ **EARTH, WIND & FIRE**—September (ARC) 19-12

WCAO—Baltimore

- **EAGLES**—Please Come Home For Christmas (Asylum)
-
- D★ VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 12-4
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 25-20

WYRE—Annapolis

- **LIVINGSTON TAYLOR**—I Will Be In Love With You (Epic)
- **EAGLES**—Please Come Home For Christmas (Asylum)
- ★ **EARTH, WIND & FIRE**—September (ARC) 23-14
- ★ **AL STEWART**—Time Passages (Arista) 23-14

WLEE—Richmond

- **TOTO**—Hold The Line (Columbia)
- **LINDA RONSTADT**—Ooh Baby Baby (Asylum)
- ★ **EARTH, WIND & FIRE**—September (ARC) 15-7
- ★ **KENNY ROGERS**—The Gambler (UA) 30-24

WRVQ—Richmond

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **NICOLETTE LARSON**—Lotta Love (WB) 19-15
- ★ **ERIC CLAPTON**—Promises (RSO) 7-2

WAEB—Allentown

- **ERIC CARMEN**—Change Of Heart (Arista)
- **NICOLETTE LARSON**—Lotta Love (WB)
- ★ **ANDY GIBB**—Our Love (RSO) 7-3
- ★ **BILLY JOEL**—My Life (Columbia) 9-4

WRBO—Harrisburg

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ERIC CLAPTON**—Promises (RSO)
- ★ **EARTH, WIND & FIRE**—September (ARC) 18-10
- ★ **ACE FREHLEY**—New York Groove (Casablanca) 24-16

Southeast Region

TOP ADD ONS:

OLIVIA NEWTON-JOHN—A Little More Love (MCA)
TOTO—Hold The Line (Columbia)
NICOLETTE LARSON—Lotta Love (WB)

PRIME MOVERS:

BEE GEES—Too Much Heaven (RSO)
(D) CHIC—Le Freak (Atlantic)
EARTH, WIND & FIRE—September (ARC)

BREAKOUTS:

BARRY MANILOW—Somewhere In The Night (Arista)
ROD STEWART—Do You Think I'm Sexy (WB)
NIGEL OLSSON—Dancin' Shoes (Bang)

WQXI—Atlanta

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **NIGEL OLSSON**—Dancing Shoes (Bang)
- ★ **EARTH, WIND & FIRE**—September (ARC) 17-10
- ★ **POINTER SISTERS**—Fire (Planet) 21-11
- Z-93 (WZGC-FM)—Atlanta**

- **ROD STEWART**—Do You Think I'm Sexy (WB)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- ★ **POINTER SISTERS**—Fire (Planet) 16-9
- D★ CHIC**—Le Freak (Atlantic) 17-10

WBBQ—Augusta

- **CHAKA KHAN**—I'm Every Woman (WB)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- ★ **BEE GEES**—Too Much Heaven (RSO) 19-9
- D★ CHIC**—Le Freak (Atlantic) 10-1

WFOM—Atlanta

- **DON RAY**—Got To Have Lovin' (Polydor)
- **BARRY MANILOW**—Somewhere In The Night (Arista)
- D★ CHIC**—Le Freak (Atlantic) 9-1
- ★ **POINTER SISTERS**—Fire (Planet) 22-17

WPGA—Savannah

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ROD STEWART**—Do You Think I'm Sexy (WB)
- ★ **EARTH, WIND & FIRE**—September (ARC) 16-7
- ★ **BILLY JOEL**—My Life (Columbia) 13-6

WFLB—Fayetteville

- **KENNY LOGGINS**—Easy Driver (Columbia)
- D★ GENE CHANDLER**—Ge: Down (20th Century)
- D★ BARRY WHITE**—Your Sweetness Is My Weakness (20th Century) 34-24
- ★ **ROSE ROYCE**—Love Don't Live Here Anymore (Whitfield) 17-12

WQAM—Miami

- **ERIC CARMEN**—Change Of Heart (Arista)
- **FIREFALL**—Strange Way (Atlantic)
- ★ **BEE GEES**—Too Much Heaven (RSO) 16-7
- ★ **AMBROSIA**—How Much I Feel (WB) 23-17

WMJX (96X)—Miami

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- D★ MELBA MOORE**—You Stepped Into My Life (Epic)
- ★ **EARTH, WIND & FIRE**—September (ARC) 24-11
- ★ **THE JACKSONS**—Blame It On The Boogie (Epic) 14-4

Y-100 (WHY-FM)—Miami

- **BILLY JOEL**—My Life (Columbia)
- **TOTO**—Hold The Line (Columbia)
- ★ **AMBROSIA**—How Much I Feel (WB) 13-6
- D★ ALICIA BRIDGES**—I Love The Night Life (Polydor) 15-8

WLOF—Orlando

- **NICOLETTE LARSON**—Lotta Love (WB)
- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- ★ **EARTH, WIND & FIRE**—September (ARC) 27-15
- ★ **TOTO**—Hold The Line (Columbia) 18-13

Q-105 (WRBQ-FM)—Tampa

- **NICOLETTE LARSON**—Lotta Love (WB)
- **BLUES BROTHERS**—Soul Man (Atlantic)
- ★ **FIREFALL**—Strange Way (Atlantic) HB-18
- ★ **AL STEWART**—Time Passages (Arista) HB-19

BJ-105 (WBW-FM)—Orlando

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **ERIC CLAPTON**—Promises (RSO)
- D★ VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 21-10
- ★ **TOTO**—Hold The Line (Columbia) 10-2

WMFJ—Daytona Beach

- **NICOLETTE LARSON**—Lotta Love (WB)
- **NIGEL OLSSON**—Dancing Shoes (Bang)
- ★ **IAN MATTHEWS**—Shake It (Mushroom) 27-17
- D★ CHERYL LYNN**—Got To Be Real (Columbia) 43-32

WAPE—Jacksonville

- **PABLO CRUISE**—Rio (A&M)
- **BEE GEES**—Rest Your Love (RSO)
- ★ **BEE GEES**—Too Much Heaven (RSO) 22-15
- ★ **BILLY JOEL**—My Life (Columbia) 21-14

WAYS—Charlotte

- **EAGLES**—Please Come Home For Christmas (Asylum)
- **IAN MATTHEWS**—Shake It (Mushroom)
- ★ **EARTH, WIND & FIRE**—September (ARC) 23-17
- ★ **BEE GEES**—Too Much Heaven (RSO) 11-4

WKIX—Raleigh

- **NONE**
-
- D★ BARRY WHITE**—Your Sweetness Is My Weakness (20th Century) AD-26
- D★ MELBA MOORE**—You Stepped Into My Life (Epic) AD-28

WTMA—Charleston

- **OLIVIA NEWTON-JOHN**—A Little More Love (MCA)
- **EARTH, WIND & FIRE**—September (ARC)
- ★ **ANDY GIBB**—Our Love (RSO) 15-5
- ★ **HOT CHOCOLATE**—Every 1's A Winner (Infinity) 22-12

WORD—Spartanburg

- **LEIF GARRETT**—I Was Made For Dancing (Scotti Brothers)
- **OOLLY PARTON**—Baby I'm Burnin' (RCA)
- D★ CHIC**—Le Freak (Atlantic) 14-6
- ★ **BOB SEGER**—We've Got Tonight (Capitol) 11-4

WLAC—Nashville

- **CHERYL LYNN**—Got To Be Real (Columbia)
- **PEACHES & HERB**—Shake Your Groove Thing (Polydor)
- ★ **KENNY ROGERS**—The Gambler (UA) 25-11
- ★ **BEE GEES**—Too Much Heaven (RSO) 12-5

WBQ (92-Q)—Nashville

JUST RELEASED THE NEW SINGLE BY

YVONNE ELLIMAN

"MOMENT BY MOMENT" THE MAIN THEME FROM THE MOTION PICTURE

STARRING

Lily Tomlin John Travolta
Moment by Moment

RS-915



FROM THE SOON TO BE RELEASED ORIGINAL SOUNDTRACK ALBUM



UNIVERSAL PICTURES PRESENTS A ROBERT STIGWOOD PRODUCTION
SINGLE PRODUCED BY ROBERT APPÉRE



Billboard Album Radio Action

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

Based on station playlist through Wednesday (12/6/78)

Top Add Ons-National

- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- JIM MORRISON—An American Prayer (Elektra)
- ALICE COOPER—From The Inside (W.B.)
- DIRE STRAITS—(W.B.)

Top Requests/Airplay-National

- BILLY JOEL—52nd Street (Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)
- NEIL YOUNG—Comes A Time (Reprise)
- QUEEN—Jazz (Elektra)

National Breakouts

- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- CAT STEVENS—Back To Earth (A&M)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- KFML-AM—Denver (Larry Bruce)**
- CAT STEVENS—Back To Earth (A&M)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - NEIL LARSEN—Jungle Fever (Horizon)
 - JIM MORRISON—An American Prayer (Elektra)
 - CHICK COREA—Secret Agent (Polydor)
 - POCO—Legend (ABC)
 - NEIL YOUNG—Comes A Time (Reprise)
 - FIREFALL—Elan (Atlantic)
 - TOTO—(Columbia)

- KLBJ-FM—Austin (B. Hamill/T. Quarles)**
- JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - PHIL MANZANERA—K-Scope (Polydor)
 - CHICK COREA—Secret Agent (Polydor)
 - DIRE STRAITS—(W.B.)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - JOAN ARMATRADING—To The Limit (A&M)
 - NEIL YOUNG—Comes A Time (Reprise)
 - WEATHER REPORT—Mr. Gone (Columbia)
 - STEVE FORBERT—Alive On Arrival (Nemperor)

- WMMS-FM—Cleveland (John Gorman)**
- CAT STEVENS—Back To Earth (A&M)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - MINTRUM—(Ovation)
 - BONNIE POINTER—(Motown)
 - BILLY JOEL—52nd Street (Columbia)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - HEART—Dog & Butterfly (Portrait)
 - TOTO—(Columbia)

- WQXM-FM—Tampa (Neal Mirsky)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - QUEEN—Jazz (Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - DAN FDGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

- WBAB-FM—Babylon (Bernie Bernard)**
- JOHNNY'S DANCE BAND—Love Wounds, Flesh Wounds (RCA)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - BILLY JOEL—52nd Street (Columbia)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - SANTANA—Inner Secrets (Columbia)
 - ERIC CLAPTON—Backless (RSO)

- KZEL-FM—Eugene (Stan Garrett)**
- PHIL MANZANERA—K-Scope (Polydor)
 - CHARLIE AINLEY—Bang Your Oor (Nemperor)
 - JEAN MICHEL JARRE—Equinoxe (Polydor)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - CAT STEVENS—Back To Earth (A&M)
 - GODLEY/CREME—L (Polydor)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - DIRE STRAITS—(W.B.)
 - SANTANA—Inner Secrets (Columbia)

- WRNO-FM—New Orleans (Sambo)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - J. GEILS BAND—Sanctuary (EMI/America)
 - POINTER SISTERS—Energy (Planet)
 - CINDY BULLENS—Desire Wire (United Artists)
 - FLINT—(Columbia)
 - WHO—Who Are You (MCA)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - TOTO—(Columbia)

- WYDD-FM—Pittsburgh (Steve Downs)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - CAT STEVENS—Back To Earth (A&M)
 - MOLLY HATCHET—(Epic)
 - BILLY JOEL—52nd Street (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
 - TED NUGENT—Weekend Warriors (Epic)
 - VAN MORRISON—Wavelength (W.B.)

- ZETA-4 (WINZ-FM)—Miami (Gary Martin)**
- GODLEY/CREME—L (Polydor)
 - GRATEFUL DEAD—From The Inside (W.B.)
 - ELVIN BISHOP—Hog Heaven (Capricorn)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BOB JAMES—Touchdown (Tappan Zee/Columbia)
 - JANIS IAN—(Columbia)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - MOLLY HATCHET—(Epic)
 - BILLY JOEL—52nd Street (Columbia)
 - SANTANA—Inner Secrets (Columbia)

- WMMR-FM—Philadelphia (Dick Hungate)**
- FM—Black Noise (Visa)
 - DIRE STRAITS—(W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - CAT STEVENS—Back To Earth (A&M)
 - BILLY JOEL—52nd Street (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)

- KZOK-FM—Seattle (Mavis Mackhoff)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - BILLY JOEL—52nd Street (Columbia)
 - THE CARS—(Elektra)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - VAN HALEN—(W.B.)

- KY-102-FM—Kansas City (Max Floyd)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - CAT STEVENS—Back To Earth (A&M)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - KANSAS—Two For The Show (Kirshner)
 - THE TALKING HEADS—More Songs About Buildings And Food (Sire)

- WQFM-FM—Milwaukee (Jim Roberts)**
- ALICE COOPER—From The Inside (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - SAD CAFE—Misplaced Ideals (A&M)
 - NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
 - PAUL KORDA—Dancing In The Aisles (Janus)
 - MOLLY HATCHET—(Epic)
 - TILT—Music (Parachute)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - HEART—Dog & Butterfly (Portrait)
 - QUEEN—Jazz (Elektra)

- WQSR-FM—Tampa (Steve Huntington)**
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - CHICK COREA—Secret Agent (Polydor)
 - PETER TOSH—Bush Doctor (Rolling Stones)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
 - BOB JAMES—Touchdown (Tappan Zee/Columbia)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - GRATEFUL DEAD—Shakedown Street (Arista)

- WGRC-FM—Buffalo (John Velchoff)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - CHEAP TRICK—From Tokyo To You (Epic)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - QUEEN—Jazz (Elektra)
 - RUSH—Hemispheres (Mercury)

Southwest Region

- TOP ADD ONS:**
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - PHIL MANZANERA—K-Scope (Polydor)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - JIM MORRISON—An American Prayer (Elektra)

- TOP REQUEST/AIRPLAY:**
- BILLY JOEL—52nd Street (Columbia)
 - TOTO—(Columbia)
 - STEVE FORBERT—Alive On Arrival (Nemperor)
 - ELTON JOHN—A Single Man (MCA)

- BREAKOUTS:**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - CAT STEVENS—Back To Earth (A&M)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)

- KZEW-FM—Dallas (Doris Miller)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)
 - JIM MORRISON—An American Prayer (Elektra)
 - JAMES WALSH GYPSY BAND—(RCA)
 - CAT STEVENS—Back To Earth (A&M)
 - ELTON JOHN—A Single Man (MCA)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)

- KTXQ-FM—Dallas/Fl. Worth (Tim Spencer)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - CAT STEVENS—Back To Earth (A&M)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - TRUMP—Rock And Roll Machine (RCA)
 - SAD CAFE—Misplaced Ideals (A&M)
 - QUEEN—Jazz (Elektra)
 - TOTO—(Columbia)
 - FIREFALL—Elan (Atlantic)
 - STYX—Pieces Of Eight (A&M)

- KLQV-FM—Houston (Paul Rian)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - AC/DC—If You Want Blood You've Got It (Atlantic)
 - PHIL MANZANERA—K-Scope (Polydor)
 - CAT STEVENS—Back To Earth (A&M)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - POCO—Legend (ABC)
 - STEVE FORBERT—Alive On Arrival (Nemperor)

Midwest Region

- TOP ADD ONS:**
- ALICE COOPER—From The Inside (W.B.)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - SAD CAFE—Misplaced Ideals (A&M)
 - MOLLY HATCHET—(Epic)

- TOP REQUEST/AIRPLAY:**
- BILLY JOEL—52nd Street (Columbia)
 - TOTO—(Columbia)
 - QUEEN—Jazz (Elektra)
 - VAN MORRISON—Wavelength (W.B.)

- BREAKOUTS:**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - CAT STEVENS—Back To Earth (A&M)
 - DIRE STRAITS—(W.B.)

- WWW-FM—Detroit (Joe Urbiel)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - THE CARS—(Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - QUEEN—Jazz (Elektra)

- WXRT-FM—Chicago (Bob Gelms)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - JIM MORRISON—An American Prayer (Elektra)
 - CAT STEVENS—Back To Earth (A&M)
 - BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - PATRICK MORAZ—(Charisma)
 - LENA LOVICH—(Stiff)
 - VAN MORRISON—Wavelength (W.B.)
 - BILLY JOEL—52nd Street (Columbia)
 - WHO—Who Are You (MCA)
 - 10cc—Bloody Tourists (Polydor)

- WLQV-FM—Columbus (Steve Runner)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - ALICE COOPER—From The Inside (W.B.)
 - DIRE STRAITS—(W.B.)
 - BILLY JOEL—52nd Street (Columbia)
 - FOREIGNER—Double Vision (Atlantic)
 - RUSH—Hemispheres (Mercury)
 - TOTO—(Columbia)

Southeast Region

- TOP ADD ONS:**
- ALICE COOPER—From The Inside (W.B.)
 - BOB JAMES—Touchdown (Tappan Zee/Columbia)
 - BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - CAT STEVENS—Back To Earth (A&M)

- TOP REQUEST/AIRPLAY:**
- BILLY JOEL—52nd Street (Columbia)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - MOLLY HATCHET—(Epic)

- BREAKOUTS:**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - JIM MORRISON—An American Prayer (Elektra)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)

- WKLS-FM—Atlanta (Vic Aderhold)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ALICE COOPER—From The Inside (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - BILLY JOEL—52nd Street (Columbia)
 - DIRE STRAITS—(W.B.)
 - AL STEWART—Time Passages (Arista)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - HEART—Dog & Butterfly (Portrait)

- WJAX-FM—Jacksonville (R. Langlois/J. Brooks)**
- JIM MORRISON—An American Prayer (Elektra)
 - CAT STEVENS—Back To Earth (A&M)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - MOLLY HATCHET—(Epic)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)

Northeast Region

- TOP ADD ONS:**
- DIRE STRAITS—(W.B.)
 - BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - PATRICK MORAZ—(Charisma)
 - BLONDIE—Parallel Lines (Chrysalis)

- TOP REQUEST/AIRPLAY:**
- BILLY JOEL—52nd Street (Columbia)
 - ERIC CLAPTON—Backless (RSO)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - NEIL YOUNG—Comes A Time (Reprise)

- BREAKOUTS:**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - CAT STEVENS—Back To Earth (A&M)

- WNEW-FM—New York (T. Morrera)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - PATRICK MORAZ—(Charisma)
 - JONA LEWIE—(Stiff)
 - LENA LOVICH—(Stiff)
 - BILLY JOEL—52nd Street (Columbia)
 - MARK ALMOND—Other People's Rooms (Horizon)
 - J. GEILS BAND—Sanctuary (EMI/America)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)

- WCMF-FM—Rochester (Gary Whipple)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DIRE STRAITS—(W.B.)
 - RORY GALLAGHER—Photo-Finish (Chrysalis)
 - STEVE FORBERT—Alive On Arrival (Nemperor)
 - BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - ALICE COOPER—From The Inside (W.B.)
 - ERIC CLAPTON—Backless (RSO)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - TOTO—(Columbia)
 - AL STEWART—Time Passages (Arista)

- WLIR-FM—New York (D. McNamera/L. Kleinman)**
- BLONDIE—Parallel Lines (Chrysalis)
 - BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - POINTER SISTERS—Energy (Planet)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - BILLY JOEL—52nd Street (Columbia)
 - PETER TOSH—Bush Doctor (Rolling Stones)
 - ERIC CLAPTON—Backless (RSO)

- WYSP-FM—Philadelphia (Stephen Johnson)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - CAT STEVENS—Back To Earth (A&M)
 - JESSE COLIN YOUNG—American Dreams (Elektra)
 - DIRE STRAITS—(W.B.)
 - SAD CAFE—Misplaced Ideals (A&M)
 - CAT STEVENS—Back To Earth (A&M)
 - ERIC CLAPTON—Backless (RSO)
 - QUEEN—Jazz (Elektra)
 - KANSAS—Two For The Show (Kirshner)

- WPLR-FM—New Haven (G. Weingarth/D. Michaelson)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - PAUL KORDA—Dancing In The Aisles (Janus)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - RUSH—Hemispheres (Mercury)
 - BILLY JOEL—52nd Street (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - AL STEWART—Time Passages (Arista)

- WSAN-FM—Allentown (Kevin Graff)**
- CAT STEVENS—Back To Earth (A&M)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - TOTO—(Columbia)
 - IAN MATTHEWS—Stealin' Home (Mushroom)
 - CHICK COREA—Secret Agent (Polydor)
 - BILLY JOEL—52nd Street (Columbia)
 - WHO—Who Are You (MCA)
 - ERIC CLAPTON—Backless (RSO)
 - NEIL YOUNG—Comes A Time (Reprise)

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DECEMBER 16, 1978 BILLBOARD

Western Region

- TOP ADD ONS:**
- JIM MORRISON—An American Prayer (Elektra)
 - CAT STEVENS—Back To Earth (A&M)
 - CHICK COREA—Secret Agent (Polydor)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)

- TOP REQUEST/AIRPLAY:**
- GRATEFUL DEAD—Shakedown Street (Arista)
 - BLONDIE—Parallel Lines (Chrysalis)
 - QUEEN—Jazz (Elektra)
 - NEIL YOUNG—Comes A Time (Reprise)

- BREAKOUTS:**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - PHIL MANZANERA—K-Scope (Polydor)

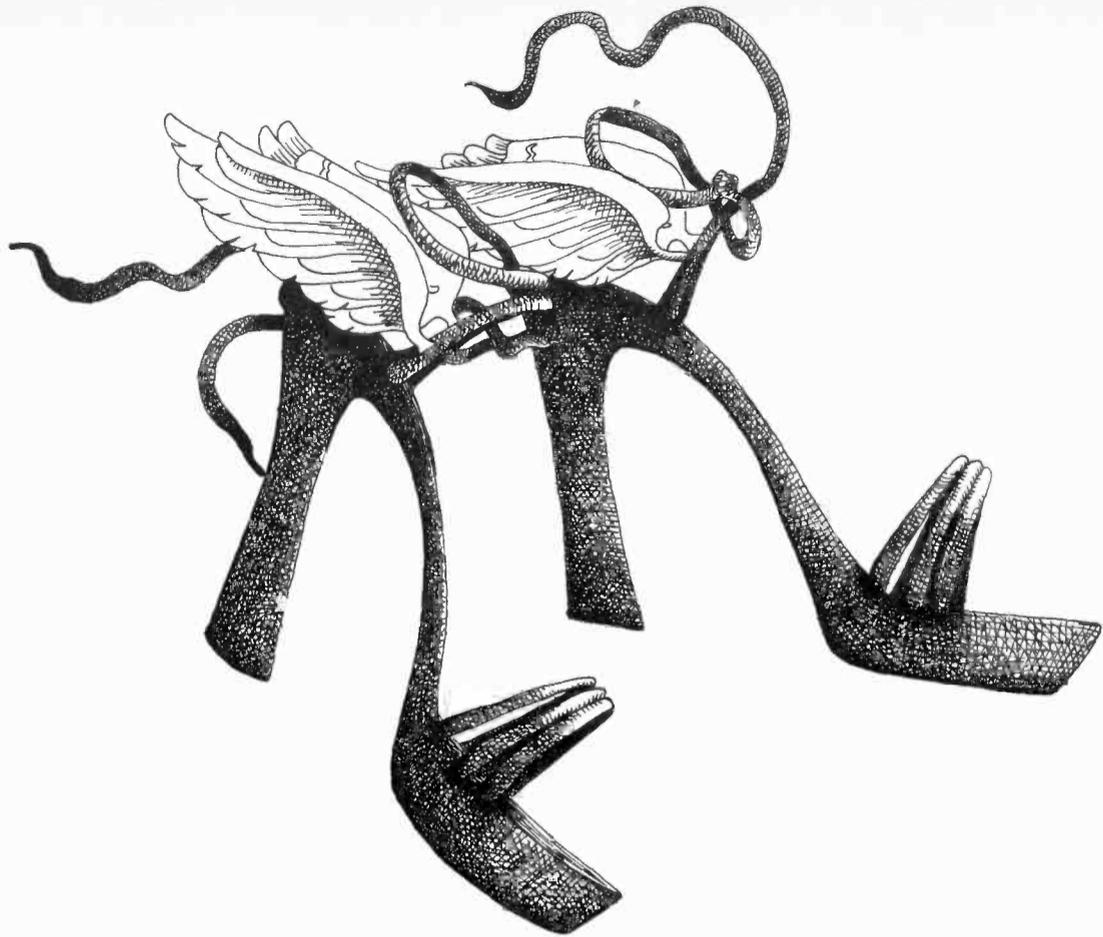
- KSAN-FM—San Francisco (Kate Ingram)**
- PHIL MANZANERA—K-Scope (Polydor)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - PIERRE MOERLEN'S GONG—Expresso II (Arista)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - BLONDIE—Parallel Lines (Chrysalis)
 - BRYAN FERRY—The Bride Stripped Bare (Atlantic)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)

- KWST-FM—Los Angeles (Bob Gowa)**
- ROD STEWART—Blondes Have More Fun (W.B.)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - CAT STEVENS—Back To Earth (A&M)
 - QUEEN—Jazz (Elektra)
 - TED NUGENT—Weekend Warriors (Epic)
 - NEIL YOUNG—Comes A Time (Reprise)
 - ERIC CLAPTON—Backless (RSO)

- KPRI-FM—San Diego (Kathy DeRouville)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - HEART—Dog & Butterfly (Portrait)
 - STYX—Pieces Of Eight (A&M)
 - CHICAGO—Hot Streets (Columbia)
 - AL STEWART—Time Passages (Arista)

- KOME-FM—San Jose (Dana Jang)**
- JIM MORRISON—An American Prayer (Elektra)
 - LINDISFARNE—Back And Fourth (Atco)
 - TERRY REID—Rogue Waves (Capitol)
 - SAD CAFE—Misplaced Ideals (A&M)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - JESSE COLIN YOUNG—American Dreams (Elektra)
 - AEROSMITH—Live Bootleg (Columbia)
 - BLONDIE—Parallel Lines (Chrysalis)
 - BOSTON—Don't Look Back (Epic)
 - CHICAGO—Hot Streets (Columbia)

- KZAP-FM—Sacramento (Cynde Slater)**
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - PHIL MANZANERA—K-Scope (Polydor)
 - CHICK COREA—Secret Agent (Polydor)
 - DOOBIE BROTHERS—Minute By Minute (W.B.)
 - ROD STEWART—Blondes Have More Fun (W.B.)
 - JIM MORRISON—An American Prayer (Elektra)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - SOUTHSIDE JIMMY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - VAN MORRISON—Wavelength (W.B.)
 - QUEEN—Jazz (Elektra)



THE FAITH-FULL ORIGINAL OF "DANCIN' SHOES" JUST TOOK OFF.

#74037

Here's the hit single that's flying and the band that started it all. Faith Band's "Dancin' Shoes" just flew off their soaring new album, "Rock'n Romance." Now everybody wants the album and everybody wants "Dancin' Shoes." So, order them extra-large.



SRM-1-3759

"ROCK'N ROMANCE"

Previously released on Village Records. Produced by Greg Riker and Faith Band.

 ON MERCURY RECORDS AND TAPES

FAITH BAND

 PHONOGRAM, INC. A POLYGRAM COMPANY

DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC. Write or call your local Polygram Distribution sales office for displays and other promotional items.

ABC NASHVILLE

ABC's Country Sales Increase 30% In 1978

• Continued from page 3

came the second picture disk for a country artist (Columbia recently issued one with Willie Nelson). Some 3,000 Williams disks went to every ABC pop promotion person in the country, all of the country promotion people, to the Nashville office and to the advertising and merchandising department of ABC.

"We used this as an attention-getter and something we could give to FM pop stations as well as country," comments Bob Kirsch, product manager, ABC Records, Los Angeles. Kirsch notes that ABC has formulated marketing plans for each of its artists in cooperation with Jim Foglesong, president of Nashville operations; Ervine Woolsey, Nashville director of promotion, and Ron Chancey, vice president a&r, Nashville.

For the first time in a country music promotion, clear plastic four by four-foot posters of Williams were sent to retailers, distributors and promotion employes. The posters, 3,000 strong, were similar to those manufactured for ABC's Tom Petty and the Crusaders.

Trying to broaden the appeal of Williams, the campaign was primarily country-oriented, but with an expanded pop thrust. A mix of country and FM stations was used for 60-second Williams spots in 12 select markets. A series of four-color trade ads followed.

A special three-cut LP, containing liner note quotes from Eric Clapton, Peter Dinklage, and others, went to FM stations. The pop association with Williams' material was used as an anchor for publicity, along with the Clapton-Williams friendship that resulted in the latter act opening for Clapton in his Nashville concert.

The pop efforts paid off with increased pop play and chart action for Don Williams, who saw his latest single "Tulsa Time" climb to number 16 on KILT-AM, Houston.

ABC reports similar results for the Oak Ridge Boys—play on pop stations, as well as country, and albums hitting the Billboard Top LPs & Tape chart. Product by the Oaks is now shipped pop and to traditional country outlets.

Two types of three by three-foot posters were utilized for both of the Oaks LPs. Some 3,000 board posters and regular posters were sent to distributors and promotion personnel in both pop and country fields.

A radio campaign took 60-second Oak Ridge Boy spots into a large selection of markets, primarily country. Trade ads were also utilized.

"Through the efforts of Jim Halsey and Dick Howard (of the Halsey agency) there has been a great amount network of television exposure for both Williams and the Oaks," notes Kirsch.

Barbara Mandrell has also enjoyed the benefits of recent national tv exposure. Posters, four-color trade ads and a radio spot campaign in 12 markets initially, backed the Mandrell "Moods" LP, and similar efforts are expected for her "Greatest Hits" package due in January. The broadening of the Mandrell horizon saw the country artist land her version of "Woman To Woman" on the Billboard soul charts.

The surge extends internationally, say ABC officials, citing a reported 400,000 units sold in England of a K-tel Williams LP. In the U.S., the label has a new star. John Conlee's "Rose Colored Glasses" has become the hottest selling ABC country single of the year, chalking up sales reportedly more than 250,000.

Citing ABC Records as a "dominant" label in Nashville, Steve Diener, president, points to the strengthening of Nashville/L.A. ties thusly: "We have people in L.A. with 100% of their time committed to feeding up any resource that L.A. has into Nashville."

ABC/Nashville is also open to non-country acts. Two of the label's strongest pop acts, Jimmy Buffett and the Amazing Rhythm Aces, were signed out of Nashville, and Rafe Van Hoy was also recently added to the roster.

Some 66% of its roster has appeared simultaneously on the country charts, a rise attributed to an expanded promotion staff and a smaller, more select, roster.

The label opened the year by dropping the "Dot" from the ABC/Dot logo that had existed since 1974. In changing the name to "ABC Records Nashville Division," Diener states: "This demonstrates our total support for, and the continuing autonomy of, our Nashville wing. It provides less opportunity for musical categorization of our artists and more opportunity for those with the potential to cross into other musical areas."

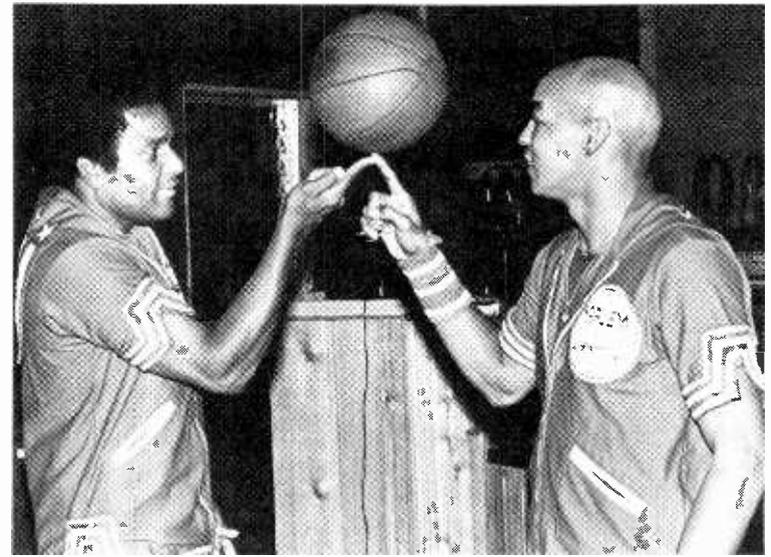
Jim Foglesong, a long term Dot leader, was sad to see the Dot fade and was initially against the idea. But he now feels the move, coupled with autonomy and more L.A. effort toward Nashville, was for the best. "It's clear to everyone in our organization that we're not a separate self-contained island," comments Foglesong.

Since the name change, says Foglesong, the interaction with the pop and r&b departments has increased. He also claims stronger efforts on the international marketplace.

Largely through the efforts of Halsey, plans are being finalized for Roy Clark and the Oaks to visit Russia for the second time. The Oaks performed last October in London. Hank Thompson played the Wembley Festival in London and toured Germany, Greece, Spain and Iceland.

Roy Head and Randy Gurley taped several shows for British tv. Williams toured Britain, Sweden and Finland. Tommy Overstreet visited Germany, Spain and Northern Africa, while Narvel Felts toured Germany and England.

The year changes brought Woolsey his new position and an expansion
(Continued on page 34)



HOT TROTTERS—RCA recording artist Charley Pride receives some pointers on proper basketball techniques from Curley Neal of the Harlem Globetrotters. Pride was presented with a warmup suit and made an honorary member of the Globetrotters when the group visited him recently in a Nashville recording studio.

Turntable Spins On Nashville Executives

• Continued from page 6

of Nashville operations, is now taking over Elektra Records, a vacancy which opened when Bill Williams departed for Jack Clement's newly reincarnated JMI Records.

Joe Smith, board chairman of Elektra/Asylum/Nonesuch Records, confirmed that Bowen has been named vice president/general manager of Nashville operations for Elektra/Asylum.

At MCA, Eddie Kilroy, vice president/a&r, is running as the odds-on favorite to take over the Bowen seat, depending on future developments at MCA in Los Angeles.

Normally, Nashville's executive turndabbling proceeds at a steady rate with occasional leadership shuffles between companies on a sporadic basis. But the recent pace has

brought more change in less time than in any previous period in Nashville's music business history.

"It must have been a full moon," concludes Shults, the new Capitol nabob. "This seems to happen about every two years."

Is it good for the business? Yes, believes Shults. Yes, agrees Kilroy. "This can be healthy for our town."

A different opinion comes from another music business leader, asking to remain unnamed. "When there's so much change so frequently, there's the danger of losing consistency at the high executive levels."

Thus, five labels will leap into 1979 with new Nashville chiefs—a record breaking development in a city, and industry, where records are made and broken. **GERRY WOOD**

PUBLISHING TO FORE

Collins, Peer Head CMA; Old Guard Bows To Young

NASHVILLE—Reflecting the youthful trend in country music, the Country Music Assn.'s new officers include Tom Collins, chairman of the board, and Ralph Peer II, president. Both are in their 30s.

Collins, president of Pi-Gem Music in Nashville, and Peer, first vice president of the Peer-Southern Organization, based in Los Angeles, also represent the influence of the music publishing industry in country music. Collins is also producer of such acts as Ronnie Milsap, Barbara Mandrell and Jim Ed Brown & Helen Cornelius.

The results of the election of officers by the board of directors were announced in Nashville Nov. 30.

Irving Waugh of Tree International was elected executive vice president.

Newly elected vice presidents are Don Nelson, vice president and general manager of WIRE-AM/WXTZ-FM, Indianapolis; Bruce Lundvall, president of the CBS Records Division, New York; Joe Smith, Los Angeles, board chairman of Elektra/Asylum/Nonesuch Records; Joe Galante, vice president/marketing of RCA Records, Nashville; and Chic Doherty, MCA Records, Nashville.

Other vice presidents are Jim Hal-

sey, president of the Jim Halsey Co. in Tulsa; ABC artist Barbara Mandrell, MCA singer Bill Anderson, Paul Tannen of Screen Gems/EMI, New York; Bill Lowery, president of the Lowery Music Group, Atlanta; and Jay Morgenstern, vice president of American Broadcasting Music, Inc., L.A.

Mervyn Conn, president of Mervyn Conn Promotions Ltd., London/Nashville, was elected international vice president.

Jim Duncan, country editor of R&R is the new CMA secretary; Rick Blackburn, vice president/marketing of CBS/Nashville, is assistant secretary; Hutch Carlock, president of Music City Record Distributors, Nashville, treasurer; and Don Light of Don Light Talent, Nashville, assistant treasurer.

Joe Sullivan, president of Sound 70, Nashville, gained election as sergeant at arms; Glenn Snoddy, president of Woodland Sound Studios, assistant sergeant at arms; and Bill Utz, a Washington D.C. attorney, was voted historian.

The new officers are elected to one year terms.

Peer notes he plans a meeting this month with Collins to go over CMA plans and projects for 1979.

DECEMBER 16, 1978 BILLBOARD

Christmas Time Is Jesus Time

WRC-3312

My Prayer

WRC-3313



Written by Myran Walker

John Gardner

The Finest Christmas Hit In Our Generation

Produced by
Earl Hickman and Myran Walker
for WRC Records.

Distributed nationally by
Nationwide Sound Distributors



P.O. Box 23262
1204 Elmwood Avenue
Nashville, Tennessee 37202
(615) 385-2704

Hal Freeman's Firms Move To California

NASHVILLE—Hal Freeman, president of Cin/Kay Records, is relocating all of his Nashville-based companies to Southern California.

The move is expected to be completed by Tuesday (12), and involves Cin/Kay Records, Cin/Kay Distributing, Sheri Kay Publishing and Hal Freeman Music.

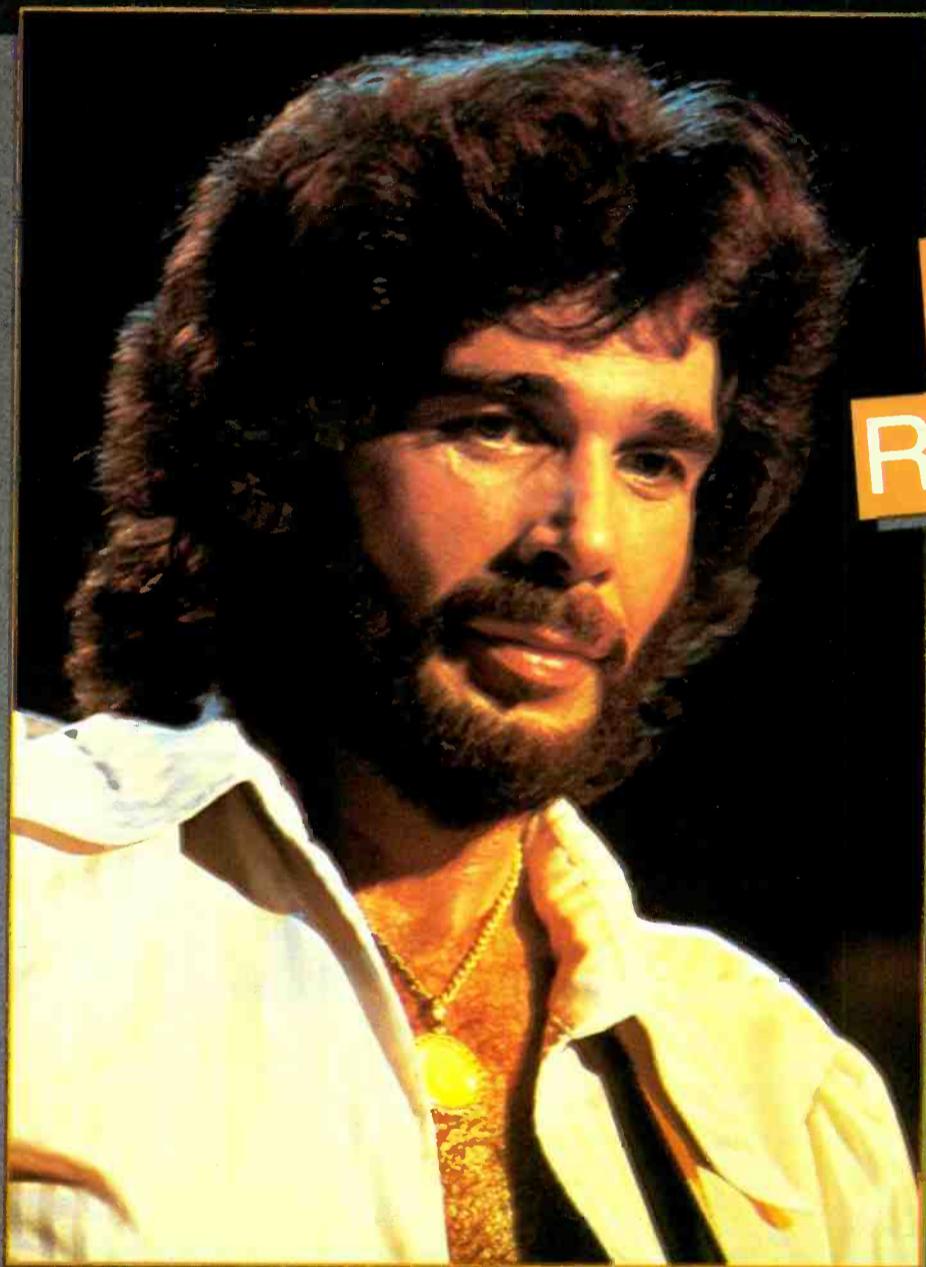
With the relocation, Larry Nelson has been named promotion and p.r. director with Tony Bell joining the company as vice president in charge of sales.

Freeman will continue as president and general manager with immediate plans to organize a new company to handle booking and management.

The movie...

the soundtrack album...

and the single!



Eddie

Rabbitt

"EVERY WHICH WAY BUT LOOSE" (E-45554)

The title song from the new Clint Eastwood film on Elektra Records.

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

CLINT EASTWOOD

in A MALPASO COMPANY FILM "EVERY WHICH WAY BUT LOOSE"

Co-starring **SONDRA LOCKE** · GEOFFREY LEWIS · BEVERLY D'ANGELO and RUTH GORDON as Ma

Written by JEREMY JOE KRONBERG · Produced by ROBERT DALEY · Directed by JAMES FARGO · PANAVISION®

Color by DELUXE® · Distributed by WARNER BROS. Ⓜ A WARNER COMMUNICATIONS COMPANY





ATLANTA SHOWCASE—Dave Rowland & Sugar perform during an RCA sponsored showcase at the Top of the Gallery in Atlanta. The group has been associated with the Charley Pride Show.

Nashville Scene

By SALLY HINKLE

Acuff-Rose Music Ltd. has been named publisher of the year by the Country Music Assn. of Great Britain at its ninth annual awards banquet held in London. The publishing firm is one of 11 foreign affiliates of Acuff-Rose Publications, Inc., one of the world's oldest and largest publishers of country music.

Tom T. Hall dropped by KLAC-AM in Los Angeles recently to guest on **Sammy Jackson's** late-morning program. In addition to such activities, Hall is working on a children's album to be released in February and an autobiographical novel to be published next fall. . . . **Floyd Cramer**, whose latest single for RCA is "Our Winter Love," will be saluting his hometown of Hut-fig, Ark., when he appears on "Hee Haw" Saturday (23).

"When I Dream" by Elektra artist **Jack Clement**, who is also regarded as a successful producer, songwriter and music publisher, has been reissued as a single from Clement's first Elektra LP, "All I Want To Do In Life," and is additionally being reserved to radio stations and being made available for giveaways in radio promotions.

Dolly Parton wrapped up a successful European tour prior to the Thanksgiving holidays which included dates in Ireland, Norway, Sweden, Denmark, Germany, Belgium, Holland, France and Great Britain. . . . **CFMK-FM** in Kingston, Ontario, took 80 listeners to Ronnie Milsap's show in Ottawa recently. . . . **ABC's Randy Gurley** takes her new show to New York City for two nights at the Lone Star Cafe Friday-Saturday (22-23).

Country Hall of Fame member **Roy Acuff** recently appeared at Hitchcock's Old Sawmill Theatre near Silver Dollar City, Mo. His performance kicked off "The Great Roy Acuff" weekend promotion on KITS-AM and FM in Springfield, Mo. . . . **Jim Ed Brown** and **Helen Cornelius** will be closing out the year with a performance at the Barn Dinner Theatre in West St. Louis Sunday (17).

Faron Young, who has released his first Christmas single, "Candy Land"/"The Story Of

ABC Country

• Continued from page 32

of his staff. Tony Tamburrano was promoted to national promotion field manager and transferred to Nashville to work more closely with Woolsey and Jeannie Ghent, national promotion coordinator.

Danny O'Brien in the Southwest and Bob Walker, Midwest, bolstered the field staff fronted by Joe Deters in the Southeast and Dottie Vance, working the Western states.

Jerry Bailey continues to direct artist relations and publicity in Nashville, working with both pop and country acts. Kirsch works as ABC/Nashville's West Coast representative, coordinating merchandising and promotional activities.

The ABC roster has been trimmed for 25 to 15. The label's Nashville roster also includes Tom Bresh, Jerry Fuller, George Hamilton IV, John Wesley Ryles, Buck Trent and John Conlee.

"Silent Night," filmed a segment for the "Tommy Hunter" television program in Toronto for the Canadian network. Young is on tour for Ken Hamilton Productions of Indianapolis that will conclude Wednesday (20) in Louisville.

Door knob artist **Peggy Sue** and **David Rogers** have kicked off the month with a 20-day tour of the East Coast. Prior to leaving, Peggy Sue joined her sister, **Crystal Gayle**, and brother, Jay Lee Webb, for the taping of the network Christmas special at the Grand Ole Opry House with host John Ritter.



TOURNAMENT PERFORMANCE—Columbia's **Janie Fricke** is joined onstage by **Steve Fromholz**, center, and **Alexander Harvey**, author of "Delta Dawn," during her recent appearance as part of the sixth annual **Darrell Royal Golf Tournament**.

Con Hunley recently visited the Warner Bros. home office in Burbank to discuss the merchandising and promotional campaign for his first LP to be released in February. . . . **Buck Trent** performed his new ABC single, "Is It Hot In Here Or Is It Me?," which features sidekick Roy Clark, on a recent taping of the CBS special, "Command Performance," at Caesars Palace in Las Vegas. The program will air in mid-January. In addition, Trent will debut the number on a January segment of "Hee Haw."

Jimmy C. Newman and his Cajun country accordion player, **Bessyl Duhon**, addressed an American Folk Music class at the Univ. of Tennessee in Nashville recently. There, Newman and Duhon answered questions concerning the music and customs of the Cajuns in Louisiana's bayou country, where they were born and reared and concluded the program with versions of Cajun classics, "Jole Blon," "Grand Chener Waltz" and "The Happy Cajun."

(Continued on page 38)

Dates Firmed For '79 Radio Seminar

NASHVILLE—Plans for the 10th annual Country Radio Seminar are underway with dates slated for March 9-10 at Nashville Hyatt Regency.

Country Radio Seminar '79 will be conducted under the leadership of agenda chairman Bob Young of KNEW-AM, and co-chairman Don Boyles of WSUN-AM.

Registration forms for this event will be in the mail for arrival on or shortly after Jan. 1. A fee of \$80 covers all activities. Advance registrations must be received before Feb. 9. All registrations postmarked after that date will be charged \$100 for participation.

RCA To TV With 'Crazy'

NASHVILLE—RCA Records here has completed a television marketing campaign on Waylon Jennings' "I've Always Been Crazy" LP. Utilizing time buys in eight major metropolitan markets, the program was designed to maximize the market penetration of the album.

The spot, aired during the second and third weeks of November, was timed to coincide not only with Jennings' concert schedule, but with the entry into the top five on the national country charts of the single, "Don't You Think This Outlaw Bit's Done Got Out Of Hand," and with the beginning of the holiday buying season on Thanksgiving weekend as well.

The commercial was filmed near Phoenix and features Jennings "flying W" logo set against a desert landscape with a segue into live performance segments filmed at the Grand Ole Opry House in Nashville.

Intl Firsts For Halsey

NASHVILLE—The Jim Halsey Co. will be achieving international firsts in January when it presents the first country show in Monte Carlo, Monaco and the first country music presentation at MIDEM.

The first country show in Monte Carlo, "Country Comes To Monaco," is the result of recent agreements with Jose Bartell, head of entertainment for Societe de Bain de Mer, and will feature Roy Clark, Don Williams, the Oak Ridge Boys and band and Buck Trent.

Staged at the 1,100-seat Monte Carlo Sporting Club, the Jan. 20 Monaco event will benefit Princess Caroline's "Year Of The Child" charity fund.

The Monte Carlo milestone is scheduled in conjunction with the Halsey Jan. 21 presentation at MIDEM where Clark, Williams, the Oak Ridge Boys and band and Trent will reportedly become the first country music entertainers to perform at this international conclave.

More European dates to tie-in with Monaco and MIDEM are being negotiated, the firm claims.

Duke Of Country Boosts Operations

NASHVILLE—Duke of Country Records is expanding its local base of operation and beefing up its advertising and promotion campaigns.

The local office, located at 113 17th Ave. S., will be headed by the Charlie Lamb Agency and will encompass a&r, production, distribution and promotion, according to the label's president, Curtis Gordon.

Duke of Country also plans to add a female artist to its roster which now includes Gordon and singer Bobby Parrish.

Gordon's latest release on the label is "She's The Trip I've Been On," Parrish's first release, "Mirror, Mirror On The Wall," is now being shipped.

The decision to expand is designed to make the company a "full-fledged, full line country music label," according to Gordon.

Headquarters for the company will remain in Albany, Ga.

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY

For Week Ending 12/16/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 12974
2	2	13	EXPRESSIONS—Don Williams, ABC AY 1069
3	3	19	HEARTBREAKER—Dolly Parton, RCA AFL 12797
4	4	44	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
5	5	32	STARDUST—Willie Nelson, Columbia JC 35305
6	6	25	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
7	7	6	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL 12983
8	8	9	MOODS—Barbara Mandrell, ABC AY 1088
9	10	2	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 235642
10	11	27	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 12780
11	13	3	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros BSA 3258
12	12	21	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
13	15	5	CONWAY—Conway Twitty, MCA MCA 3063
14	20	5	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG Jb28
15	9	10	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E 155
16	17	4	TNT—Tanya Tucker, MCA 3066
17	14	10	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL 17065
18	18	46	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
19	21	2	TOTALLY HOT—Olivia Newton-John, MCA 3067
20	25	13	TEAR TIME—Dave And Sugar, RCA APL 12861
21	24	5	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
22	16	36	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
23	27	6	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
24	28	48	THE BEST OF THE STATLER BROTHERS, Mercury SRM 11037 (Phonogram)
25	23	5	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
26	31	2	BASIC—Glen Campbell, Capitol SW 11722
27	22	47	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
28	26	36	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
29	32	5	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624
30	30	2	YOU HAD TO BE THERE—Jimmy Buffett, ABC AK 1008
31	36	9	DARK EYED LADY—Donna Fargo, Warner Bros BSK 3191
32	35	34	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
33	NEW ENTRY		A CHRISTMAS CARD—Statler Brothers, Mercury SRM 15012
34	NEW ENTRY		ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 13082
35	39	8	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
36	38	66	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
37	NEW ENTRY		THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
38	29	27	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
39	19	5	PLACES I'VE DONE TIME—Tom T. Hall, RCA APL1-3018
40	42	2	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
41	45	102	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
42	37	34	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
43	40	5	DAVID ALLEN COE'S GREATEST HITS, Columbia KC 35627
44	41	35	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
45	NEW ENTRY		JOHNNY DUNCAN GREATEST HITS, Columbia KC 35628
46	44	6	TAMMY WYNETTE'S GREATEST HITS VOLUME IV, Epic KE 35630
47	49	4	MARTY ROBBINS' GREATEST HITS VOL. IV, Columbia KC 35629
48	43	7	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
49	47	3	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jessi Colter, Capitol ST 11863
50	50	4	JOE STAMPLEY'S GREATEST HITS VOL. 1, Epic KE 35622

Down Home Acquires Distributor

NASHVILLE — International Record Distributing Associates has firmed a pact with Down Home Records, owned by Rodney Lay, leader of Roy Clark's traveling band.

The first single shipped under the agreement, "As The World Turns" backed with "I Reached For All The Gusto I Could Get" by Rodney Lay and the Wild West will be tied to a European tour.

The Woman:
TANYA TUCKER

The Album:

TNT

The Single:

TEXAS (When I Die)



The Tour

December

- 8 Detroit
- 9 Chicago
- 10 Minneapolis
- 11 Cleveland
- 12 Philadelphia
- 13 New York City
- 14 Boston
- 15 Washington, D.C.
- 16 Atlanta
- 18 Houston
- 19 Dallas
- 20 St. Louis
- 21 Kansas

January

- 5 Vancouver B.C.
- 6 Seattle
- 7 Portland
- 9 San Francisco
- 10 Los Angeles
- 11 Los Angeles

Produced and Arranged
by Jerry Goldstein
A Far Out Production for
Tanya, Inc. on MCA Records



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Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		
1	2	8	35	38	4	68	NEW ENTRY	69	40	10	69	40	10	69	40	10	ALIBIS—Johnny Rodriguez (R. Killough, P. Killough), Mercury 55050 (Tree, BMI)	
2	3	9	36	39	5	70	46	70	46	10	70	46	10	70	46	10	JUST OUT OF REACH OF MY TWO OPEN ARMS—Larry G. Hudson (V. Stewart), Lone Star 702 (4-Star, BMI)	
3	4	9	37	58	2	71	51	71	51	15	71	51	15	71	51	15	STORMY WEATHER—Stella Parton (L. Sayer, T. Snow), Elektra 45533 (Longmanor/Chrysalis/Braintree/Snow, BMI)	
4	6	7	38	50	3	72	84	72	84	2	72	84	2	72	84	2	SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem, BMI)	
5	5	8	39	53	3	73	83	73	83	3	73	83	3	73	83	3	GOING GOING GONE—Mary K. Miller (K. Morrison), Inerg 1311 (NSD) (Frank and Nancy, BMI)	
6	1	11	40	16	13	74	80	40	16	13	74	80	4	74	80	4	ONE IN A MILLION—Nate Harvell (R. Barlow, F. Kelly), Republic 033 (Frebar/Singletree, BMI)	
7	8	9	41	47	5	75	78	41	47	5	75	78	4	75	78	4	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond (N. Diamond), Columbia 3-10840 (Stonebridge/Threesome, ASCAP)	
8	9	8	42	55	4	76	82	42	55	4	76	82	4	76	82	4	THE GIVER—Paul Schmucker (C. Shelton, T. Shondell), Star Fox 378 (Churchill) (Troy Shondell, SESAC)	
9	10	7	43	7	12	77	87	43	7	12	77	87	2	77	87	2	MY PULSE PUMPS PASSIONS—Hal Hubble (H. Hubble), 50 States 66 (WIG) (Amber Ways, ASCAP)	
10	12	7	44	25	10	78	88	44	25	10	78	88	3	78	88	3	ME TOUCHIN' YOU—Linda Naile (B. Boyd), Ridgetop 178 (Owepar, BMI)	
11	13	5	45	NEW ENTRY	10	79	81	45	NEW ENTRY	10	79	81	2	79	81	2	TEXAS ME AND YOU—Asleep At The Wheel (R. Benson), Capitol 4659 (Asleep At The Wheel/Paw Paw, BMI)	
12	14	7	46	41	11	80	90	46	41	11	80	90	2	80	90	2	BEST FRIENDS MAKE THE WORST ENEMIES—David Houston (C. Kelly, J. Didier, L. Anderson), Elektra 45552 (Bobby Goldsboro, ASCAP/Big Heart/Satsuma, BMI)	
13	15	7	47	69	2	81	49	47	69	2	81	49	12	81	49	12	IT'S MY PARTY—Sherry Brane (H. Wiener, J. Gluck, W. Gold), Oak 1013 (Arch, ASCAP)	
14	17	8	48	54	7	82	NEW ENTRY	48	54	7	82	NEW ENTRY	3	82	NEW ENTRY	3	FADIN' IN, FADIN' OUT—Tommy Overstreet (B. Braddock, S. Throckmorton), ABC 12408 (Tree, BMI)	
15	18	6	49	59	4	83	85	49	59	4	83	85	3	83	85	3	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (Thomas, Shuman), Sun 1139 (Trio/Belinda, BMI)	
16	20	4	50	57	4	84	76	50	57	4	84	76	11	84	76	11	NATURAL LOVE—D.B. McClintock (R. Bailey), Epic 8-50620 (Bobby Goldsboro, ASCAP)	
17	17	8	51	56	4	85	89	51	56	4	85	89	3	85	89	3	SHARING THE NIGHT TOGETHER—Dr. Hook (E. Struzick, A. Aldridge), Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)	
18	19	7	52	44	13	86	96	52	44	13	86	96	3	86	96	3	NINETEEN-SIXTY SOMETHING SONGWRITER OF THE YEAR—The Tennesseans (J. Adrian), Capitol 4645 (Pick A Hit, BMI)	
19	21	7	53	43	14	87	92	53	43	14	87	92	3	87	92	3	A BEAUTIFUL SONG (For A Beautiful Lady)—Lee Dresser (L. Oresser), Capitol 4613 (Starship/Galleon, ASCAP)	
20	22	6	54	62	4	88	NEW ENTRY	54	62	4	88	NEW ENTRY	2	88	NEW ENTRY	2	OOH BABY BABY—Linda Ronstadt (W. Robinson, W. Moore), Asylum 45546 (Jobete, ASCAP)	
21	23	7	55	70	3	89	93	55	70	3	89	93	2	89	93	2	ANGELINE—Ed Bruce (R. Rogers), Epic 8-50645 (New Keys, BMI)	
22	28	5	56	65	4	90	NEW ENTRY	56	65	4	90	NEW ENTRY	5	90	NEW ENTRY	5	IT'LL BE HER—Johnny Cash (B. Reynolds), Columbia 3-10855 (Baron/Hat Band, BMI)	
23	24	9	57	63	5	91	91	57	63	5	91	91	5	91	91	5	LOVE ISN'T LOVE (Til You Give It Away)—Joy Ford (B. Fischer, R. Mareno), Country International 416 (Annie Over Terrace, ASCAP)	
24	26	8	58	75	2	92	97	58	75	2	92	97	2	92	97	2	I WISH I'D NEVER BORROWED ANYBODY'S ANGEL—Mike Lunzferd (A.L. Owens, M. Lytle, B. Shore), Gusto 49013 (Power Play, BMI)	
25	29	4	59	67	5	93	94	59	67	5	93	94	2	93	94	2	LEAVE IT TO LOVE—Jim Taylor (J. Hunter, J. Whiting), Checkmate 3106 (Caprice) (Sound Corp., ASCAP)	
26	27	9	60	60	7	94	NEW ENTRY	60	60	7	94	NEW ENTRY	2	94	NEW ENTRY	2	I'VE GOT A REASON FOR LIVING—Dolly Parton (S. O'Brien), Aric 1025 (Sawgrass, BMI)	
27	31	9	61	72	3	95	NEW ENTRY	61	72	3	95	NEW ENTRY	2	95	NEW ENTRY	2	TOO FAST FOR RAPID CITY—Sheila Andrews (L. Martine Jr.), Ovation 1116 (Ahab, BMI)	
28	30	6	62	86	2	96	NEW ENTRY	62	86	2	96	NEW ENTRY	3	96	NEW ENTRY	3	SWEET LIFE—Paul Davis (P. Davis, S. Collins), Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)	
29	33	3	63	86	2	97	99	63	86	2	97	99	3	97	99	3	DRIFTING LOVERS—Charlie McCoy (C. Craig), Monument 272 (Wormwood/Daydreamer, BMI)	
30	32	6	64	68	4	98	NEW ENTRY	64	68	4	98	NEW ENTRY	2	98	NEW ENTRY	2	NO WAY AROUND IT (It's Love)—Billy Swan (B. Swan), A&M 2103 (Combine, BMI)	
31	34	6	65	77	3	99	NEW ENTRY	65	77	3	99	NEW ENTRY	2	99	NEW ENTRY	2	TAKIN' IT EASY—Joey Davis (J. Davis), MRC 1023 (NSD) (Dooms, BMI)	
32	36	5	66	45	7	100	100	66	45	7	100	100	2	100	100	2	HEY BABY—Donnie Roberts (Cobb, Channel), Ad-Korp 1258 (Le Bill/Unart, BMI)	
33	35	6	67	42	11			67	42	11			2			2	HEY YOU—Bobby Havens (B. Havens), Cin Kay 043 (Sheri Kay, BMI)	

Jacky Ward

has a hit single from his
new album and it's already
13 in Billboard with a bullet!

'RHYTHM OF THE RAIN' MERCURY 55047



Nashville Scene

• Continued from page 34

RCA artist Gary Stewart has been covering Texas as of late working 14 dates in the area. Stewart is already booked for 22 dates in January, February and March. . . . Epic artist Charly McClain is set to appear on package shows with Larry Gatlin and Johnny Duncan Feb. 9-12, which includes dates in Shreveport, Wichita, Omaha and Springfield, Mo. McClain is also booked to do nine shows with George Jones and Johnny Paycheck throughout the first six months of 1979.

Razzy Bailey has just completed a tour of the Southwest with appearances in Houston, Lubbock and Albuquerque, among other performances in some of the major markets of the area. Bailey additionally made his debut at the Palomino Club in North Hollywood and guested with Sammy Jackson on "Coffee With" at KLAC-AM in Los Angeles.

Elektra artist Roy Acuff made an appearance on Teddy Bart's "Noon Show" in Nashville recently and was presented with the key to the city by Mayor Richard Fulton. . . . RCA artist Paul Craft's performance at Jefferson Square in Memphis was filmed by Channel 10 for preparation as a 30-minute public television special. . . . Linda Hargrove has purchased a new van to transport her Go-Fer Broke Band to performances.

Randy Gurley headlined the Roxy in Los Angeles recently. . . . Roy Clark and Tammy Wynette teamed up for the first time in Las Vegas as the pair headline in the main show-room of the Frontier Hotel. The run was Wynette's Vegas debut. . . . The state of North Carolina honored Phonogram/Mercury artists the Statler Brothers, at a Greensboro appearance where they were each made honorary attorney generals. . . . Monument artist Larry Gat-



LEGAL PRESENTATION—Dean of Law Nicholas White, center, from Memphis State Univ. presents a copy of the school's Law Review to Ed Shea, right, Southern executive regional director of ASCAP, following an alumni reception held at ASCAP headquarters in Nashville. Featured during the reception was a program titled, "The Entertainment Lawyer And His Role On Music Row." Looking on is Rusty Jones, ASCAP executive and president of the MSU Law Alumni Chapter in Nashville.

lin spent a week in London taping television shows for the BBC, including a "Larry Gatlin Special" set for airing after the first of the year and "Country Holiday," a Christmas special.

The newest addition to Door Knob Records' roster, Elvis Wade, has released his first single for the label, "Baby, Don't Keep That Fire Burning." . . . On the success of Betty Martin's initial release for Door Knob Records, "Don't You Feel

It Now," the label is going for her second single entitled "One Of Us."

The fourth annual Roy Clark Celebrity Golf Classic, held in Tulsa, netted \$65,000 in total for the Children's Medical Center in Tulsa, which is the annual beneficiary of this charitable event. During the history of this tournament, the golf classic has donated \$180,000 to Children's Medical.

N.Y. WHN-AM 'Country' Policy

• Continued from page 19

with and input from the station's audience, whose cume has swelled from 900,000 to 1.5 million in three years.

The station maintains a 24-hour request line. It takes 1,000 calls a day from listeners. Salamon oversees 100 to 200 callouts a week. Local retail sales are constantly checked.

In this way, Salamon believes, he keeps in close touch with his listeners' preferences and tastes. "We have to make the programming responsive to the market," he explains. "With our research we give people a chance to tell us what they want to hear."

Promotion director Dale Pon adds that this pulse taking of the station's listeners also indicates when a song has burned out in a more timely way. "We can decide with greater accuracy when to drop rotation," Salamon says.

Pon keeps busy taking the station to the public by presenting concerts. "We average one a week," he says. Concert locations have varied from the Bottom Line, a local club, to Lincoln Center to Belmont Racetrack.

Notes Salamon: "You just can't throw country on the air and see who comes to it. We're after the 25-49-year-old audience, and our audience is evenly divided between men and women." A number of traditional country stations in other markets have a majority of older men.

Salamon says that by playing crossover the station attracts non-

Tina Label Obtains An Overstreet LP

NASHVILLE—Tina Records of New York City has acquired all rights to a previously unreleased Tommy Overstreet LP. "There'll Never Be Another First Time."

The album was recorded prior to Overstreet's recent arrangement with ABC Records.

All distribution will be handled by International Record Distributing Associates of Hendersonville, Tenn., which has shipped the LP to distributors and radio stations along with the first single from the LP, "Tears"/"Lord, If I Make It To Heaven."

E/A Will Release Movie Soundtrack

LOS ANGELES—The soundtrack to Clint Eastwood's forthcoming country music film, "Every Which Way But Loose," was released by Elektra/Asylum Tuesday (21). Two singles from the LP, Eddie Rabbitt's version of the title song and Charlie Rich's "I'll Wake You Up When I Get Home" followed within a week.

The film marks the first scoring assignment by veteran record producer Snuff Garrett, who also produced the soundtrack. It includes songs by Rich, Mel Tillis, Hank Thompson and Phil Everly.

country listeners. But Salamon adds, "We monitor other country stations and we look for winners. We go on records with credentials, records that are successful."

Kenny O'Dell

Billboard 19* Cash Box 20* Record World 23*

As Long As I Can Wake Up In Your Arms

(CPS 0309)

Kenny O'Dell

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"Let's Shake Hands And Come Out Lovin'."

As Long As I Can Wake Up In Your Arms

Kenny O'Dell

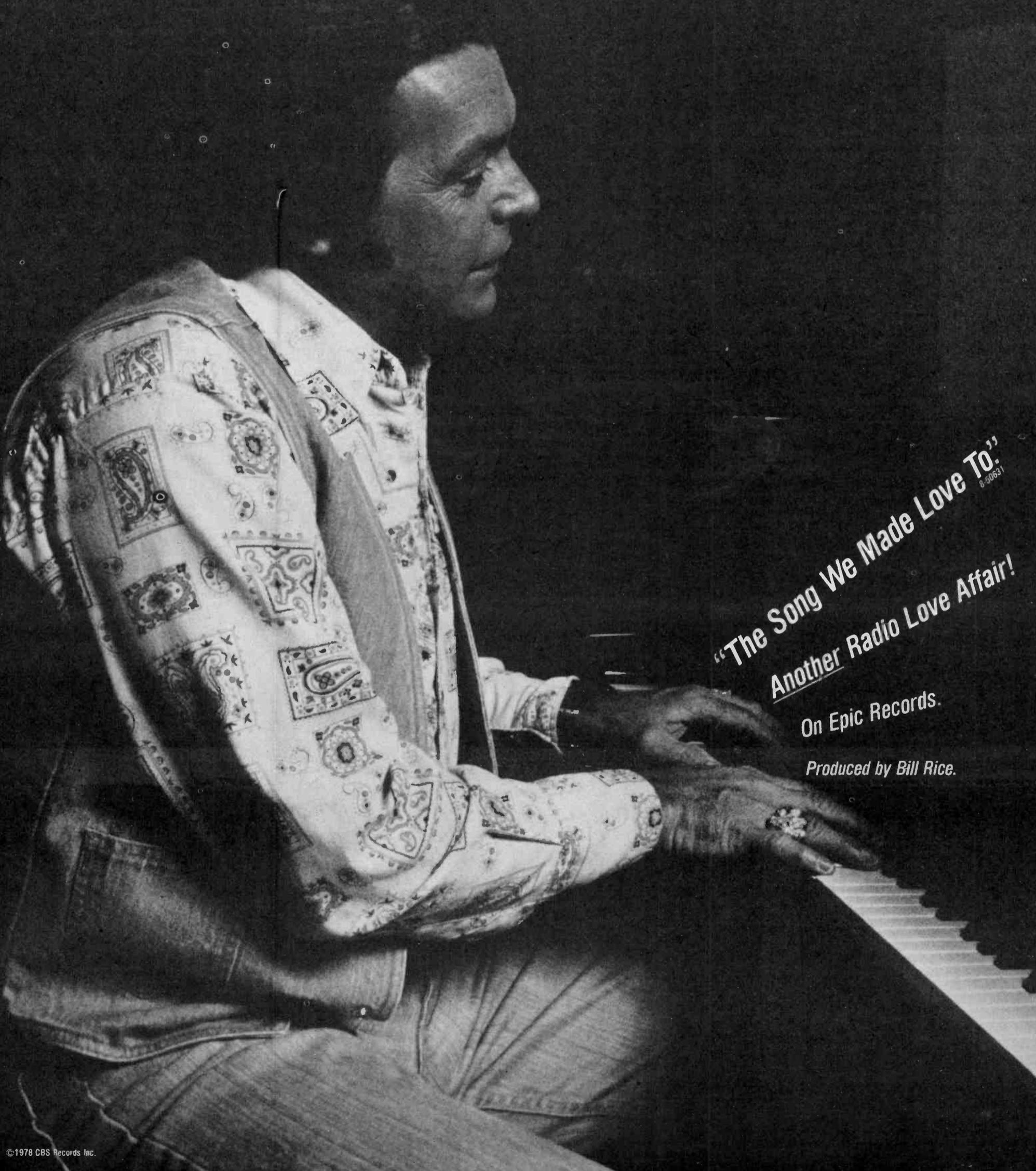
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Talent

WINNERS WORK IN 15 PRODUCTIONS

Opryland U.S.A. Talent Search Covers 29 Cities & 450 Persons

By KIP KIRBY

NASHVILLE—A nationwide talent competition covering 29 cities is being held by Opryland U.S.A. The company is recruiting 450 performers and technicians for the 15 live musical productions slated for the theme park's 1979 season.

Opryland's professional audition team, which includes the park's choreographer, musical director and staff directors, began the three-month audition search Dec. 2. Open auditions have been scheduled for theatres and universities across the country, including Kennedy Center in Washington, D.C., and New York's Act 48th Studio.

In addition to singers, musicians, dancers, actors and conductors needed to cast the park shows and Opryland's new resident theatre company which opens this spring, the audition team also will be looking for experienced stage managers, lighting technicians, sound engineers, stage hands and costume designers.

"This is like going on the road with only three months to find the people to cast 15 new Broadway shows," says Bob Whittaker, director of entertainment for Opryland. "We've got as many different kinds of musical shows and we're looking for exactly the same people—experienced Broadway-type performers

and musicians and recent graduates of drama and music schools."

In the first two weeks of December, the auditioning staff will be in Chicago; Detroit and Ann Arbor, Mich.; Pittsburgh, Philadelphia, Boston and Washington, D.C.

In January, it'll visit New York, Cincinnati, Miami, Nashville, Memphis and Knoxville, Tenn.; Winston-Salem and Chapel Hill, N.C.; New Orleans and Baton Rouge, La.; Hattiesburg, Miss., Columbia, S.C.; Houston, Denton and Dallas, Tex.; Oklahoma City and Tulsa; Bloomington, Ind.; Champaign, Ill., and Birmingham.

The tour ends with auditions in St. Louis Feb. 1 and Louisville Feb. 2.

Opryland will provide a piano ac-

companist, record player and cassette recorder at every audition site. Microphones will not be used, and musicians who wish to audition with amplifiers must bring them and handle setup, says Whittaker.

Auditionees should bring their own music in the proper key, and all actors will be asked to sing. Musicians will be required to sight-read first.

A typed resume is necessary for anyone auditioning as a technician, leader/conductor or stage manager.

"We have the professional staff and time to work with promising entertainers and students," says Whittaker. "to develop their talents and give them that extra polish that

(Continued on page 44)



CHRISTMAS SHOW—David Bowie joins the late Bing Crosby for Crosby's Christmas Special" which aired on CBS-TV Wednesday (6). The special featured 10 segments from the 17 years of Crosby's Christmas shows.

Heart-Shaped Disk For Caldwell Music

By JEAN WILLIAMS

LOS ANGELES—TK Productions' marketing campaign for Bobby Caldwell involves shipping what is believed to be the first heart-shaped disk.

The company is gearing up to ship 5,000 copies of "What You Won't Do For Love" to radio stations and selected retailers around the country, according to Caldwell.

TK has tapped L.A.'s Macey Lip-

man Marketing firm (the first time the label has employed an outside marketing company) to come up with unique marketing concepts for Caldwell—the first being the heart-shaped single.

Caldwell, a jazz/r&b singer/guitarist who plays most instruments, explains that "a lot of in-store three by three adaptations of the LP cover

(Continued on page 42)

Hootenanny Returns To New York

NEW YORK—The hootenanny returns to Folk City Monday (11), thus restoring to Gotham one of its most venerable showcases for new talent.

Folk City owner Mike Porco started the tradition of a "hoot" some 20 years ago, enabling artists such as Bob Dylan, David Bromberg, Judy Collins, Jose Feliciano, Phil Ochs, Phoebe Snow, Mary Travers and Peter Yarrow to develop a following here.

The hoots begin around 7 p.m., when musicians, comics and singers pick a number to determine the order of their appearance. Each act gets a chance to perform three songs or 15 minutes onstage. A successful performance can lead to being booked as an opening act or a weekend guest set.

Musicians and agents may contact Porco at the club after 8 p.m. most evenings. The phone number is (212) 254-8449.

Larry Hart

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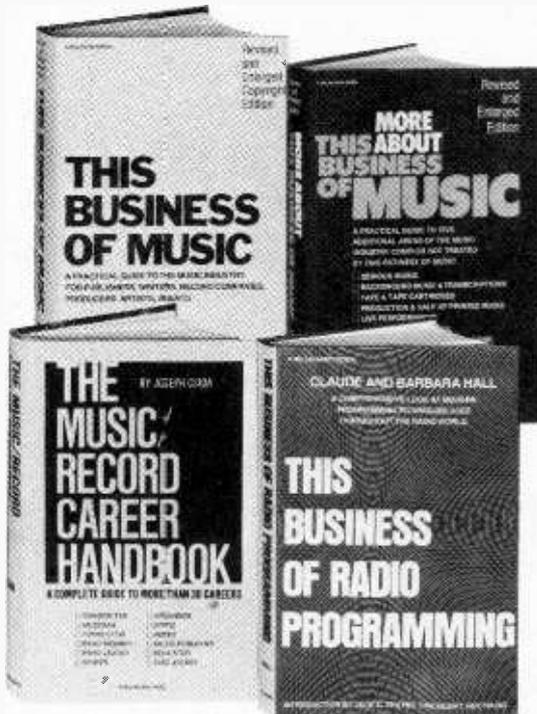
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2267

Talent

6,000 Expected at Presley Los Angeles Fan Festival

LOS ANGELES—A regional Elvis fan festival scheduled for Saturday and Sunday (9-10) at the Great Western Exhibit Center was expected to draw more than 6,000 fans, according to the convention's promoter, Mario Sanders.

The two-day event, the third such show sponsored by Sanders' company, Consumer Services Enterprises, was to feature showings of Presley movies and documentaries, nine hours of outtakes from filmed Presley concerts, continuous recorded Presley albums and singles, 25 booths representing more than 40 licensed Presley memorabilia firms and merchandisers, and a live concert nightly by Elvis impersonator Dennis Colt.

In conjunction with his promotion of Elvis fan festivals, Sanders has linked with former Presley body-guard Charlie Hodge to coordinate an international newsletter enterprise.

The newsletter will run six times a year beginning in January, for a membership fee of \$9.

According to Sanders, it will contain product evaluation of new Presley items, fan club listings, little known facts about the singer, and updated information on Presley's friends, former musicians and family.

"Hodge is now head of security at Graceland," notes Sanders, "and he is in touch constantly with fans who want more details about Elvis."

"We want to consolidate the mass of information available, provide accurate facts from persons who knew him best, and protect his fans from being ripped-off by non-licensed fast-buck artists."

Sanders claims he has received no resistance from RCA, the late singer's label, when he called to inform the company of his Presley conventions. Nor, he says, has he had any adverse reaction from Presley's longtime manager, Col. Tom Parker.

"I have complete support from Factors, the licensing company which authorizes Elvis conventions around the country," Sanders claims. "The only thing Factors asked was that Elvis conventioners try to keep the bootleg dealers out."

Citing a promotional budget of \$10,000 to sponsor the L.A. area festival, Sanders says his company sent out news releases announcing the event across the U.S., as well as direct mailings to approximately 22,000 consumers who purchased merchandise through his firm or associated listings. **KIP KIRBY**

Now Heart-Shaped Disk

• Continued from page 40

are on display in retail record shops. Initially the record was shipped on yellow.

"There are also 60-second spots on r&b stations in San Francisco, Los Angeles, Philadelphia, Cleveland and Chicago. And there will be full-page trade ads. There are a lot of programs still in the works."

Caldwell is supporting his debut self-titled LP with a national promotion tour, to be followed next year with a national concert trek.

Caldwell not only wrote all the tunes but he sings and plays all of the instruments except drums and bass. He even designed the LP cover. The album was 38 with a star on Billboard's Top Soul LPs chart last week.

He is ready to go into the studio again but this time he is getting assistance from Earth, Wind & Fire's Al McKay and Verdine White. His first effort was recorded in Miami but his upcoming LP will be an L.A. project.

"I did everything myself on the first album because I felt it was easier for me. I knew what I wanted and it was easier for me to do it myself. Now I'm going outside for variety and the input of Verdine and Al will add another dimension to my music."

"The new LP will also be more intense, aggressive and progressive because I will be working with practically all outside musicians. Lyrically the new LP will be broader. Most acts are now into songs that deal with love factors and we have all found that it's an easy subject to write about."

"But now it's time to go beyond that. On the next LP will be a cut dealing with Caribbean Island life, and in particular the Rastafarians in Jamaica—but the tune is not reggae."

"There is another tune about a family dealing with the problem of being forced to institutionalize another family member. It's a semi-comical tune."

Caldwell, prior to signing with TK's Cloud label, was a session player for such artists as Hamilton, Joe Frank & Reynolds, Latimore, Betty Wright among others. And he has written for Donny Girard, Hamilton, Joe Frank & Reynolds and he has three tunes on the new Curtis Brothers LP which is being produced by Al McKay.

While on his promotional tour, Caldwell is making guest appearances on "Midnight Special" and the "Merv Griffin Show." He notes that he is visiting as many r&b stations as possible and was guest DJ at KKTT-AM in L.A. Thursday (7).

Kisses For Kiss' Stanley

CINCINNATI—Four thousand enthusiastic Kiss fans chanting "We want Paul," greeted Kiss guitar player Paul Stanley when he made an in-store appearance at the Record Theatre here Dec. 1.

Stanley came to town to promote his single and solo album release on Casablanca. His fans jammed the Record Theatre to a point where its doors had to be locked in order to prevent a riot. Stanley stayed at the Record Theatre for more than 2½ hours and still could not meet all who showed up, although he tried.

At one point he jumped out into the crowd and made an effort to get closer to his avid fans.

According to Record Theatre manager Scott Campbell, a total of 600 Stanley albums and tapes were sold as well as 225 singles that day. The album was marketed as a Record Theatre Saturday morning special and sold for \$3.98. The album usually sells at this store for \$5.98 and suggested retail is \$7.98.

In order to promote Stanley's appearance, the Record Theatre purchased time directly from WKRQ-FM: 18 30-second spots were purchased to promote this event.

Manager Campbell has more of these promotional events planned for the Record Theatre.



STEVE GOODMAN AL BUNETTA GARY STONE

WISH TO THANK

STEVE MARTIN

BILL McEUEN

MARTY KLEIN (APA)

ARTISTS CONSULTANTS

ATHENA ARTISTS

ELEKTRA/ASYLUM RECORDS

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FOR A GREAT YEAR.

Memphis Orpheum In Spotlight Again

MEMPHIS—Mid-South Concerts here has tied into the city's redevelopment program by promoting concerts at the recently renovated Orpheum Theatre.

According to Bob Kelley, president of Mid-South, the 50-year-old Orpheum Theatre is part of the city's program to bring people back downtown while preserving the Beale St. tradition.

Mid-South, which promotes most of its concerts at the 12,000-seat Mid-South Coliseum, is looking to promote approximately 15 shows a year at the Orpheum Theatre.

Today some of the acts to appear at the theatre include John Prine, Chuck Mangione, Leon Redbone, Tom Petty & the Heartbreakers and Al Jarreau, who was the last attraction to appear on Nov. 18.

Kelley points out that some of the shows to be featured at the Coliseum this year are Ted Nugent, Earth, Wind & Fire, Foreigner, Waylon Jennings and Willie Nelson. Jackson Browne, David Bowie, Parliament, Steve Martin and others.

The 2,600-seat Orpheum was a movie house for a number of years prior to becoming a live entertainment facility last summer.

In addition to concerts, the theatre is a facility for stage plays—"The Wiz" was one of the productions featured there.

"With the concerts, we also have record company artist showcases," says Kelley.

He insists that acoustically the theatre is superior to most, and although he does supplement its

sound system, "one of the biggest problems we face is that some acts are bringing in too much sound equipment. This place is so beautifully constructed it just doesn't need it."

Kelley notes that his advertising campaigns for the facility are somewhat different from that of the Coliseum shows "because we're emphasizing in our ads that people are going back downtown and to Beale St."

Philly Scratched By Aerosmithers

PHILADELPHIA — While Electric Factory Concerts here has set up meetings with Aerosmith to discuss the possibility of future dates in this area, reports indicate the band will avoid Philadelphia.

It's the result of a recent incident at the 19,500-seat Spectrum where Steve Tyler, Aerosmith's lead singer, was cut in the face by pieces of flying glass.

Some unknown unruly "fan" hurled a Southern Comfort bottle at the stage. Although the injury was not serious, Tyler and the band were too emotionally upset to continue with the show.

When officials announced some 15 minutes following the incident that the show was over, the fans left the auditorium without complaining. Aerosmith is not planning to make up the date and there were no refunds.

The Spectrum and Electric Factory Concerts have a number of rock stars cutting public service announcements exhorting their fans to behave and the local radio stations are cooperating in airing them.

WMMR-FM is trying on its own to make amends to Aerosmith. The rock station is sponsoring a letter writing campaign to Aerosmith to apologize for the incident and to tell the group that a few crazies in the audience are not typical of the average rock fan here.

Opryland Seeks 450 For Shows

• Continued from page 40

turns them into real entertainers. We hold workshops to show them how to write a resume, prepare an audition, work with agents and read contracts."

Besides the professional on-the-job training which Opryland offers, there are financial advantages as well as the chance for major exposure as performers.

"They make extra money doing shows for convention and travel industry events across the country," comments Whittaker. We did 300 of these last year, including a show for the National Assn. of Broadcasters in Washington and shows in Toronto and Amsterdam. There are former Opryland performers in Broadway productions."

In the spring, Opryland will open a brand new theatre to house its own resident theatre company. The \$2 million 1,600-seat theatre will be used for one of the regular Opryland shows during the theme park's operating season, says Whittaker. But from September through May it will be used by the resident troupe for a series of Broadway plays and musicals.

Signings

Cissy Houston and Michael Zager to CBS, with an official announcement to follow. . . . Wet Willie to April-Blackwood for U.S. publishing, and to CBS Music Publishing International worldwide. . . . Canada's Guess Who to Atlantic via the Hilltak label with a single shipping now and an LP to follow in January. . . . Rockabilly/new waver Robert Gordon to RCA via producer Richard Gottehrer's Instant Records imprint. . . . Actress/singer Brenda Bergman to Skyfield Management. . . . Alto sax player Arthur Blythe to Columbia with a Bob Thiele-produced LP in the works. . . . Composer/trumpeter Jon Hassell to Tomato Records. An LP is due shortly. . . . New wave rockers the Reds to Philadelphia's EKE Records, owned by promotion man Larry Wright. Group will bow with a single called "Self Reduction."

Jack Jones to Hanson & Schwan public relations for representation worldwide. . . . Singer/musician John Mooney to an exclusive recording contract with Blind Pig Records of Ann Arbor. First release is set for February. . . . Between The Two, a nine-member group to Source Records, the new MCA-distributed label. . . . Breeze, a Philadelphia-based female duo to Fantasy/WMOT Records, with a single "Replenish My Love" produced by Bud Ellison.

Boulder, a seven-piece band, to Elektra/Asylum Records. The group will begin recording its LP in L.A. early next year. . . . Lexington, a 10-piece rock band, to Ragdoll Productions and Ragdoll Records. First single is "Goal" produced by Barry Carlos. . . . Bruce Stewart to Jolly p.r. and Richard Bernstein Enterprises for personal management. . . . Rock group Vampire to Brandywine Promotions. . . . Danny Johnson, former lead singer with the Chi-Lites, to First American Records. . . . Lee Holdridge, composer of the score to the upcoming RSO film "Moment By Moment" to ASCAP. Holdridge has also completed the score to "Oliver's Story" and produced the soundtrack LP to be released on ABC.

Kenny Price, a regular member of the syndicated "Hee Haw Honeys" tv program who has also appeared regularly on "Hee Haw," to American Management of Encino, Calif. . . . Candy Hahn to Door Knob Records. . . . Ark, a five-member Christian group, to Spirit Records. . . . Kevin and Julie and Kenny Antcliff to Autumn Hill Records. . . . Don Richards and Creative Soul to recording contracts with ECS Records.

Singer Candy Hahn to Door Knob Records. . . . World International Group in a promotion/distribution contract with Nu-Tray Records on Tommy O'Day's new single, "I Heard A Song Today." Day wrote the song about his sister, who died recently of cancer.

Talent Talk

MCA's merchandising campaign on behalf of Tanya Tucker's new LP appears to be paying off, helped by those striking standups taken from the poster accompanying the album. Tower Records' Sunset Strip store has an 18-foot, 6-inch copy on display that is an eye-catcher. Standups, incidentally, are drawing top dollar on the collector's market, new or used. . . . The Blues Brothers may have started as a joke, but since they've signed with Atlantic it appears they're taking the music seriously. That's quite a stellar lineup of musicians on their current LP. The Blues Brothers, of course, are Saturday Night Live's Dan Aykroyd and John Belushi. . . . Rolling Stones won Cue Magazine's Golden Apple Award as best recording act. . . . Tony Visconti will produce Rick Wakeman's next solo LP. Wakeman, incidentally, owns race horses and is sponsoring a race at Britain's Colchester track around Christmas.

Levon Helm joined the Mark/Almond Band and Todd Rundgren as the performers at this year's WNEW-FM Christmas concert, which benefits United Cerebral Palsy. Event was held Monday (4) at New York's Avery Fisher Hall. . . . Barry Manilow, meanwhile, was named by readers of Seventeen magazine as their favorite male vocalist.

Columbia act Toto is on its initial West Coast tour with some dates featuring the group as headliners. It opened for Peter Frampton in Honolulu and for Kenny Loggins in Spokane and Portland last week. It headlined in Seattle at the 3,000-seat Paramount Theater Thursday (7) and will also be top of the bill at the Old Waldorf in San Francisco Wednesday (13) and Thursday (14).

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FOREIGNER/CARS—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 1	19,567	\$7-\$8	\$138,386*
2	J. GEILS BAND/SOUTHSIDE JOHNNY & THE ASBURY JUKES/RICHARD T. BEAR—Belkin Productions, Col., Oakland, Ohio, Dec. 3	16,000	\$8.50	\$136,000*
3	AEROSMITH/GOLDEN EARRING—Don Law Co., Garden, Boston, Mass., Nov. 27	14,200	\$8.50-\$9.50	\$130,219*
4	TED NUGENT—Jam Productions, Aragon Ballroom, Chicago, Ill., Nov. 27-29 (3)	15,108	\$8-\$9	\$122,487
5	BLACK SABBATH/VAN HALEN—Bill Graham Presents, Col., Oakland, Calif., Dec. 12	14,342	\$8.50-\$9.50	\$121,907*
6	BLACK SABBATH/VAN HALEN—Feyline Presents, McNichols Arena, Denver, Colo., Nov. 28	15,354	\$5.50-\$7.50	\$117,016*
7	AEROSMITH—Pace Concerts/Louis Messina/Friends Productions, Convention Center, Ft. Worth, Tx., Dec. 2	13,878	\$7.50-\$8.50	\$116,196*
8	BOB SEGER & THE SILVER BULLET BAND/ROCKETS—Jam Productions/Concerts West Presents, Stadium, Chicago, Ill., Dec. 1	14,137	\$7.50-\$8.50	\$115,474
9	FOREIGNER/MICHAEL STANLEY BAND—Don Law Co., Garden, Boston, Mass., Dec. 3	13,044	\$7.50-\$10	\$111,635*
10	RUSH/GOLDEN EARRING—Brass Ring Productions, Cobo Arena, Detroit, Mich., Dec. 2	11,509	\$9-\$10	\$111,563*
11	BOB DYLAN—Concerts West Presents/Jerry Weintraub, Col., Memphis, Tenn., Dec. 1	11,868	\$7-\$10	\$104,774*
12	HEART/FIREFALL—Albatross Productions, Salt Palace, Salt Lake City, Utah, Nov. 30	11,485	\$7.50-\$8.50	\$93,405
13	BILLY JOEL—Entam/Beach Club Booking, Col., Greensboro, N.C., Dec. 3	11,851	\$7-\$8	\$90,580*
14	TEDDY PENDERGRASS/LENNY WILLIAMS/BETTY WRIGHT—Mid-South Concerts/International Tour Consultants, Col., Memphis, Tenn., Dec. 2	10,604	\$7.50-\$8.50	\$88,400
15	BOB DYLAN—Concerts West Presents/Jerry Weintraub, Municipal Aud., Nashville, Tenn., Dec. 2	9,459	\$7-\$10	\$87,985*
16	TED NUGENT/STARZ—Contemporary Productions, Civic Aud., Omaha, Neb., Dec. 3	12,000	\$7	\$84,000*
17	FOREIGNER/NICK GILDER—Cross Country Concerts, Col., New Haven, Conn., Nov. 28	10,392	\$6.50-\$8.50	\$83,401*
18	BILLY JOEL—Sound Seventy Productions, Col., Jacksonville, Fla., Dec. 1	9,870	\$7.50-\$8.50	\$81,377*
19	NEIL DIAMOND—Jerry Weintraub/Concerts West Presents, Arena, Binghamton, N.Y., Dec. 2	6,752	\$7.50-\$12.50	\$80,385*
20	FOREIGNER/MICHAEL STANLEY BAND—Monarch Entertainment, Memorial Aud., Rochester, N.Y., Dec. 2	10,200	\$7.50-\$8.50	\$76,500*
21	TED NUGENT/STARZ—Star Date Productions, Col., Madison, Wisc., Dec. 2	10,100	\$7.50-\$8.50	\$75,803*
22	BILLY JOEL—Celf Artist Productions/Marjorie Sexton, Arena, St. Petersburg, Fla., Nov. 28	8,355	\$8.50-\$9.50	\$74,927*
23	FOREIGNER/NICK GILDER—Cross Country Concerts, Civic Center, Springfield, Mass., Nov. 29	8,332	\$7.50-\$8.50	\$68,169*
24	HALL & OATES—DiCesare-Engler, Stanley Thea., Pittsburgh, Pa., Dec. 1&2 (2)	6,952	\$8.75	\$60,830*
25	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Freedom Hall, Johnston City, Tenn., Dec. 2	7,620	\$5.50-\$7.50	\$54,501*
26	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Rupp Arena, Lexington, Ky., Dec. 3	7,510	\$5.50-\$7.50	\$54,105

Auditoriums (Under 6,000)

1	OUTLAWS/PAT TRAVERS/RICHARD T. BEAR—Jam Productions, Aragon Ballroom, Chicago, Ill., Dec. 2	5,450	\$7-\$8	\$38,574*
2	UFO/HOUNDS—Celebration Productions/Flip Side Productions, Civic Center, Hammond, Ind., Dec. 2	4,812	\$7-\$8	\$35,316
3	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Municipal Aud., Chattanooga, Tenn., Dec. 1	4,643	\$5.50-\$7.50	\$34,200*
4	JEAN LUC PONTY—Bill Graham Presents, Comm. Thea., Berkeley, Calif., Dec. 2	3,396	\$5.50-\$7.50	\$23,613*
5	VAN MORRISON/DAVE EDMUND'S ROCKPILE W/ NICK LOWE—Concerts West Presents, Paramount, NW. Thea., Seattle, Wa., Nov. 30	2,976	\$7.50-\$8.50	\$23,028*
6	ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Civic Center, Santa Monica, Calif., Nov. 27	2,387	\$8.50-\$9.50	\$22,461
7	JEAN LUC PONTY—Bill Graham Presents, Performing Arts Center, Sacramento, Calif., Dec. 1	2,360	\$7.90-\$8.90	\$20,505*
8	J. GEILS BAND/JAMES MONTGOMERY BAND—Cross Country Concerts, Hard Rock Cafe, W. Hartford, Conn., Nov. 27	2,600	\$7.50	\$19,500*
9	NEIL SEDAKA/DOBBIE GREY—Sound Seventy Productions, Grand Ole Opry, Nashville, Tenn., Nov. 30	2,473	\$6.50-\$8.50	\$19,117
10	PHOEBE SNOW/STEVE FORBERT—Brass Ring Productions, Music Thea., Royal Oak, Mich., Dec. 2	1,653	\$7.50-\$8.50	\$13,942*
11	CHAKA KHAN/SYLVESTER/ATLANTIC STARR—Monarch Entertainment, Capitol Thea., Passaic, N.J., Dec. 1	1,571	\$7.50-\$8.50	\$13,296

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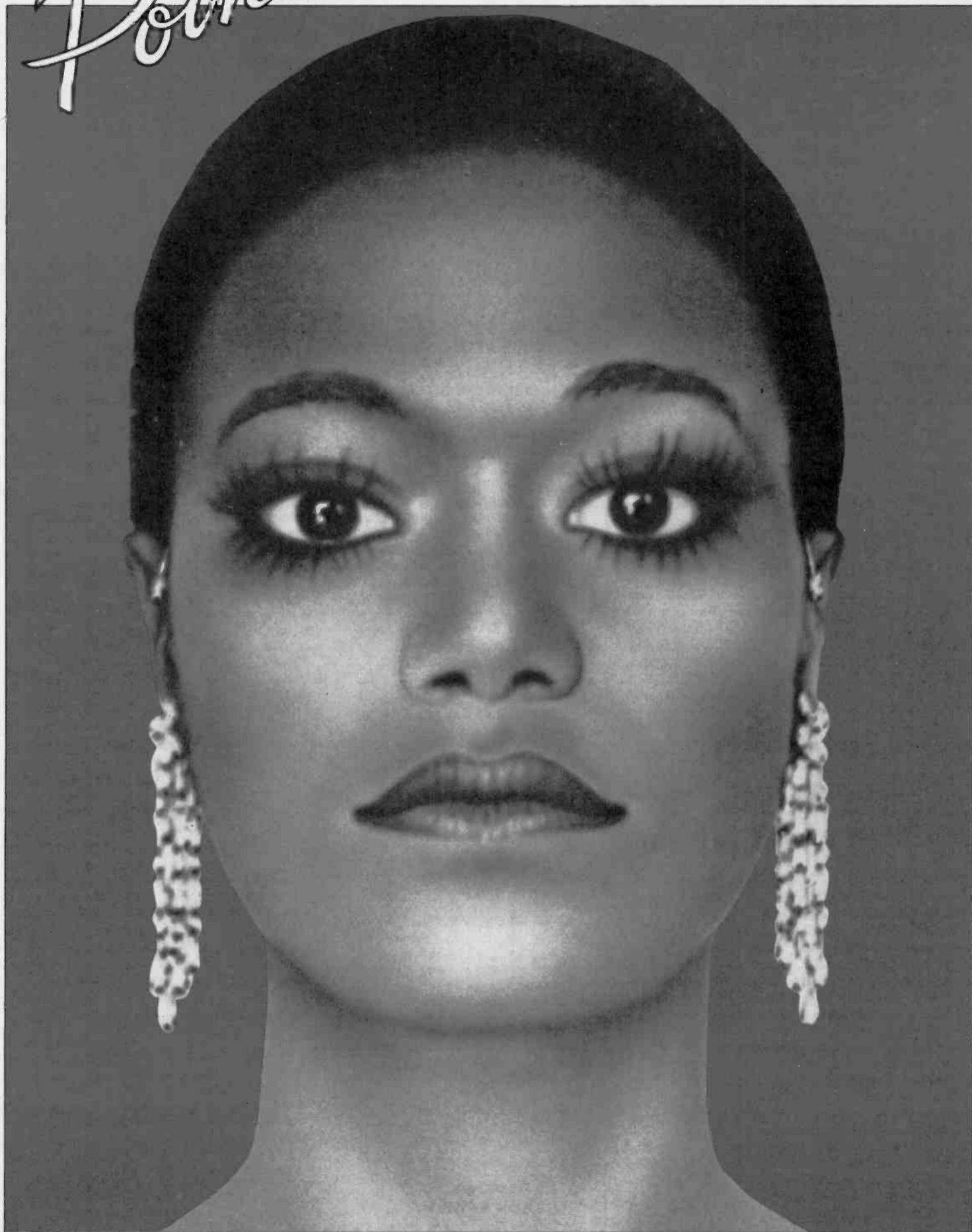
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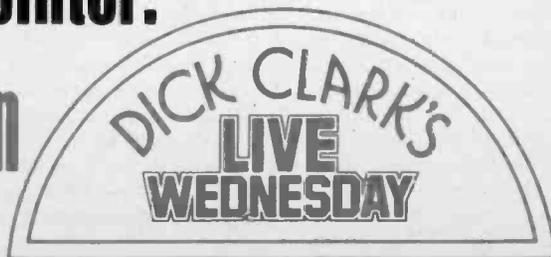
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SIGN TIME—Freda Payne autographs her new Capitol single, "Happy Days Are Here Again," at Atlanta's Krazz disco after playing that city's Hyatt Regency Hotel.

\$5,000 CBS 'Sugar' Sweet For Belmont

By SALLY HINKLE

NASHVILLE—CBS Records recently presented Nashville's Belmont College with a \$5,000 contribution which will benefit the college's music business degree program.

In making the presentation, CBS officials recognized the efforts the program has made in supplying not only Nashville, but the entire music business with persons schooled specifically for careers in the music business.

"The contribution offered our industry by Belmont and other institutions that offer a similar curriculum is immense," noted Rick Blackburn, vice president of marketing for CBS Records, Nashville. "They afford the entire music industry a source for well-trained, potential executives. We at CBS recognize the necessity of a continued influx of qualified personnel equipped to deal with the growing complexity and sophistication we are experiencing. We are pleased that we can lend a hand to a program whose entire purpose is to better our future."

Upon acceptance of the check by Belmont College president, Dr. Herbert Gabhart, and Bob Mulloy, director of the music business program, Mulloy noted that the financial support from CBS solidified a concrete identification with the music industry for the college.

"CBS has been a leader in furthering education of this sort, first by actively supporting our intern program and now financially," says Malloy. "We will strive to return the favor by providing individuals prepared to enter the business with a better base of its various facets." According to Malloy, the college tentatively plans to use the contribution in three areas of its music business division, including library development, a scholarship program and purchasing of needed equipment for its studio.

Belmont's music business division has grown considerably during the course of the last five years, when the music business program was initially introduced. Notes Malloy, "We have close to 200 music business majors now compared to some 35 who began with our initial program.

"Since that time, we've gotten

more involved in artist management and booking, taken a closer look at copyrights, including contracts and legal advisement; we now offer advanced technical courses such as studio design and acoustics of music; arts management, which deals with the management of symphony orchestras or theatre, and we're adding a graduate program in January, a Master of Business Administration, (Continued on page 78)

E/A Broadening Field Staff For Line Exploitation

By PAUL GREIN

LOS ANGELES—Elektra/Asylum is adding field reps to its hitherto one-man college promotion department in an effort to break its jazz/fusion line.

The department was originally revived in October 1976 with Scott Burns as director and is currently directed by Marty Schwartz. But this is the first time it has had a field staff, according to Burt Stein, the label's national album promotion director.

Two of the reps are students who work part-time for the label out of their colleges; two are non-students who work out of local Elektra/Asylum offices.

Lori Flaks of Brandeis Univ. covers the Northeast, Steve Buckman of the Univ. of Illinois in Champaign oversees the Midwest, Sherry Winston, assistant to Schwartz, covers New York City and surrounding areas from Elektra's East Coast office; and Doug Daniek, national college coordinator, covers the South out of the label's Atlanta office.

Seemingly unlikely test markets like Champaign, Ill., were actually carefully selected, according to Stein. "It's easy to measure results in a city like that, it's a self-contained area. They have one major radio station, x number of record stores and 50,000 students who are essentially a captive audience."

It's important to be able to monitor the success of the program because it's still in its trial stage. Says

(Continued on page 78)

Talent In Action

10cc

Palladium, New York

10cc is not a flashy stage band. Even the infrequent use of film during the band's 105-minute set seemed more like an obligation than a well-integrated, necessary part of its show.

But the strength of 10cc lies in creative, original songwriting, inspired arranging and the ability to bring studio precision to a live performance. On Nov. 24 10cc performed 17 songs, brimming with abrupt tempo shifts, fleeting stylistic parodies and those unusual lyrics ("... be nice to Vincent Price...") that for some inexplicable reason only 10cc can effortlessly get away with.

The band supported its latest Polydor release with six cuts from "Bloody Tourists," including the reshuffled reggae of "Dreadlock Holiday," "From Rochdale To Ocho Rios," a lively calypso takeoff with rocking interludes and "For You And I," a warm and lyrical showcase for the band's impeccable harmonies.

The latter had much of the appeal of 10cc's monster hit "I'm Not In Love" (also performed that evening, but with the aid of a prerecorded tape).

The six-piece band with its double drummers never flagged instrumentally and took advantage of the opportunity to stretch out on "Art For Art's Sake" and "Feel The Benefit." Both songs felt the benefit of Duncan Makay's urgent keyboard playing and his icy single note runs on synthesizer.

Throughout the evening, Eric Stewart's guitar work had riveting impact, and solidly supporting bassist Graham Gouldman shone in several brief solos.

Although obviously disappointed with the low turnout (the Palladium was only half full), 10cc went out with a bang of an encore. A true show-stopper, "The Second Sitting For The Last Supper" exploded with jackhammer intensity and brought the night to an impressive end.

BOB RIEDINGER JR.

MELBA MOORE JEREMY

Lincoln Center, New York

Moore got off to a late start—she did not go on until an hour after the concert was scheduled to begin—but she made up for her tardiness with a 90-minute pleasing concert of 13 selections including an in-the-aisles encore.

Backed by a 12-piece orchestra working behind a thin black fabric backdrop, Melba wowed 'em in white satin pants and three sparkling tops—she shed a jacket and a blouse along the way ending up with a steeveless tank top.

Some of her tunes were pounding disco numbers complete with revolving disco lights. These were in contrast to the classical beauty of "Summertime" or the happy fun of Oscar Brown Jr.'s "Dat Dere."

She also socked out a solid "Don't Rain On My Parade" and a lively hand clapper "I Got Love" from "Purlie," the Broadway show where she established herself as a major talent.

A low point of the Nov. 24 evening came before Moore appeared when the management filled time between Moore and the opening act, Jeremy, with a seemingly unending stream of Karen Carpenter recordings over the p.a. system. They were finally shouted down.

Jeremy, a vocalist accompanying himself with an acoustic guitar and joined by a conga player, got the evening off to an inauspicious beginning with five tunes for 30 minutes that were capped with Otis Redding's "Sitting On The Dock Of The Bay."

DOUG HALL

TOM WAITS LEON REDBONE

Beacon Theatre, New York

Interesting double bill put two of the industry's oddball acts together, with this sold-out performance Nov. 25.

Although both are idiosyncratic jazz performers, Redbone plies the nostalgia zone for his material, while Waits composes his own unique tunes set firmly in today's twilight zone.

Redbone opened the bill, wisely put together by Athena Artists which represents both acts, and won the audience over with his beguiling renditions of classics such as "Shine On Harvest Moon," "Diddy Wah Diddy" and "Champagne Charlie," singing a dozen such standards before encores with "Alabama Jubilee."

He keeps the patter between songs to a minimum and the act moves quickly. At mid-point he's joined by a clarinetist, a tuba player and another guitarist who add considerable credibility to the tunes, making them sound exactly like an old 78 record would sound.



Grace Jones

A fascinating highlight of Redbone's act is an off-the-wall "hand ballet" where only his hands are seen in the spotlight, moving gracefully to off-stage music. It's simple, but mesmerizing. He's onstage about 45 minutes.

Headliner Waits was onstage approximately 50 minutes, and the time flew. He was in good form, opening with his rapid fire monolog called "Step Right Up," with a fine and nimble jazz quartet backing him up.

Waits is a gruff and raspy vocalist, and his words sizzle and pop against the smooth, cool strains of the jazz combo. Tenor sax man Herbert Hardesty deserves a large share of credit for the success of Wait's performance. His playing is tight and right on target, perfectly complementing Wait's phrasing.

Among the numbers covered in his dozen song set were "Hattie's Back In Town," "Burma Shave," "Strangers In Muriel," "Romeo Is Bleeding" and "A Christmas Card From A Hooker In Minneapolis." He encores with "Small Change" and took to the piano for a new number, written by friend Ralph Waite, called "On The Nickel."

Waits uses several props in his act. These include a set of gas pumps and the tail end of a T-Bird car backup lights aglow, and a girl posing motionless under a lamp post, where Waits plays out his last numbers. It's effective theatre and it adds to the performance. DICK NUSSER

RAY CHARLES STAPLES

Carnegie Hall, New York

This date was unquestionably Charles' strongest Big Apple outing in recent years as the veteran r&b master sailed through an airtight 12-song, one-hour set that displayed all of his legendary skills.

Backed by a strong 17-piece band, Charles was in good voice and high spirits as his set was marred only by its brevity and an inadequate sound system.

The Dec. 2 set got off to a slow start with a sloppy rendition of the old standard "Marie," but things picked up quickly with Charles' brilliant reworking of "Oh, What A Beautiful Morning," and a good new treatment of "Georgia On My Mind."

Other set highlights included the old Seals & Crofts tune "Riding Thumb," and three strong gospel flavored numbers, "One Hurt Deserves Another," "Love Is What We Need" and "Touch Me." The three gospel tunes, which featured the Raelletts, garnered the strongest response from the full house. Charles closed the show with his most familiar number, "What I Say."

The Staples did not hold up their end of the show as their 50-minute, seven-song set was filled with problems. Lead vocalist Mavis Staples was quite hoarse and her voice lacked much of its power. Despite this, she was still most impressive but she could not overcome the poor sound or the overall lethargic presence of the rest of the group. ROBERT FORD JR.

KIKI DEE RICHIE LECEA

Exit/In, Nashville

Though some of the SRO crowd may have come to Dee's opening night show Nov. 21 on the strength of her past association with Elton John, the singer had dispelled any doubts about her own powerhouse talents at the conclusion of her dynamic hour-long set.

Brilliant backup work by a seven-piece band led by guitarist Davey Johnstone, formerly with the Elton band, provided Dee with the energy and support she needed to highlight her r&b-flavored vocal treatments.

She has a grace and style onstage all her own; although she plays no instrument, Dee managed to appear in control of her group and seemed both confident and comfortable with her audience.

Six of the 13 songs performed were from her new Rocket "Stay With Me" album, including a tune she co-wrote entitled "Talk To Me." The tightly-paced set was laced with soulful ballads and rousing rockers such as "First Thing In The Morning," "One Jump Ahead Of The Storm" and "Love Is A Crazy Feeling," winding up with her memorable hit, "I've Got The Music In Me," which had patrons dancing in their seats.

It is a shame that a group as good as this had to contend with the limitations of the Exit/In's inadequate sound system which overloaded and distorted to the point of distraction. However, Dee rose above the obstacle and proved herself a fine performer with a genuine feel for her music.

This artist has reached a maturity and professional assurance in her career that should establish her solidly. Whether belting full-steam with her backup singers, or whispering huskily into the microphone on a slow torchy number with only instrumental accompaniment, Dee is a distinctive and powerful entertainer.

Opening act Richie Lecea kept the crowd's attention in his 35-minute approximately six-tune set that offered selections from his new U/A album. He combines wit and humor with a singing range that slides effortlessly from bluesy acoustic tunes into punchy solo rock. It is rare in this venue for an opening performer to win an encore, but Lecea's was deserved. KIP KIRBY

GRACE JONES Whisky, Los Angeles

Jones, who has already emerged in the East and on the Continent as one of the more exciting disco acts, took a giant step toward doing the same here when she appeared Dec. 1-2.

Before an SRO crowd (comprised to a large degree of Jones cultists of all ages and sexes in outlandish attire), the leggy, sexy singer lent her live voice to the instrumental tracks recorded earlier for her first and second Island Records albums.

But the big attraction of the show was more in the way she moved—both facially and bodily—than in her voice. A tall, striking woman with a dramatic, sensual face that sneers and entices at the same time, Jones gyrated her way through eight disco tunes which averaged eight-12 minutes for an 80-minute set.

Equally important to the act was costuming. Often, with the assistance of her two male dancing companions, she would change onstage, alternating from all-enveloping veils to a scant bathing suit to navy whites (with open top) to boxer trunks, to mink stole, to a gold record which she wore as a hat by attaching it to her baldish head.

As if all this weren't enough, she utilized such props as a torch, smoke, a jump rope, a horse's tail, a July 4th sparkler and a six-foot whip with which she "flogged" her disobeying dancing partners.

Among the highlights were: "Autumn Leaves," which she sang in French; "Do Or Die," a marathon number in which she donned a body stocking which matched her tan skin, giving her a nude look; and in part two of same, danced and sang her way through the entire club, including the upper level, crawling all the way in her provocative, feline style; and the closer, "I Need A Man Like You," which she used as a vehicle to wrap the show by pulling a score of guys (and even a few females) out of their seats and dancing with half the audience onstage with her.

All this is not to say she is an outstanding singer. She is not. However, she is an outstanding entertainer, to be sure. JOE X. PRICE

Best Selling
Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	9	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
2	1	14	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
3	6	9	NYIREGYHAZI PLAYS LISZT Columbia M1 34598
4	3	23	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
5	5	95	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	4	40	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
7	7	163	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
8	9	44	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
9	8	57	GREATEST HITS OF 1720 (Kapp) Columbia 34544
10	11	23	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
11	12	44	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
12	14	149	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
13	NEW ENTRY		VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
14	13	53	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
15	10	19	HOLST: The Planets Concertgebouw Orchestra (Marriner), Philips 9500 425
16	16	5	THE LEGEND: Maria Callas Angel 5-37557
17	17	9	MOSTLY MOZART VOL. III De Larrocha, London CS 7085
18	15	91	THE GREAT PAVAROTTI London OS 26510
19	18	5	BRAHMS: Symphony #2 Chicago Symphony Orchestra (Levine) RCA ARL 1-2864
20	26	9	VIVALDI: Four Seasons Koto Ensemble, Angel 37450
21	23	82	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
22	21	40	LA DIVINA: Maria Callas Angel SB3841
23	20	27	LEONTYNE PRICE: Prima Donna Volume 4 New Philharmonic Orchestra (Santi), RCA ARL1-2529
24	19	40	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
25	22	19	SOLTI/CHICAGO/WAGNER Chicago Symphony Orchestra, London OS 7078
26	NEW ENTRY		DVORAK: Cello Concerto Rostropovich, Angel S-37457
27	29	9	PUCCINI: La Fanciulla Del West Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta), DG 2709 078
28	24	78	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
29	25	23	BIZET: Pearl Fishers Paris Opera National Theatre Orchestra & Chorus (Pretre), Angel SBLX-3856
30	27	44	WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
31	28	36	DONIZETTI: La Favorita London OSA 13113
32	32	74	GRANADOS: GOYESCAS De Larrocha, London CS 7009
33	30	19	CHOPIN: Waltzes Rubinstein, RCA LSC-2726
34	31	57	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra. (Bonyngé) London 13124
35	35	23	VIVALDI: Four Seasons Michelucci-Violin, Philips 6500.03
36	34	44	TOMITA: Kosmos RCA ARL-1-2616
37	33	9	HAYDN: String Quartets Op. 77 Guarneri Quartet, RCA ARL1-2791
38	36	27	DVORAK: Symphony No. 9 Chicago Symphony Orchestra (Giulini), DG 2530 881
39	38	48	BACH: Brandenburg Concertos (Leonhardt), ABC AB67020/2
40	39	36	VERDI: La Traviata Cotrubas, Domingo, Milnes, Kleiber DG 2707-103

Classical

700 MASTERS AVAILABLE IN VAULTS

ABC Mulls Reissue Program

By ALAN PENCHANSKY

CHICAGO—ABC Records is looking with renewed interest at the more than 700 classical master tapes buried in its vaults.

The recordings, made in the 1950s and early '60s by Westminster Records, have been largely ignored in recent years, but a new reissue strategy is being mapped.

Pierre Monteux's Westminster recording of the Beethoven Ninth Symphony with the London Symphony is scheduled to be reissued. It contains a revealing rehearsal sequence. The label will also rerelease a complete stereo recording of Beethoven's opera "Fidelio," with singers Jan Peerce, Sena Jurinac and Maria Stader conducted by Hans Knappertsbusch.

These titles will introduce a new collector's series to be designated with a special logo and package design. The series will be carried to as many as 10 titles in 1979, according to John Sievers, ABC director of classical repertoire.

Reissues have cropped up sporadically in ABC's Westminster Gold series. The new line creates a formal outlet for older, monaural recordings, Sievers notes.

Sievers says recordings by conductors Artur Rodzinski and Hermann Scherchen and duo pianists Paul Badura-Skoda and Jorg Demus will be rereleased. There's also an extraordinary wealth of Westminster chamber music recordings to be explored, he notes.

Unlike Westminster Gold, the new line will be programmed from the Westminster catalog exclusively.

List price for the collector's line is \$3.98, the same as Westminster Gold. The budget lines are independently distributed along with ABC's \$6.98 ABC Classics series of licensed new recordings from Seon, Melodiya and other sources.

Symphony & Disco Join In Rochester

By IS HOROWITZ

NEW YORK—Symphony and disco join as unlikely partners next month to spur attendance at a Rochester Philharmonic concert while generating promotional spinoff for a local disco and radio station.

A deejay from Rochester's plush Club 747 takes over following a pops concert by the orchestra Jan. 6 at the Dome Arena in nearby Henrietta, as concertgoers move to a dance floor in front of the stage and hustle into the wee hours.

Catalyst in the unique melding of forces is Rochester radio station WHFM-FM which will plug the event on-air for a couple of weeks in advance of the concert, tagged "Disco Promenade."

Conductor is Richard Hayman, who has assembled a program of symphonic arrangements of pop and disco tunes, in addition to light concert music.

Heaviest concert opus is Musorgsky's "Night On Bald Mountain," with selections from "Saturday Night Fever" programmed, as well as Walter Murphy's "A Fifth Of Beethoven" and tunes by Neil Se-

(Continued on page 53)

"The costs are so minimal to reissue that we don't have to sell that many to start breaking even and making money on them," Sievers observes.

In Sievers' possession are complete files containing reviews of the original Westminster issues. Plans call for the reissues to carry display copy based upon the reviews.

"There will be new liner notes," Sievers explains. "We're trying to find people who are especially enthusiastic about the particular recording, and we'd like to document the careers of the artists, particularly at the time the recording was made."

The original sound quality of many of the Westminster masters was excellent, even by today's standards. However, time's ravages have taken a toll on the tape library, and

utmost pains will go into technical processing of the reissues.

"All of the tapes will have to be carefully gone over in the studio using inboard and outboard equipment to get them in shape," Sievers says.

The a&r head notes that a few of the Westminster masters are damaged beyond repair. Sievers may have to hunt mint disk copies as a basis for some of the reissues.

Reportedly, original Westminster cover art was lost when the label's assets were transferred from New York to Los Angeles.

Dealers, radio programmers, reviewers and consumers are invited to write ABC with suggestions for the reissue program.

"When you get enough letters and phone calls about the same recording you know it's crying to be reissued," Sievers maintains.

Wholesaling Of Domestic Lines Teed By Euroclass

NEW YORK—Euroclass Record Distributors has begun wholesaling domestic classical lines in a major expansion. Independents including HNH, Telarc, Delos, Titanic, Cambridge and Unicorn come under the new arrangement.

Euroclass territory will extend from Washington north to Maine with notable exceptions, says Marcos Klorman, Euroclass owner.

The addition of these domestic labels is a major expansion for the firm, which grew out of Desmar Records, Klorman's label. Until now only European imports have been handled.

"We felt the so-called indie labels were not getting the coverage on the East Coast," Klorman explains. "We feel our strength is that we know the catalogs, we try to keep a good stock and we can provide the service."

Euroclass will deal exclusively with classical product and has close contact with major accounts along the Eastern seaboard, notes Klorman. This augers an increase in the indie's share of total classical sales, he believes.

One full-time salesman will visit accounts throughout the territory. Phone contact is used extensively, and Klorman himself also will be on the road, he indicates.

"We'll make sure the key accounts get covered once a week," Klorman says.

The independents have been supplied through distributors without a specialized classical background. Label direct sales in some instances also preceded the Euroclass expansion, Klorman notes.

Euroclass territory will omit Boston for several of the lines including Delos. Others, like Cambridge and Titanic are self-distributed in Massachusetts, where these companies are based.

The agreement with Telarc Records covers only analog tape productions. Digital recordings and direct disks produced by the Cleveland label are distributed nationwide by Audio-Technica.

Desmar Records, Klorman's label, also is sold through Euroclass. There is no conflict of interests perceived, notes Klorman.

"My first impression was that because we were Desmar they wouldn't want to deal with us," he explains.

"But I'm not competing with

them, we're all competing with RCA and Columbia for the store dollars. The tendency of multi-store chains is to give the dollars to the big companies. This is our biggest fight right now."

Klorman says he will continue to import recordings from Spain by Ensayo. The supply of French Erato titles, originally offered by Euroclass, has been undercut by RCA's recent re-entry into direct importation.

International Piano Archives, distributed through Desmar, also is available through Euroclass, as is the HNH Unicorn series, pressed in the U.S.

Further distribution agreements are being explored. However, Klorman says, a "very selective" attitude prevails.

Classical Notes

EMI has recorded Iran's 11-year-old National Radio and Television Orchestra in a program of baroque compositions. The engineers set up their microphones in the ornate throne room of Tehran's Golestan Palace for the taping.

Video production equipment will be moved into Chicago's Orchestra Hall for two nights of tapings in December. The West German Unitel production company will record performances of two Schubert symphonies and a program of six Rossini overtures with Sir Georg Solti conducting the Chicago Symphony. It makes seven programs taped by Unitel with Solti and the Chicago orchestra.

CBS readying three more volumes of rare Budapest String Quartet recordings drawn from EMI 78s. The material, not before appearing on LP, includes Beethoven, Mozart, Brahms, Dvorak, Schubert, Grieg and Sibelius. . . . A batch of Bruno Walter reissues also upcoming from CBS, including stereo material.

Violinist Henryk Szeryng has waived his royalties on "27 Great Concertos," a giant multi-disk compilation of his Philips recordings available in Europe. The money will be turned over to the International Union for the Protection of Children in recognition of 1979 as the international "Year of the Child." The gift became effective on Szeryng's 60th birthday this September.

Recording date information, omitted from the eight disk "Art Of Eduard Van Beinum" set, can be gotten on request. Phonogram has compiled a special fact sheet about these historic Concertgebouw Orchestra recordings, available by writing to the classical division in New York.

ALAN PENCHANSKY



AMPEX CAMPAIGN—Geoff Mulligan, left, and David Mills of Ampex International show in-store material used in a multi-national campaign launched in Europe, Africa and the Mideast for new Grand Master, and 20/20+ and Plus tapes. Themed to "When the world plays we listen," the campaign's chief prop is this giant cassette-shaped cassette dispenser.

Blank Tape Promos Geared To Holidays

By STEPHEN TRAIMAN

NEW YORK—With a significant amount of blank audiotape selling through this holiday season in conjunction with audio buys of cassette decks in particular, a number of major promotions are winding up with solid business noted by Maxell, TDK, BASF and 3M, among others.

Both the home and mobile markets are being supported by a wide range of dealer offerings, including free accessories and other incentives to pass along to consumers. Maxell focused on its improved UD and LN lines, TDK hyped its D-series cassettes, 3M backed its budget Highlander line and with a new Car Saddle its Master III ferrichrome formulation, BASF offered a Car Box, Gift Pack and Music Box for its high-end Professional line, and polybag deals for its Performance and improved Studio lines.

• TDK kicked off its D series promo Nov. 15, running through year-end, notes Bud Barger, national marketing manager. The modestly priced line, from 30 minutes to the industry's only 180-minute length, is backed with the offer of a free \$2.50 value eight-cassette red stackable storage unit free with the purchase of four C-90 tapes. Promo is shrink-wrapped, and banded in a "Stack Your Deck" emblazoned package, and Berger reports solid sell-through in all regions.

• Maxell launched two deals in Mid-October through year-end to introduce its improved UD and LN lines, with the UD offer going better "probably because it sells better," according to Paul Miller, national sales manager.

UD deal offered a free UD-60 with the purchase of three UD-90s, while the LN package was a free 12-cassette storage box with a buy of four LN-90 cassettes. Both promos were backed by national ads in consumer audio buff books, he notes, "and that reader is more receptive to the better UD tape."

• 3M went both low-end and high-end, with a three-in-a-bag C-60 Scotch Highlander promo from Nov. 6 through Dec. 15 at suggested price of \$2.99, a dollar off the regular retail price. Dealers benefited from an increased discount percent-

age to 25% from 23%, notes Steve Frederickson, with each case of promo products counted as one case toward assortability.

Backing the use of its Master III ferrichrome cassette, hyped for car stereo players with better performance from the mostly normal-bias tape players, 3M bowed a pop-open Scotch "C-Box" Car Saddle with five boxes, a mounting bracket and end-weighted black vinyl mat for the auto transmission hump. Suggested list is \$9.95, and Frederickson notes that many dealers used the accessory in conjunction with their own Master III promotions.

• BASF went virtually across the board with its holiday promos, notes Jim Walker, audio sales manager, consumer tape products. For highway hi fi, the Car Box 12-cassette brown vinyl carry-case is offered free with five C-90 Professional III ferrichrome tapes, a \$31.90 value at suggested \$24.95 list. Improved Studio cassettes are backed with a two-fer offer on C-90 polybagged tapes, (Continued on page 50)

Makers Of Hi Fi Aid Retailers

• Continued from page 3

goodwill to give away to deserving dealers in the vicinity its display units rather than ship them back to its Sturer, Denmark, home base. The practice of donating the slightly used display fixtures grew. Dealers began to clamor for the merchandising pieces.

It finally reached a point a year ago where the parent company acquired 40,000 square feet in Sturer, where Expo Competence, a subsidiary, now produces store fixtures exclusively for Bang & Olufsen dealers who either wish to refurbish stores or outfit new stores.

Elliott expects to do a store a month in the U.S. in 1979. The new plant manufactures primarily masonite and particle board fixtures, which are pre-painted in Denmark and shipped here for warehousing in Chicago.

Elliott, whose father is a long-time Kansas City hi fi rep, visits each dealer prior to renovation and plans with him the actual conversion of premises.

White or gray backgrounds are highlighted with either yellow or orange highlight fixtures. The fixture selection is varied enough that all a local contractor must do is put up necessary walls, ceiling and electric outlets from Elliott's blueprints, after which the fixtures finish out the store area.

Elliott estimates that within six to 10 weeks a store can accomplish the change, dependent upon how much work must be done.

On another level, McIntosh Laboratory, Binghamton, N.Y., has refined a direct mail fulfillment program, begun 12 years ago, which stimulates consumers, according to Fred Apple, director of its mailing services.

McIntosh determined some years ago that its customers showed off their rigs to friends. The interested consumer usually bought a hi fi periodical to freshen up on the latest, then visited a knowledgeable hi fi shop, where he made his buy. After (Continued on page 51)

Hi Fi Manufacturers Boost N.J. Indie Shift To Hardware Focus

By JOHN SIPPPEL

LOS ANGELES—Independent retailer Hal Kossoff has seen his volume mount from under \$50,000 annually in 1955 to 10 times greater since he's moved from Trenton, N.J., to nearby suburban Lawrenceville. Sales of hi fi components are the major reason for the sales boost.

He conservatively anticipates major assistance from high-end importer Bang & Olufsen. Kossoff, a record salesman in the Philadelphia area from 1947 till he went into retail, credits his component manufacturers with much of his recent success, pointing up the Danish speaker firm and McIntosh Laboratory especially.

Kossoff made the metamorphosis from record/tape/playback dealer to component specialty store slowly. When he moved from his 750 square foot Trenton store to the Lake Lawrence mall in the suburbs in the late '60s, he was still registering 65% of his volume in records and tapes.

But the industry veteran intuitively felt his future lay with componentry. He put in a glass-enclosed demonstration area, where he showed his Pioneer, Sansui, Kenwood, JBL, B.I.C., Fisher and Scott wares.

Kossoff, owner of Hal's Stereo Sound Center, says he could feel himself gradually losing interest in records and tapes.

"The emphasis was growing on lowball discounting," he says. "I like to sell service, demonstrate classical recordings in which I have faith, take special orders that I know will be meaningful. What a business it was. But today, when we sell records and tape, we are selling nothing but price," Kossoff says.

As Hal's Stereo Sound Center moved more into the '70s, Kossoff saw his floor staff grow from one to three component experts. He most enjoys being on the floor to this day. Kossoff likes his present product lineup because his manufacturers offer exclusivity. He's added Yamaha, Nakamichi, Klipsch, Revox, Gale, Visonik and Signet.

It was Yamaha rep Steve Zaboy,

who negotiated the store renovation with Bang & Olufsen early this year. Kossoff feels it's a pivotal point in the store's history.

By 1976, the store had undergone changes. Overhead signs pointed out where esoterics were grouped by product name. A smarter 20 by 20-foot glass enclosed area was set up for high-end demonstrating.

But the interior refurbishment in conjunction with the speaker firm was inspiring, Kossoff exults. Kossoff describes the store as now containing four separate but inter-related departments. He credits Art Elliott, Mount Prospect, Ill., store designer who freelances the Bang & Olufsen's national program, with the entire success of the renovation.

"For one thing, Elliott's careful planning made it possible for me to work with local contractors so that I was able to redo the entire store without losing a day's business. We didn't have to work overtime nights to accommodate carpenters and electricians. Art actually visited our location several times, then returned to his office where each time he made changes in our blueprints and fixtures."

The 12 different systems modules, using Bang & Olufsen fixtures, are Kossoff's chief operating part of the store. They occupy two of the four areas. Above each of the wall-mounted, shelved hi fi systems is a smokey plexiglass mobile on which

(Continued on page 50)

AudioMagnetics Going Direct To Consumer Outlets

By JIM McCULLAUGH

LOS ANGELES—AudioMagnetics is restructuring its consumer sales and marketing division by going direct to most accounts effective Jan. 1, 1979.

The Irvine, Calif., firm has notified its network of consumer representatives of the shift.

Two specialty reps, however, will be retained, one in New York and one in Detroit. Three regional managers will now cover the U.S., one responsible for the East Coast, one for the Midwest and one for the West Coast who will, in turn, report directly to Jim Lantz, vice president of consumer sales.

For audio/visual sales, the existing network of rep companies, different from the previous consumer network, will be continued for this expanding area of business, according to Stu Schlossberg, executive vice president.

This is the first major action the company has taken since it was taken over by the Inteltron subsidiary of Canada's Cinram Ltd. (Billboard, Aug. 19, 1978).

Schlossberg sees the move as giving the huge blank tape firm more control and concentration of its product in the field.

"In no way," states Schlossberg, "does this indicate a withdrawal from the consumer end. Rather, just the opposite."

The firm is anticipating introduction of a high bias, blank consumer tape by mid 1979.

MANUFACTURERS 'SCRAMBLING'

Multiplex Demand Hits Japan

By HARUHIKO FUKUHARA

TOKYO—Just about two months after the start of television sound multiplex broadcasting which offers viewers stereo and bilingual programs, manufacturers are still scrambling to meet the ballooning demand which has far exceeded expectations at the Japan Electronics Show (Billboard, Oct. 28, 1978).

Even by doubling the output of special adapters, stereo tv tuners and multiplex tv sets, some manufacturers are finding it hard to keep pace with the orders and there are reports that supply and demand will not be balanced until this year's end at the earliest.

Although restricted to the cities of Tokyo and Osaka, the whole idea of multiplex broadcasting has caught on in a big way—especially with audiophiles who go for the stereo sound—and there have been calls from the provinces for nationwide coverage.

A spokesman for one manufacturer enthuses: "It's just like when color telecasting and FM programs first went on the air. There was a tremendous response even though the number of programs was at first limited." At present, multiplex broadcasts are aired only by the Japan Broadcasting Corp. (NHK) and several major commercial broadcasters.

A Mitsubishi Electric official calls the whole phenomenon "the multiplex typhoon," noting that "we're running from pillar to post. We have doubled our output and will step up production quantities even more next month."

The surge of activity is echoed by Matsushita Electric. "We'll be doubling our output of adapters by mid-December, and nearly 20% of all our tv's over 18 inches will have built-in adapters. But we still won't be able

to keep pace with the demand," a spokesman says.

Audio specialist Pioneer notes that it had originally scheduled shipments of about 30,000 multiplex units to cover the three-month period until the end of the year but that it had to revise its numbers to a minimum of 20,000 units a month.

Sony is having some success with its MLV-2000 adapter launched on Sept. 21—a week before the first broadcast—as production has been almost quadrupled over original estimates.

Apart from the adapters which are hooked up to separate speakers and a conventional tv set, manufacturers report that the latest tv sets with built-in speakers and multiplex receiving circuitry are also the focus of a heavy demand. Viewers who do not want to buy a new set are turning stereo tv tuners into best sellers.



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.

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.

maxell 

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

Audiophile Recordings

TCHAIKOVSKY: SYMPHONY NO. 4—Kurt Sanderling, Berlin Symphony Orchestra, Denon OX7137ND, \$14 list.

Dealers committed to an audiophile basic library must consider this new symphonic recording from Denon. The Tchaikovsky Fourth is a big orchestral work of fabled sonic splendor, and here it sounds as lavishly hued, full blown and close to the listener as ever before in a recording. From the famous opening theme blazed out in unison French horns to the savage energy of the huge and glorious finale, this is a recording calculated to take the listener's breath away. The interpretation itself ranks not too far from the best that recordings have accorded this score, while the technical effort outclasses 95% of symphonic disks on the market. The revolutionary cleanliness and transparency of digital sound can be discerned here, a purity and absoluteness of timbre that places a distance between computer and analog recording. Listen to it particularly in the lightly scored third movement, a "Nutcracker"-like ballet for pizzicato strings and trilled woodwinds. This is perhaps the best symphonic disk yet from Denon, with a transparency that seems to indicate refinements are being made in the company's 14-bit digital mastering system.

★ ★ ★

GREAT GUITARS/STRAIGHT TRACKS—Charlie Byrd, Herb Ellis, Barney Kessel, Concord Jazz CJD-1002, distributed by Concord Jazz, \$14.95 list.

There's a little Latin, a little reggae, a little pop and a lot of jazz in this carefully produced direct-to-disk featuring the trio of Byrd, Ellis and Kessel which acquired its nickname at the 1977

Concord (Calif.) Summer Festival. Producer Carl Jefferson, also label president, shows off the varied techniques of direct mastering, mostly with solid results. Album ranges from such standards as Irving Berlin's "I'm Putting All My Eggs In One Basket," which also gives backup electric bassist Joe Byrd and drummer Wayne Phillips good shots—good bass excavation and isolation on percussion—and the Rodgers-Hammerstein "It Might As Well Be Spring," perhaps a bit too low-key, to Kessel's own lively "Kingston Cutie" that is the best mixer on the disk and a good demo track, and the Ray Brown-Steve Allen "Gravy Waltz," with effective miking providing a superb blend of the three distinctly different guitar styles. Jumpiest track is the Joe Sullivan-Carl Sigman "Little Rock Getaway" with lively guitar riffs, with Antonio Carlos Jobim's "Favela" the liveliest of two Latin cuts. Simple but effective cover graphics are another bonus.

★ ★ ★

FRIENDSHIP—Lee Ritenour, JVC VIDC3, distributed by Nautilus Recordings, \$15 list.

Rock, funk, jazz and reggae are blended into a fusion brew that delights the palette with its taste and texture and satisfies the mind with its potency. Lee Ritenour, guitar; Dave Grusin, piano, and Ernie Watts, saxophone, each show off some of his best playing here, set off against a beautifully designed, precision tooled ensemble framework. More jazz-rock fusionists should consider direct-to-disk productions, if energy and excitement levels such as these peaks are the result. The disk needn't really be discussed in the audiophile category at all, since these rock licks will set any audience in motion. Sound buffs will notice nonetheless that the production is flawless. The disk ranks as perhaps the finest audiophile recording of original contemporary music to date.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of July 8, 29; Aug. 12, 26; Sept. 9, 23; Oct. 7, 21; Nov. 4, 18; Dec. 2.

New Altec Post

LOS ANGELES—Allan Anderson is the new district manager for Altec Lansing sound products division Southwestern territory, responsible for marketing and technical application of commercial products in Southern California, Nevada, Arizona, New Mexico and El Paso.

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Year-end Promos: Among major blank tape campaigns geared to holiday sales are a TDK "Stack Your Deck" offer on its "D" series, above, and a range of BASF deals at right, including a Car Box, Music Box, and Gift Pack for its high-end line, and discount bags for its other tapes.

Promos Boosting Blank Tape \$\$

• Continued from page 48

an \$8.98 value at suggested \$4.49. The low-end Performance line has two deals going. A polybag special offer of two Performance 90 8-tracks is 25% off with a buy one, get the second for half price tag (\$6.98 value for suggested \$5.24 list), while two C-90 cassettes are offered in a "Buy Two And Save" polybag, with dealers purchasing the \$7.18 value at up to 25% off their regular cost.

Two carryover promos are the \$15 value Music Box, a 40-cassette black plastic storage case for wall or shelf use, free with six C-90 enhanced ferric oxide cassettes (\$43.74 value at \$28.74 suggested list), and the Gift Pack. Latter is repacked with a Professional I cassette designed to be offered free by dealers with the purchase of a new tape deck. Included are a C-60 tape, tape log and manual, and \$5 coupon toward the purchase of any 10 Professional cassettes. Promotable \$12 value is free to dealers with minimum purchases.

ITA PLUGS IN VIDEODISK & HOME TAPES

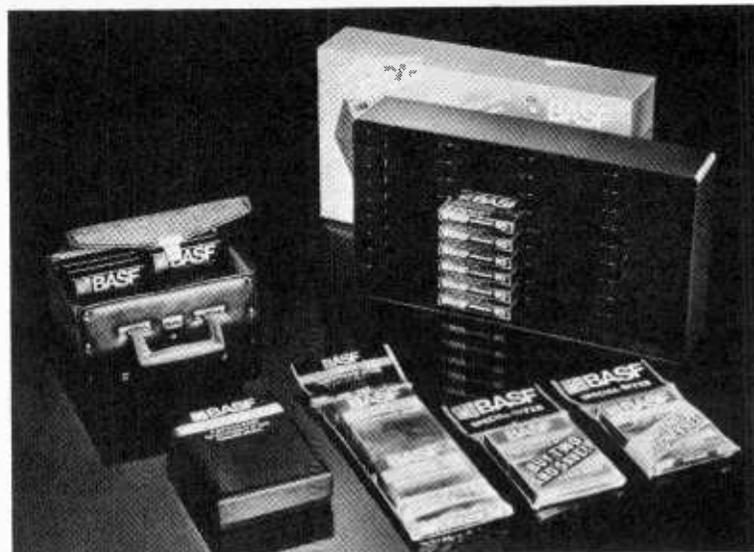
NEW YORK—Presentations on "The First 90 Days Of The Videodisk" and videotaped in-home/in-store interviews on consumer VTRs will highlight the International Tape Assn.'s ninth annual seminar, Audio/Video Update-1979, April 1-4 at Hilton Head Island, S.C.

With Magnavox to announce this week that its joint Philips/MCA optical videodisk system will bow at a suggested \$695 list in Atlanta Friday (15), followed in early 1979 by Detroit and St. Louis. Magnavox sales/marketing chief Ken Ingram's report to ITA will offer the first in-depth look on its impact in the home market.

And the Magnavision system will be demonstrated in the firm's hospitality suite, notes Larry Finley, ITA executive director.

As for the expanding VTR mart, Bell & Howell camera crews are videotaping 25 dealer interviews and 25 with consumers as part of B&H Video president Bob Pfannkuch's presentation at a home video session, as its service to ITA and the industry.

Retailer tapes will focus on promotion, display and selling techniques, while the consumer views will cover impact, usage and likes/dislikes of home VTRs.



MANUFACTURERS HELP

N.J. Indie Shifts To Hi Fi

• Continued from page 48

are changeable lettering which succinctly describes individual components, their individual price and larger lettering the discounted price if one buys the entire system. Each of the modules is wired for facile mix and match if the customer so desires.

The third separate area in the store is devoted to a test bench area, Kossoff's audio test center. "I run four successful clinics a year. They work because McIntosh has taken over completely the arduous task of direct mailing my customers each time.

"They not only proof and print my four to eight-page mailers, but they've also got my mailing list on plates in Binghamton and even mail them for me. It's a real money and time saver for the independent dealer."

A plush private listening room is the spot where Kossoff most likes to ply his trade. It contains a large console full of switches and dials that operate what appears to be a mass of esoteric product interconnected for instantaneous comparison of juxtapositioned units.

Kossoff likes to make it look easy. "That was the great thing about the old department store sell. You used a console that had everything in it. You just turned a switch and converted to another function. That's what I like about the Bang & Olufsen fixtures. A salesman makes it look simple. It doesn't confuse the potential buyer," Kossoff explains.

Hal's operates from 10 a.m. to 9 p.m. weeknights and 10 a.m. to 5:30 p.m. Saturdays. After dinner is a

best time to sell, according to Kossoff. He's found that from 1965 to 1970 the average age of his customer rose, then dropped until 1974 when the demographics rose sharply and have continued to rise. A lot more women are buying stereo rigs, he finds.

His trade-in department has been a continually growing factor in the store's growing volume. He finds he's selling often a second and third time equipment that the store originally moved.

Though he dropped out of conventional record/tape retailing, he's all out for direct-to-disk and digital audiophile recordings. He stocks anywhere from 35 to 60 titles, depending upon what he's advised of by his reps. He gets full list. Thus far, Frederick Fennell, Harry James, Thelma Houston, the L.A. 4 and Bud Shank recordings are his best sellers.

To Kossoff, it's a long time ago since he started as a retail store distribution salesman, along with Ed Barsky, John Cohen and Harry Chippetz, among others. But he admits he wouldn't have done it differently, except that he might have gone into hardware retailing earlier.

World Way WATS

SAN FRANCISCO—World Way Enterprises, locally-based distributor of direct-disk recordings and audio accessories, is offering a national WATS line service for retail store buyers from Monday-Friday, 8 a.m. to 5 p.m. Dealers can call (415) 433-1097 collect for more information.

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No. 508 8 TRACK FOAM PAD

SPECIAL DESIGNS ON REQUEST

Studio Track

LOS ANGELES—Roy Thomas Baker is producing *Journey* at Cherokee, Jeff Workman engineering along with George Tutko. Also at Cherokee, the Ramones with Ed Stacim producing and David Costel as assistant engineer.

Mark Lindsay producing Paul Balfour at Larabee, Randy Tominaga and Linda Corbin engineering. Also there, Kyle Lehning producing England Dan and John Ford Coley recording an LP for Big Tree, Sheri Klein engineering; Juice Newton overdubbing and mixing for Capitol, Barry Rudolph and Linda Corbin engineering; and Paul Jabarra mixing a project for First Artists, Bob Stone and John Bergman engineering.

Robie Porter producing Marcia Hines at Rusk Sound for Australia's Wizard Records, Jim Hilton engineering. Donna Summer also there mixing a new single from her live LP, Giorgio Moroder producing with Steve Smith at the console.

Mick Jagger and Earl McGrath working on "Shattered," a new cut from the Rolling Stones' "Some Girls" LP at Artisan. Freddie Perren also there working on new LPs for Gloria Gaynor and Peaches and Herb for Polydor.

The Crusaders, in collaboration with Stuart Levine-Outside Productions, working on a new B.B. King album at Hollywood Sound. Arista's Harvey Mason recording a new LP at Group IV, Peter Chaikin engineering, Paul Aroff seconding. Also, Frank Wilson producing the *Mighty Clouds of Joy* for Epic, Gary Skardina engineering and Ira Leslie seconding.

Jean Luc Ponty cut live by a Filmways/Heider truck remote at the Berkeley Community Theatre, Berkeley, Calif.

The Bee Gees finishing a new LP at Miami's Criteria, the group producing along with Karl Richardson and Alby Galuten. Sen. Edward Kennedy dropped by the North Miami facility and was given a preview of the album. Other Criteria action: Toby Beau finishing tracks and overdubbing for a new RCA album, Daniel Moore, Michael Stewart and David Campbell producing with Jeremy Zarkin, Rick Reggeri and Sheila "Sam" Taylor engineering; the Cate Brothers overdubbing for Atlantic with Tom Dowd producing, Bruce Hensel and Kevin Ryan handling engineering chores; and Ish, Foxy's songwriter, working on a solo TK album, Ish Ledesma and Ann Holloway producing with Jerry Masters engineering and Joe Foglia assisting.

Allan Blazek producing *Fandango* for RCA at Miami's Coconut. The Ohio Players recording a new LP at 5th Floor Recording Studios, Cincinnati, Jim Krause and Gary Platt engineering. David Bromberg doing overdubs for a Fantasy album, Michael Ewasko engineering, at Blue Rock Studios, New York.

Toronto-based Goddo recording its third Polydor LP at Bee Jay Recording Studios, Orlando, Fla. Greg Goddo producing, Tim Saddler at the controls and house engineer Bill Vermillion assisting.

Action at Nashville's Quadrasonic sees Gene Cotton and producer Steve Gibson readying Cotton's next Ariola album, Rich Schirmer and Marshall Morgan assisting; Norbert Putnam and Dan Fogelberg co-producing Fogelman's upcoming LP, Rich Schirmer engineering and Jimmy Stroud assisting; and Donna Fargo recording her new Warner Bros. LP, Stan Silver producing and Gene Eichelberger engineering.

Barry Beckett of the Muscle Shoals Rhythm Section and Jerry Wexler co-producing the second album by Dire Straits for Warner Bros. at Compass Point Studios, Nassau, Bahamas.

Richard Wagner producing Carl Driggs at Long View Farm, Driggs engineering with Rick Marotta and David Sanborn helping out on the session work. Mike Chapman producing new Exile material at Forum Productions, Covington, Ky.

Franklin Micare cutting tracks at Kaye-Smith Studios, Seattle, for an upcoming CBS LP, Win Kutz producing and engineering. Other activity there sees Bob Johnston producing Joe Ely for MCA and Buzz Richmond producing Epic/Sweet City's Gabriel. The API consoles in both of Kaye-Smith's rooms are completely rebuilt and fitted with Allison automation.

Al Wilson doing vocals at Alpha International, Philadelphia for a Felder & Conway production. Also there, Fat Larry's Band mixing a new album for W.M.O.T. and Fantasy Records; Peter Di Milo producing *Nite-Life* for Uni-Disc Records; and Phil Hurtt cutting a second Fantasy LP.

JIM McCULLAUGH



Billboard photo by Brett Thoeny

Intense Trio: George Duke, right, is a study in concentration as are his engineers at the console in Westlake Audio's studio A. Duke is working on his own project at the Los Angeles facility in addition to producing Dee Dee Bridgewater. Shown, from left, are Westlake engineer Dave Rideau, engineer Kerry McNabb and Duke.

LOS ANGELES EXPANSION

2nd Studio Opened By Westlake Audio

By JIM McCULLAUGH

LOS ANGELES—Westlake Audio, studio design and building firm here, is opening its second 24-track recording studio, according to Glenn Phoenix, president, and Jim Marron, vice president.

The Westlake studio complex is located on Beverly Blvd., apart from the firm's Wilshire Blvd. sales offices where a mix room has operated since 1973.

The new studio B will have similar, although upgraded, equipment as existing studio A including a 44-input Harrison console, 3M multi-track tape machines, 3M and Studer 2-track tape machines, newly developed Westlake monitors, as well as a complete array of state-of-the-art outboard equipment.

The dimensions of studio B are approximately 26 feet by 26 feet.

Studio A became operational approximately one year ago and to date has participated in such projects as the "Midnight Express" soundtrack, parts of Donna Summer's live album, a George Duke album as well as Duke producing Dee Dee Bridgewater for Elektra, a Michael Murphy LP, parts of the Brothers Johnson "Blam" album, and tracks from "The Wiz" soundtrack.

Chuck Mangione is scheduled to be the first client in studio B.

The newly developed monitors, according to Phoenix, will feature less coloration of sound, be more

neutral and overall deliver a more accurate sound in the control room.

The firm, one of the oldest and most influential studio building firms, will continue to be multifaceted, according to Marron who recently joined Westlake after a stint with the Record Plant, not only offering studio design but installations and professional audio equipment sales.

Among professional lines represented are 3M (Westlake is claimed to be the largest 3M dealer in the world), API, JBL, Urei, Dolby, Eventide, Allison and others.

In addition to its well-known monitors, Westlake also manufactures studio accessory devices and will be developing even more proprietary products for the future, placing more emphasis on research and development.

In six years Westlake has more than 100 major studio installations to its credit including Record Plant in Los Angeles, the recently operational International Automated Media in Irvine, Calif., a large post-production complex on the campus of Oral Roberts Univ. in Tulsa, as well as Caribou in Colorado.

(Continued on page 52)

Rep Rap



REP LADIES—Dorothy Gubitosi, Gil Miller Sales; Elsa Tupajin, Instrumentation Sales; Lil Tylinsky, Tylinsky Sales; Lil Schwartz, Hansen/Hughes, and Charlotte Bettan, Bettan Sales, appear at an ERA New York Chapter program on "Office Procedures."

New York chapter of Electronic Representatives Assn. (ERA) hosts a panel of five sales managers Tuesday (12) at Riccardo's, Long Island City, starting at 5:30 p.m. Factory principals invited include John Bacek, Victory Engineering; Tony Cavuto, Cornell-Dubilier; Ed Cohen, Bulova; Jerry Kaplan, Lux Audio, and Phil Murphy, Richeo Plastics. Topics include advance notice on territory visits, who picks up tabs and what about after-hours activity, rep motivation and other procedures, with a lively Q&A session expected. For reservations: A.D. Adams at (212) 755-0845.

Slightly delayed report on the well-received October meeting shows an unusually large turnout despite World Series competition for an Office Procedures panel featuring five distaff rep organization participants. Only male was Ward Codet, TMC Sales, on telephone use, with Elsa Tupajin, Instrumentation Sales, order input/expedite system; Charlotte Bettan, Bettan Sales, purchase order/invoice handling; Lil Tylinsky, Tylinsky Sales, verifying commissions/invoices; Dorothy Gubitosi, Gil Miller Sales, Salesmen communication, and Lil Schwartz, Hansen/Hughes, literature and lead followup.

Firms Aiding Dealers

Continued from page 48

that, the mailing list was the least expensive, most productive medium. Apple feels.

Dealers send McIntosh everything from a rough draft to finished art for four to eight-page mailings. Apple's department sends proofs for approval to accounts. McIntosh creates mailing plates for the customer lists. The average dealer has a 10,000-customer mailing list. Apple says.

What do innovative retail marketing manufacturers want for this seemingly altruistic cooperation with dealer marketing programs?

Bang & Olufsen asks dealers to set aside an area in the store where its product is displayed individually.

McIntosh asks that one page of any mailer be devoted to its products.

JOHN SIPPEL

ERA/Chicagoland chapter hosts its annual Christmas social Monday (18) at the Fountain Blue Restaurant, Des Plaines, with a disco night/Jingle Bells style featuring Wayne Allen of Disconsultants as spinner. Five new member companies will be welcomed, including Sector Engineering Sales, La Grange; Cudahy Sales, Wauconda; Koby & Assoc., Elk Grove Village, Manx Co., Niles, and O'Connell & Associates, Elk Grove Village. Cost is \$25 per person, with reservations from Judi Travers at (312) 346-1600.

New officers elected by ERA's Mid-Lantic Chapter in Philadelphia include George Sandell, Kirk-Sandell, Inc., Fort Washington, Pa., as president, succeeding Ron Lyons, P.S.A. Inc., Trevoise, Pa., who becomes board chairman; Joe Austin, Austin Assoc., Willingboro, N.J., vice-president; Gene Williams, Williams Associates, Haddonfield, N.J., secretary; Don Frizen, Jadelectronics, Birchrunville, Pa., treasurer; group vice presidents—Jim Fahy, Fahy Marketing, Marlton, N.J., consumer products; Ray Pearson Jr., Pearson Sales, Abington, Pa., components/materials; Tom Jackson, Jackson Associates, Harleysville, Pa., technical products, and Bernard Sherer, B&G Assoc., Cherry Hill, N.J., membership services. Formal installation is at the holiday dinner dance later this month at the Bala Country Club, Philadelphia.

ERA National honored one of its original founders, Perry Saffler, with a plaque presented in New York recently for his years of outstanding service. Arthur Saffler, president of P. Saffler Associates, founded by his father in 1929, accepted on the latter's behalf from Martin Bettan, ERA New York chapter president who gave the award.

Osawa & Co. (USA) Inc. reps wound up a holiday sales contest Dec. 10 that offered two sets of Bunmel knives and sharpener (\$140 retail value each) to those selling the highest dollar volume of Satin and/or Osawa cartridges from Sept. 1.

Ampex recently beefed up its tape marketing efforts in the Pacific Northwest, adding Gary Pointon as consumer sales rep for the Seattle area. Two new independent reps to cover Washington/Oregon, announced by Bill Weismann, national sales manager, are Walker Audio Assoc. for hi fi/audio outlets and J. Vahl Assoc. for mass merchandisers.

'Pre-Album' Package Offered By Groove

LOS ANGELES — Groove Recording Co., located here in suburban Fox Hills, is offering what it terms a "pre-album" package for recording artists.

According to Kevin Reach and Bob Lefebvre of the recently established 16-track studio complex, the "pre-album" package enables acts in the pre-recording stage to record while rehearsing.

Groove contends that this concept will cut producers, managers, and record labels' costs considerably, enabling better use of pre-album rehearsal costs.

The Groove Recording firm also offers a program for videotaping of groups' rehearsals or complete productions upon request.

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BUSIER THAN EVER

Nashville's Columbia Studio Carries On

By KIP KIRBY

NASHVILLE—Although there has been a trend in this market away from record company-owned and operated recording facilities, Columbia Studio has continued to bring in volume business from both CBS and independently produced acts.

"Half of our business comes from Columbia label product," observes Norm Anderson, Columbia's studio manager, "and the other half represents custom business from outside labels such as ABC, Warner Bros., Elektra, Capitol and Monument."

The studio was originally built in the 1950s by Owen Bradley and is the oldest existing recording facility in Nashville, as well as the first to be located on what is now Music Row.

At the time of its construction, it consisted of only one control room and studio which soon became dubbed "the Quonset hut," due to its housing and appearance. In 1962, CBS purchased the studio, and in 1965, augmented it with an additional larger recording area.

Studio B, the original facility, was the recording site for many of the earliest country hits from Nashville, hosting artists such as Brenda Lee, Johnny Horton, Jimmy Dean and the Everly Brothers.

Today, both studios are used by many in-house Columbia acts including George Jones, Marty Robbins, Johnny Paycheck, Barbara Fairchild, Joe Stampley and Tammy Wynette, along with outside label talents such as Merle Haggard, Donna Fargo, Marie Osmond, Charlie Rich and Mel Tillis.

In the non-country vein, Columbia has been responsible for product

by the Imperials, Isaac Sweat, the Rambos and Wham, as well as Dave Loggins' "Please Come To Boston," the mastering of Joe Tex's "Ain't Gonna Bump No More," and most recently, new album sides by Lee Clayton.

Columbia Studio consists of two fully-equipped state of the art recording and control rooms and a small tracking/overdubbing studio. Not long ago, three MCI 2-tracks and a third Ampex 24-track machine were added in an upgrading and expansion campaign that also calls for the construction of a new drum booth and vocal booth for studio A.

The operation has complete in-house mastering facilities with three computer-controlled lathes called Discomputers, exclusively designed and manufactured for Columbia-owned studios.

"The Discomputer," says Anderson, "is capable of putting more program space per inch on a record, or cutting a hotter-sounding product without danger of groove echo, lift-outs or overcuts."

The CBS studio staff is comprised of 13 engineers, four mixers (including Lou Bradley, recently voted engineer of the year for 1978 by the Nashville NARAS chapter), two mastering engineers and two maintenance supervisors.

The facility, with a consistent track record of more than 30% of the top 100 country chart singles at a time to its credit, holds the distinction of being not only one of the busiest studios in town but the only remaining major label-owned recording facility in Nashville.



SPECIAL ROOM—First look at the Village Recorder's \$1.5 million studio D shows a drum kit sitting on a raised platform in the rear of the photo in the portion of the room in which a paneled ceiling opens and closes. One of three isolation rooms is at the left rear with the control room window center right.

2nd Studio Opened By Westlake Audio

• Continued from page 51

Westlake facilities, notes Phoenix, are found in most parts of the world now and the company has also designed and built many home studios for recording artists and producers.

In addition to offering state-of-

the-art recording studios at the Beverly Blvd. location, Phoenix adds, the studios serve a dual role as models for prospective clients.

"Westlake," adds Marron, "still maintains a full team approach to studio design and construction, handling virtually every aspect of the

operation." The company has swelled to nearly 50 persons.

Despite the fact that construction related costs have risen approximately 40% in the last three years and cost of professional hardware some 20%-25%, "business is as good as it's ever been," claims Phoenix.



Billboard photo by Dean D. Dixon

On Board: Norm Anderson, Columbia studio manager, watches as CBS engineer Lou Bradley, left, mixes a master for Norro Wilson, right, vice president of a&r, Warner Bros.

Stephens '40' At Queen Village

PHILADELPHIA—Queen Village recording studios here is using what it claims is the first custom-built Stephens Electronics 40-track tape recorder delivered to the Northeast, according to president/owner Walt Kahn.

"Hot Shot" by Karen Young was the first project mixed on the new machine, which Kahn notes features interchangeable heads so that the unit records 40-, 32-, 24- or 16-track sessions on two-inch tape.

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Discos

The L.A. Scene: Growing, But 2nd To N.Y.

8 'Majors' Catering To 5 Mil Plus

Radcliffe Joe, *Billboard's* Disco Editor, visited the major clubs in Los Angeles last week. This is his report.

LOS ANGELES—With only about eight major clubs catering to the disco tastes of the more than five million entertainment seekers in this city, Los Angeles still ranks second to New York which holds the coveted title of number one disco city in the U.S.

However, with new clubs cropping up all over the city, plus the assistance of two major radio stations KISS-FM and KUTE-FM programming disco music, and the growing support of a trends-oriented press, the consensus is that Los Angeles has the potential to possibly pass or at least rival New York as the nation's disco capital.

Among the major clubs in operation at this time are: Studio One, Moody's, Osko's, the Probe, Circus-

Disco, Odyssey, Hard Times Charlies, Dillon's and Scandals. The last two are reportedly experiencing operational difficulties, Dillon's be-

By RADCLIFFE JOE

cause of its unpopular location in downtown L.A., and Scandals be-

cause, like Xenon in New York, it opened for business prematurely, a move which resulted in a dissatisfied clientele.

2 Stations Help Build Club Fever

Studio One is unquestionably the most popular club in the city. Owned by gay rights advocate Scott Forbes, it caters almost exclusively to the city's large gay population.

It does not pretend to be anything but a gay club, and even discourages attendance by women and heterosexuals through the use of stringent and unusual admission rules. These include the non-acceptance of hats, handbags and open-toed shoes, and the insistence that patrons also be holders of a valid California driver's license.

Housed in a huge converted warehouse, Studio One has a legal capacity of about 700, but manages to cram in as many as 1,200 patrons on a good night.

Established about 4½ years ago, it is one of the oldest clubs in the city, but Forbes and manager Steve Cornel are constantly upgrading

(Continued on page 56)



Happy Time: L.A. discogers enjoy New York style programming in many clubs.



Together Duo: Angelenos keep area clubs perking and active.

Billboard photos by Bonnie Tiegel

Nothing Could Be Finer: Corn Club In S. Carolina

SPARTANBURG, S.C.—The proliferation of disco music in the Carolinas is dependent to a large extent on the area's spinners. This is the feeling of Skip Corn, deejay at the plush new O'Sullivan's discotheque here.

Corn, a spinner with about three years' experience to his credit, bases his observation on the fact that "few radio stations in the area are willing to program any sort of uptempo music. 'This,' he continues, "makes it difficult for Carolinas' residents to become disco music-oriented."

Corn is, however, grateful for the fact that most spinners in the area are allowed total control over the music they program for their clubs. The reason for this, he explains, is that Carolina club owners are not as aware of music trends as are their counterparts in other states. "Consequently there is little pressure on the deejay who is free to play his own formats."

Still, Corn complains about the lack of expertise and professionalism on the part of some area spinners. "They do not really know how to mix music," he charges.

Corn, who reportedly keeps close to 1,000 persons dancing throughout the night at O'Sullivan's, not only plays almost straight New York type disco music, but is also a competent mixer. He is proud of his expertise and wishes that more of his colleagues would take time to do their homework and approach their turntables with interest and enthusiasm.

Corn is confident that the disco concept in the Carolinas has passed the fad stage and is now at the point where it is big business for area entrepreneurs. The clubs, he declares, are assuming more of the sophistication of their Northern counterparts. There is, today, more emphasis on decor, light shows and the quality of the sound equipment used.

"What is happening," he states, "is that the Manhattan style club is no longer just something we hear

about down here. It has become a reality."

Corn also notes that record retailers in the area are becoming caught up in the disco movement. "They are showing an increasing interest in working with spinners in an effort to increase sales."

To help sustain this interest, Corn sends his club's playlists to record stores, radio stations and other spinners in the neighborhood.

He feels that with this sort of interaction he can help increase awareness and bring a 100% disco music format to other clubs in the area, as well as help motivate record retailer, to stock their shelves with disco records.

4 Men Feted By N.Y. Disco Den

NEW YORK—To commemorate its first year of operation, Disco Den, a Harlem-based record pool, recognized several record business figures with awards at a party held recently at New York's Harlem World Disco.

Disco Den president Dennis Franklin and vice president Joel Wilson cited Ray Caviano of Warner Bros. Records, Ken Friedman of Salsoul, Norman Gardner of Fantasy and independent promoter Doug Redick as "among the earliest of our supporters." The pool is now serviced by 125 record companies.

Disco Den reportedly has 8,150 records in the pool every week for the 54 clubs and 100 deejays it serves. Just a year ago it received just one record in the pool per week. "We had no contracts at this time last year and no capital. We were literally going door to door," recalls Wilson.

"But organization and determination have helped us persevere." As an example, Wilson cites Disco Den's policy of taking new product around to Harlem record stores at no charge to record companies.

Philly Fathers Veto Petition For Teenagers

By MAURICE ORODENKER

PHILADELPHIA—There will be no teenage disco dancing in the Lawndale section of this otherwise disco-loving city. Efforts by entrepreneur Ken Klinger to turn the now-shuttered Abbey Stagedoor Theatre into a discotheque for teenagers have been rejected by the city's Zoning Board of Adjustment.

Negative reaction by residents of the area to the project was primarily responsible for shaping the board's decision. Pleas for the disco by neighborhood youngsters fell on deaf ears.

In stating their opposition to the club's concept, Lawndale residents expressed fears that the club would attract "unsavory elements" from other neighborhoods.

The opposing group collected more than 3,000 signatures in its efforts to persuade board members to vote against the disco.

The old movie house, darkened for more than 18 months, was acquired by Klinger, Paul Reed and 10 other stockholders. They planned to use part of their \$50,000 capital to refurbish the old building and turn it into a matinee type disco for youngsters 12 to 15 years old. Plans were also on the drawingboards to accommodate older teens on Wednesday nights and on weekends.

In his futile argument to get the board to approve the plans, Klinger said, "Disco reflects the new wave of conservatism sweeping the country. Kids are getting dressed up again. They are better manicured, and are even getting their hair cut to go disco dancing."

He complained that "everyone finds fault with kids, but no one takes time out to help them." Scores of the neighborhood youths also showed up to express their need for a recreation center. However the protests of the adult community succeeded in influencing the board.

Symphony And Disco Collab In Rochester

• Continued from page 47

daka, Carole King, Barry White, Joe Brooks and Bruce Johnston.

Opening salvo will be a Hayman arrangement of the "Theme From 2001, A Space Odyssey."

Tony Dechario, general manager of the Rochester Philharmonic, looks on the event as a natural extension of its "pops" format, as an ever-widening public succumbs to the disco beat.

At a ticket scale of \$7 to \$4, he hopes to fill the arena with 3,000 people, capacity for the venue when fitted with tables on the main floor at which listeners sip wine and munch cheese as the music plays.

WHFM, sister station to the 50,000 watt WHAM-AM, devotes about 45% of its airtime to a "popular disco format," according to Tom Kerns, account executive. He puts its prime target audience at women aged 18 to 34.

Kerns feels the tie with the Rochester Philharmonic serves a valuable public service function by promoting concert attendance and needed revenue for the orchestra. But he is

also aware that the image of the station will be enhanced in the process.

The station's tie with Club 747 is long established, and the two entities have joined frequently in the past in mounting outdoor disco-oriented events.

Music at the post-concert disco session will be programmed much as it is in the club, with free dance lessons and demonstrations of new dance steps as added attractions. Demonstrations will be staged by the Disco-Tech Dance Studio of Rochester.

Club 747, whose decor is built around surplus interiors of the giant airliner, has been in operation in Rochester for about a year. It is patterned after another club of the same name in Buffalo. Both are owned by Jim Constantino.

The clubs are the first in a proposed chain, with a third being considered in Boston. Earlier plans for locations in Pittsburgh and Cleveland are understood to have been tabled. Constantino is said to have enough 747 interiors to outfit 20 discos.



PIGEON TALKING—Composer Joe Raposo evokes feelings of happiness as he plays "Doin' The Pigeon," the popular disco tune from the album "Sesame Street Fever" by Robin Gibb and the Muppets. Occasion was a party at New York's FAO Schwartz toy store to celebrate the album being certified gold by the Recording Industry Assn. of America.

Billboard's Disco Action

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National Disco Action Top 40

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- ### ATLANTA
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 5 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 6 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 8 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 9 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 10 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - 11 HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - 12 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 13 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 14 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 15 GOT TO BE REAL—Cheryl Lynn—Columbia (LP/12-inch)

- ### BALT./WASHINGTON
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 3 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 5 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 7 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - 8 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 9 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 10 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 11 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
 - 12 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - 13 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (LP)
 - 14 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 15 FLY AWAY—all cuts—Voyage—Marlin (LP)

- ### BOSTON
- This Week
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 3 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 4 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 5 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 6 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 7 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 8 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - 9 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 10 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 11 I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch)
 - 12 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - 13 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 14 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
 - 15 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)

- ### CHICAGO
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 5 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 6 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 7 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 8 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
 - 9 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 10 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 11 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 12 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 13 IF THERE'S LOVE—Amant—TK (12-inch)
 - 14 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 15 CONTACT—Edwin Starr—20th Century (LP/12-inch)

- ### DALLAS/HOUSTON
- This Week
- 1 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 2 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 4 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 5 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 6 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 7 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - 8 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - 9 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 10 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 11 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 12 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 13 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 14 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 15 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)

- ### DETROIT
- This Week
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 3 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 4 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 5 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 6 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson
 - 7 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 8 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 9 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 10 BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12-inch)
 - 11 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 12 LIVIN', LOVIN', GIVIN' WHAT YOU GAVE ME—Diana Ross—Motown (LP/12-inch)
 - 13 BAISE MOI (KISS ME)—Pam Todd & Gold Bullien Band—Channel (12-inch)
 - 14 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 15 FLY AWAY—all cuts—Voyage—Marlin (LP)

- ### LOS ANGELES
- This Week
- 1 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 2 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
 - 3 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 5 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 6 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 7 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 8 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 9 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 10 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 11 GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)
 - 12 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 13 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 14 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 15 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)

- ### MIAMI
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 3 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP)
 - 5 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 6 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP)
 - 7 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 8 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 9 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 10 IF THERE'S LOVE—Amant—TK (12-inch)
 - 11 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 12 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - 13 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 14 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 15 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)

- ### NEW ORLEANS
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 3 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - 4 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 IF THERE'S LOVE—Amant—TK (12-inch)
 - 7 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 8 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 9 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 10 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 11 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 12 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 13 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - 14 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 15 FLY AWAY—all cuts—Voyage—Marlin (LP)

- ### NEW YORK
- This Week
- 1 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 2 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 3 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 4 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 7 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 8 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 9 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 10 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 11 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 12 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
 - 13 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 14 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 15 FLY AWAY—all cuts—Voyage—Marlin (LP)

- ### PHILADELPHIA
- This Week
- 1 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 2 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 4 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 5 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 6 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 7 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
 - 8 IF THERE'S LOVE—Amant—TK (12-inch)
 - 9 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 10 BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12-inch)
 - 11 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 12 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 13 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 14 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 15 FLY AWAY—all cuts—Voyage—Marlin (LP)

- ### PHOENIX
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 3 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 4 GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)
 - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 7 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 8 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 9 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 10 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - 11 IF THERE'S LOVE—Amant—TK (12-inch)
 - 12 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 13 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 14 SATURDAY NIGHT, SUNDAY MORNING/MIDNIGHT MOMA/LOVE IS COMIN' ON—Thelma Houston—Motown (LP)
 - 15 BAISE MOI (KISS ME)—Pam Todd & Gold Bullien Band—Channel (12-inch)

- ### PITTSBURGH
- This Week
- 1 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 2 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 3 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 4 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 7 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 8 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 9 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - 10 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 11 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 12 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 13 IF THERE'S LOVE—Amant—TK (12-inch)
 - 14 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 15 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)

- ### SAN FRANCISCO
- This Week
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 2 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 3 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 4 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
 - 6 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 7 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 8 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 9 DANCE/POINCIANA—Paradise Express—Fantasy (12-inch)
 - 10 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 11 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 12 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 14 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
 - 15 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
 - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 3 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 4 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 5 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 6 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 7 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 8 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 9 GOT TO BE REAL—Cheryl Lynn—Columbia (LP/12-inch)
 - 10 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 11 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
 - 12 CHANGE—Zulema—(Le Joint) London (LP/12-inch)
 - 13 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 14 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - 15 FLY AWAY—all cuts—Voyage—Marlin (LP)

- ### MONTREAL
- This Week
- 1 LE FREAK—Chic—WEA (12-inch)
 - 2 LET'S START THE DANCE—Bohannon—Polydor (LP)
 - 3 LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - 4 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—Quality (LP)
 - 5 BOOGIE WOOGIE DANCING SHOES—Claudia Barry—London (12-inch)
 - 6 AIN'T THAT ENOUGH FOR YOU—John Davis—Quality (12-inch)
 - 7 I WILL SURVIVE—Gloria Gaynor—Polydor (12-inch)
 - 8 BEND ME, SHAPE ME—Gilla—Polydor (LP)
 - 9 JE SUIS MUSIC—Cerrone IV—WEA (LP)
 - 10 LOOK FOR LOVE/THE RUNNER—Three Degrees—Quality (LP)
 - 11 YOU STEPPED INTO MY LIFE—Melba Moore—CBS (12-inch)
 - 12 HOLD YOUR HORSES—First Choice—RCA (12-inch)
 - 13 OOH BABY—Byron Burns—Star (12-inch)
 - 14 DO A DANCE FOR LOVE—Sweet Cream—GRT (12-inch)
 - 15 STANDING IN THE SHADOWS OF LOVE—Deborah Washington—Quality (12-inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12-inch)
★	2	CRUISIN'—all cuts—Village People—Casablanca (LP)
★	3	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
★	7	CONTACT—Edwin Starr—20th Century (LP/12-inch)
★	6	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
★	4	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
★	9	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
★	8	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
★	5	YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
★	10	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
★	15	SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
★	27	FLY AWAY—all cuts—Voyage—Marlin (LP)
★	13	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
★	16	HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond) Polydor (LP)
★	17	SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
★	22	I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
★	19	HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
★	20	IF THERE'S LOVE—Amant—TK (12-inch)
★	11	DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
★	28	GOT TO BE REAL—Cheryl Lynn—Columbia (LP/12-inch)
★	23	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
★	13	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
★	12	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
★	26	GET DOWN—Gene Chandler—20th Century (LP/12-inch)
★	24	COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
★	29	TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
★	25	STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
★	21	WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
★	30	OUR M.S. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
★	32	BAISE MOI (KISS ME)—Pam Todd & Gold Bullien Band—Channel (12-inch)
★	18	QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
★	33	I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch)
★	34	BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12-inch)
★	36	DANCE/POINCIANA—Paradise Express—Fantasy (12-inch)
★	37	FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
★	—	BABY I'M BURNIN'—Dolly Parton—RCA (12-inch)
★	37	OLE, OLE—Charo—Salsoul (12-inch)
★	39	THE HUNCHBACK OF NOTRE DAME—Alec Costandinos—Casablanca (LP)
★	31	YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
★	—	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 6 positions. Previous weeks starred positions are maintained without a star if a 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, product will be awarded a star without the required upward movement noted above.

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

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Disco Mix

By BARRY LEDERER

NEW YORK—The magic of Kenny Gamble and Leon Huff has once more surfaced on the duo's latest production for Philadelphia International Records. "I'm Just Thinking About) Cooling Out" is a special disco version of a cut from the Jerry Butler album "Nothing Says I Love You Like I Love You."

The rich and throaty voice of Butler shines through with backup female vocals interweaving this uptempo rhythmic cut. This 12-inch 33 1/2 r.p.m. disk has no apparent break, but like "Victim" none is needed on this seven-minute sizzler.

Producer Cory Robbins and Eric Matthew have come up with a Christmas 12-inch 33 1/2 r.p.m. disk which most deejays will not ignore due to its fine production. Side one is titled "Disco Santa Claus" and has pleasant vocals, Christmas bells and an infectious beat that leads into a good disco break.

However, what gives this disk added magnetism is the instrumental side which can be played not only at holiday seasons but throughout the year. The group is called the Raindolls

and is part of the AVI label. This 6:45-minute tune is already gaining popularity in the clubs.

Athens, a new group on RCA Records, has come across with excitement in its 12-inch 33 1/2 r.p.m. disk titled "C'mon, Dance The Night Away." The vocal side makes tight use of female background vocals as the basis for the melody line. The tempo is right on this new production by producers Harold Wheeler, Hilary Lipsitz and Tony Bengiovi. The flipside is instrumental, and like the vocal version never lets the dancer down.

The 12-inch 33 1/2 r.p.m. disco disk by Gonzalez called "Haven't Stop Dancing Yet," is taken from the group's Capitol LP and was written by the label's Gloria Jones.

Intense drums, whistle effects, timbales and congas are intermixed for a long introduction that blends well into the brass and string section which complement this tune. The group's harmonies are tight, smooth and carry through this 8:02-minute disk. High level energy is released with a conga break.

(Continued on page 57)

Los Angeles Club Activity

• Continued from page 53

the quality of lights and sound in the room. The sound system features Technics turntables, Teac tape decks, BGW amplifiers, ESS cross-overs, Cerwin-Vega equalizer, and speakers by Cerwin-Vega, Electro-Voice and JBL.

The music spun on this state-of-the-art equipment is a straight New York-type disco sound programmed by deejay Manny Slali.

A good light show complements the sound. Orchestrated by Bill Langenthien, it includes neons, strobes, chase lights, down lights, spotlights and pin beams.

In addition to recorded music, the room also features live performances by top disco acts. In the same complex there is also a cabaret—the Backlot—catering to an additional 200 patrons and featuring top entertainers from around the country. Among the performers who have played the room are Anita O'Day, Joan Rivers, Phyllis Diller and Liz Torres.

The club is serviced by nine bars and offers drinks at between \$1.50 and \$3. An admission charge of \$3 is made on Friday and Saturday nights. On Sundays the charge is dropped to \$1 and the rest of the week admission is free.

Like many other L.A. clubs, seating is limited. The purpose is to keep patrons on the dance floor as much as possible.

Studio One's hottest competitor is the Circus Disco in Hollywood. This three-year-old room caters to a 50-50 mix of gays and heterosexuals. Judging from its comfortable amalgam of patrons the mix seems to work.

The room, as its name implies, carries a circus theme. The decor includes pictures of circus acts and the entertainment features live circus performers.

The heavy disco sounds here are programmed by deejay Mike Lewis on some of the finest sound components available to the industry. Lewis is assisted on the lights by Stan Morris, who also worked with the architects in designing the decor and light show.

Circus Disco is managed by Gene La Pietra, who has been with the operation since its inception. Like most other clubs in the city, it is a general admission room, but a \$4 cover charge is imposed at the door. The legal capacity is under 1,000, but like at most other clubs the rules are bent, and on good nights more than 1,000 are packed in.

Moody's is one of the newer clubs in the city. Located in Santa Monica, it is owned by Lloyd Moody and his wife Gloria, a New York couple who moved to Los Angeles with the sole intention of establishing a New York type club in this area.

The couple likes to think of their room as being "the Studio 54 of the West Coast." Moody's is built on three levels. The upper level houses

a restaurant and comfortable lounge area. The main level houses a game room with pinball machines and other electronic games, and the basement level features a dance floor and main bar.

The club caters to a young 21-35, upper middle class clientele, which dresses up in today's mod disco styles to go partying. Its patrons are mainly heterosexual, and the music is a heavy New York type sound.

Although in business but a few months, the room has already experienced its share of problems. It has changed managers—it is now managed by Richard Pollak who worked with Steve Rubell in his early discos in New York—and it is having problems with the Santa Monica City Council which claims that it cannot legally operate as an after hours club.

According to Los Angeles liquor laws, clubs which sell liquor may operate only until 2 a.m. Many club owners—the Moodys among them—seek to circumvent this by converting to an after hours club by locking up their bars at 2 in the morning and serving only soft drinks after that.

The strategy is fraught with legal dangers, but it appears that there is a large population of late night partygoers in this city, and club owners, seem willing to risk the wrath of the law in order to capture some of this late night business.

Moody's deejay is Michael Luke. His sound equipment includes Bozak mixers, Teac tape recorders, Technics turntables and G-Systems amplifiers. Sound and lighting were designed by the firm of Let's Go Disco of Los Angeles.

The newest, and most swank club in the city, is Hard Times Charlies in the Marina Del Rey area. Converted from a failing \$1.5 million gourmet restaurant, the room owned by millionaire businessman David Doane caters to the city's ultra chic set.

The decor is an antique collector's delight. Costing in excess of \$150,000, it includes a deejay's booth converted from an early 18th century French lift. A colorful carnival carousel hangs suspended over the dance floor. The seating features pews from old English churches, and there is an original marble and brass shoe shine parlor salvaged from Chicago's colorful past.

To cater to the tastes of the varied audience, deejay Michael Lee programs a melange of music from ballads to disco and just about everything else in between. His equipment includes Technics turntables, Bose speakers and Bozak mixers. The amplifiers were custom designed for the room. Lighting has been deliberately underplayed so as not to compete with the exquisite decor.

The room, open seven nights a week, currently operates on an open admission basis, but the long range plan is to convert it to a private membership club.

Staton 'Scared' Of Being Typed As a Disco Act

NEW YORK—Candi Staton, who has enjoyed major disco successes with such tunes as "Young Hearts Run Free" and "Victim," is "scared" of being labeled a disco act.

The attractive performer is quick to admit that disco has helped her career, but laments that because "so many people who cannot sing are succeeding as disco acts, the tendency in the industry is to question the talents of any disco artist."

"It's bothersome, and confining," she muses. "Unless you are a Donna Summer or the Trammps, the disco label also restricts an artist from getting gigs."

Still, Staton is not yet prepared to relinquish the position she has attained in the disco industry. When her releases between "Young Hearts Run Free" and "Victim" failed to generate disco excitement, she hastened to return to producer David Crawford, who was instrumental in shaping the success.

Says Staton: "We worked so well together in making 'Young Hearts,' that I wanted to continue with him. Staton explains that Crawford had other commitments in the making of her subsequent less successful records.

Another member of this winning team is arranger Sylvester Rivers. Jimmy Simpson did the mixes on the 12-inch singles. Of Simpson, Staton says, "He has a great feel for mixing and giving the deejays a sound they like."

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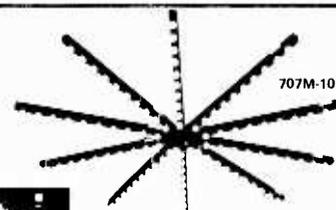


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Discos

BIG DADDY'S THIRD IN TENNESSEE

Nashville Welcomes Flanigan's With Live And Recorded Music

By KIP KIRBY

NASHVILLE—With the premiere of its Nashville-based Flanigan's disco early this month, Big Daddy's Lounges, Inc. launches its third such venue in Tennessee within two years.

The newest club joins Knoxville and Memphis Flanigan's operations in hosting the company's successful combination of live and recorded disco entertainment. It's budgeted at an initial expenditure of \$90,000, according to Peanut Humphries, the

chain's national director for disco operations.

The Nashville location, with 12,000 square feet of space, a 750-square foot dance floor and a seating capacity of 700, is the second largest in the Big Daddy's/Flanigan's chain of more than 60 clubs across the country.

Custom-designed sound systems to handle both live stage entertainment and recorded disco music are being installed at a reported cost of more than \$25,000, with another \$45,000 supposedly allotted for lighting equipment and effects.

According to Humphries, the sound system incorporates two Technics 1500 Mark II digital read-out turntables, Bozak mixing board, BGW power amplifiers, a computerized WLM 12 controller and more than 40 JBL and Electro-Voice speakers positioned throughout the club.

Live bands on the Flanigan's circuit use an individually matched house p.a. system which includes a 16-channel Soundcraft mixing board and nearly 20 Shure and Byer microphones.

With a reported \$60 million annual business and a weekly estimated volume of 160,000 customers, Big Daddy's Lounges, Inc. is one of the largest nightclubs and disco corporate enterprises of its kind.

Joe Flanigan, president and founder of Big Daddy's/Flanigan's, is an ex-stock broker who started in business 20 years ago with a small chain of package liquor stores in Florida. Discotheques were virtually non-existent in the state, he says, when he opened his first disco club six years ago in Gainesville.

As he realized the impending growth of the disco-styled market, Flanigan initiated an expansion program that now calls for 10 new clubs per year, most of which utilize his formula of 65% live-band disco music and 35% DJ-spun disco records.

He also earmarks a budget of more than \$1 million a year for basic renovations and complete redecoration of our existing clubs to keep them updated and current.

"Discos are like movies," he explains. "If people see the same show night after night, they get bored. Most smaller disco operators can't afford to change their clubs every other year or so as I do. It's not unusual for us to completely redo one of our places at the height of its success to keep customers coming back."

Special in-house shops are maintained to refurbish the electronic equipment and lighting systems for eventual use in other Flanigan's locations. (Continued on page 71)

Disco Mix

Continued from page 56

The Caroline Crawford 12-inch 33 1/4 r.p.m. record has overall credits by Hamilton Bohannon in the writing, arranging and production areas. Crawford was lead vocalist in Bohannon's "Let's Start The Dance." Her new release is taken from the Mercury album "My Name is Caroline" and is called "Coming On Strong."

The sound is typical Bohannon with heavy guitar, bass and synthesizer forming a pulsating rhythm that never ceases. Crawford's voice blends well with Bohannon's talents on this disk. The flipside should not go unnoticed as it is a nice instrumental appropriately called "A Nice Feeling." Running 5:11 minutes.

"(Dance It) Free Style Rhythm" on SMI Records is distributed by Audio Fidelity. This 12-inch 33 1/4 r.p.m. disk has two versions, one running 9:33 minutes and the other 11 minutes on the flipside. The group is called Mantus and producer, writer and arranger credits go to Will Crittendon. John Benitez, a New York DJ, contributed to the mixing of this intense cut. Strong use of brass and percussion is intermixed with the group's harsh vocalizations.

What makes this record special is the excite-

ment created with a double break that begins half-way through the disk. Again, as in the introduction, congas, bongos and percussion are more than effective used with hand clapping and synthesizer providing backup momentum.

"Dance" on the Fantasy label was written and originally recorded by Paul Jabara. The group Paradise Express has taken this tune and added new dimension with a tight tempo and dance beat. Churning guitar and riveting percussion highlight this 12-inch 45 r.p.m. cut.

Gloria Gaynor's new album "Love Tracks" is one of her strongest in recent years. The artist is back in full force with this new release on Polydor. The song "I Will Survive" gains in strength in its use of violins, harp and lush instrumentals. A beautiful horn solo helps the already strong flow of this 4:53 minutes cut. "I Said Yes" at 3:59 minutes relies on the strength of the artist's voice as opposed to the standard disco tempo.

The highlight of the album is the 5:14 minutes version of "Anybody Wanna Party" with good use of advance electronics, infectious bass lines and echo chamber that invite the dancer to a mesmerizing beat.

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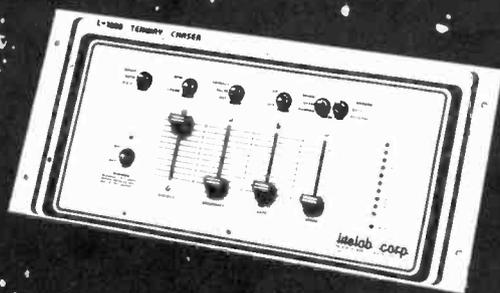
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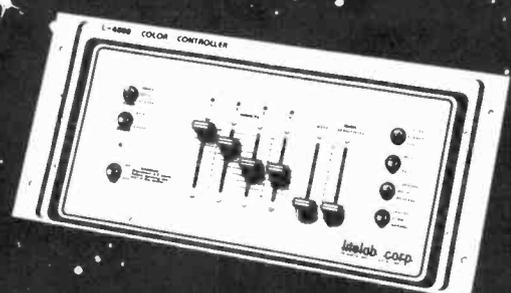
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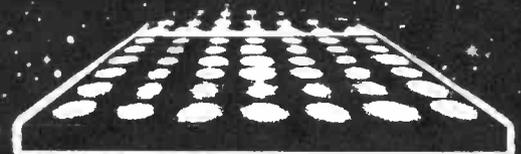
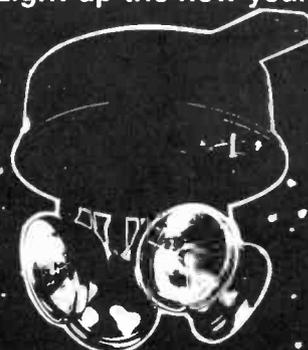


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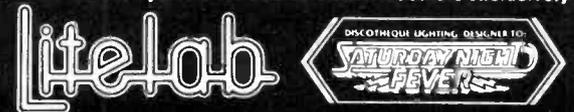
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Soul Sauce

Poles Rally To Act By Li'l Esther

By JEAN WILLIAMS

LOS ANGELES—Singer Esther Phillips recently made history by becoming the first black American recording artist to appear in Poland.

The performance came about as Phillips was wrapping up a two-week European tour. Officials from Poland caught her act in London and invited her to perform in their country via the government owned television network.

In Warsaw, Phillips sang several songs from her current Mercury release, "All About Esther."

The singer's new LP has taken her to new highs. She has utilized the musical techniques she has learned through the years and incorporated all of them in some exciting contemporary material.



B.B. King

B.B. King is another artist whose career has moved like a roller coaster and once again he's moving to the top. King has been making numerous personal appearances on tv and playing some of the better nightclubs in the country. He also makes it a practice to perform for prison inmates as often as possible.

King is now negotiating with Soviet officials for a tour of Russia next March. Meanwhile, he is set to play the 1979 Newport Jazz Festival.

★ ★ ★

The Three Degrees are once again on the music circuit. The three female singers from Philadelphia have signed with Ariola with a debut LP, "New Dimensions." The album was produced by Giorgio Moroder, who also produced Donna Summer and others.

The group was signed to Philadelphia International Records and in 1975 moved over to Epic. Since leaving Epic it continued to perform although it was not recording.

The Three Degrees are on a national tour to support its product.

★ ★ ★

KDAY-AM and KACE-FM in L.A. tied into the United Negro College Fund by staging the first United Negro College Fund Radio Give-athon from the Carnation parking lot Sunday (10) 6 a.m.-9 p.m.

According to J.J. Johnson, acting program director at KDAY, artists who were expected to participate included the Temptations, Side Effect, Eloise Laws, Patrice Rushen, David Oliver, Brothers Johnson, Lawrence-Hilton Jacobs, Leon Haywood, Stu Gilliam, Fred Berry (re-run on the "What's Happening" tv series) and Vernee Watson (of tv's "Carter Country").

(Continued on page 60)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★1	1	9	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	34	34	21	THERE'LL NEVER BE—Switch (B. DeBarge, Gordy 7159 (Motown) (Jobete, ASCAP)	★69	79	3	KEEP IT COMIN'—Atlantic Starr (B. Eli, J. Prusan), A&M 210 (Friday's Child, BMI)
★2	4	15	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, I. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Columbia, ASCAP)	35	28	9	SO EASY—Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI)	★70	80	3	WONDER WORM—Captain Sky (D. Cameron), AVI 225 (Upper Level, BMI/Thom Thom, ASCAP)
★3	3	11	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O- Val, ASCAP)	★36	44	7	Y.M.C.A.—Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP)	★71	81	4	GIVIN' UP GIVIN' IN—Three Degrees (G. Moroder, P. Bellotte), Ariola America 7721 (Heath Leavy/Ariola, ASCAP)
★4	10	5	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3-10854 (Sagittaire, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	37	30	13	UNLOCK YOUR MIND—Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	★72	NEW ENTRY	ZEKE THE FREAK—Isaac Hayes (I. Hayes), Polydor 14521 (Airo, BMI)	
★5	7	8	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★38	84	2	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 950 (Rubberband, BMI)	★73	NEW ENTRY	GET UP—Brass Construction (R. Muller), United Artists 1260 (Desert Rain/Big Boro, ASCAP)	
★6	5	12	MARY JANE—Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)	39	36	13	LOVE TO BURN—D.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)	★74	NEW ENTRY	FOR GOODNESS SALES, LOOK AT THOSE CAKES—James Brown (J. Brown, D. Brown), Polydor 14522 (Dynatone/ Belinda/Unichappell, BMI)	
★7	9	9	LONG STROKE—ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (Woodsong/Bus, BMI)	40	33	17	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	★75	85	2	INSANE—Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)
★8	6	18	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Matib, BMI)	41	38	16	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	★76	NEW ENTRY	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascent, BMI)	
★9	11	8	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/ Cachand/Ciss, BMI)	★42	52	5	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★77	87	2	TOO LATE—Mandrill (C. Wilson, L. Wilson, R. Wilson M.D./C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood, Tauriv, BMI)
★10	12	9	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/ Mills And Mills, BMI)	43	40	8	DON'T WEAR YOURSELF OUT—McCrory's (L. McCrory, C. McCrory), Portrait 6-70022 (CBS) (Island, BMI)	★78	NEW ENTRY	LOOSE CABOOSE—Joe Tex (J. Tex, G. Thompson), Dial 2800 (T.K.) (Tree, BMI)	
★11	2	14	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (Sa Vette/January, BM)	★44	61	4	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Posse/Teddy Randazzo, BMI)	★79	89	2	LOVE IS HERE—Ronnie Laws (R. Laws), United Artists 1264 (At Home/Fizz, ASCAP)
★12	8	13	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	★45	55	5	AIN'T WE FUNKIN' NOW—Brothers Johnson (L. Johnson, O. Jones, T. Bahler, A. Weir, U. Johnson), A&M 2098 (Yellow Brick Road/Kodi, ASCAP/Kidada, BMI)	★80	NEW ENTRY	LET'S DANCE TOGETHER—Wilton Felder (W. Foster III, M. Rice), ABC 12433 (Four Knights, BMI)	
★13	18	10	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/ Lindseyanne, BMI)	★46	56	4	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI)	★81	NEW ENTRY	E.S.P.—Fiesta (J. Banks, H. Thigpen, D. Wetherspoon), Arista 0369 (Sweika, BMI)	
★14	17	10	COOLING OUT—Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP)	47	47	6	INSTANT REPLAY—Dan Hartman (D. Hartman), Blue Sky 2772 (Epic) (Silver Steed, BMI)	★82	92	3	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Seps), Unlimited 1400 (CBS) (Not listed)
★15	16	8	IN THE NIGHT TIME—Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (Electriccord, ASCAP/Intense, BMI)	★48	58	6	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.) (Mighty Three, BMI)	★83	88	2	HONEST I DO LOVE YOU—Candi Staton (D. Crawford), Warner Bros. 8691 (DaAnn, ASCAP)
★16	20	9	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP)	★49	59	5	EVERY 1'S A WINNER—Hot Chocolate (E. Brown), Infinity 50002 (Not listed)	★84	86	2	WHEN IT'S OVER—Roberta Flack (J. Brooks), Atlantic 3521 (Big Hill, ASCAP)
★17	21	9	ANGEL DUST—Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	★50	82	2	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Marion), Stax 3216 (Fantasy) (East Memphis, BMI)	★85	95	2	DON'T LOOK AT ME THAT WAY—Alex Taylor (A. Aldridge, E. Struzick), Bang 739 (Alan Cartee, BMI/Shoals, ASCAP)
★18	13	12	DISCO TO GO—Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	★51	51	6	HOW DO YOU DO—Al Hudson & The Soul Partners (Soul Partners), ABC 12424 (Perk's, BMI)	★86	NEW ENTRY	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	
★19	24	9	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Stigwood/Unichappell, BMI)	★52	62	4	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 8-50641 (CBS) (Alexcar, BMI)	★87	NEW ENTRY	SENSUOUS WOMAN—Stargard (D. Anderson, R. Van), MCA 40980 (Doctor Rock, BMI)	
★20	15	16	LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	★53	63	5	MR. FIX IT—Jeffrey (Jeffrey), MCA 40955 (Winalot Music, ASCAP)	★88	NEW ENTRY	EVERYBODY'S DANCIN'—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 910 (Delightful/Gang, BMI)	
★21	26	7	WE BOTH DESERVE EACH OTHER'S—LTD (J. Osborne, J. Davis), A&M 2095 (Almo/ McRouscod, ASCAP/Irving/McDorsbou, BMI)	★54	60	5	MY LOVE AIN'T NEVER BEEN THIS STRONG—7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muscle Shoals, BMI)	★89	NEW ENTRY	YOURS & YOURS ALONE—Ester Williams (J. Wheeler), Friends 130 (Damit, BMI)	
★22	27	8	MIDNIGHT GIRL—Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)	★55	57	6	THINKIN' ABOUT IT TOO—Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI)	★90	NEW ENTRY	YOU CAN DO IT—Dobie Gray (E. Sands, B. Weisman, R. Germanno), Infinity 50003 (MCA) (Top Of The Town/American Dream/ Bleu/Evie Sands, ASCAP)	
★23	31	7	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★56	66	4	I'M COMING HOME AGAIN—Gladys Knight (B. Roberts, C. Sager), Buddah 601 (Arista) (E.M.P./Square, BMI)	★91	NEW ENTRY	KISS YOU ALL OVER—Broadway (M. Chapman, N. Chinn), Hilltak 7802 (Atlantic) (Chinnichap, BMI)	
★24	22	14	I WANNA MAKE LOVE TO YOU—Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	★57	67	3	TOO MUCH HEAVEN—Bee Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)	★92	96	3	THIS KIND OF LOVE—Special Delivery (B. Beard, C. Fortune, N. Mann), Shield 6311 (TK) (Sherlyn, BMI/Special Delivery, Tippy, BMI)
★25	23	14	FUNK AND ROLL—Quazar (G. Goins, J. Brailey), Arista 349 (Jumpshoot, BMI)	★58	68	4	H.E.L.P.—Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/ Dajoye/Ensign, BMI)	★93	93	2	SHOOT ME—Tasha Thomas (J.R. Glaser), Atlantic 3542 (Velocity, BMI)
★26	14	13	MAC ARTHUR PARK—Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	★59	69	4	GOOD THANG—Faze-O (F. Crum, H. Harrison, R. Aikens, R. Heal, R. Parker), SHE 8701 (Atlantic) (Match, BMI)	★94	NEW ENTRY	HAVING A PARTY—Norma Jean (S. Cooke), Bearsville 0331 (Warner Bros.) (Kags, BMI)	
★27	19	15	YOU FOOLED ME—Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	★60	70	4	EVER READY LOVE—Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/J.P. Everett, ASCAP)	★95	83	5	CHANGE—Zulema (Z. Cusseaux), Lejoint 34001 (London) (Double Joint/Zu-Grace, BMI)
★28	25	14	I JUST WANNA STOP—Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	★61	71	4	STAR CRUISER—Gregg Diamond (G. Diamond), Marlin 2217 (TK) (Arista/Diamond Touch, ASCAP)	★96	46	8	DO DAT—Grover Washington Jr. (G. Washington Jr.), Motown 1454 (Grover Washington Jr., ASCAP)
★29	29	11	IN THE BUSH—Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/ Phylmar, ASCAP)	★62	72	6	LOVE IS—Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI)	★97	NEW ENTRY	JE SUIS MUSIC—Cerrone (Cerrone), Cotillion 44244 (Atlantic) (Cerrone, SACEM)	
★30	45	4	I'M SO INTO YOU—Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)	★63	73	4	HAPPY FOR LOVE—Pockets (V. White, R. Wright), Columbia 3-10850 (Verdangel/Patmos, BMI)	★98	NEW ENTRY	ONLY YOU—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)	
★31	41	8	SHAKE YOUR GROOVE THING—Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	★64	74	5	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)	★99	35	11	ALL MY LOVE—D.J. Rogers (D.J. Rogers), Columbia 3-10836 (Circle R., ASCAP)
★32	32	7	GANGSTER OF LOVE— Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynnal, BMI)	★65	75	5	BEYOND THE CLOUDS—Quartz (C. Quartz, M. Gazzola), Marlin 3328 (TK) (Additions Heloise, SACEM)	★100	100	4	
★33	43	3	IS IT STILL GOOD TO YA—Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick-O-Val, ASCAP)	★66	76	3	DIG A LITTLE DEEPER—Latimore (B. Latimore), Glades 1750 (TK) (Sherlyn, BMI)				
				★67	53	6	TIME SLIPS AWAY—Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74031 (Play One, BMI)				
				★68	78	3	I MIGHT AS WELL FORGET—Kinsman Dazz (T. Cain, M. Bacon), 20th Century 2390 (Combine/ Rescan, BMI)				

CBS



The Welcome Mat Is Out For Unlimited Gold.

The CBS Family of Associated Labels is proud to welcome Barry White's UNLIMITED GOLD Records into the family.

Mr. Danny Pearson's first single, "What's Your Sign Girl?" released just a few short weeks ago, is already taking ^{Z58 01400} cues from its label's worthy name.

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Watch for the soon-to-be-released album, "Barry White Presents Mr. Danny Pearson," and a fruitful partnership with unlimited gold and platinum for years to come. On Unlimited Gold Records and Tapes



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Mr. Danny Pearson
Barry White Presents
Mr. Danny Pearson

including:
What's Your Sign Girl?/Is It Really True Girl
Walkin' In The Rain With The One I Love
Honey Please, Can't You See/Say It Again



JZ 35633

OPERATION PUSH PUSHING

Excel Awards May Replace Old Image

LOS ANGELES—The Excel Awards may replace the void left when the Image Awards were halted by the national office of the NAACP.

The Rev. Jesse Jackson and Operation PUSH have tied into Burt Sugarman's "Midnight Special" television operation to stage a major awards program to honor those in the entertainment, record and publishing areas.

The awards, tentatively slated for March next year, were launched Friday (8) at the Bel-Air Hotel here with a press conference.

The affair, tagged Excel-A-Thon Weekend, hosted several events over two days beginning with the awards.

Both the Sugarman and PUSH organizations are pulling together top persons in different awards categories to get the ball rolling, according to Bill Cherry of the PUSH staff.

The Excel Awards will be an extension of Jackson's PUSH for Excellence program started earlier this year.

A source close to the PUSH group feels this is the best possible time to launch a new

awards program primarily geared to blacks in different fields who have made valuable contributions overall.

"Since the Image Awards are no more and they were the most important awards for blacks, this is an ideal time for a meaningful awards program," the source says.

The Image Awards after 11 years in operation, were closed down earlier this year by the national office of the National Assn. for the Advancement of Colored People, following a disastrous showing at the Century Plaza Hotel here.

The awards were created and operated by Maggie Hathaway and the local Beverly Hills/Hollywood branch of the NAACP.

Financial and internal problems plagued the Image Awards for the past three years, and according to a ranking NAACP national official, "The Image Awards were abandoned because of the increasing controversy surrounding the event." He adds that the last awards presentation "embarrassed the entire organization."



POWELL AWARD—Ray Harris, right, RCA black music marketing director, accepts the Adam Powell Memorial Foundation award for "contribution and service to the community" from the Rev. Sharrpton. Presentation came at the recent first scholarship funds award luncheon in New York from the Foundation, organized to honor the late Congressman.

Polydor's Pitch Topping Target

NEW YORK—Polydor Inc. expects to double its projections to three million units sold as a result of its "Steppin' To Our Disco And Steppin' To Our R&B" programs, according to Dick Kline, executive vice president.

Kline says the program, announced last month, has already surpassed a target of 1.5 million units sold, owing to the company's success with such acts as Alicia Bridges, Bionic Boogie, Don Ray, Isaac Hayes, Peaches & Herb, Joe Simon, Gloria Gaynor, Roy Ayers and Wayne Henderson.

Also, Kline adds, latecomer releases by James Brown, Miquel Brown and the first product from Harem, featuring Arpeggio, figure in the current disco and r&b momentum.

The program's success comes on the heels, Kline notes, of the arrival of Sonny Taylor, formerly program director of WWRL-AM in New York, as vice president of special products, an area covering disco and r&b product. Taylor, it's understood, will direct the continuing build-up of Polydor's disco streak by developing other acts in this area.

Field Staff For New Bossin Firm

LOS ANGELES—Field Merchandising, Inc., a new merchandising company, claims to be the first such firm to offer an "in-market" field staff. A resident merchandising representative is to be located in the major markets of San Francisco, Seattle, Houston, Atlanta, Baltimore/Washington, Boston, Cleveland and Kansas City/St. Louis.

EMI plans to act as more than a consultant with services including display, retail promotions, artist appearances, research and reports.

Firm is formed by Gordon Bossin who was most recently vice president of marketing for United Artists Records and consultant to Film-A-Disc.

Mason Life Signer

PHILADELPHIA—Mary Mason of WHAT-AM here becomes the first lifetime member of the Black Music Assn. Mason, who presented the organization with \$1,000 for her membership, plans to organize a charter of the organization's lifetime members throughout the recording industry.

Funds raised for Wilson will go into The Jackie Wilson Medical Trust, set up under the laws of New Jersey.

McMillan Muscle For 'Grand Tour'

NEW YORK—McMillan Performing Arts is embarking on a major exploitation drive on the new Jerry Herman musical, "Grand Tour." In this regard, the publisher has retained Buddy Robbins, veteran professional man, to make a national tour and present demos of selected songs from the score to recording artists and producers.

"The Grand Tour," based on the hit play, "Jablonski & The Colonel," opens at the Curran Theatre in San Francisco Nov. 21. Its Broadway run is to start at the end of December. The original cast LP rights have been obtained by Columbia.

Begin Trust Fund For Jackie Wilson

NEW YORK—A trust fund is being established here to help rehabilitate Jackie Wilson, incapacitated since he suffered a heart attack during a performance in Cherry Hill, N.J., in September 1975.

Sparkling the campaign is entertainer Ben Vereen, who will serve as a trustee of the fund along with Wilson's co-guardian John Mulkarin, public relations counsel Thomas Skinner, industry attorney Bert Podell and educator Columbus Salley.

Benefit performances are planned by Vereen and other entertainers to raise money to care for Wilson, for years a leading artist on the Brunswick label.

Wilson has been in a semi-comatose condition since his collapse and is now being cared for at the Medford Leas Nursing Home in Medford, N.J. He has been declared incompetent by the Camden County Court.

Soul Sauce

• Continued from page 58

Ron Banks of the Dramatics has a program in Detroit called Shoes For Children. The program centers around a celebrity basketball game with proceeds going to purchase shoes.

Banks, who has run the program for two years, reportedly has provided 15,000 families with shoes.

The event this year is being held Wednesday (20) and acts reportedly already committed are Gladys Knight & the Pips, Spinners, Four Tops, Floaters, the Dramatics and possibly Smokey Robinson and Marvin Gaye.

The Sam Cooke Foundation's awards show slated for the Aladdin Hotel in Las Vegas Sunday (17) has been postponed, with no new date scheduled. Mabel John, a member

of the Foundation and former member of Ray Charles' Raelettes, is gearing up to release a solo disk next year.

According to John, the record will be released on Source, the label formed by Logan Westbrook, with MCA as its distributor.

Members of Earth, Wind & Fire are moving in different directions while holding together their own group. The newest member to spring off with an outside project is Phillip Bailey, lead vocalist, who is in the studio producing Splendor, a new group signed to Columbia.

Splendor is a six-member, male/female group from Buffalo with its leader, Bobby Nunn, coproducing the LP with Phillip.

Remember . . . we're in communications, so let's communicate.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	3	3	C'EST CHIC Chic, Atlantic SD-19209	39	44	7	MELBA Melba Moore, Epic JE 35507
★ 2	2	6	CHAKA Chaka Kahn, Warner Bros. K3245	★ 40	50	3	NEW WORLDS Mandrill Arista AB-4195
3	1	9	THE MAN Barry White, 20th Century T-571	41	35	22	GET OFF Foxy, Dash 30005 (TK)
4	4	13	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	42	45	4	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jerry Butler, Philadelphia International JZ-35510 (CBS)
★ 5	7	15	STRIKES AGAIN Rose Royce, Whitfield WHK-3227 (Warner Bros.)	43	43	21	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
6	6	16	SWITCH Switch, Gordy G-7980 (Motown)	44	46	4	2 HOT Peaches & Herb, Polydor PD 1-6172
★ 13	2	2	THE BEST OF EARTH, WIND & FIRE, VOL. I Earth, Wind & Fire, ABC/Columbia FC-35647	45	39	7	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
8	8	15	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	46	32	10	ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158
★ 12	6	6	CHERYL LYNN Cheryl Lynn, Columbia JC 35486	47	34	10	UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
10	10	15	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189	48	58	12	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)
11	5	11	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	★ 59	2	2	SHOT OF LOVE Lakeside, Solar Solar BXL 1-2937 (RCA)
★ 12	16	6	BROTHER TO BROTHER Gino Vannelli, A&M 4722	★ 60	2	2	BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddah BDS 5716 (Arista)
13	9	9	REED SEED Grover Washington Jr., Motown M7-910	51	49	18	ATLANTIC STARR Atlantic Starr, A&M SP-4711
★ 14	NEW ENTRY	NEW ENTRY	MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	52	47	18	YOU SEND ME Roy Ayers, Polydor PD-1-6159 (Phonodisc)
15	11	8	CRUISIN' Village People, Casablanca NBLP 7118	53	41	26	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)
16	17	6	FLAME Ronnie Laws, United Artists UA LA 881	54	54	11	BEFORE THE RAIN Lee Oskar, Elektra 6E-150
17	14	27	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	55	55	5	DISCO GARDENS Shalamar, Solar BXL1 2845 (RCA)
18	20	6	FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16164	56	53	4	LOU RAWLS LIVE Lou Rawls, Philadelphia International PZ2-355517 (CBS)
19	19	9	UGLY EGO Cameo, Chocolate City CCLP-2006 (Casablanca)	57	57	6	INNER SECRETS Santana, Columbia FC 35600
★ 20	26	4	GET DOWN Gene Chandler, 20th Century 578	58	33	9	GIANT Johnny Guitar Watson, DJM DJM-19
21	21	5	QUAZAR Quazar, Arista AB 4187	59	52	4	KINSMAN DAZZ Kinsman Dazz, 20th Century 574
22	15	30	COME GET IT Rick James & the Stone City Band, Gordy G7-981	60	51	18	SUNBEAM Emotions, Columbia JC 53385
23	27	5	MONEY TALKS Bar-Kays, Stax STX 4106 (Fantasy)	61	61	27	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754
24	23	22	STEP II Sylvester, Fantasy F9556	62	62	22	FOR YOU Prince, Warner Bros. BSK 3150
25	25	6	CHANSON Chanson, Ariola SW 50039	63	63	4	JOURNEY TO ADDIS Third World, Warner-Island ILPS 9554 (Warner Bros.)
26	22	19	BLAM Brothers Johnson, A&M SP 4714	64	56	8	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
27	24	5	GREATEST HITS Commodores, Motown M7912	65	68	10	TAKE IT ON UP Pockets, Columbia JC-35384
★ 28	38	4	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	66	NEW ENTRY	NEW ENTRY	WELCOME TO MY ROOM Randy Brown, Parachute RRLP-9005 (Casablanca)
29	28	27	TOGETHERNESS L.T.D., A&M SP 4705	67	66	4	MISS GLADYS KNIGHT Gladys Knight, Buddah BDS 5714 (Arista)
30	30	29	HEADLIGHTS Whispers, Solar BXL1-2774 (RCA)	68	64	6	THE GOLDEN TOUCH Carrere, Cotillion SD 5208 (Atlantic)
31	31	26	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	69	65	29	NATURAL HIGH Commodores, Motown M 790
★ 32	40	4	BRASS CONSTRUCTION IV Brass Construction, United Artists UALA 916	70	70	2	SMOKIN' Smokey Robinson, Tamla T-9363AZ Motown
33	36	22	SPARK OF LOVE Lenny Williams, ABC AA1073	71	71	7	GOOD THANG Faze-O, SHE SH 741 (Atlantic)
34	29	23	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	72	NEW ENTRY	NEW ENTRY	BONNIE POINTER Bonnie Pointer, Motown M-7911
★ 35	48	2	LONG STROKE ADC Band, Cotillion SD-5210 (Atlantic)	73	NEW ENTRY	NEW ENTRY	AT THE TOP Four Tops, ABC AA-1109
36	18	8	FUNK OR WALK Brides Of Funkenstein, Atlantic SD-19201	74	69	5	WHAT YOU WAITIN' FOR Stargard, MCA 3064
37	37	30	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	75	75	3	DIG A LITTLE DEEPER Latimore, Glades 7515 (TN)
38	42	2	DESTINY Jacksons, Epic JE-35552 (CBS)				

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WEST
GERMANY

WEATHER REPORT HAMBURG 1978:

RAINING GOLD / PLATINUM AT PHONOGRAM

1. Status Quo – Gold
Rockin' All Over The World

2. Status Quo – Gold
Status Quo Live

3. Genesis – Gold
And Then There Were Three

4. The Alan Parsons Project – Gold
Tales Of Mystery And Imagination

5. Father Abraham – Gold
The Smurf Song – Platin

6. Father Abraham – Gold
Im Land der Wellenpfe

7. Alexandra – Gold
Die Stimme der Sehnsucht

FORECAST:
NO CHANGE
IN SIGHT!

aus dem Hause



phonogram

A Polygram Company

Germany 78

By MIKE HENNESSEY

WEST GERMANY'S record industry turnover for 1978 is likely to be a record 2,200 million Deutsch Marks—\$1.173 billion—representing an increase of around 16% over the 1977 sales figure of 1,390 million DM. An atmosphere of confidence and optimism pervades the music scene but there is no complacency. There is a keen awareness that massive turnover gains are meaningless unless profits can also be boosted, or, at least, held to an acceptable level. In a country of escalating costs and high salaries, the German record industry has tried for the last few years to offset the constantly growing burden of overheads by going all-out for volume, and happily the German consumer, with a healthy allocation of disposable income, has responded obligingly to an accelerated production of records and tapes by spending more and more money on sound carriers.

But, as Dr. Gerhard Weber, deputy managing director of Phonogram, points out, the record industry operates on a low profitability margin in a field which has a high risk factor. "Any record company which operates today with a profit margin of 4% to 5% is doing pretty well. I would think that most German companies are only managing between two and three percent, and this is low compared to the risk involved.

SUPER HITS SUPER SALES AND A DETERMINED QUEST FOR A NEW IMAGE

structure have helped relieve the problem of direct imports; resolution in meeting the growing menace of piracy has brought the industry solidly together in a determined campaign to eliminate the problem nationally and internationally. And rationalization—particularly the purging of over-staffed departments—has helped trim personnel costs, in some cases quite substantially. Polygram has led the way in this last development, using common departments for Phonogram and Polydor in the non-creative areas while maintaining individual autonomy in a&r, marketing and promotion.

Says Polydor International chief Dr. Werner Vogelsang: "A regular head-count of personnel becomes an increasingly important element of policy in any corporation. We have to keep our costs down, but at the same time we have to step up our creative activity. The answer is to streamline the administrative division and to seek out the most brilliant and prolific creators.

"Since we merged our royalty, copyright and general administration departments nearly a year ago, the organization has functioned more efficiently and more cost-effectively. Big corporations should always look at their structure from time to time and ask, 'How would we build the company today if we were starting from scratch?'"

The link between this philosophy and the factors which initiated Germany's so-called economic miracle is apparent. It is a massive over-simplification to suggest that the need to start from scratch gave West Germany a significant advantage in the post-war struggle for economic growth and prosperity, but equally, the imperative of maintaining profitable growth in the face of mushrooming overheads requires any company to keep pace with new techniques in automation and to realign departments to avoid surplus staffing if it is to maintain buoyancy in a rising sea of costs.

As Dr. Vogelsang points out, "The record business depends entirely on creative factors and we must always be more concerned about the quality of people rather than the quantity."

It is an observation which Phonogram's Dr. Weber readily endorses and enlarges upon. "When you reduce your work force in order to cut costs, the

"Four percent would be fine for a big chemical corporation because no gamble is involved. But if a record company, in search of high volume, over-invests in publicity, promotion, television marketing and so on, and the record doesn't take off, then what might have been a slender profit on the year can be transformed into a deficit."

The triple threat that has faced the German industry for some time now can be summed up as the three Ps—parallel imports, piracy and profitless prosperity. And to fight the threat the industry is depending on the three Rs—resilience, resolution and rationalization. Resilience and flexibility in price



Costa Cordalis, circle; Peter Maffay, above; and Eruption.

WEST GERMAN UNIT SALES

JAN-SEPT 1978 (1977 figures in brackets)

	Units (In millions)	Percentage Increase
Singles	32.9 (28.8)	14
Mid & Folk price LP's	28.9 (27.2)	6
Full price LP's	35.7 (28.9)	24
Total LP's	64.6 (56.1)	15
Mid & low price cassettes	16.2 (15.2)	7
Full price cassettes	11.0 (7.9)	39
Total cassettes	27.2 (23.1)	18
Total LP's & cassettes	91.8 (79.2)	16
Total unit sales including companies not in the record industry association	124.7 (108.0)	15

quality of the staff you retain becomes more and more crucial. Competition among companies in the music industry—which has long suffered from a shortage of top class people at the middle and higher management levels—becomes more and more intense.

"Salaries in Germany are already the second highest in Europe—after Sweden—but increasingly it becomes necessary to pay above the average in order to retain key personnel. Salaries tend to go up by about 8% a year—the rate of increase has slowed since 1972-73—which is not to say that this is an official increase negotiated by the unions; the figure takes into account merit raises which are becoming more and more important in the

interests of keeping good staff. We have to keep good people motivated."

With inflation in West Germany running at an enviable 2.9%, and the seemingly inevitable unemployment problem held within tolerable bounds, by today's standards, at around one million (a figure which has been more or less stable over the last three years) one might reasonably argue that the German industry has far less to worry about than many other Western countries. But while there is, indeed, a prevailing mood of optimism, there are some underlying fears which, as I have said, tend to ward off complacency. It is a sobering thought, for example, that 20 years ago records in Germany were actually more expensive than they are now.

Says Friedrich Wottawa, head of EMI-Electrola in Cologne: "In 1958 the retail price for a classical album was \$16 and for a pop album \$13. The prevailing figures today are \$11 and \$9, respectively. Of course, you have to take into account that the cost of manufacture in the fifties was substantially higher—major economies of

(Continued on page WG-4)



COVER ARTISTS

1. Jurgen Drews; 2. Luisa Fernandez; 3. Bacara; 4. Jurgen Marcus; 5. Marianne Rosenberg; 6. Ricky King; 7. Heino; 8. Boney M; 9. Fischer Choir; 10. Udo Jurgens; 11. James Last.
- Sehr Dufte, roughly translated: outta sight!

SUPER HITS SUPER SALES

• Continued from page WG-3

scale have obviously been effected. EMI-Electrola now produces as many records in a week as we produced in a whole year when we first started 25 years ago.

"Nevertheless, there are many of us in the industry who dream about those old price levels!"

Another cause for concern is the backlash factor of the apparently invincible Deutsch Mark; the stronger the West German currency becomes, the tougher it is for West Germany to export. "This is not a matter which directly affects the music industry," says Phonogram's Dr. Weber, "but it could certainly affect the German economy as a whole and thus, indirectly, the music industry."

The example of Sweden, whose high salaries and high living standards have made the country's exports less and less competitive and reversed the economy's growth pattern, is very much in focus. However, Dr. Vogelsang is confident that Germany's economic structure is sufficiently viable and resilient to avoid a major recession in its export business. And even if there is a modest amount of temporary belt-tightening to do, Dr. Vogelsang points out that the record industry has an enviable record when it comes to weathering periods of general economic inclemency.

There is another aspect of the same problem, however, which causes rather more disquiet in Germany's record industry and it is all tied up with the health of the American dollar. At a time when the chronic problem of parallel imports has been reduced to manageable proportions, thanks to the strengthening of sterling, the reduction of recommended retail prices and the increasing efficiency with which German companies contrive to release hot American and U.K. product simultaneously with its appearance in the U.S. and Britain, there looms the disturbing prospect that a weakening dollar could set off a flow of U.S. product into Germany that could rapidly become a tidal wave. Says Vogelsang: "The situation now is that it costs us just about the same to import finished product from the U.S. as it does to press here. And it becomes increasingly attractive for wholesalers in Germany to import product from the U.S."

Guenter Hensler, deputy managing director of Metronome, says that although the declining U.S. dollar makes wholesalers and importers increasingly attracted to the idea of bringing in hot product from the States, he sees no evidence as yet of any large-scale importing from the U.S.

"Most direct imports continue to come from the Common Market countries because EEC regulations make transshipping relatively easy. I think the direct imports problem has passed its peak. What we are seeing now is that where hot international product is concerned the important consideration for Germany's record-buying public is not 'how much?' but 'how soon?' So the all-important factor is to issue hot product as fast as possible. People really don't worry about price variations of a few marks."

However, if the direct imports problem has passed its peak—and that is a view by no means unanimously held—the more insidious problem of piracy certainly hasn't. Piracy is linked with the import traffic because most of the pirated product sold in West Germany comes from outside the Republic.

Says Friedrich Wottawa: "Imported pirate product is the most difficult problem of all because it is extremely hard for dealers to know which imported albums are legitimate and which are counterfeit."

Milva, upper right; Otto, immediately right; Vader Abraham, circle; and Sahara.



Germany 78

"There are inevitably variations in sleeve quality, printing, color and pressing. After all, this even happens when the same product is manufactured at different factories in

Germany, so it can be extremely difficult

for a dealer to differentiate between legal and illicit pressings."

On the other hand Dr. Weber argues that one fairly reliable way in which a dealer can determine whether or not a record is a pirate product is by the price at which it is offered to him. "The rule should be: don't buy cheap records. Dealers are offered pirate albums for between six and eight marks and can sell them at 50% profit. This is damaging for the industry."

Weber says the piracy problem is far greater today than it was a year ago and its repercussions are extremely disturbing. "The pirates are not only stealing our music but they are also keeping price levels down, so the effect of their activities is that much more severe. If it were only a matter of the fees lost by artists and writers and publishers it would be bad enough, but we also lose on sales of legitimate product by being able to sell fewer copies and by having to sell them at prices which are kept artificially low by the piracy/direct import factor."

Already Phonogram has taken a department store to court for selling pirated Santa Esmeralda product. But Weber admits that such actions only scratch the surface of the problem.

Acknowledging that the industry was for a long time rather complacent about the piracy menace, Metronome's Guenter Hensler says, "We thought that Germany was safe and that the problem only affected countries like Hong Kong. But we totally underestimated the piracy situation here."

And Siegfried Loch, managing director of WEA, admits: "We are a long way from controlling the piracy problem. It is steadily increasing and although prosecutions are being stepped up, it is a slow process."

(Continued on page WG-35)

STUDIO TECHNOLOGY of worldwide fame



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Through numerous progressive and innovative developments in studio and measurement engineering, EMT has become a byword throughout the world for instruments and systems oriented toward the future, for export and import marketing services, factory representation of renowned manufacturers, and customer assistance through applications information, intensive documentation, and field and factory service.

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6 Electronic Reverberation Unit EMT 250. Digital signal conversion and programmed computer processing provides numerous variations in reverberation, tone coloration, and delay of the first reflected wave. Additional programs for signal delay, chorus, phasing, and space reverberation effects.

7 Wow-and-Flutter Meter EMT 422. With adjustable threshold for production quality determination.

8 Stereo Dynamic Compressor EMT 156. Pulse-width modulation employed for gain control, enabling extensive variations in compression and limiting and expansion characteristics.

9 Mono Dynamic Compressor EMT 156 TV embodying the identical control flexibility; intended for AM and TV studios and transmissions.

10 Dynamic Signal Controllers in modular Plug-in Design: EMT 256 II Compressor with expander feature; EMT 257 Limiter with selectable pre-emphasis; EMT 258 Noise Filter with dynamic cut-off frequency and expander; EMT 260 Limiter for speech de-essing; 19" Mounting Rack EMT 259-10 including power supply.

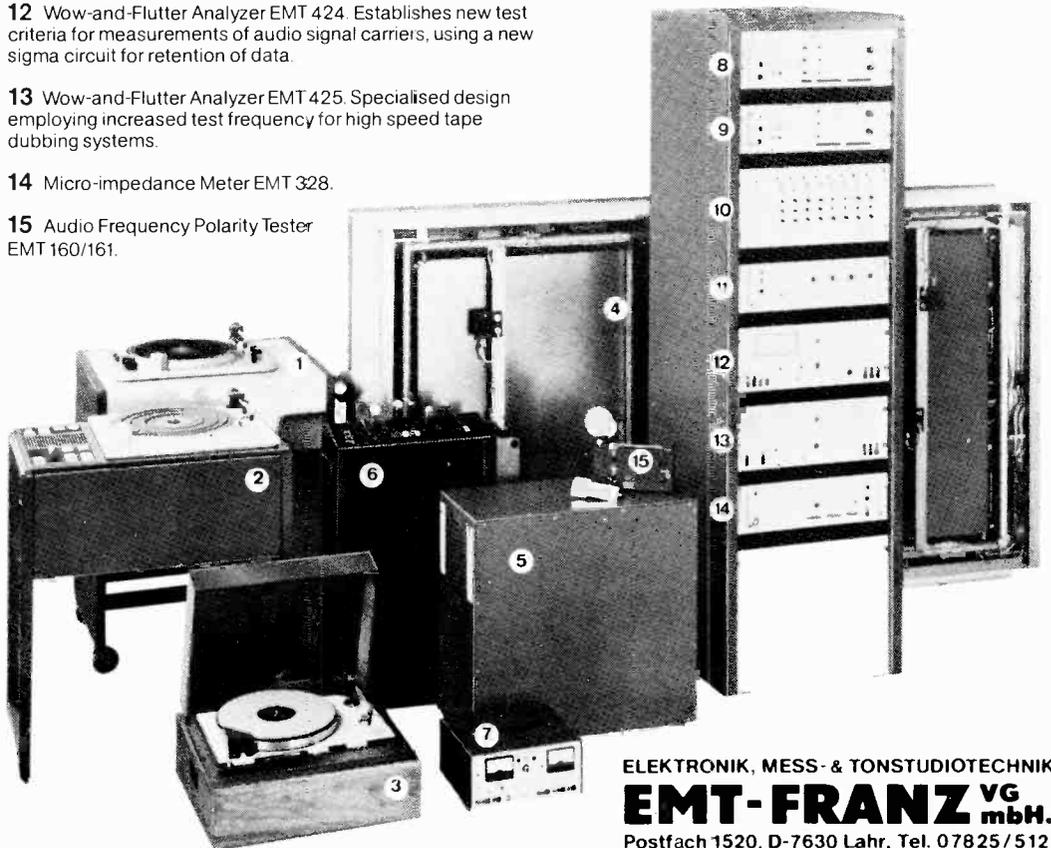
11 Electronic Delay Unit EMT 440. Digital signal conversion, delay circuitry using integrated shift registers.

12 Wow-and-Flutter Analyzer EMT 424. Establishes new test criteria for measurements of audio signal carriers, using a new sigma circuit for retention of data.

13 Wow-and-Flutter Analyzer EMT 425. Specialised design employing increased test frequency for high speed tape dubbing systems.

14 Micro-impedance Meter EMT 328.

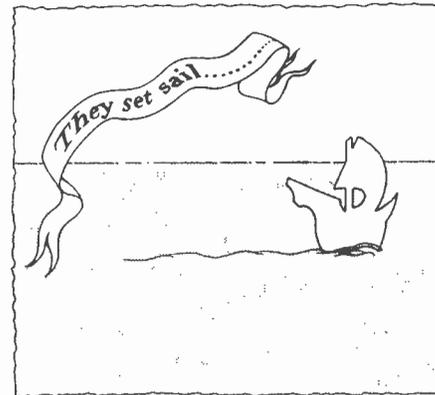
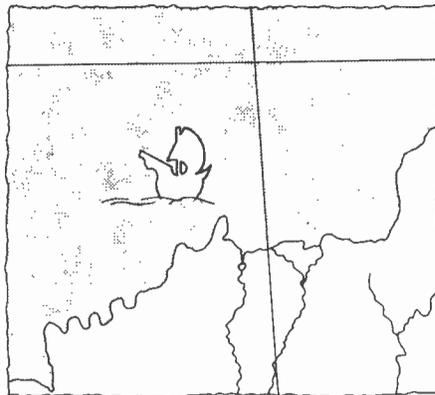
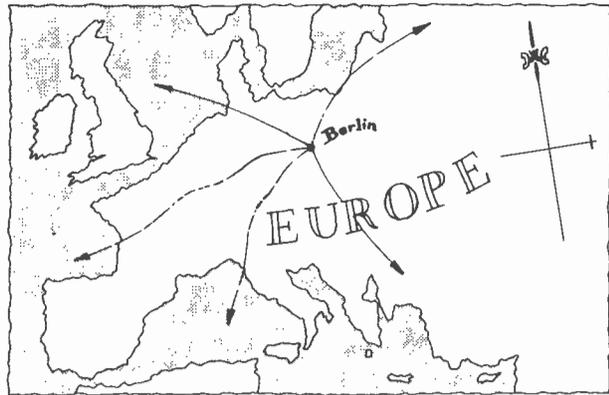
15 Audio Frequency Polarity Tester EMT 160/161.



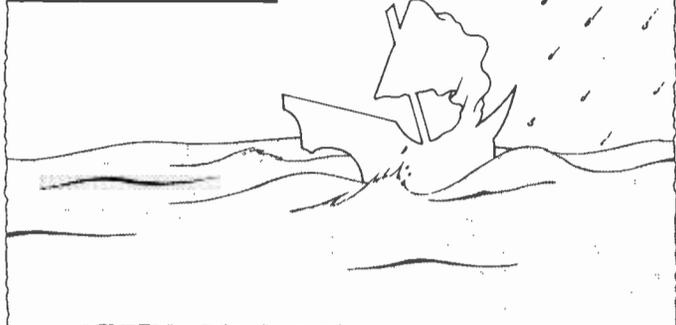
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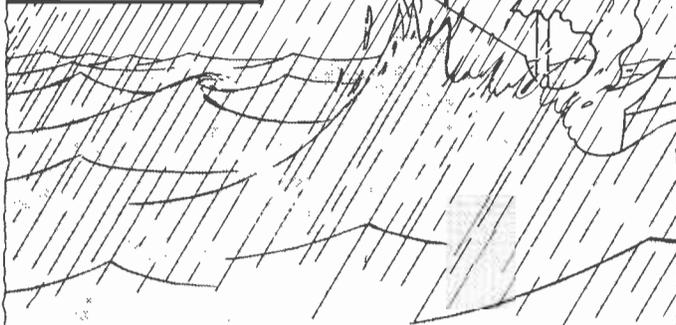
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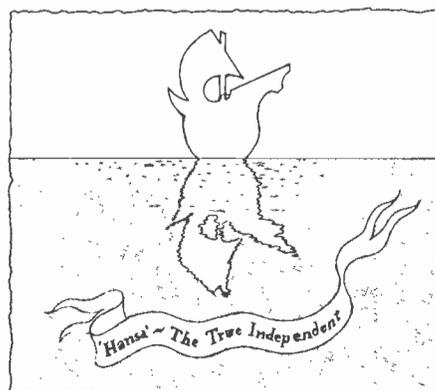
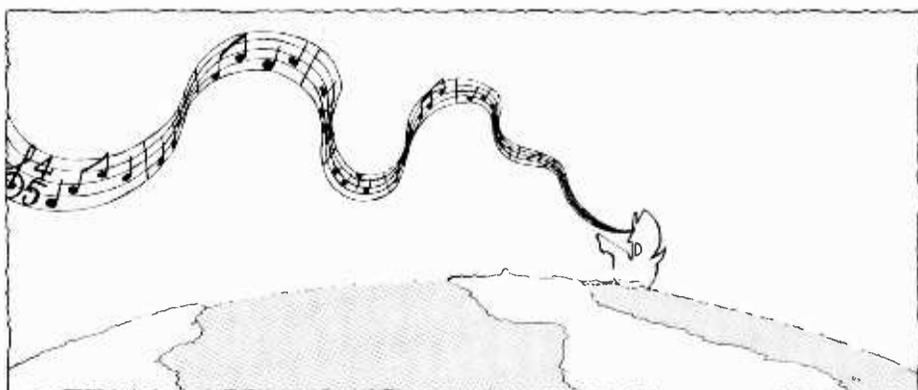
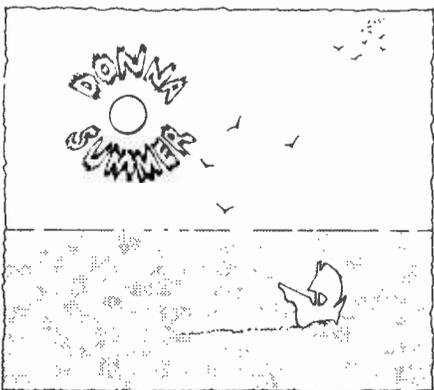
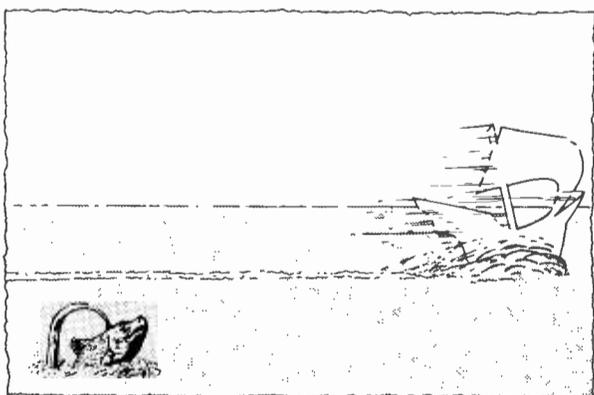
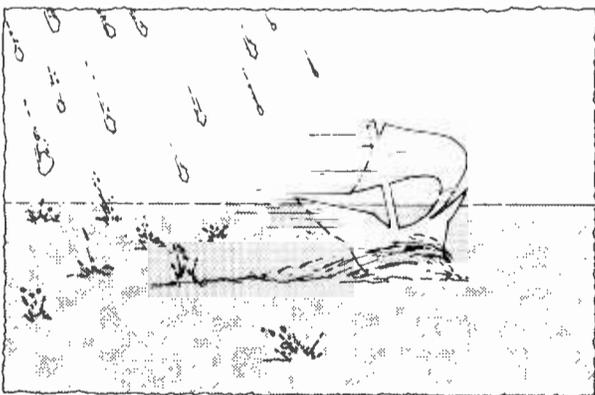
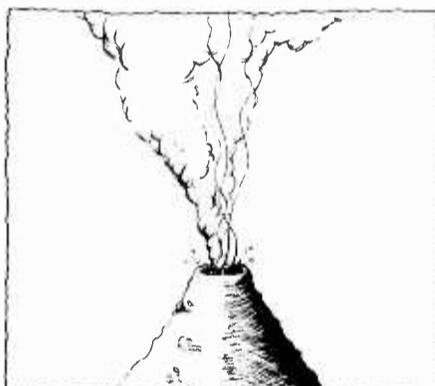
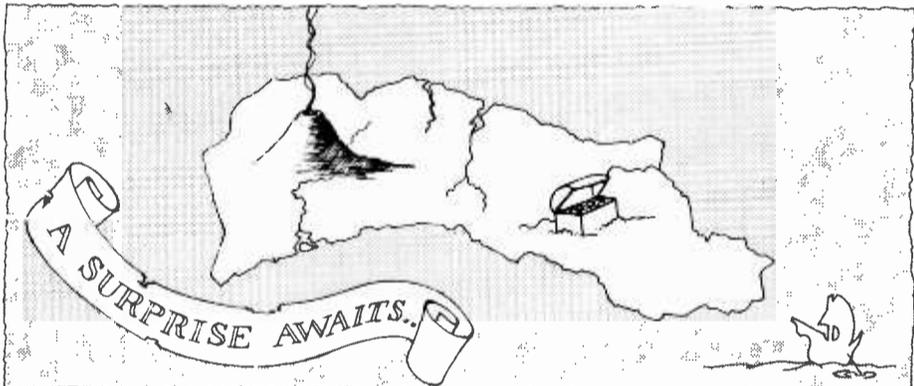
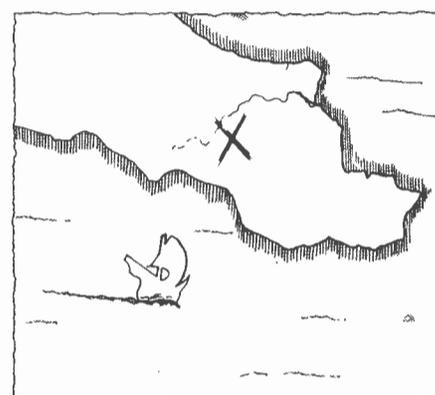
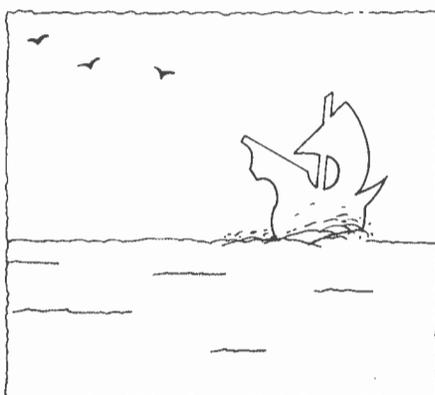
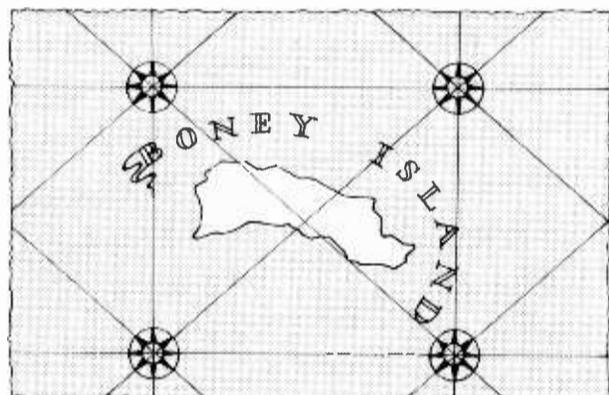
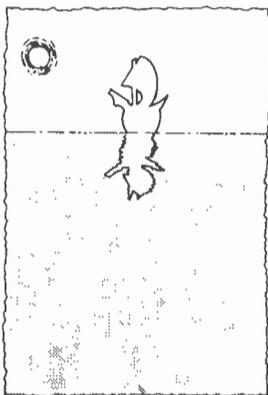
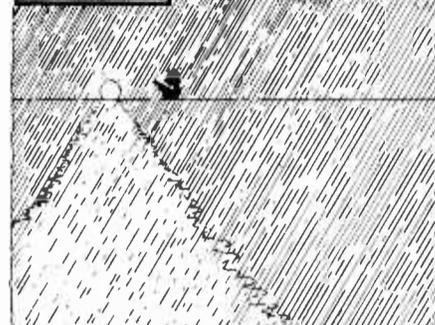
Suddenly.....



It Rained hard..



very hard.



The Meisel Group of Companies & Hansa Records

RECORD COMPANY ROUNDTABLE

Germany



78

ARCADE

A total 20 million albums sold in just four years of trading is a remarkable start for Arcade Records, soon releasing its 50th album on the Germany market.

The first album put out, in April 1974, was "40 Golden Hits," a double LP package, licensed from CBS, and since then Arcade has found success with single artist concepts as well as hit compilations with national and international material. Material has come from Elvis Presley, Buddy Holly, the Beach Boys, Harry Belafonte and the "Hit Fever" compilation, the latter quickly hitting the million sales mark.

But if Arcade is doing well, then so are the record companies from which product is licensed, for in the first nine months of 1978 some \$2 million was paid out in royalties alone.

Arcade has always been based in Frankfurt, a good distribution area, and as the staff grew to 100 employees new offices were found. Michael Levene and Laurence Myers, guiding lights behind the Arcade International success, are frequent visitors to Frankfurt, as is International director Sylvia Curd.

ARIOLA

Munich-based Ariola Germany is yet another company reporting record sales this year. In the first nine months, the company achieved the biggest sales growth in its history, an increase of more than 50% over the same period of 1977.

These figures are presented by Egmont Lueftner, president, and Friedrich Schmidt, managing director, proud that the sales were clearly reflected in the charts.

Performance analysis for singles during the nine-month period, according to the Musikmarkt magazine charts, gives Ariola the leading share of 33.86%. In other words, every third single to reach the German chart was put out by the company. The same analysis for albums and cassettes gives Ariola a share of 17.53% of chart entries.

Taking just one recent chart (Oct. 9), Ariola had 34% of the top 50 singles and 17% of the top 40 albums, plus a 34% share of the Musikinformation Aktuelle 50 singles.

Among the outstanding events of recent months have been the conclusion of licensing deals with Roulette Records, Sire Records, Baby Records, PBR Records and a long-term extension of the deal with Bronze and Supraphon—"all signifying that old and new partners rely on our strength," says Schmidt.

Lueftner says: "Leading the way for us have been Boney M and Udo Juergens. Boney M's single 'Rivers Of Babylon' won gold and platinum disks for selling in excess of one million, and the album 'Night Flight To Venus' also sold more than a million units in Germany alone.

"The group won Radio Luxembourg's 'Gold Lion' for the single, and Juergens with Andrea Juergens won the 'Silver Lion' for 'Buenos Dias Argentina' and 'Und Dabei Liebe Ich Euch Beide' respectively. Udo Juergens also won the Rundfunk Europawelle Saar 'Golden Europe' prize for his single 'Gefueert.'"

Tony Monn won international recognition as producer for Amanda Lear and Judy Cheeks. Amanda Lear has gone gold for her album 'Sweet Revenge' and Judy Cheeks has started a breakthrough bid in the U.S. charts.

Schmidt says: "In addition to these acts, we won outstanding returns for other established artists like Manfred Mann, La Bionda, Gerry Rafferty, Uriah Heep, Dee D. Jackson, Motors, Plastic Bertrand, Eruption and John Paul Young."

In the classical music area, Ariola's recent efforts have

Friedrich Schmidt, Ariola Germany managing director; Udo Juergens; Egmont Lueftner, Ariola president; and Freddy Burger, product manager, all from left.



concentrated on new works with Lazar Bermann, Gidon Kremer, Emil Gilels, Gregori Sokolow, James Galway, Peter Schreiber and the Festival Strings, while Annerose Schmidt recorded a series of complete piano concerts under the direction of Kurt Masur.

Lueftner says: "But we're so obviously not restricted to international product. Taking account of German-language product, our chart share on this side gives up a 50% performance of the total."

Latest albums in German by Mireille Mathieu, Wencke Myhre, Lena Valaitis, Juliane Werding, Peter Alexander, Udo Juergens, Rex Gildo, Michael Holm, Tony Marshall, Chris Roberts, Frank Zander and Gunter Gabriel are equally important.

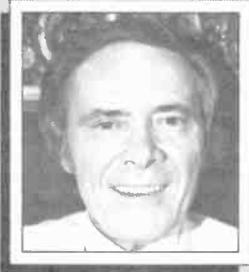
The start of Ariola's move into radio and tv-promoted records gave an immediate chart entry with the German-produced hit compilation "Super 20 Starparade" and the international LP "Super 20 International."

Both Lueftner and Schmidt look for a positive sales growth continuing well after the Christmas sales spree.

BELLAPHON

A dance contest in German discos was part of a massive promotion for the soundtrack of the film "TGIF," all masterminded by Bellaphon in Frankfurt, along with Warner Columbia (Germany) and Musik Joker. The soundtrack features Donna Summer, the Commodores, Paul Jabara and Diana Ross.

Bellaphon president Branko Zivanovic.



Bellaphon's promotional and marketing team was also very much involved in moves to re-establish the Stax label in the German marketplace, with a series of sales angles aimed at record retailers. There are now around 50 singles and 25 albums being re-worked in the Stax drive.

The contracting of Leroy Gomez for the German-speaking

territories is another important Bellaphon coup and big success is also forecast for disco artist Sylvester.

Branko Zivanovic, Bellaphon president, also pinpoints a further drive into the German sector for the company's children's product, looking for a bigger-than-ever share of this important market.

Two singers with newly-delivered product are Thommie Bayer with "Silchers Rache" and Wolfgang Ambros, who features Bob Dylan songs.

The acts Smak, Omegan and Powerhouse have been in the studios so that Bellaphon can push through new productions for the Bacillus label.

Bellaphon's import service recently finalized an exclusive deal with YTF-Grammophon Plaat in Stockholm, its catalog featuring Swedish folk and jazz artists, plus singer-songwriters and world-rated electronics man Bo Hansson, who had international big sales with the albums of "Lord Of The Rings" and "Watership Down."

CBS

CBS Records in Germany was 20% up in turnover over the previous 12 months at the end of its financial year (Oct. 31), giving the company, says Rudolf Wolpert, managing director, its best-ever annual figures for sales and profits.

Main success goes to album sales, for singles remained a comparatively slow part of business. But outstanding marketing campaigns in the last quarter of the year upped sales so high that CBS held a 15% market share of the German trading in LPs.

Strongly cited examples are Neil Diamond's "Jonathan Livingstone Seagull," "Crime Of The Century" and "Even In The Quietest Moments" by Supertramp, and the two-record set "Moonflower" by Santana, all going gold (sales of 250,000 units) in Germany.

Santana's "Greatest Hits" album went platinum and the band's newest album "Inner Secrets" set up new German pre-sale record of 160,000 units, this backed by massive radio advertising on release and an extensive tour by the act.

Recent campaigns with 15 new "German Volksmusik" albums; new LPs by Cerrone, Earth Wind & Fire, Al Di Meola, Mother's Finest, Styx, Weather Report; plus new product from local acts Costa Cordalis, Nina Hagen Band and Ricky King have all kept the CBS marketing and promotion team busy. Highlights of this winter's season are

tours by Santana, the Nina Hagen Band and Costa Cordalis, with Ricky King.

King is probably Germany's No. 1 instrumental artist. His recent album "Die 20 Schoensten Hits Im Gitarren Sound" was picked by CBS Germany for its first national television advertising campaign. Consumer acceptance was proved by the album going gold just three weeks after release, with a platinum award (500,000 units) on the near horizon.

And CBS is to stay on this route into mass consumer advertising, with tv campaigns for 1979 on the books. Radio promotion, already successful in breaking Meat Loaf and Jeff Wayne's "War Of The Worlds," plus local rock act Lake, will be used as a regular marketing tool, according to Gerhard L. Maurer, CBS director of marketing and sales.

The new children's label Robbi started in September and contains repertoire of television series, best-selling books, fairytales and comics.

Main activities in the classical area will be undertaken for the "St. Matthew Passion" taken as the Second Bach project (featuring Helmuth Rilling), following Bach's "B-Minor Mass." Rilling has been appointed artistic director for the new Bach Center in Stuttgart, which means he will have international impact on Bach research and interpretation.

And this, CBS say proudly, will show through in the company's recordings with Rilling, one of the best classical music sellers in Germany.

Ricky King, winner of the Golden Europe trophy, and CBS Germany's best-selling local artist through 1978, with Rudolf Wolpert, the company's managing director.



CRYSTAL

Crystal, a comparatively new record company and subsidiary of EMI, centered in Pulheim, near Cologne, has been enjoying spectacular success, notably through a mix of Walt Disney and the Beach Boys.

"Bernard And Bianca," soundtrack of the Disney production, soon topped the 250,000 album sales target, and the Beach Boys' LP "All Time Greatest" hit a 100,000 figure in a few months.

On the singles side, the big Crystal success came from Henry Valentino, alias Hans Blum, one of the top composers in Germany. His single "Im Wagen Vor Mir" has topped the quarter-million mark.

But immediate marketing plans involve a wide range of music. Chris Rea's album "Whatever Happened To Benny Santini" and the single "Fool (If You Think It's Over)" have been linked in a huge promotional campaign including sweatshirts, signed postcards and a full press kit.

Along with Chris Rea, the group Darts come from U.K. company Magnet to Crystal. This band is being heavily promoted via television specials.

And from the MAM label in the U.K. there is Charles Aznavour, his first German single "Vor Dem Winter" backed by a high promotional budget. In December, he starred in a big German tv spectacular.

Since September, Crystal has the exclusive rights in Germany to the U.K. Safari label, with first product including the Chanter Sisters and Wayne County and the Electric Chairs.

Two top artists from the Netherlands are now with Crystal: George Baker, who parted from his Selection group and now works as a solo singer, and Jack Jersey, singer, composer and producer.

Others involved with the Crystal of today are Olivia Molina, with strong product on the way, and Afric Simone, with four million sales of his big hit "Ramaja" behind him.

(Continued on page WG-8)



We thank our German friends:

HANSA - JUPITER - OASIS RECORDS

and the brilliant producers

FRANK FARIAN - GIORGIO MORODER

PETE BELLOTTE - MICHAEL KUNZE

GARY & PATTY UNWIN

for the many hits they keep giving us with

BONEY M

GIORGIO

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ERUPTION

GIORGIO & CHRIS

PENNY MCLEAN

GILLA

ROBERTA KELLY

SILVER CONVENTION

DURIUM - ITALY

RECORD COMPANY ROUNDTABLE

DGG

On top of its overwhelming success with RSO soundtracks and other product, Deutsche Grammophon Gesellschaft's product department in Hamburg has pushed other segments of its talent roster in the marketplace with the result that its market share in international repertoire is likely to near 20% for 1978.

In terms of the singles chart, the collaboration with Disques Carrere, France, started in 1977, has proved enormously fruitful. Of the 11 DGG top 50 entries in October, for instance, four came from the Carrere organization: "Substitute" (Clout); Sheila's "You Light My Fire," emanating from France; Bino's "Mama Leone," (Italian-language version produced in Germany); and, from Holland, Luv's "You Are The Greatest Lover."

Of 21 Carrere singles released in 1978, nine hit the charts. DGG naturally rates Carrere's hit-picking capacity very highly and enjoys a rewarding relationship with Carrere's German publishing and promotion partner, Roba Music.

Another DGG partner is Disques Ibach, which came up with Rod McKuen's "Amor, Amor," a smash disco hit in 1978, with a three-month run in the chart. Ibach has scored consistently in the disco field.

Two new deals with established international acts marked the middle of 1978. Oliver Onions, two Italian brothers Guido and Maurixio de Angelis, were signed not

German bandleader James Last, right, with Richard Busch, DGG managing director.



only as a hit-making vocal act ("Flying Through The Air" and "Orzowe") but also as producers of tv and cinema soundtracks, "Verde" being an example.

U.K. teen-group Hello has matured and did well with the new album "Hello Again." It is early yet to report chart successes for these signings, but 1978 will see major promotions for both.

In the sixth year of its link with Stig Anderson's Polar Music, and on top of all the remarkable Abba product, DGG has signed Ted Gardestad, a young Swedish singer soon to be launched with the usual Anderson vitality. His first English language album came out in early September but the major promotions planned for the next few months will hopefully involve Abba.

Also noteworthy is the development of Manchester-based U.K. band Barclay James Harvest, which specializes in melodic rock. Through its last seven Polydor albums, sales figures have steadily upturned. The 1977 release "Gone To Earth" has reached the 200,000 mark, unmatched by any other territory worldwide for the band. The new album "XII" is out and, linked with a major October/November tour, sold strongly from the start.

Another powerful sales situation is building around U.K. group Charlie. Steadily increased sales have built around the first three albums, but two late November tv networked shows could help push the band further, breaking it bigger than in its own country.

Ray Schmidt-Walk, manager of DGG's international product department, says: "It's very satisfying to be able to work on local acts and see them become successful, but it means constant work and concentration on promotional aspects and sales, particularly with the background of wealth of Polygram group repertoire."

EMI ELECTROLA

In terms of business activity, it looks like it will be a red-hot winter for EMI Electrola's international division, headed up in Cologne by Helmut Fest, a&r director.

The activity started early with the signing of six new labels incorporating many promising acts. New releases are from the Emily label, which is a co-production company between EMI Electrola and Francis, Day and Hunter Musikverlage. New artists include Hurricane, Edna Bejarano (former lead singer of the Rattles) and the group Key, whose album "Fit Me In" and the single "Pamela" were



Helmut Fest, international a&r director, EMI Electrola; Manfred Zumkeller, national a&r director, EMI Electrola, right.

produced and mixed at EMI's legendary Abbey Road studios in London.

Another new label is Sunburst, which emerged from Purple Records. Among the promising new signings here are the bands Grand Theft and Whitesnake, the latter built around ex-Deep Purple men David Coverdale and Jon Lord. Another one-time Deep Purple member Roger Glover, is also coming out with a new production.

Other new label deals for EMI Electrola include Butterfly, which signed Bob McGilpin and Tuxedo Junction; the U.S. jazz/disco label Avi; and Artists House, EMI Electrola's new jazz label, which includes such luminaries as Thad Jones, Herbie Hancock, Tony Williams, Ron Carter, Elvin Jones, Ornette Coleman, Miles Davis and Chick Corea.

The past year has been particularly successful for Queen, the U.K. band, and Bob Seger. Queen's album "News Of The World" sold more than 375,000 copies to earn the group's first gold disk in Germany. Seger's "Stranger In Town" album hit the charts within a few days of release.

But EMI Electrola also established Kate Bush in the local scene. Her debut album "The Kick Inside" sold remarkably well, and her single "Wuthering Heights" went straight into the top 20. Another best-seller is David Gilmour, Pink Floyd's guitarist, his album quickly hitting the 100,000 unit sales mark.

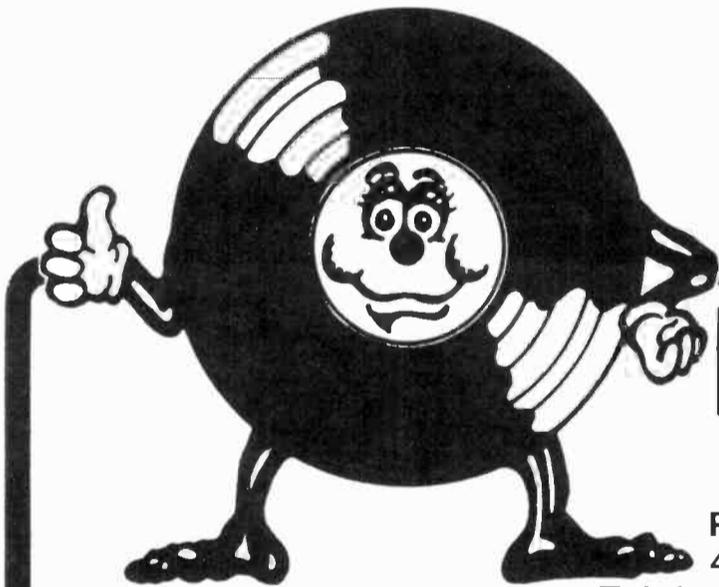
And there is no doubting the superstar appeal of U.S. entertainer Barry Manilow, his "Best Of" album backed by a particularly shrewd marketing and promotion campaign.

(Continued on page WG-12)



A Billboard Spotlight

DECEMBER 16, 1978, BILLBOARD



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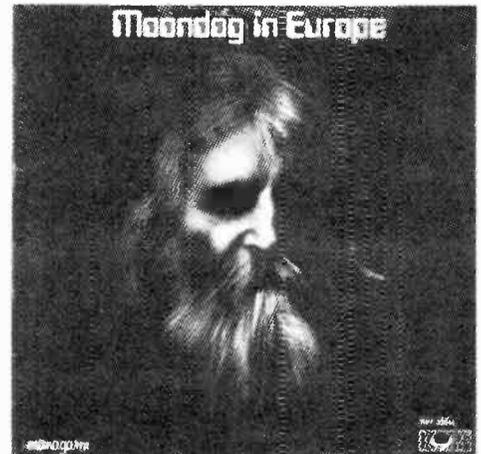
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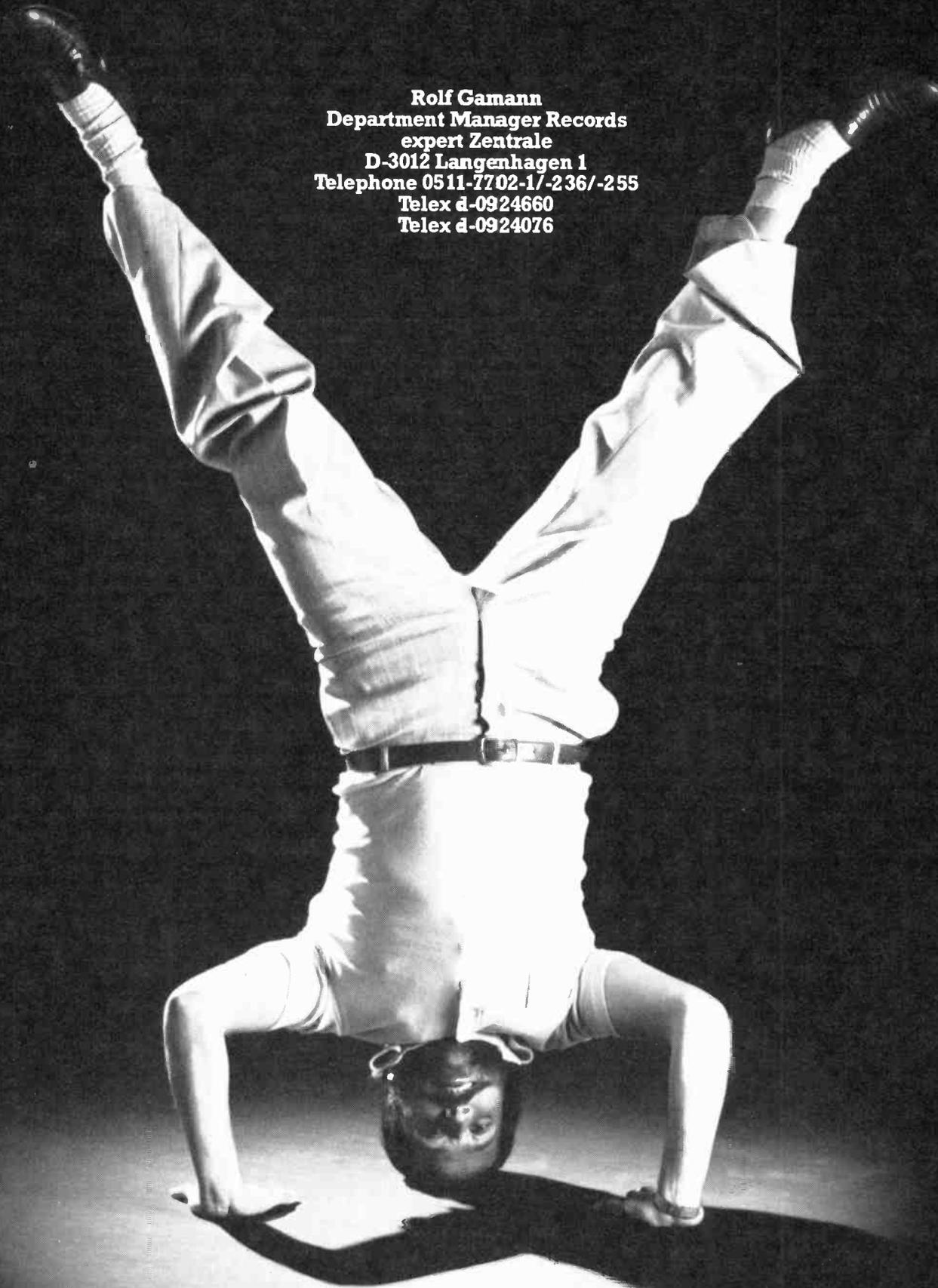
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RECORD COMPANY ROUNDTABLE



Frederick E. Wottawa, EMI Electrola managing director.

The artist's show in Frankfurt was a sell-out success and was backed by a 50-minute television special built around him. He also appeared on widely-viewed programs such as "Starparade," Germany's biggest and most popular MOR show.

EMI Electrola has never forgotten the Beatles. The "Beatles Collection" includes all 13 original group albums, plus a special LP "Rarities," which includes

previously unreleased items. The 14-LP set comes in a specially designed leather cassette.

Further Beatle activity is built around colored vinyl pressings of "Beatles 1962-66," "Beatles 1967-70," and "The White Album." The imported "Sgt. Pepper" picture disk was sold out in a very short time, leading to high-price black market action.

Olivia Newton-John's new album "Totally Hot" is a potential huge-seller, the artist being front paged in the German press following her triumph in "Grease."

A late 1978 tour by Smokie, probably the most popular pop group in Germany, featured material from the "Montreux Album," plus the single "Mexican Girl," the LP toting up sales of 270,000 in just two weeks. Suzi Quatro also promoted her album "If You Knew Suzi" with an extensive tour. She staged a tremendous chart comeback in Germany via "If You Can't Give Me Love" and "The Race Is On," both big hits.

Suzi Quatro recorded several of her album tracks in EMI Electrola's new studios in Cologne. Another important development for her was the duet single with Chris Norman, Smokie lead singer, also recorded in the Cologne studios, under the direction of Mike Chapman. This session, historic in pop terms, was well-covered by the media.

As part of the launch of the new Smokie album, a specially-designed sales rack holding up to 200 records was devised. Added in was a big EMI Electrola campaign to reactivate Smokie back catalog.

Further big promotional activity centered around the "Superstar" album of Bob McGilpin.

Another vital sales push included EMI Electrola's Capitol Division. Called "More Power From The Tower," it hinged on six debut albums by Moon Martin, Crimson Tide, Richard Torrance, Louisiana's Le Roux, Max Webster and Aerial. Included in the package were T-shirts, samplers and discography material. Moon Martin, probably the strongest of the new names in interest terms, is visiting Germany to promote his LP "Shots From A Cold Nightmare."

EMI Electrola has built up, over the years, a powerful roster of German rock bands, notably Kraftwerk, Eloy, Triumvirat, Can and Kraan, and newer deals have been made with Hanover-based hard-rock team the Scorpions and Dusseldorf-based Lilal Angels, both going through on the Harvest label. First Scorpion album comes in January, with a European tour following.

Re-signed exclusively to EMI worldwide is Finnish girl singer Marion, whose records are released in different languages. And signed to Peter Orloff's label Aladin is Dennie Christian, tremendously popular in Holland.

As announced at the recent EMI sales convention, an album-single package, offering a cross-section of disco "made in Germany" is coming from mainly new EMI acts: Zack Ferguson, Patrick Gammon, Lucky Star and Cosmic Sound Orchestra, Lola Dee (whose cover of the Yardbirds' classic "For Your Love" topped the German disco charts), Candice, Sydne Joyce, the trio Arabesque (whose EMI debut "Hey Mr. Monkey" topped the Japanese chart and has been released in 25 territories) and Bobby Solo, now with the company with a "brushed-up" disco version of his former world hit "Una Lacrima Sul Viso."

With the national section, a&r director Manfred Zunkeller reports best-sellers like the album "Ottocolor" by Otto (sales of 250,000); "Die Menschmaschine," by Kraftwerk (150,000); the electronic rock band's single "Die Roboter," in the charts for 17 weeks in succession (150,000). Coming up fast in sales is Kraftwerk's maxi-single, linking four German tracks, "Die Roboter," "Europa Endlos," "Das Model" and "Neonlicht." There were similarly big sales for the Eloy album "Ocean" and its double-album package "Eloy Live."

More than 150,000 units were sold of Peter Orloff's "Immer Wenn Ich Josy Seh" and Howard Carpendale's single "... Dann Geh Doch." Volume six of Heino's series "Seine Grossen Erfolge" quickly hit a two million sales mark. Certainly no other German singer is likely to have as much television exposure as Heino in 1979, with the ZDF network repeating all the previous six shows of "Sing Mit Heino" and producing seven further installments.

Katja Ebstein, whose current single "Dieser Mann Ist Ein

Mann" followed up with an album of Irving Berlin standards.

The songwriter duo of Moehring and Frankfurter followed up Ireen Sheer's "Fire," a song contest success, with "Hey Mr. Musicman." Danyel Gerard re-recorded his French number one "Melody" in both German and English. Howard Carpendale's album "... Dann Geh Doch" was released to tie in with his major tour of Germany late November, the LP having been produced in London and Cologne by Peter Sullivan.

Late activity this year went on the new album by Franz Lambert, "Super 40—Pop Orgel Hitparade," the only EMI release advertised on radio and tv during the latter part of 1978. Lambert went on a 50-day tour through Germany, Austria, Holland and Belgium.

Another top priority album was Adamo's "Die Stimmungen Des Olle Hansen," with Adamo having written the music for lyrics from Peter T. Schulz. This album package included a 16-page lyric sheet and booklet.

The new Triumvirat album "A La Carte" is out, produced by Juergen Fritz, partly at Capitol Studios in Los Angeles and partly in the EMI studios in Cologne. Taking part were new singer David Hanselmann, Michael Andreas (Beach Boys' arranger), Malando Gassama (Abbba percussionist), Ed Carter (Beach Boys' guitarist) and the sound engineer was Hugh Davies from Hollywood.

G.M.G.

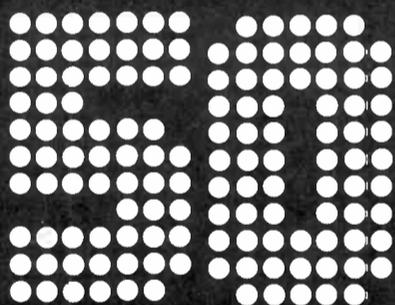
One of the biggest successes in the history of G.M.G. Records in Munich is, at the same time, a real phenomenon in Germany's national music story. It is the story of Wishful Thinking's "Hiroshima."

This record was produced by the late Lou Reizner in 1969 and was released several times over the years since. The first time was in 1971, when G.M.G. was with Phonogram, and the second was a year later when G.M.G. was distributed by Intercord. These two releases resulted in sales of around 100,000 units.

In 1975, when G.M.G. started a new distribution deal with WEA, the record was released for the third time. One reason for the new interest was the enthusiasm for it of Gerd Rehn, WEA salesman, who guaranteed he would sell more than 20,000 singles of "Hiroshima" in Berlin alone.

(Continued on page WG-14)

Germany
78



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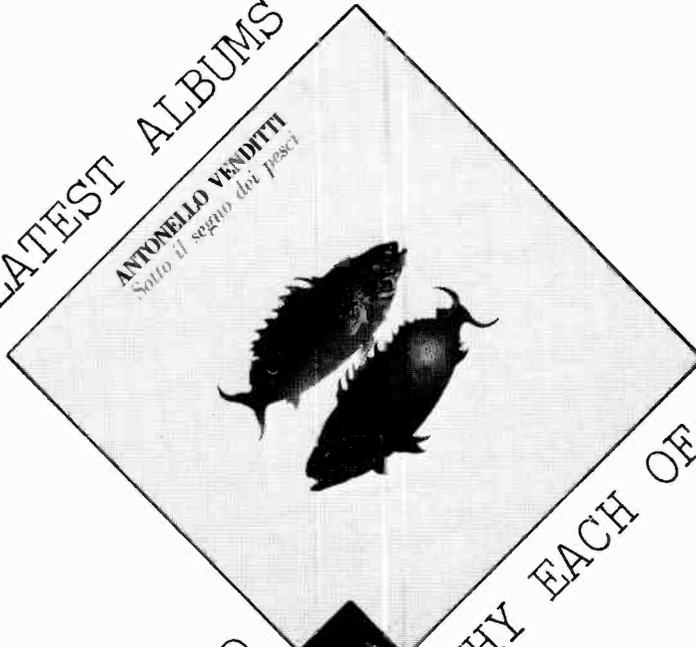
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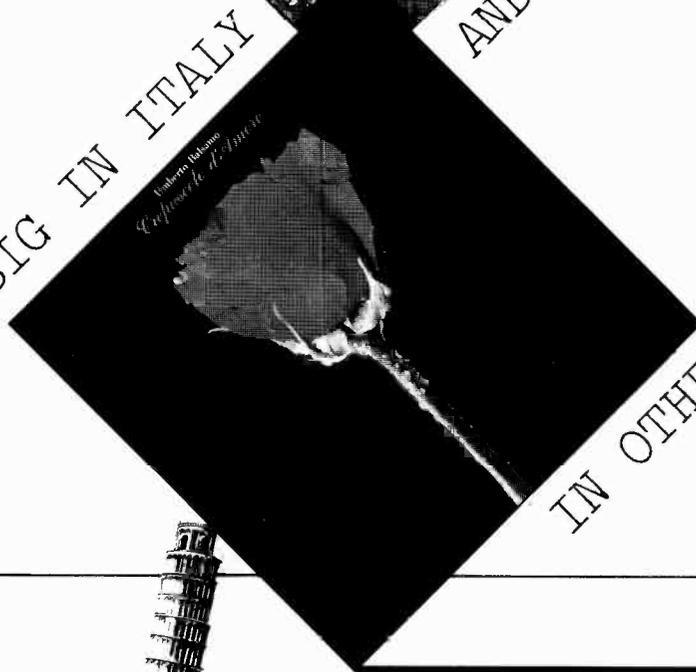
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AND YOU'LL UNDERSTAND

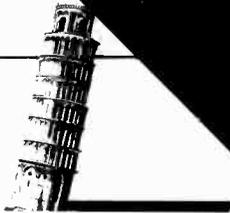


AND GETTING BIGGER

IS SO BIG IN ITALY



IN OTHER COUNTRIES



CONVERTING

RECORD COMPANY ROUNDTABLE

Over the past three years, it has been a consistent seller but from May of 1978 it went into the German Musikmarkt chart and stayed there for more than six months.

Sales now are over the 300,000 mark and the group reformed to tour Germany in November this year and to record follow-up product. And Gerd Rehn was presented with a "Golden Nose" by G.M.G. chief Peter Kirsten to mark his "incredible talent of smelling out a hit."

Mick Jackson produced his first-ever record for G.M.G. Records in the beginning of 1978 and his single "Blame It On The Boogie" went into the U.S. charts instantly and became a big success in the U.K., hitting the top 30 there. His new single "Weekend" has come out in the U.S. and an album follows early in the New Year.

Joy Fleming has been with G.M.G. for eight years now and seems near a peak in her career, following local success with the U.S. release of her album "I Only Wanna Get Up And Dance." A track from the LP, "The Final Thing," is much played in New York's disco scene and the signs indicate a final take-off there for her. The album has been released in a total of 18 countries.

Hoffmann & Hoffmann, who had a big hit in Germany with the single "Himbereis zum Fruehstueck," or "Raspberry Ice For Breakfast," a German cover of the Bellamy Brothers' "Crossfire," have been on a major tour of Germany.

HANSA

Berlin-based Hansa Records, using as an identity slogan "The true independent," has become one of the major

Thomas Meisel, with his artists Roland Kaiser and Bruhard Brink (right).



At left, Trudy and Peter Meisel, Hansa executives. Below, Meisel general manager Hans Blume (right) with Boney M producer Frank Farian.



forces within the Germany industry. Generally speaking, there are never less than five or six records to be found from Hansa in the top 50.

This is a remarkable rate of success for an independent company. Ever since its foundation, Hansa has been distributed in Germany by Ariola, one of the majors, and Hansa today accounts for about 20% of the total Ariola turnover in the German-speaking market.

Hansa chiefs Peter and Thomas Meisel, together with general manager Hans Blume and international director Trudy Meisel, have in a relatively short time developed the one-time small outfit into a big concern with its own studio complex of five 24-track recording centers.

Best-known international act for Hansa is Boney M, which in the past 18 months has sold about 40 million records all around the world. The single "Rivers Of Babylon" and the album "Night Flight To Venus" have been enormous successes, setting new sales triumphs, and the album went platinum on the very day of release in Germany.

Another internationally noted act from Hansa is Eruption, the group's single "I Can't Stand The Rain" going top 20 in the U.S. and top 5 in many other territories.

Other world-noted acts from Hansa include Giorgio Moroder, Space, Plastic Bertrand and Voyage. German artists on the roster, constantly in the charts, include Frank Zandar, Benny, Bernhard Brink, Gilla, Gunter Gabriel, plus the Teens, with 13-14-year-old members, a group which hit the top 10 with its first release "Gimme Gimme Your Love."

Hansa's success with English-language product has resulted in the setting up of a company in the U.K. which has already charted such acts as Co-Co, Child and Sugar Cane. Hansa's first new-wave group Japan went to number two in the Japanese charts with its first album "Adolescent Sex."

Such good results stem, the Meisels say, from individual treatment for individual artists, plus a creative promotion division behind the company. Then there is the great cooperation with Ariola.

Then again special emphasis is given to the careful selection of record companies picked to handle Hansa material on an individual basis through the world, so that there is maximum exposure for each artist in each territory.

INTERCORD

Herbert Kollisch, managing director of Intercord in Stuttgart, rates 1978 as "a very important year" for the company, especially through the acquisition of several new labels and the signing of potential big name artists.

Viennese singer-songwriter Andre Heller has rejoined Intercord, his new album "Basta" having been recorded in Los Angeles. Another addition to the domestic roster is East German artist Manfred Krug, recently settled in West Germany and with a build-up of customer interest in his first LP to be produced here.

Stephan Sulke has his third album ready and sales will be big.

But Irish folk music still plays an important role in the Intercord program. Three new albums on the way feature new recordings by the Dubliners, a "live" LP from the Clannad and an album representing activity at the 5th Irish Folk Festival.

Also signed to Intercord early in 1978 was British blues veteran Alexis Korner, and his first album for the label, "Just Easy," came in time to help him celebrate his 50th birthday.

(Continued on page WG-36)



Herbert Kollisch, director of Intercord in Stuttgart.



A Billboard Spotlight

DECEMBER 16, 1978, BILLBOARD

DO YOU WANT TO BUY EUROPE?



Now you can!

The 3 leading music publications in continental Europe have recently initiated a joint advertising policy which will enable you to reach nearly one million readers per month. Rachel Belma, from France's *ROCK & FOLK*, together with Merlin W. Frank, of Germany's *SPOTLIGHT*, and Jaap van Eik, of the Dutch periodical, *MUSIC MAKER*, have collaborated to offer you this incredible opportunity.

The combined circulation of these three publications reaches readers in West Germany, France, Holland, Switzerland, Austria and Belgium in their native languages. In the 1978 *BILLBOARD International Buyer's Guide*, these countries figured highly in the World Market Report (based upon 1977 sales.) Taken as a unit, these countries accounted for almost 19% of the world sales, and certainly cannot be ignored as a potential sales market. The services of *RSM* could be your most effective marketing tool.

But, before we get too far ahead of ourselves, let's take a look at what each magazine means to its respective market.

ROCK & FOLK has the largest circulation of the three (100,000) and covers every aspect of the music scene at both the national and international levels. Its layout and photographs are among the best to be found, and are a perfect complement to its excellent feature articles on musical topics ranging from folk to jazz and from pop to rock. Although it doesn't attempt to delve as deeply into the technical side of the music business (as do its German and Dutch counterparts), it does provide sufficient coverage of this field for the interested reader.

The West German magazine, *SPOTLIGHT*, was founded by one of Germany's most respected music journalists, Merlin W. Frank, and first appeared in November of 1977. In its original *ROLLING STONE* format, *SPOTLIGHT*'s circulation levelled out at 45,000 copies because some of its regional distributors were not equipped to handle its oversized format. (In Germany, the DIN A4 is the accepted norm.) Consequently, *SPOTLIGHT*'s format had to be changed to conform with the market's demand, and it now has a circulation in excess of 70,000 copies. *SPOTLIGHT* provides in-depth coverage of the technical side of playing and recording as well as articles on musicians and music in general.

The Dutch publication, *MUSIC MAKER*, is a young magazine (its first issue appeared in November of 1977) but has already established itself as an integral part of the music scene in Holland. *MUSIC MAKER* specializes in providing detailed coverage of the technical aspects of the music field. For amateur musicians as well as professionals, *MUSIC MAKER* is a highly respected magazine containing informed comment on everything from instruments to records. Its initial print run was 20,000 copies but its circulation is expanding with each subsequent issue.

So, there you have it, these three important magazines united by their advertising policy, yet autonomous. Although they continue to be compiled by their own regional teams, and operate independently, they are linked together through a central office located in Düsseldorf, West Germany. This office is run by an American lady who previously held a sales position with a Los Angeles based musical accessory manufacturer. Through the *RSM* office, it's possible to reserve space and, if necessary, arrange for text translation, refitting artwork, the coordination of publishing dates and so on.

Please address all inquiries and requests for additional information to the *RSM* Central Office in Düsseldorf.

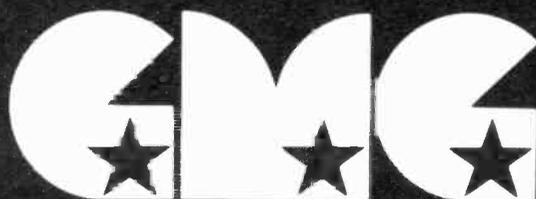
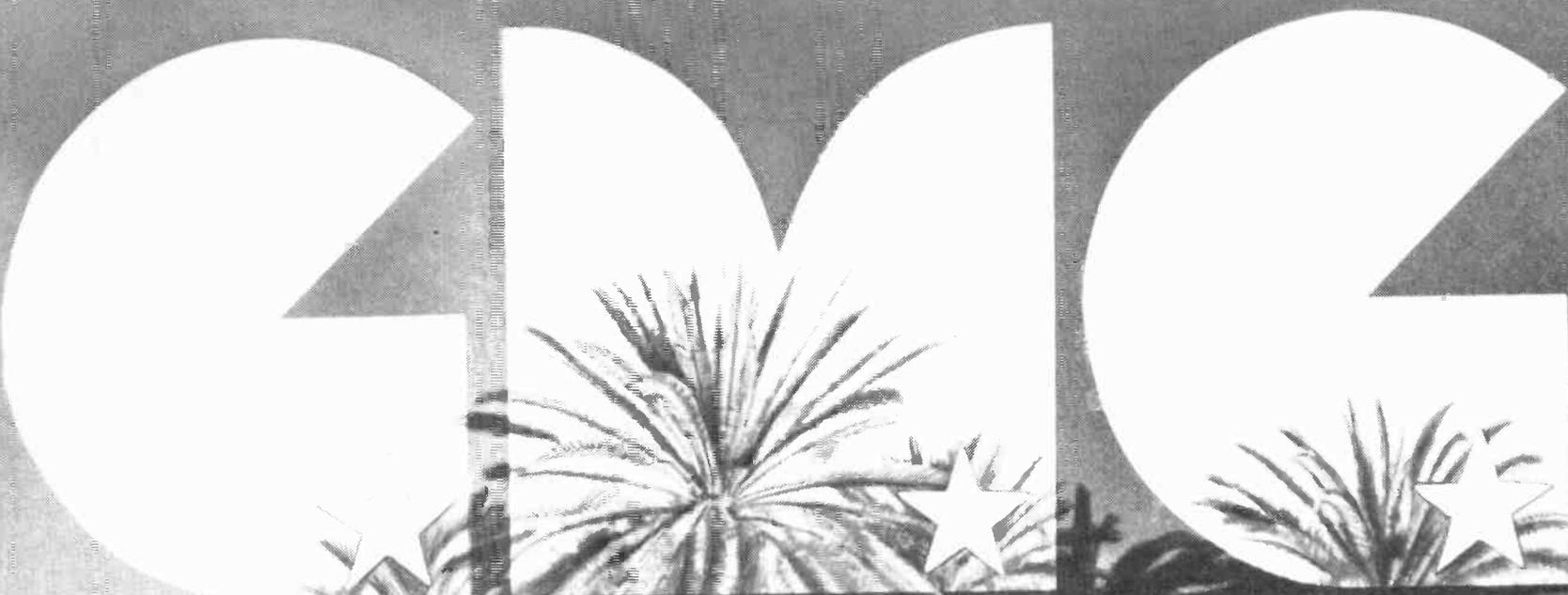
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COSTS PIRACY BACKDROPS TO BURGEONING RECORD BUSINESS

Leuftner: "It's not only increasing costs that hamper our trading calculations. It is also the different price structure of our business within the European Economic Community, and the whole range of varying royalty and copyright rates, the different Value Added Tax percentages and the constantly changing exchange rates."

Weber: "There is increasing cost of product, especially international product, with high royalty rates and high and risky advances. There is the increase of personnel costs, with salaries and social security payments high here compared with other countries. It is said our salaries are second highest after Sweden, at world level."

"Then there are heavy public relations expenses due to a decentralized media scene. And there are parallel imports, so we just can't increase prices right now."

Wolpert: "Main profitability problem here is the result of a cost-price squeeze caused by inflation on one hand and the difficulty in compensating through price increases. Parallel imports, again."

Baum: "Yes, different tax and copyright regulations, plus exchange rates, means we certainly can't put up prices on international product."

Richter/Schulze: "The freeing of the European market is causing problems with our calculations. It is not just rising costs of licenses, recordings, materials and staff, but the lowering of general average profits."

Gassner: "The answer is that we have got to have higher prices. But how, when other countries have lower prices?"

Dreschler: "It's the old story that records and cassettes are more or less the only products with falling prices in the last seven years. The comparison of costs against dealer prices is the cause of dropping profits. Plus high demands from international repertoire owners."

Loch: "It's what one might call profitless prosperity. There's no doubt, though, that the drastic reduction of retail prices for albums in Germany is also partly responsible for the dramatic unit increase in album sales over the past five years. Without that increase, the whole industry would have been in trouble."

"We have to increase selling prices. Volume increase does not make up for increasing costs of manufacture and distribution. A further expansion of the industry can only come if we are in a position to spend more on merchandising and advertising. This is especially true because traditional modes of promotion, radio, tv and press, are already exhausted."

Question: Does international product bring down profit all that much because of the high licensing fees and big advances?

Wottawa: "Yes, the margin of international profit is lower than that of domestic product. But right now international product holds a high share in our catalogs. It seems that because of fine effort by German producers, a further increase of the international share is unlikely."

Leuftner: "The fact is that German domestic product shows an increasing upward trend. Include the repertoire produced in English on the German market and we can look for very big increases. It is not correct to talk of international product increasing here."

Weber: "But international product does have a 65-70% share of the German pop"

(Continued on page WG-39)



Gerhard Weber, at left, of Phonogram, and Rudolf Wolpert, CBS.

The German record industry will show a strong overall increase for 1978. The boom in hi fi hardware sales, and the comeback to popularity of the single will give companies a strong financial base on which to build new creative ideas.

But amid all the optimistic forecasts, there is still a keen awareness that the problems of piracy and increasing costs have to be faced fairly and squarely.

These trends emerged from a Billboard-hosted series of discussions with leading industry representatives: Friedrich E. Wottawa, managing director, EMI Electrola; Egmont Leuftner, president, Ariola Companies; Gerhard Weber, senior director, Phonogram; Rudolf Wolpert, managing director, CBS; Hans Georg Baum, managing director, RCA; Kurt Richter/Gerhard Schulze, Teldec directors; Rudolf Gassner, director, Metronome; Oskar Dreschler, director Deutsche Grammophon Gesellschaft; and Siegfried E. Loch, managing director, WEA Germany.

First question tabled: While the German industry shows strong increases, profits are down because of ever-increasing costs. Where are the main problems?

Wottawa: "I don't think we should talk of exploding costs here, since compared with other countries our increases are only moderate. No, our problem is just that we are not in a position to increase prices in relation to cost increases. We've even had to cut prices to fight parallel imports."

"During recent years, we've had the strange situation that though most European countries raised prices, records came in cheaper to our market because of the increasing value of the Deutsch Mark. But we're not the only industry facing this problem. It certainly affects dealers forced now to sell just best-selling international product with very low profit margins."



Friedrich Wottawa, EMI Electrola.



Egmont Leuftner (above circle) of Ariola, and Rudolf Gassner of Metronome, below left.



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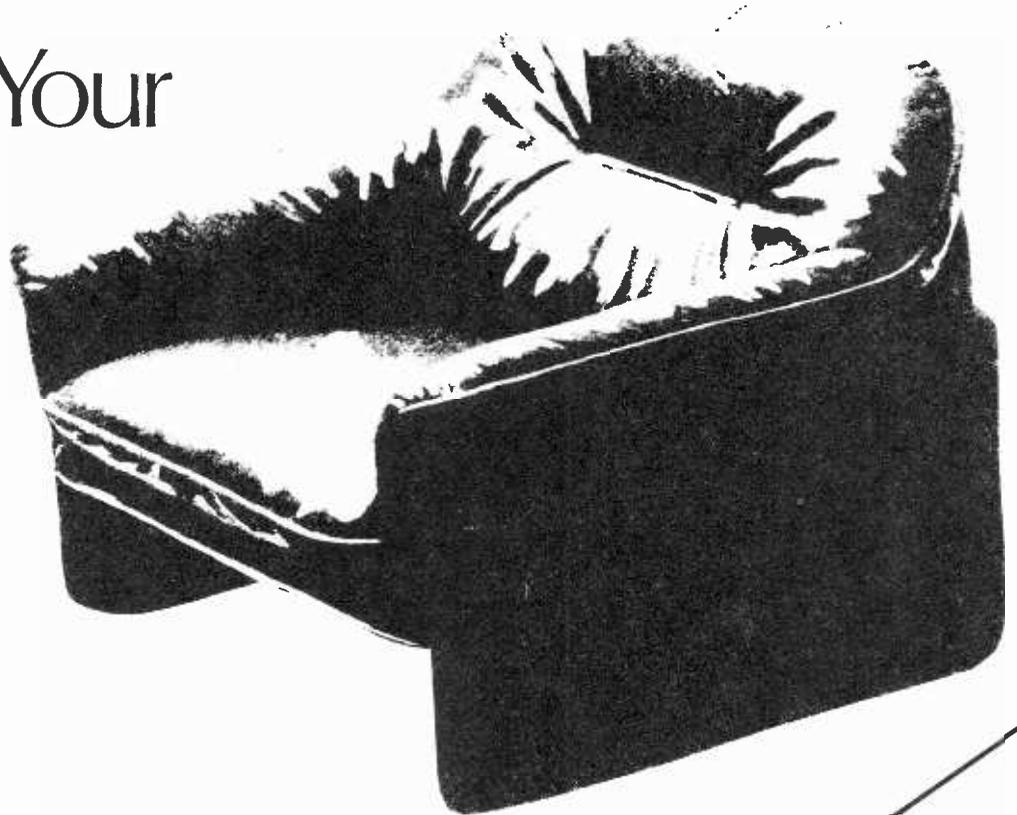
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T.V. MERCHANDISING EXPANDING



James Last, whose tv album "Auf Last Gehts Los" hit a million in sales terms and encouraged other "gambles" by DGG.

This 30-second advertising spot by Deutsche Grammophon Gesellschaft is a proven key selling aid for a tv-promoted record. It is a highlight in the whole trend of tv-advertised albums.

Not only are the hits by various artists presented one after another, but the top artists are there at take-off time, via the television screen. Companies in Germany invest up to \$750,000, and a great deal of faith, in their artists in the hope of achieving the necessary break-even sales point of 300,000 albums.

Udo Juergens was the "test pilot" for this trend. Then came Pat Boone, Anthony Ventura, the Original Oberkrainer, Ernst Mosch and his Egerlander, Heino, Tom Jones, Roger Whittaker, and then Ricky King, Buddy Holly, Neil Diamond, and the Bee Gees.

Virtually all campaigns met with success. If the tv merchandisers themselves did not reach ultimate success, then the record companies certainly scored because television power-play set an artist's entire back catalog repertoire in motion again.

Again James Last, German bandleader and arranger, came out on top in the solo artist lists. This DDG artist has a regular annual turnover of some two million records and tapes. But his tv record "Auf Last Gehts Los" hit a one million sales figure. This triumph, unbelievable at first to many, gave DGG the confidence to try the same massive spending spree for other exclusive acts on its roster.

Frank Pietsch, K-tel marketing and sales director, lists the criteria which must be observed. "Because of the tremendous media costs, only those artists with a broad-end consumer target group and a great turnover potential can

be considered." Others involved, notably Heideh Dedashti, stress the point that the product involved must be of a star with great personality and wide repertoire.

Stefan Droeger, of CBS, has recently had a tv campaign with guitarist Ricky King. He says: "Because there is so much investment needed in a tv and radio campaign, and because television itself is not a selective medium, the artist and repertoire have to appeal to a broad spectrum. This means that certain musical trends are eliminated right from the start."

Albert Czapski, Ariola marketing director, recalls: "In the 1977 Christmas period, we released the 'Gold Super 20' series by means of tv advertising. This comprised 11 packages, each of one artist's repertoire. It was probably the first time that a record company had presented a complete repertoire block in this form."

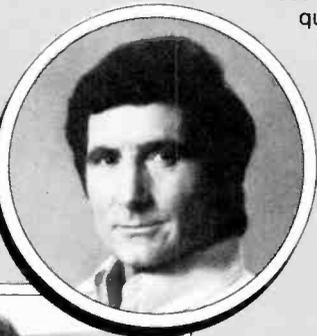
"And we were very happy with the results, even if the numbers sold per item were not as high as they would have been had each record been advertised singly."

Now individual artist albums are under consideration by Ariola for tv marketing but Czapski says: "It is understandable, I hope, that I don't want to disclose any information as yet."

Werner Klose, head of DGG's national a&r division, explains how the strategic planning for a tv-advertised album must run. For the James Last and Freddy Quinn albums, he took an opinion poll via market research, which showed that all Germans (give or take a few percent) knew the artists and regarded them highly as personalities as well as musicians."

Says Klose: "It is incredible that one man alone, Freddy Quinn, has preserved such a positive image over a whole decade and that his fans have remained steadfastly true to him. He is part of the establishment of music, an institution in himself, and this attribute can be turned into a purchase impulse through the television medium."

Freddy Quinn (in circle), a "natural" for tv advertising in Germany, with a hit-making career that spans a whole decade. At right, Gotthilf Fischer, leader of the Fischer Choir (left), meets President Jimmy Carter in a White House reception, along with Werner Klose, DGG repertoire executive. The Choir has been successfully advertised on television.



Germany 78

So Klose sought out Freddy Quinn's all-time best sellers and had a short tv story written to fit into the 30 second spot. It cleverly told the story of the seaman singer who crosses the bridge to become a jet globetrotter, with atmospheric snatches of homesickness and songs of the sea.

Klose believes he can reach break-even point with a dance album by Max Greger. Greger, with his "Mach Mal Tanztag" had widened the dance schools' repertoire of strict-tempo rhythm. According to a market research study, Greger reaches the pupils, maybe eight million, of dance schools from Flensburg to Garmisch Partenkirchen, and Klose is sure a Greger tv album is "long overdue."

But the break-even point can only be reached if the repertoire has an importance over and above merely the latest hit. General findings are that compilations on a single artist lead to reactivation of the entire catalog and, when coupled with a concert tour, that artist can again become "the talk of the town."

Now many companies are calculating whether they have a single artist who could be a future tv-seller. But Klose warns: "Only cold-blooded evaluation of that artist can protect one from a gigantic financial loss. And this has to be made quite clear to the artist who may feel himself discriminated against because he is not given that power-play on television."

Billboard

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PUBLISHERS AND WRITERS OPTIMISTIC ABOUT CHANGE TO 60/40 SPLIT

German music publishers generally do not think the change of the copyright society GEMA's share key between publishers and authors, to 60-40 in favor of writers as opposed to the earlier 50-50, will affect working relationships.

For instance, Guenter Ilgner, managing director of Gerig Musikverlage in Cologne, says: "Nothing detrimental will happen as a result of the distribution share-out. This is no hard rule with no exceptions. There will be many cases where the work of the publisher in production and promotion exceeds the norm, so that the old 50-50 distribution could still be used.

"And remember that for a while now the publisher has not had his full share as set down by the GEMA distribution key. Successful producers and authors either have refund guarantees or publishing companies of their own."

For Michael Karnstedt, managing director of Peer Musik in Hamburg, the income cut means the publisher has to make it crystal clear to writers just what special and costly activities are necessary to exploit a copyright.

"In such cases, the sensible writer will grant the publisher a 50-50 deal as before. The reason is also clear. There has not been such an explosion of costs on the creative sector as is the case in the publishing and administrative field. Today, the publisher is financially involved from recording to sponsoring tours."

Peter Kirsten, managing director of Global Music in Munich, goes along with this theory. "Publishers will provide the writers with services which will justify the recall of the old equal split."

"We'll not let the new deal affect the close relationship between us and our writers," says Georg Hildebrand (managing director, Chappell, Hamburg), and Rudi Petry (director of Accord, Cologne) says: "We'll go on developing authors, but in a more selective way and the authors in turn will have to work to create much better works."

Liselotte Bornemann, director of Francis, Day and Hunter, Hamburg, says: "The mechanical rights loss is not easy for publishers to bear, but it won't affect relationships, since it is the job of the publisher to promote the author."

Andy Budde, managing director of Budde Musikverlag in Berlin, says that outwardly it may seem there is a strained atmosphere between publisher and writer, but in fact there is no discordant note. Extra costs, he thinks, will be accepted by writers who will revert to a 50-50 split which is in accordance with the GEMA distribution schedule. Otherwise insufficient money would be available for promotional investment.

And Alfred Schacht, publisher and lawyer based in Hamburg, says: "The more a publisher earns, the more capital he has to invest and the more he can do for his writers. If you increase the share of the writer in a song, and decrease that of the publisher, you increase private consumption and decrease reinvestment. The less the publisher earns, he will be in a weaker position to pay advances and pay out for promotion. More profit for the publisher mostly means recycling the money in the business.

"More profit for songwriters means getting money out of the business going into private consumption. This is the era when more publishers finance music productions, placing many outside Germany. But the increase of production means an increase of risk.

"So, for me, it is irrational to cut the publisher's income share from mechanical reproductions at the very time when the publisher is taking that much more risk producing music to earn mechanical fees."

A big talking point in German publishing circles is whether the GEMA 10% cutback will lead to a cutback in activities on behalf of newcomers, budding talents.

Ilgner believes a really promising new talent will make the grade, no matter what. Anyway he feels it is too late now to complain about losses of income when publishers agreed to the rearrangement at a GEMA meeting. "We just have to live with it," he says.

For Karnstedt, greater selectivity over handling new talent is important. "The success of a new singer depends heavily on the song and it would be unfair for him to suffer because of cutbacks under new regulations."

Kirsten feels that the old 50-50 split will effectively hold good anyway, and that newcomers would want to link with the kind of publisher who provides addi-



Andy Budde, managing director, Budde, Berlin.



Michael Karnstedt, managing director, Peer, Hamburg.



Alfred Schacht, publisher/lawyer, Hamburg.



George Hildebrand, managing director, Chappell, Hamburg.



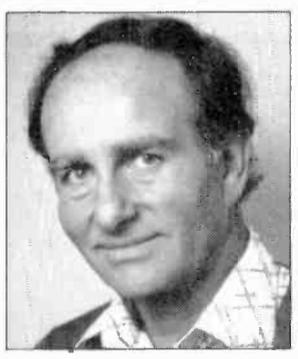
Guenter Ilgner, managing director, Gerig, Cologne.



Liselotte Bornemann, director, FD and H, Hamburg.



Peter Kirsten, managing director, Global, Munich.



Rudi Petry, director of Accord, Cologne.

tional help and support. Hildebrand, too, believes development of new talent is so important it would never be endangered. That was a general publishing industry viewpoint.

But another general view is that production activity is becoming more and more an integral part of publishing work. Ilgner says forcibly: "A publisher without production of his own will have no chance of survival in the near future. New production brings new copyrights. It is a big field for the independent publisher."

Karnstedt believes production is the only way sometimes of giving writers the chance of having songs recorded. Flexibility of publishing-production operations is proving highly beneficial, particularly internationally.

Kirsten says Global Music has had its own label/logo situation since January 1971. Its product is distributed by WEA Musik in Germany, Austria and Switzerland. All WEA companies have access to Global product on a first option basis. Domestic success comes from Joy Fleming, Donna Summer, Hoffmann and Hoffmann, Wishful Thinking and Mick Jackson.

Hildebrand says in his experience the industry generally prefers buying a finished product. The publisher retains full control of production and so becomes an equal partner with the industry. While Accord productions have, says Petry "been irrelevant so far," the company has had involvement with productions outside. Ones of international potential include the EMI Harvest albums "Flute Power" by Lenny McDowell and "Hollywood" by Hollywood.

For Liselotte Bornemann, production is vital: "Demo tapes or piano copies very seldom convince to the same degree as a full ready-for-sale production. It's not enough for a publisher to have faith in a songwriter—he has to prove that ability."

Budde has set up its own label, Safari, realizing how vital a production outlet is for a publishing house.

But a lingering question is whether German productions by publishers are good enough to get released in foreign countries.

Ilgner says the one German problem is the language. Technical and sound difficulties don't exist. Successes of German productions at world level are growing. And Karnstedt points to international successes of productions by Luisa Fernandez, Sunrise, David Parker and Mandy B. Jones.

Kirsten says Global has always had product released worldwide but without "the outstanding successes we had anticipated." But now the situation has changed dramatically.

"For instance, we had great success in France with 'George (Disco Tango),' and 'Blame It On The Boogie,' in the original version by our writer-artist Mick Jackson, and the cover by the Jacksons, was big in the U.K. and U.S. Joy Fleming's new album was released in every major territory."

Chappell's product by Duesenberg, Marc de Ville and Ian Cussick gets released through Europe and "Hot Summer Night," by the duo Sphinx, produced as an equivalent of foreign product, is for release in the U.S. and elsewhere.

FD and H's Bornemann says the company productions are influenced by attempts to meet foreign requirements. The Lake album, produced on behalf of FD and H, bears out the point. "But since we're in the process of setting up our own label, it is too early to talk of placing product outside Germany. But we believe strongly in the overseas potential of Edna Bejarano and Voker Langefeld."

Budde has based its label on an international basis, linking with Anthony Edwards and John Craig, who founded Purple Records in the U.K.

A belief that 1979 is set fair to bring greater successes, domestically and internationally, is felt by most German publishers.

Karnstedt says he constantly hopes that the radio and tv media adopt a more positive attitude towards German productions, even when they are in the English language. "English is the language of the pop world, as our neighbors constantly prove.

"It would be a giant step in the right direction if those responsible for broadcasting, tv and radio, dropped their educative attitude and listened more to the wishes of their audience. It is not our aim to reduce the enormous influence of foreign productions, but to promote German ones."

And Andy Budde says: "My key wish for the future is that the German music scene become more and more important here, as it used to be in years gone by." *Billboard*

By WOLFGANG SPAHR

Germany 78

WE'RE BREAKIN' THE RECORD!

EMI ELECTROLA
GERMANY

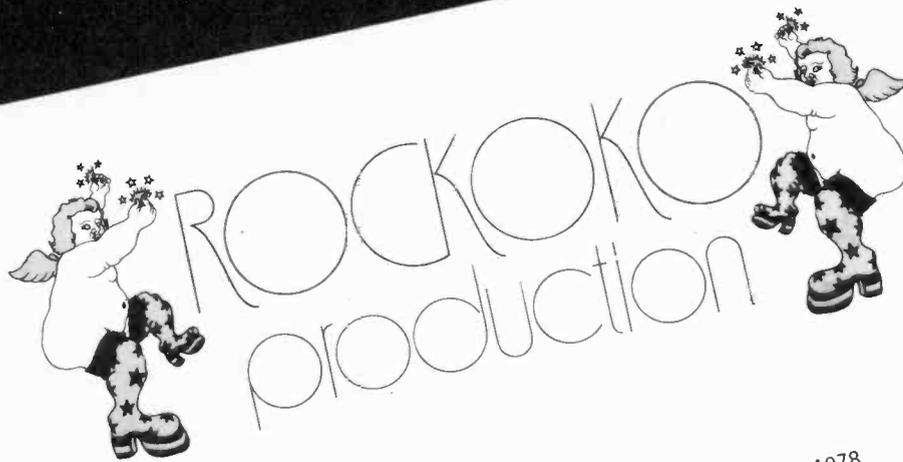


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World Of Today



Open letter to WEA

Nov. 13th, 1978



Dear Sigg,

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only and breaking all over Europe.
Our dream came true!

Belief in the artist, encouragement
where it's needed and hard work by
every single member of the company.
That's what we need from a record
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Our heartfelt thanks.

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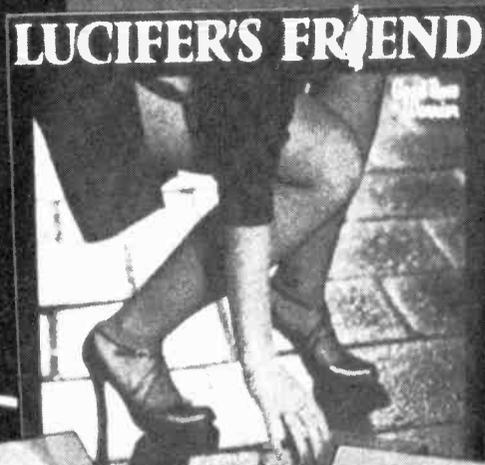
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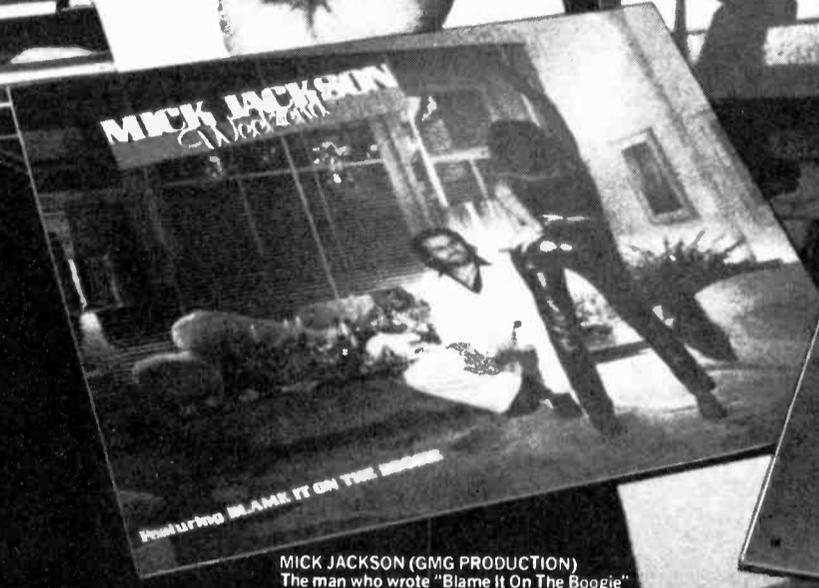
PASSPORT
Three consecutive chart albums in the U.S. on Atlantic.



LUCIFER'S FRIEND
The legendary rock group from Hamburg with its biggest fan club in Cleveland on Elektra conquered the FM waves.



LUISA FERNANDEZ
A fresh blend of Spanish, English and German Cisco Sourd. A multinational hit on Atlantic.



MICK JACKSON (GMG PRODUCTION)
The man who wrote "Blame It On The Boogie" has a new disco smash "Weekend" on Atco.



JOACHIM KUHN
With Jan Akkerman and his American band straight into the U.S. jazz-charts on Atlantic.

**"Made in Germany"
means more than Mercedes-Benz.**



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PUBLISHING ROUNDTABLE

ACCORD

Cologne-based Accord has, of late, concentrated on promotion for releases of international and local product in the form of advertisements and a sampler service. The company's main aim is not to represent too many catalogs or titles.

Rudi Petry, director, says: "We've put main action behind the Neil Diamond copyrights and catalogs, Prophet and Stone Bridge and Tallyrand. There was a lot of effort on behalf of Saturday Music, and the result is a fantastic recording by Gunter Mende, of the a&r team of CBS Frankfurt, out through CBS, and showing how we can arrange local recordings of this kind of material."

But Accord is also successful in placing foreign material such as the Benny Hester single "Jamaica Way" and "Melody Man," a production of Buzz Cason in Nashville, Tenn., and out in Germany through Teldec.

Petry says: "We'll go on being highly selective over copyrights and repertoire."

As from Dec. 1, 1978, Accord moved to new premises: Stolberger Str. 90, D-5000 Koeln 41. Telephone: 0221 54 30 36 37.

APRIL MUSIKVERLAG

Having switched from Frankfurt to Hamburg in 1977, April Musikverlag, with Volker Spielberg as managing director, quickly established itself in this important music center of Germany.

Apart from representing the international catalogs of April/Blackwood and April affiliates around the world, the German-based arm constantly signs local writers to increase its share of original copyrights.

Says Spielberg: "In a comparatively short time, we have built up a roster of young and talented writers on exclusive deals and their work appears already on most major labels in Germany."

But the established names, such as Costa Cordalis and the team of Heck/Koethe/Lingenfelder, regularly make the German charts. And foreign hits of late such as "Could It Be Magic," "Kiss And Say Goodbye" and "Still I'm Sad" have originated numerous cover versions in the German-speaking territories.

So a logical progression, in profit terms, was for April in Germany to act as its own production outlet. Though Spielberg does not favor the idea of April having its own label, he and assistant Eddy Bachinger, responsible for national repertoire, like to go into the studios and help produce original copyrights.

Apart from working on releases by established artists, April is much involved in looking for material from young musicians which could blend and mix with contract product. Recent examples include U.K. act Gigi, two girls, out with a second single and now touring Germany, and a strong rock 'n' roll band from Hamburg, called Dirty Dogs.

Spielberg stresses that the publisher should not rely on the record company for promotion, but work with the media himself, using contacts built over the years. His confidence is strong that he has the team to do just that.



Volker Spielberg, publishing manager of April Music.

ARABELLA MUSIKVERLAG

According to Manno Ulrich, executive of Arabella Musikverlag in Munich, the importance of German composers and writers in the international music marketplace is constantly increasing.

Anthony Monn, exclusively signed to the company, has scored during 1978 with several No. 1 hits, and not only in Germany.

One of the most important Arabella acts is Amanda Lear, who topped with "Queen Of Chinatown" and "Follow Me," plus the album "Sweet Revenge." Her records have been big hits in Holland, Italy, France and Japan.

Another up-and-coming artist from Anthony Monn's talent roster is singer Judy Cheeks, who has already duetted

on disk with big-name Udo Juergens. Her first single, "Melow Lovin'," which she co-wrote with Monn, made the Billboard Hot 100 and figured in the specialist r&b charts. Salsoul in the U.S. is putting big promotional muscle behind Judy Cheeks, particularly for her album "Please Give Me This Night."

The group O.R.S. (Orlando Riva Sound) seems set to find fame in 1979. This is a band of six well-known musicians and arrangers from within the Munich "scene," including Monn himself and producer/arranger Rainer Pietsch. O.R.S. had a U.S. disco-chart top 5 item with "Moon Boots" and the follow-up, "Body To Body Boogie" (written by Monn/Pietsch) is also the title track of a soon-out album.

Noted German disco group Saragossa Band has headed for the charts with "Malaika," both written and produced by Anthony Monn.

Bernie Vonficht, Ariola's young producer, became a hit-making artist through what he calls "a happy accident." He intended to record the song "Lucky" with one of his artists but when the backtracking was laid down the artist refused to tackle the song.

In the end, Vonficht recorded the number himself and it went into the top 10 in Germany. This disk is also for re-release worldwide and one master deal recently completed was with Bronze Records in the U.K. The song "Lucky" was written by new singer-songwriter Stevie B, from Jamaica, who arrived, via the U.K., in Munich and has signed exclusively to Arabella's Give And Take Music.

There have been two different German versions of it, on Ariola with Anthony Monn and on Polydor via Roy Black. Stevie B. has already written a track on the new O.R.S. album and he has several potential hits coming through.

An Arabella-associated lineup: from left, Anthony Monn, producer and writer for Amanda Lear; Bernie Paul, producer/singer; Stevie B., singer-songwriter and producer; and Manno Ullrich, general manager, Arabella Musikverlag.



BUDDE MUSIKVERLAG

Rolf Budde Musikverlage in Berlin started 1978 with a big hit, the French instrumental item "Ballade Pour Adeline" by young French pianist Richard Clayderman, out on Telefunken, and a top 10 success.

Two different German vocal versions followed, including James Last.

But there was plenty more Budde action to follow. Meat Loaf started his career with the debut album "Bat Out Of Hell," which sold more than 120,000 units here. And a sub-publishing deal was fixed with Arnakata Music in London, including material of important acts such as Be-Bop Deluxe, the Strawbs, Judas Priest, while Budde's own label Safari put out the first album and single by U.K./U.S. new wave band Electric Chairs.

Budde's own production division came out with a first single "Love Dance" by girl disco-duo Playmate, out on Safari but with releases in many foreign countries.

A new worldwide release for Safari features the U.K.-based Chanter Sisters with the single "Can't Stop Dancing" and the album "Shoulder To Shoulder." And Juergen Marcus, a leading German artist, recorded a No. 1 from Italy "A Canduncella," renamed here "Davon Stirbt Man Nicht."

Then came, later in 1978, a series of important cover versions of Budde material by James Last, Costa Cordalis, Juliane Werding, Volker Lechtenbrink and Howard Carpendale.

CHAPPELL

Hamburg-based Chappell's relationship with RSO publishing for Germany has been one of the most fruitful in the entire history of the local music business. It was high-

Germany 78

lighted by the award of four gold albums by Deutsche Grammophon Gesellschaft for the sales, totalling well over 1.5 million, of the "Saturday Night Fever" package.

Much the same will eventually happen over "Grease," with the album, plus two singles, riding high in the charts for weeks.

But the Chappell talent roster is spread over a very wide field. Bob Seger's newly-won acclaim in Germany gets consistently stronger, with chart action for his album "Stranger In Town" and the single "Still The Same." Daliah Lavi has recorded a German-language cover version of the latter.

Additionally, the Atlanta Rhythm Section has made concert debuts in Germany, linked with promotional activity for the "Champagne Jam" album. And new Chappell publishing deals include the works of Bob McGilpin and the Outlaws.

Chappell German artist Marc de Ville has gained international recognition for his "Walking Alone In The Rain," released in Italy, Belgium, Holland, Sweden and the U.K. and he has an album in readiness for 1979 release.

Strong international reaction is expected for Peter French and his "Ducks In Flight" album as well as his latest single "Give Me Your Love" and for Ian Cussick, gaining critical acceptance for his debut LP.

There has been great interest in the release of Chappell Germany band Duesenberg's long-awaited album "Duesenberg 2," likely to be released in the U.S. And the company believes strongly in Sphinx, a new local act.

The two black disco artists Judy and Mille have brought out a debut single "Hot Summer Night" for RCA, for worldwide release. And new projects for Chappell are albums by German Record Industry Award-winning Peter Herbolzheimer ("I Hear Voices") and by new jazz-rock group Kanguru, for Brain/Metronome.

CYCLUS MUSIKVERLAG

Two important signings to Cyclus Musikverlage in Hamburg pinpoint the optimistic attitude of the company over future years.

One was with Spanish composer Fernando Arbex, for the world excluding the U.S. and Canada, and the other was with Italian writers Guido and Maurizio de Angelis, for the world excluding Italy.

First positive sign of success came with the charting of "Anna," by Fernando Arbex, at the No. 1 spot in Spain, and that now is out through many European territories.

The Italian duo, known on record as Oliver Onions, appears as writer-singer team on "Bulldozer," title song of the latest Bud Spencer movie "Si Chaimano Bulldozer." Says Cyclus chief Peter Ingwersen: "The publishing company and the film distributors work closely on this kind of promotion."

The Cyclus success is emphasized by the importance placed upon Spanish and Italian songs by German radio networks, a big example being "Fatelo Con Me," by Anna Oxa, 16-year-old newcomer from Italy. Other names involved are Patty Pravo and Lucio Battisti. From the latter's German-language album "Unser Freies Lied," with German lyrics by Udo Lindenberg, two of the most popular German male singers, Juergen Marcus and Juergen Drews, recorded the song "Luci-ah."



Peter Ingwersen, managing director of Cyclus in Hamburg, with his office team.

The Italian title "Questa Sporca Vita," recorded some time ago by France's Sylvie Vartan, has now been released in Germany by top Swedish singer Sylvia Vrethammar, but under the title "Der Mann Fuer's Leben."

In the immediate future, Cyclus looks to good reaction to the newly-produced German version of "Anche Un Mura-tore," or "Meine Annelore Liebt Amore," by Raddato, an Italian living in Germany.

German singer Roy Black, on a successful 'comeback' trail, is already getting strong reaction on his singles "Trauriges Madchen" and "Heute Abend Feiern Wir Ein Fest."

(Continued on page WG-26)

Report

Jan-Oct 1978

Record Turnover

This year Deutsche Grammophon Gesellschaft mbH has further strengthened its No. 1 position in the German market having achieved, in the first 10 months of 1978, a substantial increase in turnover compared with the same period last year.

Award for James Last

In Bonn recently, West German President Walter Scheel presented the highest German civil award The Federal Merit Cross to our world famous artiste James Last in recognition of his services to music.

More success abroad for German artistes

Following the overseas successes of James Last and Freddy Quinn, Gotthilf Fischer has already achieved Platinum and Gold records in the Netherlands this year. And with T.V. campaign backing there for his new album this is also confidently expected to go Gold.

Discovery of the year

'Sensational' was the word used by Germany's most renowned weekly paper Die Zeit reviewing the recording debut of 15 year old violinist Anne-Sophie Mutter. Sales figures for her album of Mozart's Violin Concertos Nos.3 and 5, recordings directed by Herbert von Karajan the discoverer of this young artiste, are breaking all records in the classical field with 5000 units sold within three weeks of release.

The great comeback

A living legend, the Italian master pianist Arturo Benedetti Michelangeli, has returned to the recording studios. Deutsche Grammophon proudly released his great comeback on a Preludes album (Claude Debussy). And the critics were unanimous: even perfection can be improved.

Karajan Anniversary

In the year of Deutsche Grammophon's 80th birthday, maestro Herbert von Karajan this year celebrates 40 years of recording with our company, a magnificent achievement. Von Karajan is not only the most popular and successful conductor of our times, but also the busiest. In this anniversary year alone we have released 6 Box Sets (total 15 L.P.'s), 3 Double Albums and 23 L.P.'s of his works.

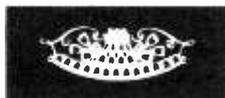
Soundtrack Fever

We have achieved a new German record in units turnover with the RSO soundtrack smash-hits Grease and Saturday Night Fever. No other company in our country has ever shipped in one year over 2.2 million units of just two catalogue items.

Barclay James Harvest

Our artistes BJH have consolidated their leading position in the melodic rock music field here in Germany. Following 200,000 sales of their Gone to Earth album, over 100,000 units of their new album XII were sold within a month, promoted by a sell-out 16 city tour.

To all our artistes and to our partners we say thank you for making 1978 a wonderful year.



DEUTSCHE GRAMMOPHON GESELLSCHAFT MBH EST 1898
A polyGram Company
Quality has a name

DISCOTON

Discoton, Munich-based and set up in 1959, specializes in German and international repertoire, representing prominent composers such as Joachim Heider and Igal Bashan, and controlling foreign catalogs such as the entire Interworld package, Satril, Virgin and the works of Paul Williams, the Jacksons and London's Tony Hiller.

Josef Bamberger, head of Discotons UFA publishing operation.



Josef Bamberger, head of Discoton's UFA publishing operation, says: "We're also very active in placing our own material abroad, such as recently interesting Portrait Records in the disco song 'Do It' by Rena Mason, produced by Harold Faltermeier and out soon in the U.S."

Ufaton, set up as sister company to UFA in 1929, controls nearly all the music from the old UFA motion pictures, such as "Lola" and "Falling In Love Again," and represents composers such as Franz Doelle, Franz Grothe, Friedrich Hollander, Peter Kreuder, Theo Mackeben, Werner Bochmann, W.R. Heymann, Walter Jurmann and Alois Melichar.

Franz Grothe celebrated his 70th birthday and UFA laid on a special party for the top brass of the German music industry.

Rene Kollo, Germany's leading Richard Wagner tenor, released a special Christmas album. Margot Werner, after a successful career as a ballet dancer, has now embarked on a singing career and is planning a new album.

Since January 1977, Ufaton has represented the Walt Disney catalog and having scored with "The Rescuers" follows up with "Pete's Dragon." While Mickey Mouse celebrated his 50th anniversary in 1978, Ufaton itself reaches the half-century year.

Another company celebration is the 60th anniversary next year of Wiener Boheme Verlag, set up in Vienna by publisher Otto Heim with operetta and light music composer Robert Stolz, who died in mid-1975. Stolz's big success "Salome (Romeo)" was linked with the company's

formation. Now 1980 is to be "Robert Stolz Year," 100 years after his birth.

EDITION ALFIE

Edition Alfie, Berlin-based, is a publishing company set up by Joachim Heider, a man of deep experience of all facets of the music industry.

He was a talented young composer who initially concentrated on his own singing career, but eventually dropped out of performing to concentrate on composing and on producing other acts.

Germany's singing elite, such as Christian Anders (whose "Geh Nicht Vorbei" was written by Heider and is now a standard), Michael Holm, Marianne Rosenberg, Katja Ebstein, Peter Maffay, Michael Schanze and Udo Jürgens all owe part of their success to the supporting activities of Heider.

He wrote the song "Paris" for French singer Regine. And there are other successes in all areas of popular music.

Setting up Edition Alfie to handle his own compositions was a logical development which came two years ago. The next step was to launch his own label, Pinball, for which he teamed up with Juergen Otterstein, another veteran of the German music scene.

They picked up on the hit potential of "Ca Plane Pour Moi," by Plastic Bertrand, having heard the song as a demo disk and it went on to chart all over Europe and eventually the U.S. This song has been covered in several different languages.

Pinball's aim now is to push talents like Caro, a girl rock singer who is now in the same top class as the established Inga Rumpf, and the groups Highway and Century.

Heider builds, in business terms, because he has a fine ear for what is going to happen in music. He constantly seeks out new acts, home and abroad. On a recent trip to New York, he "discovered" Pamela Stanley who, he says,



Joachim Heider, founder and owner of Edition Alfie, in Berlin.

"combines a fantastic voice with an excellent writing talent."

Heider's own songs have been placed with top artists in the U.K., Holland, South Africa, Scandinavia, Spain and Italy.

EDITION INTRO

Berlin-based Edition Intro, under the umbrella of the Meisel group of companies, is, with its satellite arms, the number one publishing force in West Germany.

Not only has it been top dog for many years, but it also enjoys a big reputation for creativity and its support of young writing and production talent. The Meisel group of companies has, over the years, developed such top composers as Giorgio Moroder (of Donna Summer note), Frank Farian (Boney M and Eruption), Joachim Heider, Gunter Gabriel, Frank Zander, Jack White and the late Dieter Zimmermann.

Company policy is to track down young talent, then finance it until it scores. Top producers associated with the company include Giorgio Moroder, Frank Farian, Peter Hauke and Dieter Dierks.

On the worldwide front, the Meisel company has partners with ATV Music (with Northern Songs), Heath Levy Music, Bron, Kirshner, Kiss Songs, Planetary Music, Lady-smith and State, plus various acts from Sire Records publishing arm, including the Rezillos, Ramones and Undertones.

And Meisel and Intro were in the forefront of the disco music build-up, with product on Donna Summer, Boney M., Eruption, Gilla, Supermax and many more.

Some 18 months ago, Edition Intro joined with other successful European publishers to form a joint company United European Publishers. Administered by the Berlin office, it today handles such catalogs as Freddie Perren's Perren Vibes Music, which includes Tavares and Demis Roussos, Bob Gaudio Publishing including the Four Seasons and Frankie Valli, Stoneground and Neil Diamond, various Kenny Rogers hits and Eddie Rabbit's publishing.

Trudy Meisel says: "We'll carry on as we have in the past—encouraging new talent to add to the many big names established already through links with our group of companies."

(Continued on page WG-28)

Germany
78

"HAPPY ANNIVERSARY, BABY!"

SPOTLIGHT was born only one year ago but it has already established itself as Germany's foremost music magazine. It's versatile, in-depth coverage of all aspects of the music scene has rapidly propelled it to the top.

SPOTLIGHT's editorial coverage ranges from concert and LP reviews to the latest technology in musical equipment. Its pages include interviews with musicians and inventors together with informed articles about music and culture in general.

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SPOTLIGHT's staff is highlighted by some of Europe's most respected rock music journalists. To name a few: Gary Cooper, who was formerly Editor-In-Chief of *BEAT INSTRUMENTAL* and is highly regarded in London as a "musician's writer." Also on the staff is Alan Bangs, an Englishman residing in Cologne, who works for *BFBS* radio and television. The direction of the magazine rests in the capable hands of its Editor-In-Chief, Merlin W. Frank, Germany's top Rock & Roll journalist and sometime host of *ROCKPALAST* (one of Europe's finest television rock programs.)

What makes *SPOTLIGHT* so popular? (Circulation of 70,000 copies.) According to Frank, it's because "we take music seriously. We are the only magazine writing from the musician's point of view, explaining the creative and interpretive side as well as the technical side, pertaining to musicianship and instrument handling."

SPOTLIGHT's "average" reader is between 18 and 30 years of age, plays some sort of musical instrument (either on an amateur or professional basis), buys primarily LP's (up to 10 a month) and is generally well-educated.

SPOTLIGHT is published monthly and appears shortly before the first of each month. It contains a minimum of 80 pages, some of which are in color. Its circulation is handled by more than 300 music stores throughout Germany, and it is available in newsstands all over Germany, as well as by subscription.

Therefore, going forward in Germany means going with *SPOTLIGHT*!

ROCKPALAST

They say television is not the medium for Rock 'n' Roll. And, they're right, if they're speaking of play-back shows (consisting solely of taped performances), or shows interrupted every eight minutes by commercials or, if they're simply referring to Popola covered with glitter.

They say television is not the medium for Rock 'n' Roll. But they're wrong because they don't know about *ROCKPALAST* and have never heard anything about Peter Röchel, Christian Wagner, Barbara Lücke and Wilhelm Lang.

They don't know *ROCKPALAST* is a weekly

TV series with Rock 'n' Roll shows, taped live, presented for 45 minutes every Sunday night and uninterrupted by commercials.

They don't know that there are about 30 special *ROCKPALAST* Rock 'n' Roll nights per year, broadcasting live rock concerts (with FM stereo simulcast) all night long in Germany and other European countries. They don't know that on those nights the Rock 'n' Roll begins at 11:00 pm and goes on until 6:00 am the following morning.

They don't know about a television Jam Session between Spirit and Dickey Betts. They don't know as well about all the kids glued to their television sets for concerts presenting Little Feet, Mother's Finest, Rory Gallagher, Alvin Lee, Peter Gabriel and Paul Butterfield.

They don't know anything of the hundreds of live concerts broadcasted on this famous program with artists ranging from Bullfrog to Ritchie Blackmore's Rainbow, from Leo Kottke to Roy Harper and from Lucifer's Friend to the Rolling Stones.

And, they don't know that a television rock program can be made with four cameras which are where the music is during every moment of the show.

They don't know of Peter Röchel, who produces the program for *WOR* television, and manages the whole project, making the impossible real. They don't know of Christian Wagner, the Director of *ROCKPALAST*, who is responsible for its excellent casting as well as its format and the taping of concerts. They don't know of Barbara Lücke and Wilhelm Lang, who work behind the scenes, coordinating all the factors which must be handled in order for a show to come off.

They just don't know about the people working on this television crew who have devoted their lives to Rock 'n' Roll and making *ROCKPALAST* what it is today.

But the audience knows. They know there's not another show in the entire world like *ROCKPALAST*. They know that television can indeed be the medium for Rock 'n' Roll, if it's produced by hard-working, creative people who have made a commitment to their art and possess the talent and technical mastery required to make the show a successful reality.

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PUBLISHING ROUNDTABLE

ESPERANZA CASARICA

Freddy Quinn, one of the all-time great Germany recording artists in sales terms, has sold more than 400,000 copies of his latest LP "Nimm Mich Mit, Freddy," or "Let Me Join You, Freddy," marketed by Polydor via television advertising.

So says Werner Triepke, head of Esperanza/Casarica in Hamburg, and more than 50% of the songs included are published by his company, or produced by it.

And Polydor companies in Holland and Austria took up the campaign via their local networks. Triepke says: "It means that Quinn, a multilingual entertainer, is the first German vocal artist to be marketed in Holland through Dutch tv advertising."

Otto Demler, closely associated with Esperanza, has produced a 90-minute television special for ZDF with Karel Gott, a Czechoslovakian singer who has been a top artist in Germany over the last decade, and a 50-minute soundtrack album will come from Polydor in November.

Polydor has released two new albums by the company-signed Roberto Delgado orchestra ("Delgado In Gold" and "Buenos Dias, Ole") and after several years gap the orchestra, managed by Esperanza, will go out on concert tours, starting early in 1979.

Triepke says: "But we're working hard on the development of new talent. We managed to get singer Bernd Wegener released on EMI, John Rueten from Holland on Intercord, and Michael West on Polydor."

INTERSONG

The reason for the ever-growing success of Intersong Hamburg is the extremely wide range of its catalog material, spreading from copyrights of the 1950s and 1960s and recorded by the likes of Elvis Presley, through West Coast rock and the Fleetwood Mac type of super-band, through to the best of the U.S. and U.K. new wave music, featuring acts like the Boomtown Rats and Blondie.

Writers achieving particular success in the past year, best in company history, have been Genesis, its ex-member Peter Gabriel, Jeff Lynne, Chick Corea, Jean Michel Jarre, along with U.K. group Sweet, whose catalog deal

has recently been renewed.

One of the most important recent acquisitions from the U.K. is Magnet Music, involving material written and recorded by the groups Darts and Guys 'n' Dolls and by Chris Rea.

A catalog from France, Cezame Music, adds even wider depth to the library, containing educational music along with contemporary rock and folk.

With the acquisition of Gogly Music, of Tel Aviv, copyrights written by Izhar Cohen (winner of the 1978 Eurovision Song Contest) and his manager Shlomo Zach.

Many major artists have covered Intersong international titles. Roland Kaiser had a top 10 hit with the German version of "Amore Mio" by El Pasador. Tina York hit the chart with her version of "Dance On Maria," originally recorded by the Mike Curb Congregation, re-titling it "Ein Lied Fuer Maria." Dorthe is recording locally a German version of the Dooleys top 10 U.K. hit "A Rose Has To Die."

Intersong production activities are prospering. The artist roster and individual record outlets include: Jannette Kania (Phonogram), Hilda (CBS), Karen Heywood (CBS), Shirley Kim (DGG), Karin Anders and Luis Rodriguez (Aladin/EMI). For the latter, an exclusive writing-performing deal has been made, his recent single "Mujer" receiving much tv and radio airplay.

Drafi Deutscher, also signed exclusively, is established as a major Intersong writer, with successes like "Silver Bird" (for which he received an ASCAP country award) and "Be My Boogie Woogie Baby," "Mr. Walkie Talkie" and more recently "Mama Leone," recorded by Bino. More than 300,000 copies were sold early on in Germany of "Mama Leone."

And top German rock girl Inga Rumpf scored internationally with an RCA album "My Life Is A Boogie."

MAGAZINE MUSIC

Magazine Music, in Hamburg, started eight years ago via Julio Iglesias' hit "Un Canto A Galicia," which sold in many



Wolfgang Kretschmar, managing director, Intersong, Hamburg.

world territories. Since then the Germany company has worked very closely with the Spanish singer's company Notas Magicas.

Now Magazine handles around 2,000 titles for Germany, Austria and Switzerland. One milestone was starting off the group Baccara in 1977 with songs from contract writer Rolf Soja, notably "Yes Sir I Can Boogie," "Sorry I'm A Lady," "Darling" and "Parlezvous Francais?" Magazine claims more than 400 cover versions worldwide of these four songs.

"The Devil Sent You To Loreda" was another Baccara title from Magazine. But other international successes included: Henry Valentino with "Im Wagen Vor Mir," written by Hans Blum, with sales of more than two million; and Lesley Hamilton's international sellers "Capri, The Night And You" and "No Hollywood Movie."

U.S. producer John D. Andrea is preparing the Magazine-backed launch of the group Santiago, looking for "world domination" in 1979.

Wolf Brummel, Magazine chief, says: "We're proud of our national program in pop, through cooperation with all German record companies. We're deeply into folk music now. But the main aspect of our work is targeted radio, tv and press promotion."

MELODIE WELT

Melodie der Welt in Frankfurt, with a year dotted with huge sellers and promising to be the most successful 12 months in company history, looks set to show as top German publishing house for 1978 based on chart statistics.

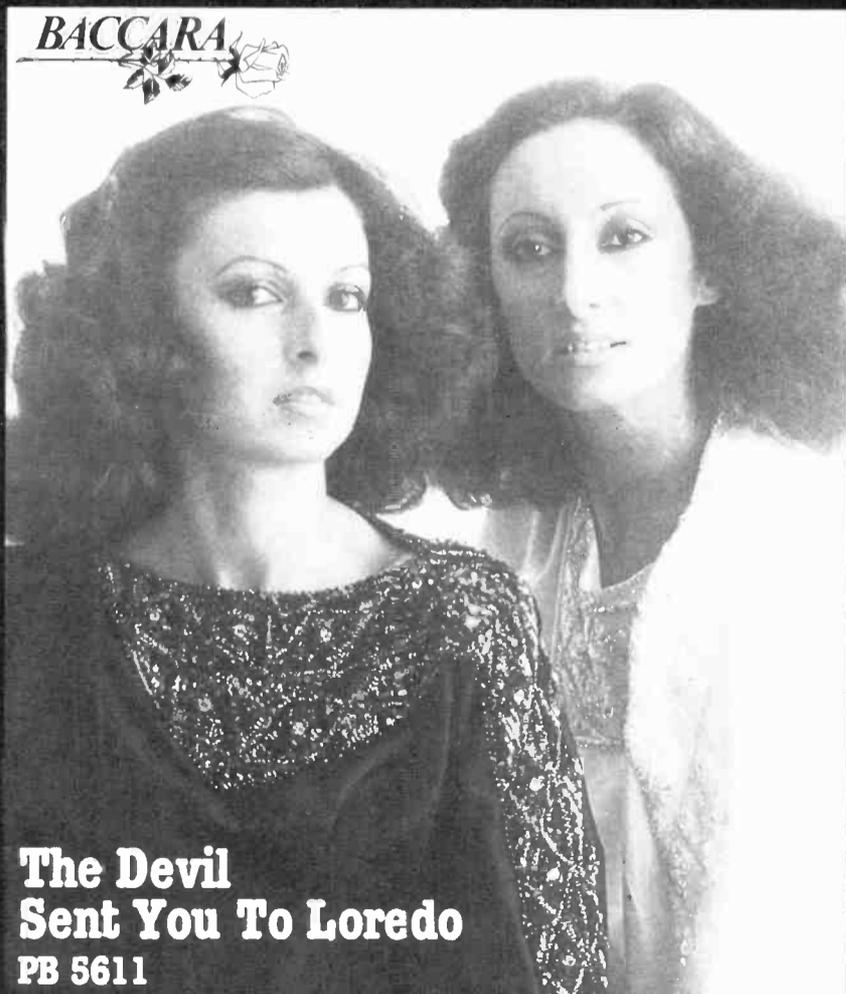
Johann Michel, managing director, attributes the success run to "successful partners in the U.S. and U.K. And I have to give special emphasis to the sales performance of Germany's Udo Juergens."

He stresses that the company had done well with original versions of songs like "Mull Of Kintyre," "You're The One That I Want," "Rivers Of Babylon" which were all No. 1, and "It's A Heartache," "Everyone's A Winner," "If You Can't Give Me Love," "Oh Carol" and "Baker Street." But cover versions of these hits have also scored, notably "Lass Mein Knie Joe" ("It's A Heartache"), "Alles Braucht Seine Zeit" ("If You Can't Give Me Love"), and "Die Legende Von Babylon" ("Rivers Of Babylon").

(Continued on page WG-30)

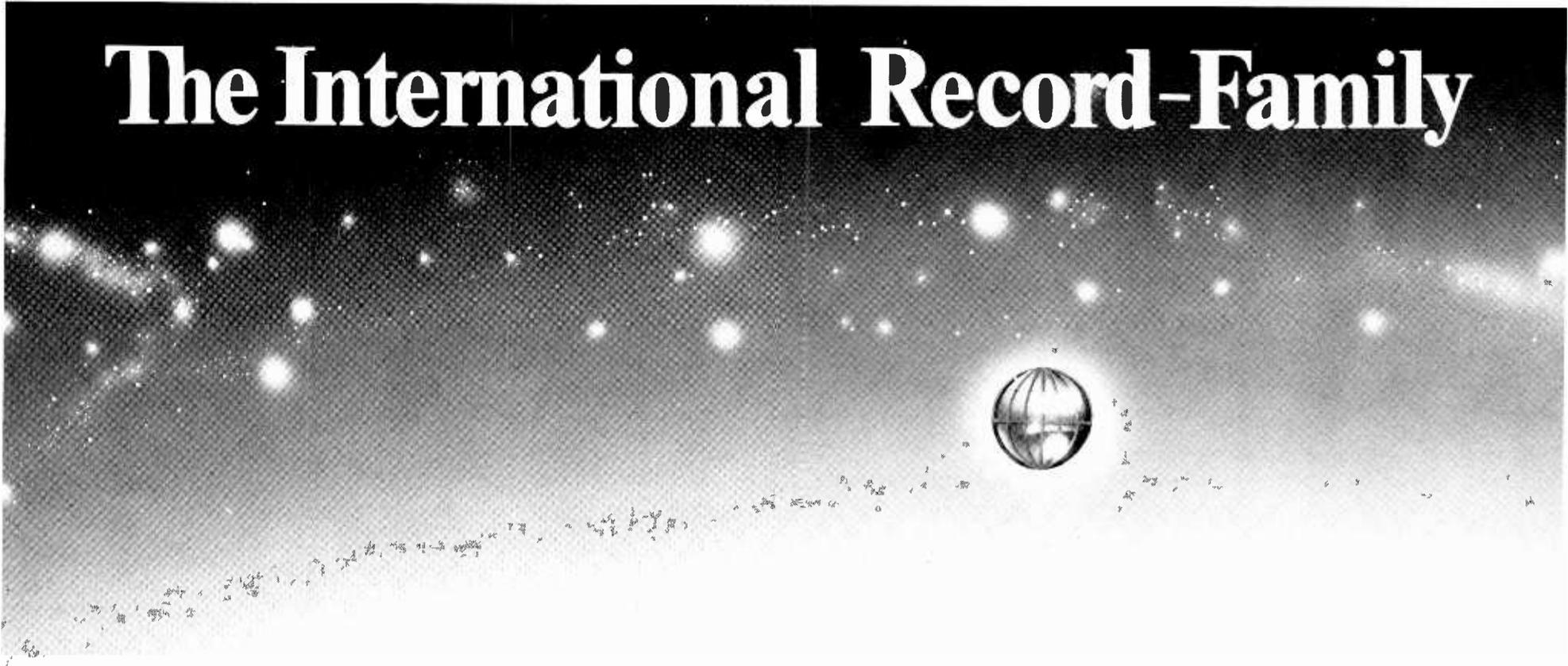


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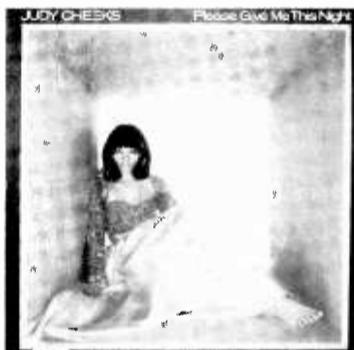
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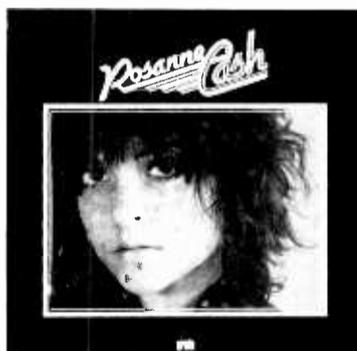
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PUBLISHING ROUNDTABLE

Original German repertoire has done well, notably through the new deal with Juergens, and the hit "Buenos Dias Argentina," with lyrics by Wolfgang Hofer. There was also Johanna von Koczian with the long-running hit "Das Bisschen Haushalt," with music by Henry Mayer and lyrics from Hans Bradtke.

The big Melodie der Welt export success of 1978 was its own production "Hello Mr. Monkey," by Arabesque, released in 25 countries, and in the top 10 in Japan for many weeks, out-selling even international groups like the Bee Gees. In Japan alone, unit sales hit the 400,000 mark. Arabesque's follow-up was similarly widely released.

New deals completed during the year by Melodie der Welt included Far Out Music, which includes War and Tanya Tucker, and Cream Music.

MONTANA

German-language big-seller Heino and Udo Juergens provide a solid base for the continuing success of the Montana publishing empire based in Munich.

But further success has come from the repertoire of Alexandra, a chanson-singer who died nine years ago. The album "Das War Alexandra"—"That Was Alexandra"—went gold earlier this year and a large part of the contents is published by Montana.

Looking to 1979, Michael Schanze will be at the center of Montana promotional effort in the German sector. This popular young entertainer from German television is to be given a major boost in the recording world.

And the company intends developing the folklore field more intensively.

The company has close links with French music, Michel Sardou and Francis Lai being money-earning examples. The music of the film "Billitis," written by Francis Lai had a soundtrack sale in excess of 100,000. Sardou's repertoire meets an ever-growing demand, as does that of Michel Fugain.

Hans R. Beierlein, Mon-



Hans R. Beierlein, Montana chief.

tana chief, says: "Our roster of singers gets maximum tv exposure. We have an all-round range of entertainer. Our deal with Ariola has counted for a lot in terms of boosting Gerard Lenorman's material, this top French artist proving most consistent. In the international disco best-sellers, we do well with Cerrone and Patrick Juvet."

Special emphasis has been given to an album compilation featuring the 20 most important French chanson stars and their top songs. Nine record companies collaborated with Montana in the project. The album comes out early 1979, distributed by EMI-Electrola and presented by "Hoer Zu," the largest European magazine with a circulation of 4.5 million.

Artists involved in this ambitious project include Jacques Brel, Juliette Greco, Gilbert Becaud, Adamo, Jean Ferrat, Michel Sardou, Charles Aznavour, Gerard Lenorman, Charles Trenet, Johnny Hallyday and Sylvie Vartan.

Says Beierlein: "This album represents the biggest push ever in Germany to popularize the French song style and its stars."

PEER MUSIC

Peer Music, in Hamburg, had an impressive new hit this year with "Lay Love On You," by Luisa Fernandez, which not only climbed the German charts but scored in most other European territories.

The new talent's follow-up "Give Love A Second Chance" was a worthy successor and there were very big sales for her Warner Bros. album "Disco Darling."

But linked with the constant unearthing of new material, there was also strong action from the catalog of "evergreens." Rod McKuen's "Amor," for instance, was a worldwide hit and, locally, Bata Illic had great success with the German-language version.

International artists picked up standards from Peer's Marbot catalog, notably Grace Jones ("La Vie En Rose"), Donna Summer ("Je T'Aime . . . Moi Non Plus") and Hildegard Knef, who recorded "La Vie En Rose," "La Boheme,"



Michael Karnstedt, managing director of Peer.

"Mein Ideal" and Mein Flaches Land" for her most recent album.

Michael Karnstedt, managing director, points happily to one song providing two hit versions. The original was "Call On Me," a hit for Sunrise on Polydor and then came the Juergen Drews' reading (Warner Bros.) under the title "Wir Zieh'n Heut' Abend Auf's Dach," both in the charts for many weeks.

Now Peer-Southern Productions has contracted another newcomer: Young Madeleine. From the same stable comes Kreuger Nationalpark's "Zelg Mir Die Natur," one of the most-played themes on German radio networks.

Another new long-term deal is between Peer and composer David Parker.

One big aim for Karnstedt in 1979 is: "To put greater emphasis on German-language productions, though we've built into this field in the past. But we also plan to make every possible effort to get deeper into the European MOR market with English-language material."

ROBA

The Roba publishing company, centered in Hamburg, is currently number two in Germany in terms of chart hits, according to Rolf Baierle, managing director.

Titles involving Long Tall Ernie, the Surfers, La Belle Epoque, and Sheila B. Devotion have provided the biggest impact.

And Baierle says he is particularly proud of the company's association with Holland, via Vader Abraham, and there is Luv and also Bino, with "Mama Leone," on the Carriere label from Paris. He reports particularly big sales from the Chrysalis catalog.

He and Roba also have copyrights from Udo Lindenberg, one of the biggest German rock artists. Says Baierle: "The big names, and our international publishing partners, know we have the right kind of connections with radio, television and the press."

SIEGEL

For Siegel Music in Munich, 1978 has been the most successful year yet, the

(Continued on page WG-41)

Germany
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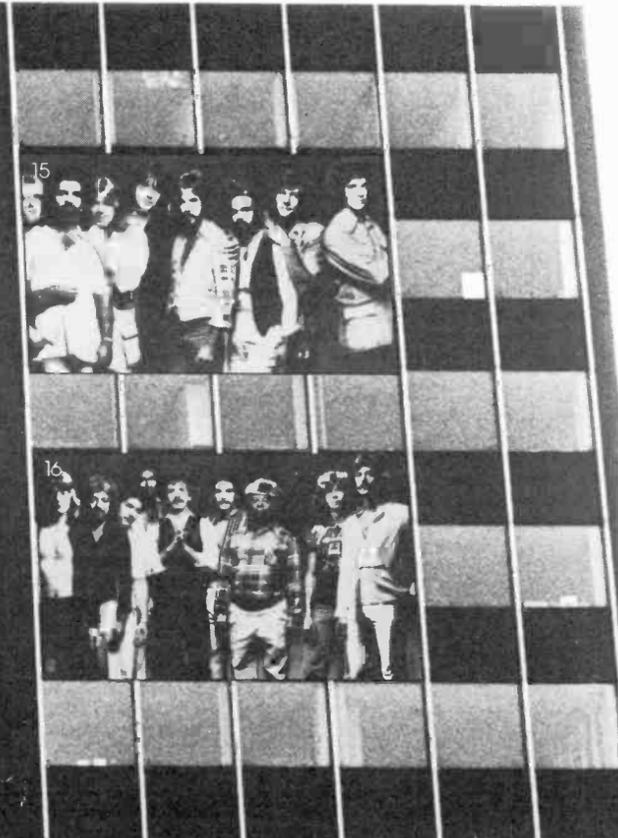
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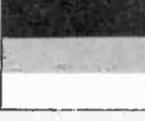


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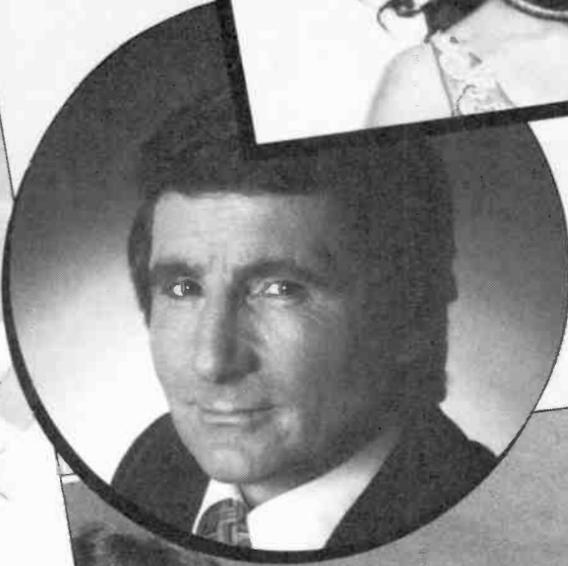
Germany



78



Freddy Quinn, in circle, and Claudja Barry, left.



Above, Kraftwerk.



Nina Hagen, above, and Supermax, right.



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SUPER HITS SUPER SALES

• Continued from page WG-4

West Germany with its high volume business, its high prices and its receptivity to international product is a natural target for the pirates and it is a virtual certainty today that any company releasing a major U.S. or U.K. hit album will face competition from counterfeit product.

"The pirates are becoming more sophisticated," says Gerhard Weber. "They can make a mother from a commercial pressing and with today's printing techniques it is relatively easy to make a presentable copy of a sleeve."

Hans George Baum, head of RCA, agrees that piracy techniques are becoming more elaborate and difficult to detect. "The pirates will copy the Italian sleeve rather than the German one because it is obviously more difficult for a German dealer to determine whether an Italian import is the real thing or not. The big Presley boom last year was a golden opportunity for the pirates and we had to contend with counterfeit Presley albums.

"The industry is determined to step up its fight against piracy—this is one of our major aims for 1979—and we are discussing various plans to combat this menace."

One idea being considered is a technique of putting a special identification mark on record sleeves which cannot be falsified and there are other devices which, for obvious security reasons, no one wants to talk about.

But nobody pretends that the battle against the pirates is going to be anything but a difficult and protracted operation. The counterfeiters are dispersed among many countries—France, Belgium, Italy, Israel among them—and because of the high stakes they are more and more ready to invest considerable sums in perfecting their techniques.

Naturally the menace is far more extensive in the cassette market. "For about \$3,000," says Weber, "anyone can buy cassette duplicating equipment and set himself up in the piracy business. And if you are prepared to invest \$10-\$15,000, you can do a professional job. With records the process is more complicated."

One of the major obstacles in the fight against piracy is the fact that the general public simply doesn't equate piracy with theft. "The industry has to work hard to put this concept over," says Loch. And Weber adds that retailer education is essential. "We must put across the message that the short-term gains which may accrue from dealing in pirate product are simply not worth the damage which could be done to the industry in the long-term if the pirates are allowed to flourish."

Says Metronome's Guenter Hensler: "It is absolutely essential for the industry to stand together on the piracy issue. We have alerted our sales force to keep a constant check on product in the record stores. At our sales convention this year we displayed counterfeit product so that our salesmen could familiarize themselves with its characteristics.

"In the end it all rests with the dealer. He is finally responsible even if he does not know, or pretends not to know."

It is impossible to estimate the amount of money the German music industry loses as a result of the activity of the pirates; the only certain thing is that the pirates' turnover is growing at least as fast as that of the legitimate industry. Another growth industry which is eroding record company turnover—home taping—is a little more easy to quantify because there is a clear correlation between the extent of home duplicating and the volume of blank tape sales.

The official estimate of blank cassette sales in West Germany last year was 100 million, although some industry people feel that sales were well in excess of that. For 1978, Loch estimates blank cassette sales at 150 million, and of course a massive majority of blank cassettes are used for recording copyright music.

How big is the problem? Weber estimates the industry loses as much as one-third of its market as a result of home taping. "There is a factor," he says, "which people tend to overlook. A blank cassette is not necessarily an alternative to buying one LP—it may be an alternative to buying six. It happens quite often that someone will tape the latest Rolling Stones album and then, later on, use the same cassette to copy a more recent release."

Pre-recorded cassette sales in Germany are running at the rate of between 35-40 million annually, so if Loch's estimate of blank cassette sales is right, blank tapes are out-selling pre-recorded tapes by more than four to one. Fifty percent of German homes have more than one cassette player—hardware manufactured in the Far East has been flooding into Germany in recent years—and as the penetration of players increases, the rate of increase in sales of pre-recorded cassettes declines, but that of blank cassettes accelerates.

This is the pattern which has set a few alarm bells ringing and which has caused the German industry to redouble its efforts to have a levy imposed on blank tape sales so that record companies, publishers, artists and writers may have some compensation for their lost revenue.

Says Friedrich Wottawa: "The industry is now realizing just how big this home taping business is. If you analyze the sales of cassette recorders you see that most of them are bought by young people, precisely that section of the population which buys international pop and rock repertoire. Yet sales of this repertoire in pre-recorded cassette form

are minimal. The only possible conclusion is that this product is being home duplicated on a large scale."

Siegfried Loch admits that so far the West German Government has not been responsive to the industry's call for a levy on blank tape, "but we must nevertheless double our efforts to protect our rights in this matter. At least we feel that there is an understanding of our problem in the Ministry of Justice, so we need to step up our PR campaign and lobby parliament in 1979. So far the industry has failed to lobby adequately and not enough politicians truly understand the situation. I am optimistic enough to believe that we can get the blank tape levy if we push hard enough."

Phonogram's Weber is less sanguine, however. "I think that perhaps the government may look at the relative prosperity of the German music industry and feel that there are other industrial sectors in more urgent need of assistance. On the other hand, I feel we should argue that the government should support our campaign in order to keep the industry healthy because if it does not, we may have big problems five years from now."

Unhappily the German music industry is not totally united on the matter of a blank tape levy. GEMA, the all-powerful performing and mechanical right society, is not giving the campaign its wholehearted support on an official level, although many of its individual members would like to see the levy imposed.

Says Michael Karnstedt of Peer Musikverlage: "GEMA supports in principle the idea of a levy on tape but only as an alternative to the present 5% levy on hardware." Weber, on the other hand, feels that GEMA would rather make up the lost revenue by imposing a heavier royalty rate on the record industry instead of pursuing what they may well regard as a rather nebulous possibility.

On the whole, Weber himself thinks the levy campaign has a fair chance of success, "but I would be much more optimistic if we could combine our efforts with those of the book publishers who are facing the somewhat similar problem of private book duplication. I would also like to see a much more positive attitude from GEMA. After all, the organization makes more money from our business than we do!

"I don't see why the record industry should bear the whole burden of the campaign."

Naturally there is opposition from the blank tape manufacturers, but Weber regards this as short-sighted "be-

(Continued on page WG-43)

Germany 78

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RECORD COMPANY ROUNDTABLE

Another important new signing is internationally-known bandleader Kurt Edelhagen and his Olympiaband.

New label contracts finalized by Intercord are: the German label Aves, which includes the huge-selling Roger Whittaker, a regular "tourist" through Europe, and the King's Singers, Ralph McTell and Acker Bilk; new local label Toledo, featuring promising newcomers Tom Cunningham and Klaus Zufall; and the U.S. labels Cream, Hi and Xanadu, with late 1978 releases including product from Al Green, Ann Peebles, country-rock band Snail and Brenton Wood.

Now Intercord is concentrating on an important blues package on the Big Bear label, featuring several sampler albums and new LPs by Erwin Helfer, Big John Wrencher, Doctor Ross, Homesick James, Snooky Pryor and Johnny Mars. This will be released together with a special press package.

KARMA

Karma, Munich-based and one of the youngest German record labels, has produced some exciting new talent in its first nine months, notably Munich, a local soft rock group, and singer Jennifer Kemp who debuted with a version of Bob Dylan's "Baby, Stop Crying."

The label aims primarily at an international audience, featuring either instrumental works or English language product. Says Helmar Kunte, label manager: "Our policy is to keep the company small. We feel committed to fight for every record we are releasing and so we are reluctant to sign too many new acts."

The label's creative brain is producer Michael Kunze, of Silver Convention note, and he has the responsibility of building a roster of artists. "When the industry heard about Karma, everybody seemed to expect a strictly disco-orientated label. They were surprised to find a lot of rock 'n' roll among our first releases.

"But while disco music is obviously international in appeal, we can't afford to ignore other musical areas. My belief lies in talent and quality, not mere fashionable trends."

Karma is distributed worldwide by Polygram.

METRONOME

Hamburg-based Metronome Musik puts down a lot of its success over the past half-year or so to the appeal of Italian artist Milva.

Signed exclusively to Metronome, she has completed a big German tour, following a big promotion campaign, and her record sales rose dramatically. Now rated one of the top singers in the German language, her repertoire of songs by Greek composer Mikis Theodorakis, another Metronome artist, is particularly popular.

Another Metronome headliner is the country group Truck Stop, recently charting with its third consecutive hit. This band also started building a following in the U.S. after a short visit to Chicago.

Under the guidance of Rudolf Gassner, managing director, and his deputy Gunter Hensler, Metronome has moved strongly into the international market. Italian singer Drupi is exclusively signed to the label and another important signing was the Lax/Far Out catalog which gives Metronome all product from War. All albums by that group are now on sale again in Germany.

New product like Galaxy is on MCA, for which Metronome is the German outlet. Can't Stop Productions, headed by Jacques Morali and Pete Belolo, including artists the Ritchie Family, the Village People and newcomer Phylcia Allan, is a new Metronome acquisition.

French musician and composer Jean Christian Michel, a leading light in the field of instrumental gospel and a huge seller in Germany and France, is also now with Metronome.

And Gassner says: "Our policy of presenting specialist labels has made great progress over the past year or so. The rock label Brain is still a leader in the field, with bands like Novalis, Jane and Klaus Schulze, a leading synthesizer innovator."

The label Nature has received strong boosts through

From left, Klaus Ebert, a&r marketing chief, Rudolf Gassner, Jean Christian Michel, and Horst Hohenboehen, Metronome international product manager.



Truck Stop, singer-guitarist Peter Horton and Mario Hene, whose first single has been released around the world.

Another important new signing for Metronome is the U.S. Disney label. Backed by a big promotion drive, 10 albums are to be simultaneously released, and there is intensive work on the back catalog. In that area, the MCA repertoire is of great value, yielding series like Star Gold and Star Edition, two-record packages, plus re-release of top singles from the 1950s.

MILLER INT'L.

U.S.-style distribution, allied to tightly calculated prices, plus a concept aimed directly at German tastes. These are essential ingredients in the success story which has pushed Miller International, Hamburg-based, up to market leader company in Germany in the low-price sector.

Harald A. Kirsten, general manager, says: "Our music and spoken word program reflects average German taste. How does the average German spontaneously spend his money? Right at the top are popular and country music, then fairytales and children's programs. Next come, in the low-price sector, national and international hit-parade material. Then a classical section with a range of well-known artists rounds off the whole roster."

In 1961, Miller International set new standards in Germany. An album was costing \$9, but the American Dave Miller, already known in the U.S. as a successful producer of budget records, saw his chance to sell "music for the small purse" in Germany. His philosophy was to sell music as a consumer product.

In partnership with two men, Beurmann and Wille, he produced albums for just \$4.90 under the Somerset label and sold in chain stores. And Miller International was the first in Germany to offer albums in transparent shrink wrap, a guarantee for the consumer of brand-new product.

Displays were used, unusual in this market, and some competitors were openly sceptical about the whole Miller operation. But the company expanded. Under Kirsten, newly appointed and from a Hamburg business family, the company sold its first million records.

Those doubting competitors hit back, but Kirsten acted on an "all or nothing" policy. Under the new label Europa, Miller International albums were sold for only \$2.50 at retail price, and new distribution outlets—magazines, wholesalers, photographic and household shops—were used to shift product.

Then in 1967, in Quickborn, north of Hamburg, a modern pressing plant, sales offices and distribution center were set up as a basis for further expansion.

The company was bought by MCA in 1969, at a time when it was widely exporting. Then Europa Musi-Cassettes were introduced (1970) to the market, first costing \$5, and five years later only \$2.50.

Now 46 fast tape-manufacturing machines and 20 kind loaders daily produce 50,000 cassettes. Together with the 22 record presses, a total production of 15 million units is planned by the end of the year, with the cassette expected to prove the big winner—its share of turnover already stands at 65% compared with the LP.

Music and spoken word programs are produced in two of Miller's own studios. Among the most successful artists is Fips Asmussen, a top comedian, but there is similar success with fairytales. With some 180 Europa recordings, Miller has the most comprehensive children-youth program in the budget sector. Exclusive contracts are signed with top authors of books for children.

Now modern fairy stories such as "Hui Buh" and "Witch Schruppeldei" have as big a market share as science fiction heroes like "Commander Perkins."

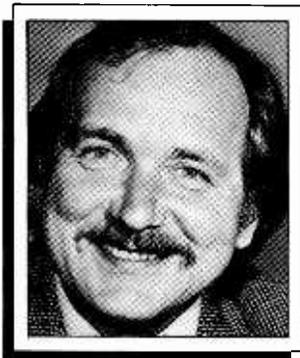
Kirsten sums up: "The success stems from a creative management team, allied to an effective sales force. Our products automatically become widely known."

PHONOGRAM

Phonogram Germany turnover for the first nine months of the year was up some 30% in 1977, according to Gerhard Weber, deputy managing director. And much of the credit goes to the company's international acts.

Two Status Quo albums went gold at the same time: "Rockin' All Over The World" and the double package "Status Quo Live." Genesis went gold in Germany for the LP "Seconds Out" and so did "Tales Of Mystery And Imagination" by Alan Parsons Project.

However Weber stresses the importance of Phonogram



Roland Kommerell, president, Phonogram Germany.

national repertoire. The German-language "Das Lied Der Schluempfe" by Dutch singer-writer Vader Abraham went platinum, with sales in excess of 1.2 million, and the album "Im Land Der Schluempfe" is also a gold prospect. The last single by Abraham "Was Wird Sein Fragt Der Schluempfe" started selling at the rate of 30,000 a day.

"We also reached gold status for the album 'Stimme Der Sehnsucht,' sung by Alexan-

dra, who died in 1969, the award being made to her 15-year-old son Sascha."

The fall season started well for Phonogram with high sales on Dire Straits debut album. Also released to encouraging demand were: the new Jethro Tull album "Bursting Out," Status Quo's "If You Can't Stand The Heat" and the Elton John LP "A Single Man," Weber adding, "We're very proud of the signing of John to the international roster."

A year of high activity in the charts for Phonogram has been augmented by big successes in the classical music field. Market research figures show Phonogram increasing its market share in this very competitive field to more than 10%.

RCA

Though RCA Germany doubled its turnover in 1977 because of the unexpected sales boom of Elvis Presley product after his death, allied to the international "surprise" hit of duo Baccara, the company has managed to establish its market position through 1978.

Hans Georg Baum, managing director, points particularly to the success of Bonnie Tyler, recipient of a gold disk for her hits compilation album.

Again, New York singer Helen Schneider has been systematically built up in Germany to attain star status, with a "personality show" centered on her for showing on television over Christmas. David Bowie, too, is a best-selling act following his remarkably successful tour through Germany, and much the same goes for Al Stewart.

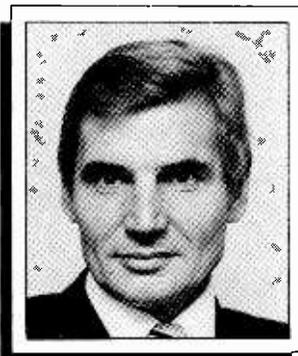
Lesley Hamilton, a new RCA artist, in the charts for nearly five months with "No Hollywood Movie" is another breakthrough figure in the RCA story of 1978.

But equally important activity is noted in the classical music field. Sales in this field were up by more than 100% on the previous same period, and a deal was concluded this year with SEON, a label which puts emphasis on the baroque and pre-classical music played on original instruments by such as Frans Brueggen and Gustav Leonhard.

There was also the signing of the label Heimat-Melodie, specializing in German folk music and using top local artists.

Biggest acts on the local RCA roster are: the easy listening orchestra of Anthony Ventura, with some two million albums sold already; chanson-singer Klaus Hoffmann; Baccara, with a new international hit in "The Devil Sent You To Lorado"; Lesley Hamilton, whose new single is "Capri, The Night And You"; and Torfrock, an act "cultivating" the north German dialect.

New artists include: Asha Puthli, with a debut RCA album due early 1979; French girl singer Liane Riboni; and Karen Cheryl, an attractive singer who is to be hugely promoted next year.



Hans-Georg Baum, managing director of RCA Germany in Hamburg.

TELDEC

Recent progress by Teldec in Hamburg has been marked by intensive sales campaigns and subsequent hit status for artists like leading rock artist Udo Lindenberg, the Moody Blues, Camel, Ian Dury, Greg Kihn, Jonathan Richman, Ray Charles, Peter Maffay, East German band City, French pianist Richard Clayderman, Gitti and Erica (with tv-theme "Heidi") and folk musicians Ernst Mosch and Slavko Avsenik.

No campaign carried more weight than the upcoming series "Oldies But Goldies," comprising altogether more than 60 singles and 15 albums. National and international artists have been touring in Germany, receiving simultaneous promotional activity: the Moody Blues, Camel, Ray Charles, Amon Duul II, Satin Whale, Ian Dury, Klaus Wunderlich and Ekseption.



Kurt Richter, left, Teldec managing director; and right, Gerhard Schultze, joint managing director.

Dutch attraction Ekseption, reformed just a few weeks after the Moody Blues, is linked with the re-establishment of the band Them. After signing a worldwide pact with Teldec, the group recorded an album in the company's studios. It is a key part of the new Teldec label Strand, exclusively reserved for rock music, along with groups like Duesenberg, La Duesseldorf, Satin Whale and Amon Duul II.

Special promotion and publicity back-up is being given to Stiff Records and the Beserkley label, establishing themselves fast in the German market. Kurt Richter, managing director, lists upcoming releases from Juergen Marcus, Peter Maffay, Erika Pluhar, Ulla Meinecke, Claudja Barry, Caro, Kevin Johnson, Jutta Weinhold and Udo Lindenberg.

The successful Dutch label CNR will in future be distributed in Germany by Teldec.

Marketing on the classical front has centered on Sir Georg Solti and the tour of the Chicago Symphony Orchestra. This led to a substantial increase in disk turnover of the orchestra, with further emphasis on the entire Decca-classical catalog in Germany.

There has also been impressive action on the Harnoncourt-Monteverdi catalog from "Das Alte Werk," added to by the performance at the Zurich Opera House which Harnoncourt conducted. And Teldec rates an exclusive deal with the 12 cellists of the Berlin Philharmonists a particularly interesting innovation.

The classical low-price series "Aspekte" has established itself in the marketplace.

Richter says: "Teldec has taken a leading position in the market with the giftbox series, comprising more than 50 complete works, and supported by displays, posters and leaflets."

WCI

Warner Communications Inc., the mother company, again reported the highest-ever turnover and dividend levels for the first half of 1978. With \$587.9 million turnover, the company exceeded the same period of 1977 by 24.3%. With profits of \$36.1 million, the same period of the previous year was bettered by 11.4%.

Steven Ross, president of WCI, attributes this success to the unbroken growth of the two largest company operations, recorded music and film production.

And Hamburg-based WEA Musik Germany continued its turnover increase in the third quarter of 1978 over the previous year. Profits, however, remained constant as a result of an increase in costs and company overheads.

Certainly the summer of 1978 was marked for WEA Musik with spectacular success of German artists finding international hits. Luisa Fernandez with "Lay Love On You" was a success, and released in 25 different countries, the follow-up, "Give Love A Second Chance," was also an immediate hit.

After two years work with Supermax, WEA has seen the group catapult into the international music scene. The single "Love Machine" and album "World Of Today" have been on the charts, and projected on television, in more than 10 countries worldwide.

In the third quarter of the year, WEA has put special emphasis on its activities in English-language, German-produced product in the world marketplace. "Turn On To German Music" was the banner and Siegfried E. Loch, managing director, looks to this bearing fruit.

He adds: "But product from the top WEA U.S. acts played a decisive role in our development in recent months. Linda Ronstadt, Al Jarreau, Yes, Manhattan Transfer, Neil Young were among those who scored strongest."

And the company put special activity into linking promotional work with major tours by top acts.

Now Loch says: "With the appointment of Klaus Ollmann, formerly director of marketing, to deputy managing director, responsible for marketing and administration, the first tangible personnel requirements to develop further through to the 1980s have been made."

"Parallel to this, changes in top and middle management levels have been made. We've virtually completed the personnel needs."

While releasing some 17 million shares on the market and from official records at the Frankfurt Stock Exchange, Ross's claim that WEA is one of the largest international enterprises in entertainment is borne out.

According to Juergen Reimnitz, member of the board of the Commerzbank, which acts as collection syndicate for Warner shares, the company is the 170th foreign bond to be filed by the local Stock Exchange.

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Daliah Lavi, in circle, and Days, at left.



Lake, above, and at right, La Bionda.



Above, Gunter Gabriel.



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JUICY PEEPLE

We had a hot summer!!! La Bionda with ONE FOR YOU, ONE FOR ME was a July "Charter" and traveling South radio play was TOP TEN, Top Disco favorites in Austria and Jugoslavia were La Bionda and D D SOUNDS 1, 2, 3, 4 GIMME SOME MORE so the German tourists could sing along. Both of the titles were contracted for use in the Disco film SUMMER NIGHT FEVER released in September (two other titles from La Bionda and D D SOUND placed in the film POPCORN & HIMBEEREIS release October 25th).

New product is moving (PUPO, D D SOUND, EL PASSADOR), some nice licensing contracts were arranged, and a co-production between the North German Radio and the Canadian Broadcasting Corp. is set for Rob Mc(Boss Brass)Connell.

Want to thank La Bionda, Enzo (Pupo) Ghinazzi, Paulo Zavalonne, Phil Sykes, Sadao Watanabe, Rob Mc Connell, R W Palmer James, Paulo Barabani, Baby Records and Freddy Naggiar and all the others that helped make this year a happy one.

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P.S.—Looking forward to MIDEM again so I can thank all the others that were on my telephone and mailing lists.

COST PIRACY BACKDROPS

• Continued from page WG-16

market. And it does become more expensive year by year."

Wolpert: "I think the increasing number of international releases does not reduce profits as such. The danger is in the worldwide escalation of royalties and guarantees, but this affects domestic as well as international repertoire."

Loch: "Certainly it is true that local repertoire is not cheap to make anymore and rates generally are no more favorable than those for international acts."

The other panelists expressed similar views.

Question: What can be done to get a better share for German product on the local market?

Wottawa: "Apart from typical German pop music, where an increase would hardly be possible, we have found an international level in the disco and rock fields. We've developed our own identity there. We've built up a special production and promotion group for this repertoire."

Leuftner: "We'll always pay special attention to German-language repertoire. With Hansa and Jupiter, we're the leading company in this area and 50% as a share in the purely local chart is normal for us."

Weber: "We look for local product with the international touch. Since Silver Convention, Boney M, Kraftwerk and Donna Summer, we've proved that local recordings do have world chances."

Wolpert: "We don't intend limiting the number of international releases, nor their total sales. But we'll build local product alongside international. We give big a&r and marketing resources to establish locally-recorded artists, irrespective of language or repertoire."

Baum: "We've considerably expanded our repertoire, particularly in German folk and classical music."

Richter/Schulze: "We've systematically built an extensive German rock and pop repertoire, involving artists like Udo Lindenberg, Achim Reichel, Satin Whale, Amon Duul, Duesenberg, La Duesseldorf, Jutta Weinhold, Carol and Ulla Meinecke. There are established names such as Peter Maffay, Juergen Marcus and others. We also support youngsters like Hagen Brandin, Gerd Baier, Tony Bell, Peter Held and Christina Harrison."

Gassner: "We have to work hard to get the right relationship between national and international repertoire here. We're proud of success with acts like Truck Stop and Milva, but we'll work even harder to get more local acts capable of hitting 100,000 unit sales peaks."

Drechsler: "We look to increase the German product share by releasing special profile releases. But we have to realize that the demand for German MOR material has in many cases been superseded by releases in English."

Loch: "We're relatively young as a company. For the first five years we were mostly concerned in establishing international repertoire in the German market, and building up a modern and aggressive merchandising organization. We've done that, with our national distribution center in Alsdorf. With the modern pressing plant we can concentrate on building our own local artist roster."

"The share of domestic releases constantly increases with 25% of the total turnover this year being German-originated repertoire—more than 100% up on the previous year. Our campaign 'Turn On To German Music' worked well to our credit."

Question: What success are you finding in terms of releases for German productions in foreign countries?

Wottawa: "Kraftwerk and Triumvirat have scored worldwide, but we're basically only just starting on other product."

Leuftner: "Disco music marked 'made in Germany' is not very appealing at world level. Ariola has had Amanda Lear in chart positions all over Europe. Judy Cheeks, produced here by Tony Monn, is in the U.S. chart."

Weber: "We've had good sales in Austria and Switzerland, with consequent royalty income, but so far it has been difficult to place German product in Anglo-American orientated markets like the U.K., U.S., Benelux, Scandinavia and so on. Kraftwerk hit in the States, Kai Warner in Japan, but for us it is hard to prove German product generally can sell outside this territory."

Wolpert: "We get many releases through affiliates. A worldwide company like CBS exists to reduce the problems which others may have in spreading artists and music across national and language frontiers. As examples, we have recently had international releases with Denny Blue, Costa Cordalis, Dirty Dogs, the Nina Hagen Band, Ricky King, Cherry Laine, Lake, Vicky Leandros, Paola, Tina Rainford, Cisco Silver and Edo Zanki."

Baum: "We've had tremendous success with Baccara, Lesley Hamilton, Andy Anderson and Anthony Ventura. Baccara alone sold 10 million singles and 1.5 million albums in just a year."

(Continued on page WG-42)



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Ann Behrand, in circle, and Su Kramer at left.



Georg Danzer, above, and Roy Black at right.



Above, Klaus Wunderlich.



A Billboard Spotlight

DECEMBER 16, 1978, BILLBOARD



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FEVER LEADS TO DGG/RSO EPIDEMIC

While "fever" of any kind usually puts people out of action and confines them to bed, the most spectacular feverish development on the German record scene in 1978 dug deep into the sociological scene.

It was all due to "Saturday Night Fever" and "Grease." In a very short time, DGG, linked with RSO, in Hamburg reported sales of 1.5 million records and cassettes of "Fever" and more than 800,000 of "Grease."

Success of this software led to enormous changes in the German way of life. There were increased attendances in discos, and the whole aura of "Fever" led to the kind of lifestyle cinema fans wanted to relive in the disco atmosphere generally available around the corner.

Rainer Schmidt-Walk, international director of DGG, says: "What happened via these films is that people are realizing that there is more to life than watching television, and that it is fun to listen to music and to dance with other people."

The results were immediate. Hairdressers in Germany recommended the John Travolta cut and white suits and waistcoats were cheaply available. The record trade from Flensburg to Garmisch Partenkirchen registered a remarkable turnover spurt. And it covered the entire Bee Gees' repertoire.

Reports from the trade showed that many people who had not bought records for years suddenly became interested again. Schmidt-Walk says: "It all led our company to a turnover of repertoire, the like of which we hadn't seen since World War II."

In Germany, particularly in the DGG/RSO camp, the activity supported Robert Stigwood's philosophy on promotion: that the film is an ideal advertising medium for the record. In general, this had been forgotten many years before.

But an additional bonus, attributed to this success run by DGG/RSO, was that the image of the double album as a sales potential was improved. For a while it seemed to lose respectability.

Schmidt-Walk insists: "The success of the two movies and the albums involved means we have reached a new dimension in the sound-carrier market." **WOLFGANG SPAHR**

Billboard

PUBLISHING ROUNDTABLE

company's 30th anniversary and the year when it came up with Vader Abraham's "Das Lied Der Schluempfe," most successful singles chartmaker with unit sales of around 1.5 million.

Additional reasons for the overall success story were Mireille Mathieu and Peter Alexander, plus "Substitute" by Clout, through the Siegel deal with Lambert and Potter, a success augmented by big sales of the German-language version by Paola.

The First Artist catalog, in its first year of action with Siegel Music, found immediate success with the writing of Paul Jabara ("Last Dance," Donna Summer) and U.S. groups like Riot, Player, the Babys, Stallion and Foreigner, the latter winning a National German Academy Award.

Siegel general manager Werner Schueler says: "Not only did we remain one of the leading publishing houses, but also proved one of the top production companies with names like Peter Alexander, Juergen Drews, Karel Gott, Bata Illic, Ingrid Peters, Tina Rainford, Peggy March and Ilija Richter."

This kind of talent-in-depth means a large number of cover versions, virtually guaranteed.

But one of the most important aspects of the Siegel group of companies is the worldwide acceptance of Jupiter Records, with Silver Convention, Penny McLean, Ramona Wulf, That Thing, Linda G. Thompson, Antonia Rodriguez, David Christie, Jerry Rix, Electric Playground Orchestra. Strong on the German side are Chris Roberts, Roberto Blanco, Martin Mann, Roy Etzel and, one of the key newcomers of the years, Dee D. Jackson, who sold more than a million units of "Automatic Lover."

Dee D. Jackson's new single "Meteor Man" and her album were produced in Siegel's Olympia Studio, one of the best-equipped in Germany.

New artists are regularly signed to Jupiter Records for international production and world release, notably Joan Orleans, John Simon Rasputin, Waddel and Williams, Norma Green, Thanks, Jeff Spencer and the Jeans Orchestra, and Pepe Peru.



Ralph Siegel, president and owner of Siegel Music companies and Jupiter Records.

SLEZAK FAMILY

A new member of the Hamburg-based family of Rudolf Slezak Musikverlage is Ornu Music, founded by Slezak with Klaus Monro. The album "Komm Nach Haus" by Rex Gildo has been released on Ariola, and two singles from it have scored in the local charts.

U.K. writer/singer Clive Westlake wrote "Dann Ist Das Letzte Lied Vorbei" for Roy Black, released on Polydor.

And the Papa Tango company, founded by Slezak with Mort Shuman, got off to a good start with the title "Tage Wie Aus Porzellan," from the movie "Beach Hotel," sung by Shuman on Phonogram. German rock group the Scorpions recorded "Tokyo Tapes," a live album from its Japanese tour, out on RCA International, and including 10 Slezak copyrights.

The success within the Slezak organization of Roger Whittaker's own publishing company Tembo Music continued via the album "Love Lasts Forever" on Intercord, the LP yielding a single "Everybody Is Looking For An Answer."

Rudolf Slezak and Horst Schmolzi set up the joint company Schmolzi and Slezak and it acquired from its U.K. partner Andrew Heath Music the rights to the Beggars Banquet catalog. First releases are from U.K. punk band the Lurkers, via the album "Fulham Fallout" and single "Don't Need To Tell Her," out on the new Beggars Banquet label, distributed for Aves by Intercord.

From left, Walter Lichte, Horst Schmolzi and Rudolf Slezak, of the Slezak Family of companies.



Subpublishing rights have also been acquired for Radio Telemusic SA, covering Herman Brood copyrights including the Aves album "Shpritz" and the single "Saturday Night." Publishing of Gordon Langford and Daryl Runswick (Regal Music) was acquired for German-language territories. The King's Singers first album in German, "Singen Deutsche Volkslieder," produced by Hartmut Kieswetter has all titles published by Schmolzi-Slezak via deals with Logo Music U.K. and Pontwater Music, Canada.

Lambda Music has acquired 50% co-publishing with Arno Graul Musik for original copyrights on the album "Lieder Unserer Heimat" and Lambda also now handles Singatune (the Polydor group Sham '69), Lupus (with many Marc Bolan and T. Rex copyrights) and Robin Gibb (including much early Bee Gees material). And Lambda's company Lollipop acquired subpublishing of Schwartz Music of New York for international hits "Runaround Sue" and "The Wanderer" by Leif Garrett and "I Wonder Why" by Showaddywaddy.

A key event this year for Aves, which is owned by the Schmolzi-Slezak duo was the change of distribution, from Metronome to Intercord. This was signed with a substantial guarantee, enabling Aves to acquire new product from the King's Singers. New on Aves is a rock production from Herman Brood and Wild Romance.

Another new release was the second album from U.K. duo John Otway and Wild Willy Barrett, "Deep And Meaningless," following on the success of the first LP which was part produced by the Who's Pete Townshend.

UNITED ARTISTS

"There is no doubt that 1978 will prove the most successful year yet for the United Artists publishing setup in Germany, Austria and Switzerland." So says Gaby Richt, managing director.

Most successful individual copyright is certainly "Painter Man," formerly a hit for the group Creation, newly recorded by Frank Farian for Boney M. The single, linking it with "Rasputin," sold more than 500,000 singles inside a month of release. "Painter Man" was also included on Boney M's record-breaking album "Night Flight To Venus."

But 1978 has featured other UA older copyrights. Smokie's version of "Needles And Pins" did well, as did Sheila B. Devotion's "Singin' In The Rain." Other revivals from UA include: "Ramona," latest single by Okko, Lonzo, Berry, Chris and Timpe; "Love Is A Many Splendored Thing" by Shake, also the flip side of Olivia Newton-John's "Hopelessly Devoted To You;" "My Mother's Eyes" (Connie Francis); "When You Walk In The Room" (Child); "Land Of A Thousand Dances" (Cisco Silver); "Singin' In The Rain" (Karel Gott); "Put A Little Love In Your Heart" (Linda G. Thompson); "You Are My Lucky Star" (the Lucky Stars) and "Montego Bay" (Sugar Cane).

The year has proved a very successful one for the Electric Light Orchestra. The album "Out Of The Blue," with all copyrights controlled here by United Artists, was on the German chart for several months, along with the singles "Turn To Stone," "Mr. Blue Sky" and "Wild West Hero."

ELO has visited the Musicland Studio in Munich to record a new album, again with all copyrights handled by United Artists.

The boom in business over motion picture soundtracks has also boosted UA business. On the "Saturday Night Fever" epic, "Calypso Breakdown" is a UA song, a title from the Antisia catalog acquired for Germany by the company a few years ago.

"Grease" featured "Love Is A Many Splendored Thing" and "Blue Moon" and "FM" had Jimmy Buffett's single "Livingston Saturday Night." From Austria, Gaby Richt acquired subpublishing rights of the music from the first German disco-film production "Summer Night Fever."

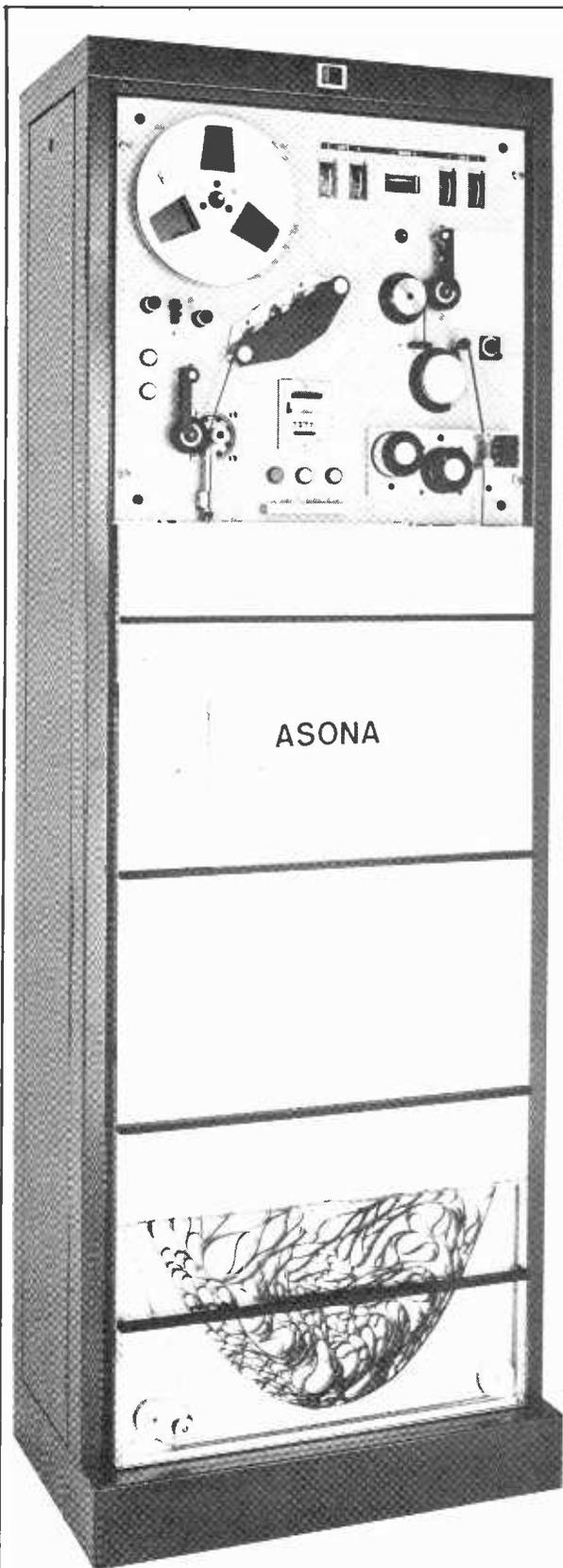
The UA belief is that to be successful in music publishing, publishers also have to be record producers. For the first time in Germany, UA produced an album featuring 20 standards, the package tv-advertised.

Says Gaby Richt: "In the next few months United Artists will revive 'Hair,' one of the most successful musicals ever. It comes out early 1979 as a motion picture and most local record companies are looking for re-releases of the successful original and local cast albums, or individual songs from the score."

Billboard



Gaby Richt, United Artists Germany chief.



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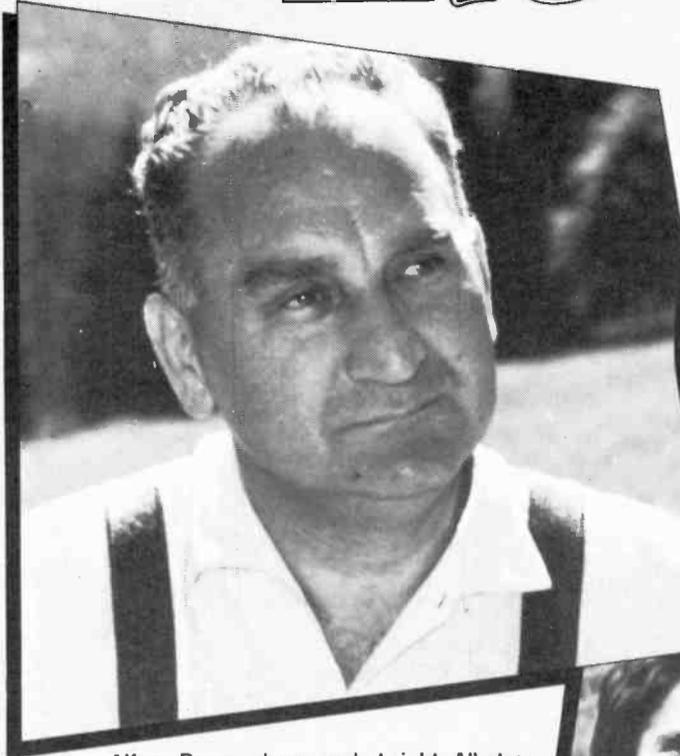
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A Billboard Spotlight



Alfons Bauer, above, and at right, Albatros.



Vicky Leandros, in circle, and Young Love at left.



Above, Arik Brauer.



DECEMBER 16, 1978, BILLBOARD



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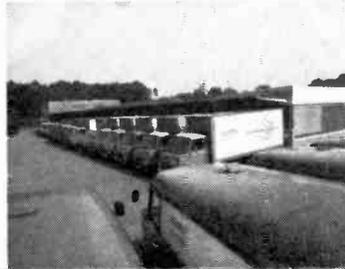
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COST PIRACY BACKDROPS

• Continued from page WG-39

Richter/Schulze: "Our international success is based largely on the popular and light music catalogs. That includes Klaus Wunderlich, Ernst Moch and Will Glahe. But we're into the first reverberations of success on pop and rock fronts, with Udo Lindenberg, Lydia Zamora, Duesenberg and La Duesseldorf. On the classical side, the Das Alte Werk series and notably Nicholas Harncourt are doing well."

Gassner: "We find special success with the Brain catalog, particularly the worldwide releases of Klaus Schulze."

Drechsler: "In addition to acts like James Last and the Fischer Choir, we're making a determined bid to gain a foothold of all overseas markets with our own productions of English-language repertoire."

Loch: "Today the tag 'made in Germany' does not mean just beer hall music, heavy sentimental songs or krautrock. Our country now is attractive to musicians from all parts of the world, as our own writers, artists and producers have become part of the international music scene. As the fastest-growing international record organization, WEA is a natural partner for these adventurous artists. We're a music company in every sense of the word, listening to music every day."

"I must mention Luisa Fernandez. When her first single 'Lay Love On You' became a top 10 record in Germany, we got releases in 25 countries around the world inside two months, including the major territories such as the U.S., U.K., Japan and France. Today it has sold 400,000 copies in Germany, but another half-million elsewhere having made the top 10 in Benelux, France, Italy, Spain, New Zealand, Australia, South Africa and Brazil."

"Another example is Mick Jackson and his single 'Blame It On The Boogie.' That hit the U.S. Hot 100 before it happened anywhere else in the world. Then it was covered by the Jacksons. Other examples of local success abroad comes from Supermax, Lucifer's Friend, Joachim Kuhn, Joy Fleming and Passport."

Summing up attitudes for 1979, all panelists were confident of another outstanding year. Baum went strongly for more station air time on both radio and television, and much stronger control of bootleg product.

Billboard

CREDITS

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SUPER HITS SUPER SALES

• Continued from page WG-35

cause if the record industry is going to suffer increasingly as a result of home duplication, there will not eventually be anything to duplicate."

Finally there is the problem of winning over public opinion, and here the persisting gaudy and grasping image of the music industry is a major obstacle. As Weber observes, the book publishing industry basks in cultural glory, despite its lurid pornographic sector. It enjoys a lower value added tax and resale price maintenance.

"Yet the music industry has a bad public image, notwithstanding the fact that we produce 90% of the people's daily musical entertainment.

Guenter Hensler echoes this. "Our campaign to get value added tax on records reduced failed because we have a bad image. We are not regarded as a cultural force in the world but as part of the plastic molding industry. The discrimination between books and records is ridiculous and I think the record industry has also suffered because of its high turnover and apparent prosperity. What is certainly not taken into account is the fact that music has actually become cheaper over the last 10 years. A man who spends, say, 2% of his income on records can buy five times as much music today as he could 10 years ago."

Hensler says his support for the blank tape levy is primarily in the interests of artists and composers. He also feels that if there is to be a levy on software, then the one on hardware should be discontinued.

"As far as the record industry is concerned, I think that home taping poses only a limited problem because the LP record is so much more attractive to the consumer than a blank cassette could ever be. I accept that a lot of potential income may be lost—perhaps as much as 50% of our present turnover—but, on the other hand, the blank cassette can actually help the record business because it makes people more music-minded. I think this is a compensating factor."

The fact that the book publishing industry has a more respectable image than that of the record industry has long been a source of discontent in the business, especially when this unjustified discrimination results in books carrying only 6% value added tax compared with 12%—increasing 13% next year—on a record. And it is this kind of discrimination which has to be overcome if the industry is to succeed with its tape levy campaign.

Despite the problems of piracy, spiraling costs, home taping and direct imports, the prevailing atmosphere in the German industry today is one of vitality and abounding creative energy. The primary thrust of the record business has been in the direction of ever-increasing volume and this common endeavor has been sustained by the advent of a whole sequence of super hits which have been marketed with great skill and intensity and not inconsiderable expense. If 1978 has been a year of unparalleled creativity in Germany, then this creativity has been evident in the fields of promotion and marketing as well as in the area of production.

"We have woken up to the fact," says Rainer Schmidt-Walck, manager of DGG's international repertoire department, "that we can sell records in much bigger quantities. We can be much more ambitious in terms of promotion. In addition the whole RSO phenomenon with 'Saturday Night Fever,' 'Grease' and the Bee Gees has boosted traffic in the record stores, and this has been good for sales right across the board."

There is always a danger that when a market becomes super-hit orientated and intensive promotion is focused on a small segment of the music spectrum, the basic catalog repertoire will go into a steep decline. But this has not happened in Germany where consumer spending power is more than substantial.

Says Dr. Vogelsang: "The heavy emphasis placed on certain repertoire has not resulted in a slackening of catalog sales and we have not seen an increasing concentration of top 40 sales in multiples at the expense of the full range dealers as has happened in the U.K. On the contrary, sales are increasing in all repertoire areas. The pop back catalog is extremely strong and the classical market is also very healthy."

Moreover the excitement generated by super hits and by the massive disco boom has created a climate which makes the public more receptive to new acts, according to EMI's Wottawa.

"As a result of the super hits, there is a fresh glamor about the music business and this has meant that we have not only been able to generate more sales of product by established artists but have also been able to break new artists more easily."

Schmidt-Walck agrees. "'Saturday Night Fever' has developed a new growth industry. It is more than a film and a record, it is a way of life, a cultural event. And in its wake, hitherto unknown French, Dutch and Italian acts have been able to break through in Europe. 'SNF' meant that for the first time ever a German company was able to sell nearly 1½ million double albums and cassettes of one title. This excitement has brought people back into the record shops, some for the first time in two years. The number of hard core record buyers in Germany in monthly contact with the record dealers is something like 700,000, but the

'Saturday Night Fever' explosion has increased this figure substantially."

This reawakening of interest in records allied to some aggressive and astute marketing has enabled most companies to achieve the coveted goal of greater volume. "Whereas last year we would sell 100,000 copies of albums by Queen, Wings and the Rolling Stones, this year we have been able to sell 300,000," says Wottawa. "We are spending more money on advertising and we are concentrating on LP acts which will give us long-term benefits."

One consequence of the market's becoming more orientated towards the super hit and the super star is that the competition for hot third party repertoire becomes increasingly intense and pushes up the royalty levels alarmingly.

Says Schmidt-Walck: "In the present climate we have to accept that 16% or 18% is no longer the upper limit in royalty payments because it is possible to get such huge sales figures. Big companies like Polydor suddenly find a small independent label which has its finger bang on the public pulse and we can offer high royalty rates knowing that we can sell enough product to end up with a profit."

Phonogram's Dr. Weber, however, sounds a cautionary note, pointing out that overdependence on international product combined with high royalty levels in a country vulnerable to direct imports could make the equation somewhat adverse. A flood of cheap imported product could prevent the realization of the mass sales necessary to achieve a profit.

Says Weber: "In 1968 a 12% royalty was regarded as high. If the figures now being reported are true, the hot international catalogs are now asking for a 22% deal—which represents 44% of the income a distributing company gets for the product. Then there is the 8% mechanical royalty—representing 16% of the record company's income—and this means that 60% of your revenue is already accounted for. So if your overheads are in excess of 35%, you are in trouble unless you have a favorable mix of low and high royalty deals."

There is no doubt that the daunting arithmetic outlined by Weber has been a spur to many German companies to intensify their efforts to produce home-grown international hit repertoire and, in this respect, Germany has had its best year ever in 1978—as is vividly demonstrated elsewhere in this supplement.

Says Dr. Vogelsang: "Germany is going through a boom in terms of creative energy, rather like that of Holland a few years ago. I predicted this trend 10 or more years ago and it is one which clearly augurs well for the future of the German industry."

Certainly one of the principal concerns of the German music industry today is to win greater international recognition for its burgeoning creativity in terms of producing today's music for worldwide consumption.

Foremost among industry leaders who are irritated by the persistent image of the German music scene being dominated by tubas, schlager and men in lederhosen singing drinking songs in beergardens is WEA chief Loch.

"The international music industry has a totally false picture of the German music industry today. I think the term 'kraut rock' is a horrible, discriminatory label and I think we must fight to dispel this prejudice."

"The fact is that German productions have arrived internationally and have reached a standard where we are a major supplier of repertoire to the world, and this is a trend which will increase over the next two years. Germany today is a melting pot for international talent—it is, if you like, the New Orleans of the '70s for popular music. There are excellent studios, plenty of money to finance good records and first class musicians from all over the world."

"There are dozens of talented artists of different nationalities living and working in Germany today. It is a healthy, multi-racial scene with a stimulating atmosphere. Our record industry has the opportunity—and a duty—to develop and sustain this creative energy so that we can consolidate our position in the international market as a source of international talent."

"For example, we have Luisa Fernandez, a 17-year-old Spanish girl living in Hamburg, produced by David Parker—an Englishman—working with German musicians and making the top 5 in Germany, Holland, France and Italy. Then there is Silver Convention—an American girl, a German girl and an Austrian girl—singing songs by a Yugoslav composer, produced by Germans and singing with Swedish, German and American musicians. More and more creative people are finding that Germany offers an extremely conducive environment in terms of facilities, moral encouragement and finance."

Loch shares the general feeling of optimism for the future of the German market, but adds a cautionary reservation:

"There are sure signs that the time is coming when we will no longer be able to offset increases in costs by increasing sales volume. It looks very much as if prices will have to go up in the next two years, otherwise we will be in trouble. We will not be generating enough profits to take care of recording expenses, and it would be tragic to have to cut back on local production at a time when the prospects for German-originated international repertoire have never been better."

Billboard

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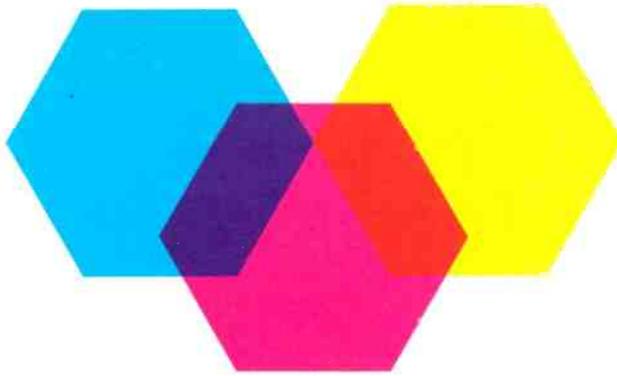
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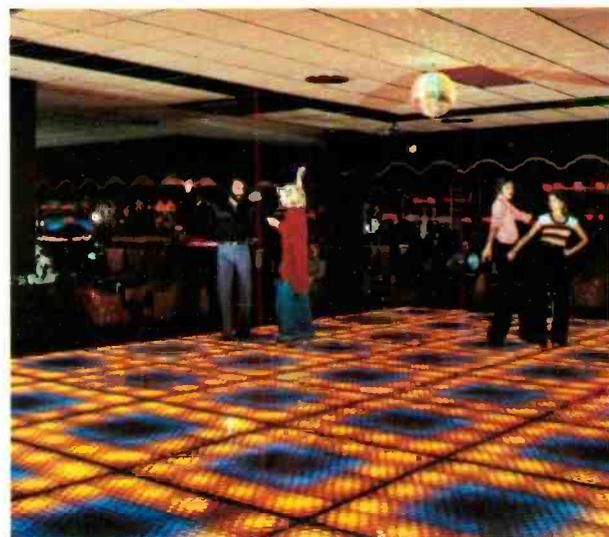
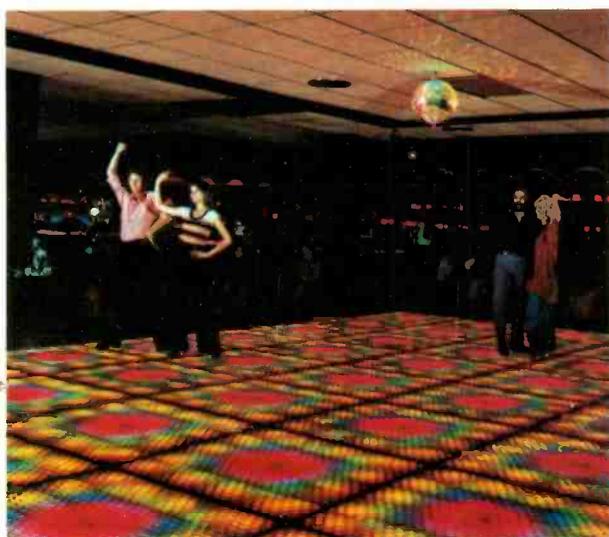
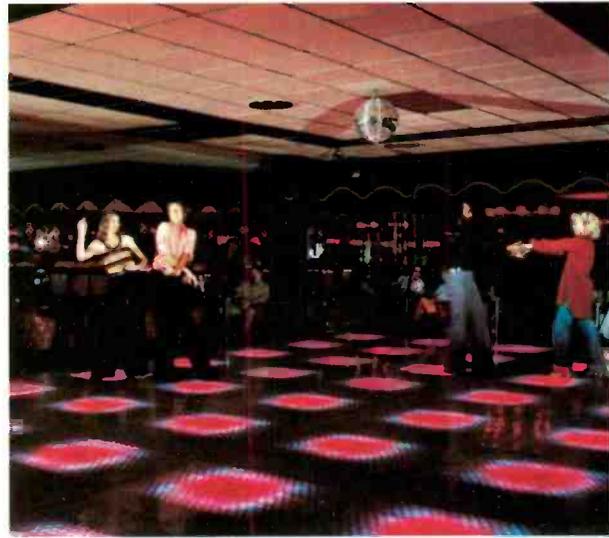
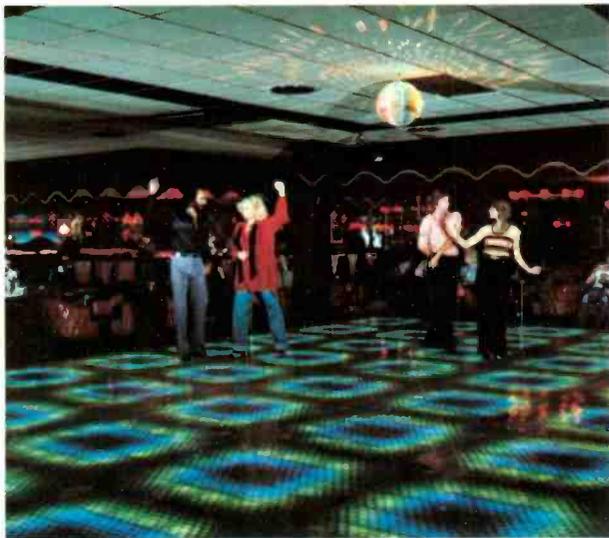
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Jazz

'Electronics Won't Dominate My Music'—Getz

Saxophonist Using Them As An Effect

By ELIOT TIEGEL

LOS ANGELES—Stan Getz is using electronic devices in his music and within his quintet, but they will never dominate his music.

The veteran tenorman who admits he's been recording for "one-third of a century" as he puts it, says he uses electronics "sparingly and as an effect."

On his new Columbia LP "Another World," one cut showcases his tenor hooked to a digital delay with a Moog echoplex.

Included in his band are a Fender bass, electric piano and Moog synthesizer and they are used "if the piece calls for it" or "just to get a different type of sound."

Getz emphasizes that he only uses electronics on one or two numbers per set. And for a forthcoming LP he is doing with Lalo Schiffrin, he'll incorporate the echo delay device again.

In fact, he's so fascinated with its capabilities (it enables him to build chords, put notes on top of notes and build harmony on top of harmony all simultaneously and spontaneously) that he's having a unit built by Studer of Germany which weighs 150 pounds and can hold up under the rigors of the road.

The Schiffrin-Getz date, scheduled for Capitol Tuesday and Wednesday (19-20), marks the first time the two have been together since 1963 when they did an LP called "Reflections." Schiffrin and Claus Ogerman each wrote half of the compositions for the MGM/Verve outing.

On the new LP will be four synthesizers, two guitars, three percussion, rhythm and a tabla. The synthesizers will sound like an orchestra. Will Getz have to fight their intensity? "No. But I do have to put my trust in these people."

Will the use of synthesizers affect Getz's music, taking him into a fusion situation? "No," he responds. "I like percussive, breathing jazz. You can hear the human breath in the saxophone. And if you make it electronic, you take away the intimacy of the breath."

Getz points out that he was the first musician to use a Selmer Vari-tone device in the mid-1960s. It amplified the sax, created double octaves, tremolo and false vibrato. "I hooked it up at the London House in Chicago. The people laughed. I laughed and that was it."

Getz cut his first echo delay track almost as a dare. It ran 11 minutes long and he trimmed it to six.

In his 33 years in the business (he says he's recorded around 110 LPs), Getz has observed recording studio techniques to the point where he is now having his own facility built. It will be located on his property in Irvington, N.Y., in Westchester County.

Getz is concerned that in today's technological world, the recording studio engineer is making the music sound like something which may not be totally accurate. "Sound is being put into 16 different mikes and it all hits the mikes at different points in time, infinitesimal as it is. And it's going through the board and the engineer is making of it what he wants, but it's not capturing a real event. A bass player who really can't pluck will sound good if you give him a closeup mike."

Getz's studio is being designed by Mark Levinson, an audio designer, and the tenorman estimates he's al-



Stan Getz: Blowing in new directions

ready invested around \$150,000 in the project.

The studio will have windows looking out into the country, a swimming pool, kitchen, fireplace, sauna and 4-track equipment to cut acoustic music.

"We're getting lost in the technology and that's for people who have to overdub." Getz plans cutting his own LPs at home and also renting the facility to select clients. "With jazz, you have to capture the naturalness... there's something about the spontaneity of jazz."

Last Tuesday Getz played a one-nighter at the Roxy here, with his son Steve's quintet the opening act. Steve, 30, is a drummer who played with his famous dad two years ago when they toured South America. On this month's tour the two bands are working separately on the same bill.

Getz last played the Roxy three years ago. He notes with a smile that the soundcheck in the basically rock-oriented club took three hours. Recalling the club's soundmen hooking up mikes to his group's instruments, he says, "I was fascinated in a morbid way to see them work."

"They hooked up five mikes to the drums and I told them to take them away. They're so used to rock bands being so loud, they automatically miked the percussion and drums and didn't give enough to the acoustic piano."

The Roxy date was designed to promote the new LP. A similar gig is slated for the Bottom Line in Manhattan Jan. 8-9.

Getz produced the LP as he has all his others for the past eight years. He also produced an LP for Jimmy

Rowles which has given the veteran L.A. studio sideman his own identity.

Why does he take on the added responsibility for a&ring his own works? And isn't it difficult for the musician to also be his own producer? Getz sees no problem.

"I want to make sure that everything is done to the best of my experience. One-third of a century qualifies me to do that. What does the producer do? He puts things together and having the right musicians is very important."

The respected stylist known for his purity of tone and warm sensitivity says he's critical of his own playing and when he does listen to one of his own albums a few months after it's been released, he listens

"with a fresh ear. It's almost like listening as an outsider."

Getz says the most important things to him are form, content and logic. And that's what "Chick Corea said he learned from being in my group" (three years starting in 1965 and again in 1972).

Getz notes that the audience for his Roxy show was primarily young people, not those who first heard him when he recorded with Benny Goodman in 1945.

What does it signify? "It means jazz will be the most lasting of the musics. Rock was born of a generation that wanted its own self-expression. The concerts were huge mass tribal rites, a communal love in anesthetized by a variety of drugs so the people could stand all that loudness."

"Now they are discovering the old players like Dexter Gordon and myself and they're finding just as much excitement and continually high energy in jazz."

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Oldtimers Recording '40s Hits Again

LOS ANGELES—Helen O'Connell, the Modernaires and 11 musicians from the big band era re-create their hits of the late '30s and early '40s Monday (11) in a special recording session.

The session will be held to supply soundtrack music for a six-hour TV mini-series, "From Here To Eternity," being produced for NBC by Bennett/Katleman Productions in association with Columbia Pictures Television.

Shorty Rogers coordinates the recording session at the Burbank Studios. Included are musicians Shelly Manne, Pete Condoli, Abe

Most, Joe Howard, Lew McCreary, Cappy Lewis, Buddy Childers, Ollie Mitchell, Tom Tedesco and Russ Freeman.

O'Connell re-creates her versions of "Green Eyes" and "Amapola" which she originated with band-leader Jimmy Dorsey in the early 1940s. The Modernaires perform their Glenn Miller hit, " Chattanooga Choo Choo."

Other swing numbers included are "In The Mood," "Take The A Train," "Tuxedo Junction," "I'll Never Smile Again," "Jersey Bounce" and "Tangerine."

Jazz Beat

LOS ANGELES—WTWR-FM in Detroit broadcast "A Night At The Paradise" theatre that is live Nov. 26 and plans to do the live bit again Sunday (17). Cab Calloway appeared on the opening show... The Hyatt Regency in Phoenix is into jazz in its Sundance Lounge, opening with Helen Humes in October and featuring the George Freeman quartet and Red Holt Unlimited. Hotel manager Jim Howard says the room started with rock bands and gradually drifted into jazz. He also notes that Hyatt's Indianapolis hotel is also booking jazz for the first time.

National Public Radio broadcasts Dave Brubeck's "La Fiesta De La Posada" the week of Sunday (10) through the end of the month. The composition was recorded by KSJN-FM in St. Paul, Minn., and features Brubeck and his trio plus an orchestra and mariachi band.

Ray Barretto is on the road, playing the Famous Ballroom in Baltimore Sunday (10) and the Ontario Theatre in Washington, D.C., Friday (15)... Carmen McRae made her regular visit

to Concerts by the Sea in Redondo Beach, Calif., Tuesday through Sunday (5-10). Next January she does a concert from Des Moines to be carried on the Iowa Public Broadcasting Network.

There will be three nights of concerts at the L.A. Music Center Dec. 27, 28, 30, starting off with a band concert featuring Freddie Hubbard, Joe Sample, Joe Farrell plus Dave Axelrod's world premiere of his "Cosmic Energy Suite," followed by Ronnie Laws and his group and a Latin night with Willie Bobo, Flora Purim and Airta.

Jazz At Eagle Rock presented Alan Broadbent, Andy Simpkins, Shelly Manne, Alan Kaplan, Conte Condoli, John Rinaldo, Bobby Bruce and Kim Richmond Sunday (10) at the Los Angeles area high school... The International Jazz Federation's next general meeting is scheduled for June 16, 1979, in Ljublanca, Yugoslavia, tying in with the 20th anniversary of the Ljublanca International Jazz Festival.

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Billboard Best Selling Jazz LPs						Billboard Best Selling Jazz LPs						
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart
1	1	9	MR. GONE	Weather Report, Columbia JC-35358	26	21	20	IN THE NIGHT TIME	Michael Henderson Buddah BDS 5712 (Arista)	26	21	20
2	4	9	FLAME	Ronnie Laws, United Artists UALA-881	27	47	2	YOU AIN'T NO FRIEND OF MINE	Idris Muhammad, Fantasy F-9566	27	47	2
3	2	11	REED SEED	Grover Washington Jr., Motown M7-910	28	NEW ENTRY		PASSING THRU	Heath Brothers, Columbia JC-35573	28	NEW ENTRY	
4	5	12	CHILDREN OF SANCHEZ	Chuck Mangione, A&M SP-6700	29	25	6	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD	Woody Shaw, Columbia JC-35560	29	25	6
5	3	9	ALL FLY HOME	Al Jarreau, Warner Bros. BSK 3229	30	28	4	STREAMLINE	Lenny White, Elektra 6E-164	30	28	4
6	7	5	INTIMATE STRANGER	Tom Scott, Columbia JC-35557	31	26	3	WITH SCOTT'S BAND IN NEW YORK CITY	Scott Hamilton & Warren Vache Concord Jazz CJ-70	31	26	3
7	6	16	SECRETS	Gil Scott-Heron & Brian Jackson Arista AB-4189	32	31	28	MAGIC IN YOUR EYES	Earl Klugh, United Artists UA LA 877	32	31	28
8	9	16	COSMIC MESSENGER	Jean-Luc Ponty, Atlantic SD 19189	33	33	17	LARRY CARLTON	Larry Carlton, Warner Bros BSK 3221	33	33	17
9	NEW ENTRY		TOUCHDOWN	Bob James, Tappan Zee/Columbia JC-35594	34	35	3	CHICK, DONALD, WALTER & WOODROW	Woody Herman Band Century CR-1110	34	35	3
10	8	17	YOU SEND ME	Roy Ayers, Polydor PD 16159 (Phonodisc)	35	NEW ENTRY		SUN BEAR CONCERTS IN JAPAN	Keith Jarrett, ECM ECM-1100 (Warner Bros.)	35	NEW ENTRY	
11	14	5	WE ALL HAVE A STAR	Wilton Felder, ABC AA-1109	36	30	9	HEAVY METAL BE-BOP	Brecker Bros., Arista AB-4185	36	30	9
12	10	20	PAT METHENY	Pate Metheny, ECM 11114 (Warner Bros.)	37	41	18	FRIENDS	Chick Corea, Polydor PD 1-6160 (Phonodisc)	37	41	18
13	12	4	PATRICE	Patrice Rushen, Elektra 6E-160	38	38	11	THE GREETING	McCoy Tyner, Milestone M-9085 (Fantasy)	38	38	11
14	13	22	IMAGES	Crusaders, Blue Thumb BA 6030 (ABC)	39	39	10	THE MAN	Les McCann, A&M SP 4718	39	39	10
15	15	8	SOFT SPACE	Jeff Lorber, Fusion Inner City IC-1056	40	34	6	MASQUES-BRAND X	Passport, PB-9829 (Arista)	40	34	6
16	16	11	CARNIVAL	Maynard Ferguson, Columbia JC-35480	41	27	11	A SONG FOR YOU	Ron Carter, Milestone M 9086 (Fantasy)	41	27	11
17	20	61	FEELS SO GOOD	Chuck Mangione, A&M SP 4658	42	32	21	TROPICO	Gato Barbieri, A&M SP 4710	42	32	21
18	11	7	MANHATTAN SYMPHONIE	Dexter Gordon, Quartet, Columbia JC-35608	43	NEW ENTRY		CRYSTAL GREEN	Rainbow, Inner City IC-6001	43	NEW ENTRY	
19	18	4	CRY	John Klemmer, ABC AA-1106	44	45	2	EUROPEAN IMPRESSIONS	Larry Coryell, Novus AN-3005 (Arista)	44	45	2
20	23	10	LEGACY	Ramsey Lewis, Columbia JC-35483	45	37	7	BEST OF KEITH JARRETT	Keith Jarrett, ABC IA-9348	45	37	7
21	19	12	BEFORE THE RAIN	Lee Oskar, Elektra 6E-150	46	43	45	RAINBOW SEEKER	Joe Sample, ABC AA 1050	46	43	45
22	22	26	SOUNDS	Quincy Jones, A&M SP 4685	47	34	24	SUNLIGHT	Herbie Hancock Columbia JC 34907	47	34	24
23	17	9	OUT OF THE WOODS	Oregon, Elektra 6E-154	48	43	4	JUNGLE FEVER	Neil Larson, Horizon SP-733 (A&M)	48	43	4
24	24	13	WHAT ABOUT YOU	Stanley Turrentine, Fantasy F-9563	49	43	7	LOVE SATELLITE	Ronnie Foster, Columbia JC-35373	49	43	7
25	29	5	THANK YOU... FOR F.U.M.L.	Donald Byrd, Elektra 6E-144	50	50	7	HIGHWAY ONE	Bobby Hutcherson, Columbia JC-35550	50	50	7

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International

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Networks Offering Plentiful \$ For Star-Filled TV'er.

By GLENN BAKER

SYDNEY — Music markets throughout the world will see "A Gift Of Song—The Music For UNICEF Concert" soon after the star-filled television show is broadcast in the United States (Billboard, Dec. 9, 1978).

Paramount Television's international division is handling global distribution of the special outside the U.S., and its president reports that it's already been placed in a number of key territories.

"The nature of this program has enabled us to secure almost outrageous prices in all parts of the world, including Southeast Asia.

"Some stations and networks are offering up to 10 times what they would normally pay for one of our rock specials, like John Denver or the Jackson Five. In the few situations where we've met resistance, it's not been difficult to virtually embarrass them into a good deal."

The tv extravaganza, made jointly by the U.S. Committee for UNICEF

and executive producers Robert Stigwood and David Frost, features Abba, Donna Summer, the Bee Gees, John Denver; Earth, Wind & Fire; Elton John, Rod Stewart, Olivia Newton-John, Andy Gibb, Kris Kristofferson and Rita Coolidge.

Paramount is distributing the program at cost, with the profits going to the United Nations' International Year Of The Child campaign.

"A Gift Of Song" has been placed with the Densu Advertising Group in Japan, reports Gordon, plus Hong Kong's TVB network and the GMA tv system in Manila. Bangkok, Djakarta and Singapore tie-ups are still being finalized, while the Australian sales has been undertaken by David Frost's Paradine group.

Frost's local tv head, Lyle McCabe, engineered a deal with the national 0-10 network. McCabe's deputy, Tom Miller, says: "They snapped it up on a first option basis,

and readily offered a very, very generous fee.

"I believe that the network will be expending considerable promotion funds on the program, based around personal David Frost endorsements, which have just arrived in Australia."

Bruce Gordon further emphasizes the importance of the Australian placement by insisting that "Australian tv would not buy a show like this under normal circumstances."

Both Gordon and Miller predict that the relevant record companies will be playing a significant role in promotion of the special, though specific agreements have yet to be worked out.

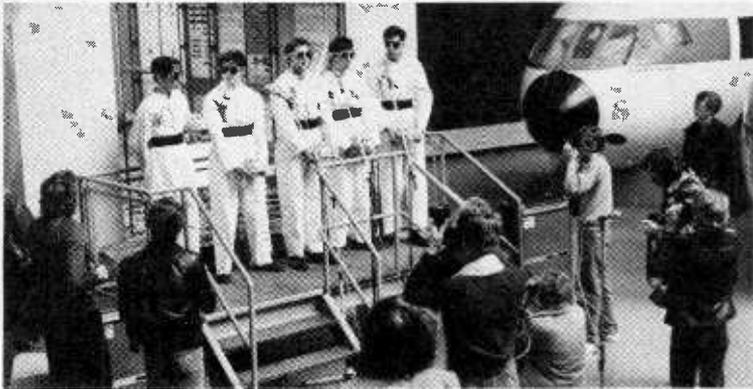
Price Cutting Topic For U.K. Seminar

LONDON — The controversial subject of price cutting and its effects on the record retail industry in the U.K. receives more exposure through a one-day seminar set here for Jan. 29.

It is being organized by the Music Trades' Assn., with the Gramophone Record Retailers' Committee, and follows the latter's presentation to the government monopolies unit (Billboard, Dec. 9, 1978) about discounting.

The panel of speakers from both retail and manufacturing sides of the industry will talk around the title, "Price Cutting: The End Of The Beginning, Or The Beginning Of The End?"

Already lined up are Geoffrey Bridge, retiring director general of the British Phonographic Industry; Leonard Pagliero, chairman of the resale price maintenance coordinating committee; Baroness Phillips, director of the Assn. for the Prevention of Theft in Shops; and John Wakenham, Member of Parliament.



TAKING OFF—Futuristic U.S. rockers, Devo, meet the Dutch press at Amsterdam airport's Avidome, prior to the group's tour of that country. Devo also appeared in Britain, Scandinavia, Germany and France.

CBS 'REQUIEM'

Top French Music Cited

By HENRY KAHN

PARIS—For the first time since it was founded in 1931, the Academie du Disque Francaise this year included a prize for recorded film music in its annual awards presentation.

This first Grand Prix went to "La Lecon de Slava," directed by Francois Reichenbach and Jean-Pierre Mirouze and featuring the great Russian cellist Mstislav Rostropovich.

Known as the Grand Prix of the Minister of Culture and Mass Communications, this award is topped only by the Grand Prix of the President of the Republic, which went to CBS for its recording of Maurice Durufle's "Requiem."

The special prize awarded by the city of Paris for the best recording of a French song was won by Barclay with "Tu Verras," sung by Claude Nougare, and Accord/Musidisc with "Nettoyage de Printemps" sung by Gilbert Laffaille.

Vogue's Plastic Bertrand took the pop disco award with "Bambino," "Le Petit Tortillard" and "Ca Plane Pour Moi," while a new prize for electroacoustic music was presented

to INA/GRM for Michel Chion's "Requiem."

The jazz accolade was given to Black and Blue Sofrason for Carrie Smith's "When You're Down and Out," while the academy's own award for film music went to "The Offenbach Follies," directed by Michel Boisrond.

The prizes were presented by the Minister of Cultural Affairs, Jean-Philippe Lecat, in the absence of Jacques Chirac, mayor of Paris, injured in a car accident the day before.

First Elephant

TORONTO—Elephant Records has released its first album, "Sharon, Lois & Bram—One Elephant, Duex Elephants." It features Sharon Hampson, Loi Lileinstein and Bram Morrison, well-known performers of children's folk music here.

The album's release was celebrated with a children's concert and "Elephant Party" at the Young People's Theatre in the city.

Russians Get Wings LP

By VADIM YURCHENKOV

MOSCOW—Product from Paul McCartney's Wings is available in Russia for the first time, as part of the current release program of state record company, Melodiya.

The repertoire is licensed by EMI to the firm. It issued some Beatles material here several years back.

Melodiya's current product package also includes albums by the Bee Gees and Abba, licensed from Polydor International. Both acts have had prior disks issued in Russia.

There are disks by the Ariel and Akvareli rock groups, and from East Germany's Pudis and Hungary's Express.

Classical items include Miaskovsky's "Symphony No. 11," by the Moscow State Symphony Orchestra, conducted by Veronica Dudarova; Schriabin's "Fantasy For Piano & Orchestra," by the Central TV & Radio Symphony Orchestra and the Estonian Symphony Orchestra, under Nomme Jarvi; and an album licensed from CBS International of the New York Philharmonic under Leonard Bernstein, in a Mendelssohn program.

In other fields, there is a two-record set of the Leonid Utiosov jazz orchestra, recordings made in the '30s and '40s, and an LP by a Melodiya jazz group led by Garanyan, entitled "Melodiya Plays Tangos By Oskar Strok."

All licensed product sells out quickly in Russia, particularly contemporary pop items, which are available only in limited quantities.

NEW WAVE MAKES PROGRESS, TOO

Disco Sparks Sales In Greece

By JOHN CARR

ATHENS—Two contemporary music forms, disco and punk, are making their presence felt in Greece, sparking substantial, and sometimes spectacular, record sales for both local and international companies.

Disco has been generating momentum over the past couple of years, with Phonogram now reporting an all-time sales high with "Saturday Night Fever" and CBS claiming that disco currently accounts for

nearly half of international disk sales in this country.

Apart from the "Fever" soundtrack—there was lukewarm press response to the movie itself—Phonogram points to the success of Santa Esmerelda's "Number One" and La Belle Epoque's "Miss Broadway" albums, at 50,000 and 25,000 respective units sold.

CBS Greece, meanwhile, has issued product by some 18 international disco artists. Among the biggest, says managing director Sol Rabinowitz, are Theo Vaness' "Back To Music," Amanda Lear's "I Am A Photograph" and Madleen Kane's "Rough Diamond."

The company's disco manager, Peter Kandianis, promotes these and other titles with personal visits to many of the 100 discotheques in and around Athens. He describes the clubs' major problems as a shortage of competent deejays.

If more could be found, Kandianis continues, then disco staples like dance competitions would stimulate the scene and provide valuable entertainment outlets for youngsters. He adds that around 40% of Athens discos import product direct.

Other firms have been swift to spot the potential of the disco market. EMI is pinning high hopes on Kate Bush's "The Kick Inside," while Music Box distributes Boney

M, whose "Take The Heat Off Me" was its first gold record in Greece.

Further boost to this market will come with the introduction of a new disco magazine entitled Disco Top. First copies should be on the newsstands in January.

In contrast to disco, new wave product has been fighting what most observers see as an uphill struggle over the past couple of years.

But now, some say, the music is becoming more profitable. Phonogram reports sales of 5,000 for the Sex Pistols' "Never Mind The Bollocks" album, and is planning to release disks by Graham Parker, the Boomtown Rats and Dire Straits.

EMI is looking to the Tom Robinson Band, Patti Smith and Kate Bush for sales activity in 1979, and CBS Greece has just released Supertramp's "Even In The Quietest Moments."

Yet there is no unanimity about punk prospects. Theo Sarandis, EMI's international repertoire manager, says: "Punk rock never really said anything to Greek youth. Social problems here are completely different. If punk were going to catch on, it would have done so by now."

Furthermore, EMI admits negligible sales for albums by Ultravox, the Damned and Eddie & the Hot Rods.

WEA Ploy Sparks U.K. Dealer Reaction

LONDON—Record retailers throughout the U.K. are both baffled and indignant over an unusual marketing move made by WEA, which has resulted in chart positions for two singles unknown and unsold by many stores.

The disks are Goody Goody's "No. 1 Deejay" and Curtis Mayfield's "No Goodbyes," both 12-inch releases with the prefix LV (longer version) and a \$3 recommended retail price.

John Fruin, WEA U.K. managing director, explains that the company has been looking at the prices commanded by restricted import disks.

"We decided to see if we could sell special product, particularly disco, at these prices. Like a television test, we decided to market them in one area, London and the Home Counties, but at that time we were not concerned with getting them into the charts, and

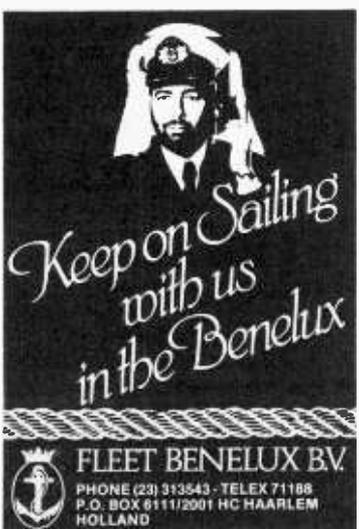
did not even service the radio stations with copies."

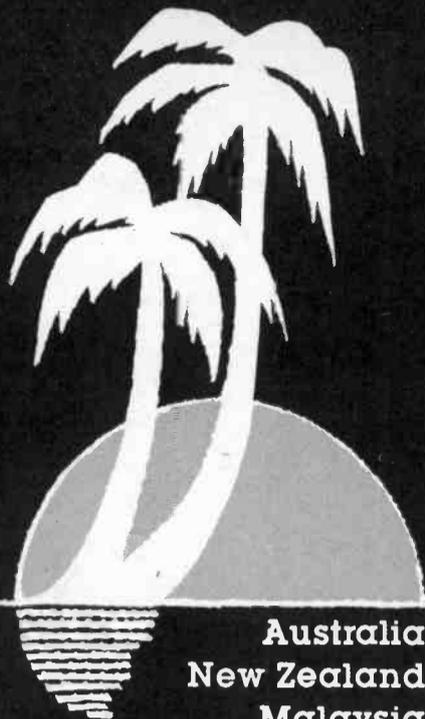
Both 45s sold quickly, prompting WEA to extend the experiment around the country. However, retailer Alexander Muir of Dunfermline, Scotland, summed up dealer reaction in saying: "I fail to see how any single can enter the charts so quickly if returns are not made by the majority of chart shops."

"Or is it the case that London shops so dominate the chart returns that a single released only there can still be a national hit?"

Criticism of the method by which the singles chart is compiled is not new here, of course. Fruin responds: "I feel the experiment was a legitimate one, and we shall almost certainly conduct other marketing exercises of a similar kind."

"I've been blasted by the retail trade for years for experimenting, and I've no doubt it will continue."





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PARI (Philippines Recording Association)

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WITH SYMPHONY ORCHESTRA

River Band Shows Set For TV Special, Album

ADELAIDE, Australia—The Little River Band's recent concerts here with the Adelaide Symphony Orchestra were filmed for television, and are expected to screen in the form of a special next year.

The 80-piece orchestra, under the direction of English conductor David Measham, backed the Band for nine songs, and performed three works of their own.

Measham says he intends to repeat the concept in Britain during 1979, with the London Symphony Orchestra backing the Australian rockers.

Proclaimed a success by local media, the Adelaide event (at this city's Festival Theater) was also recorded for a double album. Hardware employed for this included 53 microphones.

Capitol is expected to make the disks available in the U.S. and the U.K. EMI Australia has not yet disclosed its release plans.

The concerts were lavishly presented, with elaborate lighting support. During the group's "Statue Of Liberty," for example, a statue was illuminated on a brilliantly colored light screen.

The rapport between the Little River Band and the orchestra was noted as excellent, even to the point where members of the latter broke into spontaneous applause for the former.

Telgram Issues Limburg Album

AMSTERDAM — To showcase the rich seam of talent in Limburg, the most southern province of Holland and an area often overlooked by record companies Telgram, has put out an album, "Southern Harvest," featuring seven Limburgian acts.

Involved are Whale, Girls Walk By, Py Set, Going Steady, and the Key, plus solo singers Leon Haines and Bert Smith.

Telgram, headquartered at Weert in Limburg, bought the album from an independent production company in the province. It was recorded in the Marlstone Studio in Maastricht, Limburg capital, the studio owned by Pierre Beckers and Erwin Muster, from the pop group Partner, and Conny Peters and Jean Inneme, formerly with the group the Walkers. None of the artists on the album as yet has a recording deal.

Local, O'Seas Acts Sparkle In Black Sea Summer

CLUBS, THEATERS, DISCOS BENEFIT

By OCTAVIAN URSULESCU

BUCHAREST—With the tourist season finally over, Romania looks back on a summer that saw the entire length of the Black Sea coast turned into a huge stage with hundreds of thousands of spectators, where the leading Romanian and foreign performers catered for all tastes and ages.

Most successful show of all was "Questions on the Score" which played to packed houses for three months. Stars were many of the top names in Romanian light music: Marina Voica, Mihai Constantinescu, Marius Teicu, Olimpia Panicu, Sergiu Zagardan and others.

Almost equally popular were the shows headlined by Angela Similea, Mircea Vintila and the group Savoy, and plays staged by the Galati Musical Theater, the Pitesti Theater and the Lyrical Theater.

Night clubs and restaurants, too, had their share of top names: Dan Spataru and Corina Chiriac at the Paradis in Jupiter respert, Lucky

Marinescu at the Acapulco in Eforie North, Cezar Tataru at the Aurora in Mamaia. Among the dozens of groups to be heard were Sfinx, Metropol, Magic, Stelele, Semnal M and Willmany, the last two dominating local newspaper popularity charts almost every week.

Most popular tunes broadcast over the summer by the coast's own Radio Holiday were "Miss You" (Rolling Stones), "Painter Man" (Boney M), "Bamalama" (La Belle Epoque), "Emotion" (Samantha Sang), "Durata" (Semnal M) and "Muguri Vii" (Sfinx).

Over the last few years, scores of discotheques have sprung up along the length of the coast, well-equipped and modern with knowledgeable deejays. Now foreign tourist agencies are getting into the act by opening their own discos, venues like the Impala, the Rainbow, the Scotch.

Resort entertainment acquired a distinctly

cosmopolitan flavor this season, with the "Brazil Tropical" and "Fiesta de Espana" revues attracting SRO crowds, while the Friendship Ambassadors brought in such American acts as the Summer Singers, the Designeo Expression and the Hazardous Terrific Northern Trappers.

Musical exchanges with the German Democratic Republic brought to Romania solists Brigitte Ahrens and Regine Doreen, plus groups like Familie Silly, Phonolog and the Keller Combo. The Doina Army Ensemble also toured with great success.

Folklore shows proved especially popular with foreign tourists, who were able to enjoy not only the national folklore festival and numerous restaurant folk performers, but also star entertainers like Irina Loghin, Benone Sinulescu, Florica Bradu, Angela Buciu, Ion Dolanescu and, best known of all, Gheorghie Zamfir.

International

ORIGINAL SCREENING NIXED

Dutch Look To TV Show 'Yes' By Midler

By ADAM WHITE

NEW YORK—Film of Bette Midler's concert at The Hague, Holland, may still be seen on Dutch television, despite the scrapping of original broadcast plans.

The show was to have been screened by the country's VARA network just days after the performance itself, but Midler and her management were reportedly reluctant to give the green light without time to evaluate the footage fully.

There was a clause in her contract, sources say, which permitted the turndown if she saw fit.

The issue has generated considerable media interest and controversy in Holland, where some observers have suggested that the broadcast was aborted because of poor acoustics at the venue, the Theatre Hall of the Hague Congress building, and because of a somewhat reserved audience.

Midler is immensely popular in Holland, as evidenced by ticket demand for the Oct. 17 Hague show and two Amsterdam performances Oct. 14-15, and sales of her records by WEA Holland.

Furthermore, Dutch screenings of the American artist's show recorded in Cleveland, Ohio, have attracted top viewing figures.

First broadcast last year pulled some 500,000 people to their tv

screens; second broadcast, earlier this year, drew between three and four million, out of a total Dutch population of around 14 million.

Midler's manager, Aaron Russo, comments that there was not enough time after the Hague concert to assess the tv footage, and pass it for broadcast on the original VARA schedule.

"We didn't want to rush this," he says. There was not sufficient time to perform editing and other tasks connected with turning a live performance into a proper, fully fledged television show.

He calls the concert itself "terrific," and extremely well-received by the Hague audience. The Dutch dates were part of Midler's first worldwide tour, which Russo describes as "more than I could wish for" in terms of its global response. He points to sell-out shows in cities everywhere.

He and Midler will now be studying the Hague film in the U.S., to see if it's suitable for broadcast, but denies the presence of any pressure either from the VARA company or WEA Holland.

"There's a chance it will be seen," he adds. "We're going to sit down and look at everything properly."

Acoustics at the Theatre Hall of the Hague's Congress building have

FOR EMBER LABEL IN U.K.

Kruger Urges New Image

LONDON—Ember Records must project a revitalized company image and recognize changes that have taken place in the U.K. record industry if it is to survive.

This is the message made clear at the company's recent conference in London, addressed by chairman Jeffrey Kruger. It's time to shake off Ember's past image, he said, for although it had stood the firm in good stead in past decades, revitalization is now necessary.

"We must have a more aggressive distribution posture and assist Pye, with whom we have enjoyed an up-and-down relationship, in matching, pound for pound, monies for marketing and merchandising campaigns."

Senior executive Chris Denning echoed these sentiments in detailing plans for Ember's biggest push to break pop product, explaining that there would be an overall emphasis

on promotional planning and overall artist and dealer coordination.

A new sales incentive program would be introduced and there would be the most determined effort to shake off the image of a catalog label. The whole of the British record industry had changed, said Denning, and if Ember wanted to survive, it had to change its entire thinking and motivation accordingly.

Denning went on to describe a new one-off deal with Butterfly Records of Los Angeles, giving U.K. rights to new rock artist Bob McGilpin.

Other new albums targeted for strong marketing thrusts come from disco group Sweet Cream, television personality Jerry Stevens and teen pin-up Nikki Richards.

Ember also announced the signing of Guanda, former Marvin Gaye backup singer, whose first album is scheduled for a worldwide push.



Edison Triumph: Bette Midler receives an Edison Award for her "Live At Last" album from Ben Bunders, managing director of WEA Holland.

often been criticized by, among others, the residential orchestra. Midler employed the Rolling Stones' sound system in one effort to overcome the problem, though many reviewers note that it was in vain.

Observers have also pointed out that audiences in the Hague are very different to those in Amsterdam, and can be much cooler towards an artist. If there was a lack of enthusiasm shown to Midler, some have suggested that it might even have been due to the raunchy language she employs in her act.

The Hague is Holland's political capital, and possibly more conservative and sensitive over such matters, they say.

Nevertheless, televising of the Hague show would apparently not have involved censorship. Midler's Cleveland concert was left untouched by the censor's buzzer when broadcast before.

Whatever controversy has been sparked by the affair, industryites believe that Dutch tv viewers and fans of Midler are more anxious than ever to see the film. The editor-in-chief of Billboard Benelux, Frits Versteeg, has written an open letter to Midler, urging her to give the necessary green light. "Holland is dreaming of a Midler Christmas," he proclaims.

Alatalo Wins

HELSINKI—Mikko Alatalo, Hi-Hat artist, won the 11th Syksyn Savel "Autumn Melody" Contest with his song "Vicky Lee," picking up around 40% of all votes given the 10 finalists by the tv-watching audience.

Second place went to the song "Luonnon Lapset" by Delta act Aneli Sari, Feija and Taisto.

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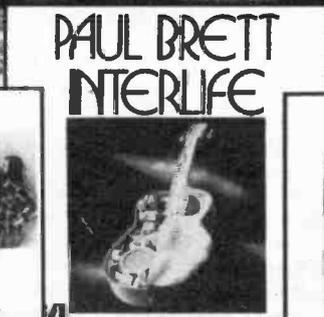
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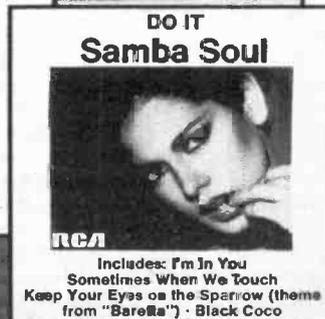
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2nd Reorganization For EMI Holland?

By WILLEM HOOS

AMSTERDAM—A second major shake-up of EMI's Dutch operation is imminent, only a few months after the radical streamlining undertaken during the summer. Rumors to this effect have been confirmed by Nico Geusebroek, managing director of EMI Records in Holland.

Declining to specify the details of the latest reorganization, Geusebroek says: "Negotiations are still going on, and I do not want to create feelings of panic among our employees."

Both the works council and the unions are party to these negotiations, and it is expected that between 20 to 40 employees may be made redundant, in a move that could also see certain of the company's operations closed down or combined.

Until July this year, EMI Holland consisted of EMI-Bovema, Negram and Delta, three companies under the overall control of Roel Kruijze. Then two new companies were set up: EMI Records headed by Geusebroek handling external product, and Bovema/Negram under managing director Kick Klimbie looking after local and classical repertoire.

In the months immediately following this restructuring, there were

reportedly considerable technical and commercial problems, compounded by teething difficulties with the company's new manufacturing and distribution center at Uden in the South of Holland.

However, Geusebroek denies that the new reorganization, likely to take effect in January 1979, is a consequence of these problems, which indeed have been largely overcome in recent weeks.

No Price Hike For Stewart LP

LONDON—While WEA here hikes the cost of its deluxe album series from \$9 to \$10, Rod Stewart's "Blondes Have More Fun" LP, originally intended to be the first release at the new price, will in fact retail at the old level of \$9.

This decision follows an almost unprecedented intervention by the artist himself, and one that would probably only be possible for a star of his international stature.

Stewart reportedly felt it was unreasonable to expect British fans to pay \$10 for any album, particularly since the U.S. price is considerably lower. After some discussion and with considerable reluctance to set such a precedent, WEA has acquiesced to his wishes, though other deluxe releases will stay at the higher price.

Discussions are now under way on the subject of Stewart's back catalog albums, which WEA also intends to market at \$10, but no decision has yet been reached.

Stewart, meanwhile, is suing British consumer music paper "New Musical Express" over comments made in its "Teasers" gossip column, which are, however, unrelated to his action with regard to WEA.

International

Russ Quad: Better Late Than Never?

By VADIM YURCHENKOV

MOSCOW — The Soviet Union's first quadrasonic recording will soon be released by Melodiya Records. The recording system has been developed by scientists and engineers at the Leningrad Electro-technical Institute of Communication.

The release will include some spoken comments on the quadrasonic phenomenon, along with music presentations both classical and easy listening. The first national quadrasonic player, the Feniks-002-Quadro, has already been introduced nationally here.

According to LEIS, the recording equipment used by its designers is less complicated than similar foreign-made equipment, but claims recordings made with it are of better quality.

New Label Aims At Ballroomers

LONDON—While disco makes the headlines and pop trends come and go, millions of Britons continue to enjoy the traditional pleasure of ballroom dancing.

Television coverage has recently swelled their numbers still further, and the massive market for ballroom and sequence dancing music has prompted the setting up of Dansan Records, a new label designed specifically to provide that kind of material.

Dansan is a two-man operation set up by Threatreland of London, a company supplying ballroom dancing materials, and run by Threatreland director David Marcus with one-time accompanist Tommy Sanderson as partner and producer. The label plans to release at least one album each month, marketed by mail order and through selected stocklists, with a modest retail price of \$5.

Already more than a half dozen titles are on sale, featuring top names in the field such as Bryan Smith and his orchestra, Andy Ross, Johnny Howard, and world ballroom danc-

ing champions Bill and Bobbie Irvine.

Sanderson comments: "Strict tempo and sequence dancing require specialized music to work to. The tempo and the sound have to be right. Dancers are not well catered for, particularly the younger ones who want a sound a little different from the traditional kind of music. Over the last 10 years much of the repertoire used has been imported from Germany, where they have achieved a good recorded sound."

"Now we intend to provide the same quality of recording, but with a big price advantage since the material is home-grown, not imported. There is a large and permanent market for this music. In our first six months we have sold 40,000 albums, and we hope to go well over 100,000 units in the next year."

Competitions On For French Jazz

PARIS—Details of two competitions for jazz players have been announced in France. First is for composer/arrangers, calling for a work of up to 10 minutes composed by a single musician and scored for sextet. The piece must be entirely original and unperformed. Three prizes of \$1,000, \$600 and \$400 are offered. Details from S.C.P. 7 Cours d'Alsace-Lorraine, 33000 Bordeaux.

The second is open to amateurs playing all styles. Organizers SIGMA will make their final selection at the end of March 1979. Applications by Feb. 15, 1979, to SIGMA Jazz Focus, Entrepot Laine, Rue Ferrere, 33000 Bordeaux.

UA Cadenza In U.K.

LONDON—United Artists has mounted a substantial marketing campaign for the launch of its new classical label, UA Cadenza, which incorporates material mainly from Eastern Europe. Initial releases are from the Russian Melodiya label and the Bulgarian label Balkanton.

Extensive press advertising has been set for specialist and national papers. A UA spokesman said: "One of the label's strongest selling points is its extremely competitive price. All Cadenza releases retail at \$6. This is a matter of policy."

Jarrett Booms In Japan

By HARUHIKO FUKUHARA

TOKYO—In just five years, Keith Jarrett has achieved a feat rarely equalled in Japan's jazz market by selling solo records worth a total of over \$5 million. To mark this special achievement, he was recently awarded a gold disk from manufacturer Victor Co. of Japan.

Jarrett's latest contribution, his fifth here, is a 10-disk package en-

titled "Sun Bear Concerts Piano Solo." Recorded in Japan and released by Trio Records on Sept. 25, the package sold 15,000 sets in the first month, bringing Jarrett's cumulative total of solo LPs sold in Japan past the 700,000 unit and \$5 million marks.

The other four releases were "Solo Concerts" (Dec. 1973), the "Köln Concert" (Oct. 1975) and "Hymns Spheres" and "Staircase" (both Feb. 1977). Individual release sales were 72,000 sets, 110,000 sets, 17,000 sets and 42,000 sets, respectively.

About half of Jarrett's fans are students, judging from the findings of a recent survey, while pop and classical music fans also go for his music.

Tickets for a Jarrett Dec. 12 solo concert at the Nippon Budokan Hall holding 10,000 in Tokyo were sold out weeks before. This further underscores Jarrett's popularity, and indicates how many believe he has now attained in Japan the status of such other jazz greats as Miles Davis and John Coltrane.

Burl Ives Back

LONDON—Burl Ives will play a 30-date U.K. tour beginning March next, his first British concerts for 25 years.

Itinerary includes a Royal Festival Hall show, a concert in Dublin's Abbey Theater featuring Irish folk music, and a program of religious songs in a major, but as yet unnamed, British cathedral. The tour ends with eight concerts in Scandinavia during May, and a return visit is already planned for late 1980. Ives will perform solo at all venues.

From The Music Capitals Of The World

LONDON

Roxy Music end reunion speculation with a new album in February. Line-up adds ex-Vibrators bassist Gary Tibbs to original members Bryan Ferry, Phil Manzanera, Andy MacKay and Paul Thompson. ... Hot EMI band Marshall Hain has split, two weeks after the end of its first European tour. Kit Hain will continue the name while Julian Marshall pursues solo interests.

Mary Stavin, Swedish Miss World 1977, signed to Mistgem Management and recording an album for the New Year. Ms. Stavin fronted a rock'n'roll band in Sweden before hitting the beauty trail. ... Frankie Miller's first silver disk after eight years of recording presented by Chrysalis chief Chris Wright for his chart hit "Darlin'." ... Motown Records' Keith Harris resigned post as UK head of promotions to take up Los Angeles-based post handling promotion and marketing for Stevie Wonder's Black Bull company.

Larry Page group of companies has signed second long-term agreement with Dureco for representation in Benelux territories. Dureco launches his Ramage label in the new year. ... Fantasy recording artist Sylvester landed the cabaret spot in the EMI Disco Dancing World Championship final, televised to a worldwide audience estimated at 200 million. ... Independent local radio station revenue for the first ten

months of 1978 reported as \$46 million, as against \$36 million for the same period in 1977.

Suspecting that record companies themselves may be concerned about over-use of tv advertising, the Television Advertising Bureau (Surveys) has set up a monitoring service on such campaigns, providing public interest ratings and other statistics to subscribers. Demand for airtime has forced ratecards up by 40% this year. NICK ROBERTSHAW

MILAN

Full-house gig for U.K. new-wave singer Ian Dury (Stiff/RCA) and his group at Rome's Piper Club, part of the show filmed by RAI-TV for national networking. ... With tickets at \$12.50 to \$18.50, a Brazilian package featuring Antonio Carlos Jobim, Vinicius De Moraes, Toquinho, Miusha Buarque De Hollanda and others, played Rome's Teatro Sistina, in front of an upper-class and noisy audience. ... U.S. country blues singer/guitarist John Shines played a week at Milan's Teatro Ciak.

The first International Jazz Studies get-together, organized by RAI-Radio I, staged at Torgiano, the three-day seminar being attended by jazz experts and radio programmers from several European countries. It ended with a Teator Morlacchi concert by a 25-strong European jazz orchestra, including John Tchicai, Marc Charig,

Giancarlo Schiaffini, Enrico Rava, Gianluigi Trovesi, Francois Janneau, Gianni Bedori, Enrico Pierannunci, Gianni Cazzola, conducted by Giorgio Gaslini.

Bologna importer/distributor Nanucci handling new releases by ECM, including "Sun Bear Concerts," a solo piano 10-album set by Keith Jarrett, recorded in Japan, and other material from Jan Garbarek, Steve Reich, and Enrico Rava. DANIELE CAROLI

AMSTERDAM

More than 10,000 bootleg albums were seized by Dutch police in a raid on a record store in The Hague, the haul including product by David Bowie, Fleetwood Mac and the Rolling Stones. ... Ariola released cassette versions of albums by Bob Marley and Cat Stevens earlier than the LPs themselves to give tape sales a boost.

Dutch group Ekseption started a German tour of 13 concerts, and is appearing on various radio and tv shows to help boost its comeback album. ... CBS reports enormous sales for Meat Loaf's debut album "Bat Out Of Hell" following the singer's 20-minute special on Dutch tv, the company claiming a shipment of 15,000 units in just three days afterwards, despite having been a poor seller since its first release a year ago.

David Hofstede, formerly with Phonogram In-

ternational in Baar, has set up his own company, David Hofstede Enterprises, to handle European promotion for artists on a freelance basis. First act signed is U.S. singer Genya Ravan, whose tour will be handled by Hofstede.

Dutch singer Sandra Reemer has signed a recording deal with Polydor Records. She will be the Dutch representative in the 1979 Eurovision Song Contest, to be held in Israel next year. She was previously in the event in 1976, singing "The Party Is Over." ROBERT BRIEL

MADRID

Italian singers Iva Zanicchi and Franco Simone (both Columbia) in Spain for television and radio promotion. ... Jose Velez (Columbia) has completed his new album in which he sings new themes from young Spanish composers such as Jesus Gluck, Honorio Herrero, Luis Pierra and his producer Manuel de la Calva.

New Spanish single by Brazilian Nelson Red (Columbia) is "Quisiera Ser Un Ruisenor." ... Plenty of screen and soundtrack action here for "The Stud." ... Hispavox releasing records by three French singers: Hugues Aufray, Maxime Le Forestier and Frances Gall. ... Following the success of "Grease" here, there is reactivation of Divia Newton-John product, the singer having previously meant little here.

(Continued on page 69)

Seize 10,000 Dutch Bootlegs

THE HAGUE—Police here have confiscated more than 10,000 bootleg albums found in a record shop and wholesale warehouse. The owner was in the U.S. at the time of the seizure.

The albums included recordings of the Rolling Stones, David Bowie and Fleetwood Mac in concert. Assistance to the police was provided by the three inspectors employed full-time by Dutch authors' and copyright organization, BUMA/STEMRA.

BUMA/STEMRA recently won a Court of Justice judgment in Rotterdam against the managing director of a record pressing company there, who was said to have manufactured hundreds of thousands of albums, including Bob Dylan's "Desire," without the necessary permission. The same offender had, in a previous law suit, already been ordered to pay BUMA/STEMRA damages for illegal activity.

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'Fever' Gold LP Marks Buoyant Kid Disk Sales

By DAVID FARRELL

TORONTO—Children's product is enjoying buoyant pre-Christmas sales in Canada, exemplified by gold sales for Pickwick Records' "Sesame Street Fever" release. It is the company's first gold accolade.

In addition, a number of independent firms have placed full-price children's albums onto the market, and most are now into second and third pressing runs to keep up with the retail, mail and telephone orders.

Singer-songwriter Raffi (Troubadour) has recorded two LPs for juniors, both reportedly close to gold status, while Elephant Records is predicting its "One Elephant, Deux Elephants" album will top the 50,000 units mark before Christmas sales are finally tallied.

Latter company launched the disk, which features Sharon Hampson, Loi Lileinstein and Bram Mor-

ison, with a children's concert and "elephant party" at the Young People's Theater in this city.

Distribution in Canada is handled by Almada Inc., and to the educational market by General Learning Corp. (GLC).

Treehouse is another of the new breed of children's product firms. The Kitchener, Ont., based label has one record so far by singer Danny Coughlan, and claims sales of 10,000 albums during its first week of release.

It's an offspring of an educational television program carried by the CTV network, which features Coughlan. The label has successfully run a Christmas promotion with a local cookie manufacturer, involving an advertising stuffer inserted in the cookie bags with a mail-in order form for the disk.

Pickwick's gold sales for "Sesame Street Fever" marks the company's first non-budget release, and coincides with a complete revamp of its marketing department by vice president and general manager, Richard Bibby.

Alan Reid is now national sales manager, a post he previously held with MCA Canada. Also new to Pickwick is Allan Matthews, formerly national promotion director for United Artists Canada.

New Studio Tricks Figure In Valdy LP

TORONTO — Canadian folk champion Valdy has emerged from a three-year composing hiatus with a notably electric album, which utilized a number of uncommon studio hardware features in its making.

The "Hot Rocks" LP (A&M) was recorded at the Automatt in San Francisco, and matched the Vancouver folk singer with producer Elliot Mazer for the first time.

Mazer's chief "state-of-the-art" piece of equipment for the disk was an automatic panning device, developed in England and first used by the Kinks on that act's "Misfits" album. "This is the first North American LP to utilize the new device," claims Mazer.

He also says he's developed a new perspective for the sound of the mix. "It's a development which allows you to perceive stereo without being between the speakers, while seeming to increase the size of the listening environment."

"You can be off to the side and still recognize the width and depth of the sound. It's a form of triangulation."

Mazer is currently a staff member of the Stanford Univ. Computer Center for research in music and acoustics. A noted San Francisco area producer, he's worked over the years with many of Canada's top folk stars, including Gordon Lightfoot, Neil Young and Ian & Sylvia.

"Hot Rocks" is Valdy's sixth album for A&M. The singer recently concluded a national promotion tour in support of the disk, and kicks off the second leg of a 24-date East-to-West tour of Canada from Feb. 19. The swing includes shows in Toronto, Hamilton, Kingston, Ottawa, Montreal, Winnipeg and Calgary.

Revlon Tie-In Helps Launch New Vocalist

LOS ANGELES—A promotional tie-in with Revlon cosmetics, coupled with contests and giveaways, has helped to launch Lisa Dal Bello, a new Canadian artist, according to David Levine, president of Promark.

With Canada conquered, the focus is now being shifted to the U.S. market, he adds, where a single and contests will be coordinated.

Promark, an artist development company based here, broke Talisman Records' Dal Bello in Canada with a single titled "Pretty Girls" which Levine says has risen to a top position on charts throughout the provinces within eight weeks of its release.

The firm is now preparing for a similar push in this country with a promotional budget Levine pegs at \$250,000.

Promark's merchandising strategy in the U.S. will include marketing tie-ins with major retail outlets, promotional giveaways, large-market radio contests, in-store point of purchase materials and a heavy advertising campaign, Levine contends.

The key factor in the Canadian launching of "Pretty Girls" by the winner of the Juno award as best new female vocalist, was a cross-promotional hookup with Revlon. "Revlon became interested in the project," says Levine, "because it saw the possibilities of our cross-promotional tie-in between its cosmetics line and the record departments of the chain outlets in which Revlon products are sold."

Cosmetics clerks carrying out the theme of the single wore "Pretty Girls" T-shirts and buttons and dispensed free promotional packages containing a copy of the record in special-edition foil sleeves with a discount coupon good for \$1 off the store's list price on the Dal Bello LP.

Contests and giveaways anchored a second retail approach involving a trade-off to garner additional rack display of product. Promark engineered a promotional contest tie-in with Sam's record chain which has more than 150 stores in Canada.

Every LP-buying customer in a Sam's outlet received a stuffer printed with a reproduction of the Dal Bello album cover, contest details for winning a trip to Hollywood to see a major artist's recording session and a clip-off discount coupon worth \$1 from the purchase of the Talisman product on a second trip to the store.

Promark followed this with a concentrated radio campaign. Levine devised a "Pretty Girls" contest in 10 major markets in which listeners were invited to phone in the name of their favorite "pretty girls" to the key tie-in station.

Dal Bello buttons, albums and T-shirts were given away over the air, with top prizes of an expense-paid trip to Hollywood and \$200.

KIP KIRBY

Mahogany Rush In Japan Tour

MONTREAL—Mahogany Rush is currently on its first tour of Japan, embracing concert dates in Tokyo and Osaka, and media promotion in various centers.

The trio has been off the road since August, when it performed a homecoming show after an extensive U.S. summer tour. The Montreal gig, promoted by Donald K.

Donald Productions, was the highest grossing date for a Canadian act at the Place des Nations venue, totaling \$57,700.

Mahogany Rush has completed work on its seventh LP at Tempo Studios in this city, produced by Frank Marino and Bill Swawolski, for 1979 release by CBS.

U.S. Acceptance For FM Album

TORONTO—A disk recorded by the Canadian Broadcasting Corp. is figuring in Billboard's Album Radio Action chart, with 100 U.S. stations reporting activity.

"Black Noise" by local electronics jazz trio, FM, was first released by CBC last year to affiliate stations for broadcast purposes, and to consumers only via a mail order plan.

The trio's manager, Malcolm Glasford, negotiated a complex deal with Passport Records in the U.S., giving the label rights to the album, issued late last month.

Now U.S. concert dates are planned for the new year, as is a second album session. This will be the first commissioned directly by Passport.

Lottery Link

TORONTO—The province of Ontario has introduced a new feature into its lottery system, whereby holders can apply the value of up to \$2 worth of tickets against the purchase of a Canadian sound recording.

Considered to be a major stimulus for Canadians to buy Canadian, the system is to commence in the spring of 1979.

At the federal government level, discussion was recently raised in the House Of Commons as to whether to allow Canadian sound recording costs to be written off as capital cost expenses. A similar tax incentive has been allowed in the film industry for a number of years and the Canadian Recording Industry Association has been pressing for close to two years for a similar investment incentive.

The recommendation for a similar policy on recordings was introduced by the opposition party during the recent Budget Debate and has not been met with favorable response in the past by the Trudeau government in power.

From The Music Capitals Of The World

Continued from page 68

Camel (Columbia) building fine reputation here, specially for the album "A Live Record."

After the instrumental success of Richard Clayderman with "Balada Para Adelas," Hispavox looking for similar results with French trumpet player Jean Claude Borely and "Coeur de Sylvio." Polydor delayed release of "Sgt. Pepper" to finalize efforts on "Grease," a real Spanish recordbreaker. FERNANDO SALAVERRI

New music magazine here is "Lyd And Bilde" ("Sound And Picture") by the Penn-Inform publishing outlet, launched with an important concert at which a special award was made to Even Ruud, first man to teach music therapy in the Nordic countries. Jazz popularity here reflected in release schedules, an example being Phonogram activity on Clifford Brown, Max Roach, Dinah Washington, Gerry Mulligan and Sarah Vaughan. RANDI HULTIN

OSLO

New booking agency NCM, Norwegian Concert Management, now successfully presented pop and jazz acts here, with the Crusaders among the first. Lone Kellerman, Danish artist, and back-up group Rockbandet, presented to the Norwegian press via the album "Before The Night Becomes Day," out here through CBS.

CBS also presented a whole 200-album classical music catalog, ranging from Albononi to Bach and on to Vivaldi. Nemesis, promising Norwegian pop group which once worked with Brotherhood of Man in Norway, has its first EMI album out, and its single "Grease" is also highly rated.

New label here is Tonep, owned by Toneproduksjon A/S, P.O. Box 244, 1845 Skotbu, and it will concentrate on country music in both English and Norwegian. First product is from the already-successful Countrysnakes, which has sold 160,000 units in two years.

HELSINKI

Suur-Seura, EMI Finland, CBS Records and Musiikki Fazer have linked up in a competition for Finnish lyricists to find suitable Finnish words for the hit "Three Times A Lady," the winner getting a cash prize and subsequent royalties.

Velto Virtanen, formerly with Love Records, has signed a new contract with Finnlevy and will release his product on the Kraek label. Leroy Gomez, ex-member of Santa Esmeralda, with his three girl dancers, played a two-day stint at the Hesperia night club here.

Another visitor was Polar artist Ted Gardstad, in for promotional work and interviews, and he played two tracks from his "Blue Virgin Isles" album on television. Original Records, a local record club, has set up its own label, Rokit, the first release being a single by Hellhunds.

KARI HELOPALTIO

Billboard SPECIAL SURVEY For Week Ending 12/16/78

Billboard Hot Latin LPs

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MIAMI (Pop)

LOS ANGELES (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO CARLOS Amigo, Caytronics 1505	1	W. COLON/H. LAVOE Deja Vu, Fania 529
2	JOSE LUIS Top Hits 2021	2	O. D'LEON TH 2036
3	VIOLETA RIVAS Carisma 001	3	DIMENSION LATINA Inconquistable, TH2040
4	LOLITA DE LA COLINA Arcano 3416	4	E. PALMIERI Coco 141
5	ARMANDO MANZANERO Corazon Salvaje, America 1002	5	W. ROSARIO TH 2041
6	ELIO ROCA Amor Se Escribe Con Llanto, Mercurio 1901	6	FANIA ALL STARS Spanish Fever CA 35336
7	CAMILO SESTO Entre Amigos, Pronto 1034	7	CHARANGA 76 In 78 TR 139
8	BRAULIO Alhambra 6044	8	GRAN COMBO En Las Vegas, GC 015
9	ROCIO JURADO Arcano 3429	9	SALSA FEVER TH 2043
10	JUAN BAU Zafiro 516	10	TITO PUENTE Tico 1425
11	JULIO IGLESIAS A Mis 33 Anos, AH 38	11	TOMMY OLIVENCIA La lima, Inca 1091
12	G. DANN Samba Tropical, CYS 1522	12	ANGEL CANALES Live At Roseland, TR
13	D. ROUSSOS En Espanol, Atlas 5057	13	BORINCUBA Alhambra
14	LAREDO CYS 1520	14	C. CRUZ A Todos Mis Amigos, Tico 1423
15	LISSETTE Sala, Coco 148	15	CHEO FELICIANO Mi Tierra y Yo, Vaya 69
16	MIGUEL BOSE CYS 1518	16	HECTOR LAVOE La Comedia, Fania 522
17	CHACHO CASTANAS Microfon 2003	17	SALSA MAYOR De Frente y Luchando, Velvet 8011
18	MARI TRINI Acercate, Pronto 2027	18	TIPICA IDEAL Fuera de Este Mundo, Coco 142
19	LOS AMAYA DKLL 3403	19	VARIOUS ARTIST Salsa Disco Party, TR 130
20	VIVIANA DAL 1003	20	ISMAEL MIRANDA Sabor Sentimiento y Pueblo, Fania 530
21	DULCE Triunfadora de Mallorca, DAL 1004	21	SAOCO Salsoul/Salsa 4117
22	TANIA Insuperable, TH 2022	22	LIBRE Tiene Calidad, Salsoul/Salsa 4114
23	ESTRELLAS DE ORO DAL005	23	E. PALMIERI Tico 1420
24	JUAN GABRIEL Con Mariachi, Pronto 1041	24	DIMENSION LATINA Tremenda Dimension, Velvet 8012
25	LOLITA Mi Carta, Caytronics 1506	25	LOUIE RAMIREZ Friends, Cotique 1096

DECEMBER 16, 1978 BILLBOARD

Welk Music Group Seeks Contemporary Pens

By JIM McCULLAUGH

LOS ANGELES—The Welk Music Group publishing operation is looking for contemporary material and songwriters, notes Dean Kay, vice president and general manager.

Recently the company, guided by a still active, 75-year-old Lawrence Welk, changed its name to the Welk Music Group as an umbrella for some 60 music publishing companies.

The seven major publishing operations under the Welk Group are now T.B. Harms Company (ASCAP), Vogue Music (BMI), Biho Music Publishers (ASCAP), Hall-Clement Publications (BMI), Jack and Bill Music Co. (ASCAP), Harry Von Tilzer Music Publishing Co. (ASCAP), and Champagne Music Corp. (ASCAP).

With some 20,000 copyrights under its wing—many of them classic standards such as the works of Jerome Kern—Kay feels the company has mushroomed into a major publishing operation.

Newly named Hollywood division manager for the Group, Gaylon Horton, and newly named professional manager in Hollywood, Rob Matheny, will be instrumental in this more contemporary focus, according to Kay.

One newer service the Welk Music Group is offering, indicates Kay, is a computer system housed at the firm's main headquarters in suburban Santa Monica for speedier and more precise placement and book-keeping.

"If CBS, for example," says Kay, "is looking for country instrumental songs of the 1930s for a special package it might be putting out, our computer can digest that information and give us a print-out of applicable material."

"We can also take the computer one step farther," he adds. "We can cross-check applicable royalty payments. If, for example, a record company uses two of our songs on an LP and inadvertently notes that it is only one song in its own book-keeping, our computer will be able to spot that and rectify it."

"The computer also helps us keep track of foreign involvements. We must have some 125-130 business affiliations around the world to keep track of."

The Welk Music Group is also planning an expansion move in 1979 to Europe with an office in England a likely reality then.

In addition to the Santa Monica headquarters and Hollywood offices, the firm also has offices in New

York and Nashville.

Writers in Los Angeles include the team of Tom Campbell and Roger Stone, the group Vision, Jimmie Rodgers, Mac Curtis and Richard

Hieronymus. Producers in Los Angeles are Kay, Curtis and Hieronymus.

In New York, Joe Abend is division manager while in Nashville Bill

Hall is division manager and Doyle Brown is professional manager.

Writers in Nashville include Don Williams, Bob McDill, Wayland Holyfield, Larry Kingston, Marcia Routh, David Williamson, Danny

Flowers and Dickey Lee. Nashville producers include Jim Vienneau, Johnny Morris and Don Williams.

Muscle Shoals writers comprise Terry Skinner, Kenny Bell and Jerry L. Wallace.

E/A DISCOUNT HELPS

Doors LP Enjoys Wide Appeal

LOS ANGELES—Elektra/Asylum may have dubbed Jim Morrison & the Doors' "An American Prayer" a "collector's item" on a sticker on the cover of the album, but it is selling to a wider audience than just cultists and nostalgia buffs.

The LP of explicit poetry and music, reviewed in the Closeup column in this issue, enters the Billboard chart at number 85 with a star.

One reason for this strong sell-through is that WEA is offering a discount program of 10% on the album and the entire Doors catalog for the month of December.

According to Stan Marshall, Elektra/Asylum's vice president for sales, it is the first time this year the label has offered a catalog wide discount on any artist.

Also, it usually confines 10% discounts on individual albums to new acts, such as Warren Zevon and the Cars. (E/A is now instituting a 10% discount on the initial Planet Records product by the Pointer Sisters on a market-by-market basis, according to Marshall.)

The decision was made to treat the album as if it were by a new act, says Marshall, "because the Doors had been dormant for so long. You have to offer incentives for retailers to order more depth when you don't have ample product in the pipeline."

"We haven't done it recently because we haven't felt the need to. On a big-selling artist like Linda Ronstadt or the Eagles, the product is always there."

Telecor Delays Dividend Action

LOS ANGELES—Telecor Inc. is delaying dividend action pending conclusion of the sale of its Newcraft subsidiary to Panasonic. The purchase price is to be \$17,750,000 for the contracts plus the book value of Newcraft's tangible assets as of March 31, 1979. These cash distributions would be made to stockholders in 1979 and 1980.

During this time the stock of Electro-Rent Corp., Telecor's other major subsidiary, would be distributed to Telecor stockholders and Electro-Rent would then become a public corporation.

This liquidation of Telecor and resultant distribution of cash and securities stems from Panasonic's earlier notification to Telecor that its written distribution contracts with Newcraft would not be renewed.

A&M Issues Third Disk, Shirt Catalog

LOS ANGELES—A&M has issued the third edition of its direct mail catalog listing record releases and fashionware. It is designed for at-home holiday shopping, in that consumers can order the disks and merchandise from coupons included in the catalog.

The idea stems from the success of a Chuck Mangione "Feels So Good" T-shirt direct mail campaign spearheaded by Bob Knight, national director of special marketing projects.

Another barrier of resistance which the label has broken down is one of language: the commercial version of the LP is laced with words which are not appropriate for mass audience airplay.

As a result, the Doors assembled an edited version of the LP for radio, which features 24 minutes and 36 seconds of material, about a third less than the commercial version, which contains 38 minutes and 40 seconds.

The Doors' editing was done at Elektra/Asylum's request, according to Burt Stein, the label's national album promotion director. "We told them that people in radio could lose their jobs if the needle fell on the wrong part of the record," he explains.

"So they cut out all the parts that could be construed in poor taste for

broadcast. But there are no bleeps on the edited version: instead they pulled entire pieces." There are eight selections on side one of the commercial version and only six on the edited version.

One of the moves which generated interest in the LP was a series of listening sessions sponsored by radio stations in 11 cities nationally. WIOQ-FM in Philadelphia took the idea a step farther, holding a seance to reach the late Morrison who died in Paris in July 1971.

As for whether the sales beyond a collector's audience are a surprise for the label, Marshall says: "We didn't know that the reaction would be. We hoped for a strong response, but we couldn't bank on it. The only unfortunate part is there's no possibility of a followup album."

PAUL GREIN

Muscle Shoals Assn. Plans May Seminar

NASHVILLE — The Muscle Shoals Music Assn. is in the process of gearing up for its second annual Records & Producers Seminar, slated for next May 16-18 at the Joe Wheeler State Park.

At its monthly board meeting, held here Tuesday (5) at the invitation of both Nashville's BMI and ASCAP operations, the board appointed a seminar panel committee to draw up the final details of the event, which drew 343 registrants to its first Records & Producers Seminar.

Representatives from Alabama, Nashville, Atlanta, Memphis, Los Angeles, New York, Chicago, Florida, England, France, Canada, Australia, Holland and Germany were among those in attendance last year, and for the 1979 gathering the association expects to generate even more international as well as national attendance.

Those serving as committee chairmen, under the direction of Roger Sovine, seminar panel committee

chairman, are David Johnson, entertainment and showcase; Merlyn Littlefield, sponsorship; Lola Scobey, registration; Walt Aldridge, recreation; Anna Soule, banquet; Clint Bigbee, sign and poster; Bill Jarnigan, public relations; Gilbert Renault, film; Ava Aldridge, hospitality; and Claude Hill, sound.

Other activities at the meeting centered upon a vote to change the bylaws of the association to include a membership for SESAC. This action will pend ratification by two-thirds of the membership at a February meeting. Additionally, a new local studio in Muscle Shoals, East Avalon Recorders, was admitted to the association's membership.

The meeting was concluded with several immediate efforts on the part of the association to heighten the awareness of Alabama's music industry within its own borders, including the sponsorship of a float in the governor's inaugural parade in January.

RCA Ups Price Of Home Video Products

LOS ANGELES—RCA has raised retail prices on home videocassette recorders, color cameras and Selectavision blank recording tape.

RCA says prices on home videocassette recorders go up \$25 or approximately 2%. The price on two-hour recording tape, VK125, is hiked to \$18.95 from \$17.95, and on

the four-hour VK250, the cost goes from \$24.95 to \$26.95.

The firm notes that in spite of the recent strengthening position the dollar has taken against the yen, the base dollar cost of imported videocassette products still is some 30% higher than when RCA entered the business in August 1977.

Mu-Tron To ARP

NEW YORK—ARP Instruments Inc., synthesizer manufacturers, has acquired the Mu-Tron line of electronic sound modification and special effect devices from Musitronics Corp. of New Jersey.

Over the next four months ARP plans to move Mu-Tron production from New Jersey to ARP's Lexington, Mass., plant. ARP hopes to add the Mu-Tron line to its distributing net early in 1979.



GOLD DREAM—Dick Clark presents Crystal Gayle with a gold album for "When I Dream." The presentation was after Gayle's performance on "Dick Clark's Live Wednesday" NBC-TV show.

CAPRICORN CAPER

Contest Pushes Tucker's Combo

MACON — Capricorn has launched a Super Contest in coordination with the Marshall Tucker Band's forthcoming New Year's Eve live concert broadcast which will emanate from New Orleans' Warehouse and air over 100 stations nationwide via the DIR network.

Initiated Dec. 1 among the stations participating in the live broadcast, Capricorn's Super Contest was kicked off with a teaser campaign. The actual contest began Friday (8) and runs through Friday (15).

Each station has been supplied with 25 Marshall Tucker Band "Greatest Hits" LPs for giveaway. Among the 25 winners of the LPs, five will receive Marshall Tucker catalogs and a chance at the grand prize when each station remits the names of its five winners to Capricorn's homebase in Macon where the grand prize winner will be selected.

For the grand prize winner, plus a guest and the program director from the winner's station and their guest, a round trip airfare to New Orleans for the show will be provided, as well as hotel accommodations, limousine service to and from the show, four tickets and backstage passes to the concert, official Marshall Tucker Band tour jackets, \$200 in spending money, and four tickets to the Sugar Bowl on the following day in addition to an Aria Pro II electric guitar, supplied by Music Distributors of Charlotte, N.C.

Billed as the "largest live rock broadcast," the New Year's Eve program is being sponsored by Pabst Blue Ribbon Beer with promotions coordinated between Pabst and Capricorn Records.

As sponsors of the event, Pabst has committed to radio spots, college newspaper ads and point-of-purchase posters distributed by its local distributors in the markets involved.

FCC's Brown For Decontrol

NEW YORK—Chances for complete decontrol of radio broadcasting appear much stronger due to the backing of Federal Communications Commission Commissioner Tyrone Brown in remarks made at the California Broadcasters Assn. meeting in Los Angeles Friday (8).

The pivotal member of the FCC who usually agrees with the public affairs groups opposed to decontrol said in his text that in his tentative view the FCC should drop its mandatory programming guidelines that require stations to broadcast a specified percentage of news, public affairs and other nonentertainment.

The decision on the degree of decontrol is expected to bring a close vote on the seven-member commission, with Brown's views improving the chance of some relaxation of the rules.

Rock Singles Best Sellers

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As Of 12/5/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

1 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226	21 HOW MUCH I FEEL —Ambrosia—Warner Bros. 8640
2 SHARING THE NIGHT TOGETHER —Dr. Hook—Capitol 4621	22 HOW YOU GONNA SEE ME NOW —Alice Cooper—Warner Bros. 8695
3 YOU DON'T BRING ME FLOWERS —Barbra Streisand & Neil Diamond, Columbia 310840	23 PART TIME LOVE —Elton John—MCA 40973
4 MAC ARTHUR PARK —Donna Summer—Casablanca 939	24 YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063
5 OUR LOVE, DON'T THROW IT AWAY —Andy Gibb—RSO 911	25 HOLD THE LINE —Toto—Columbia 3-10830
6 MY LIFE —Billy Joel—Columbia 3-10853	26 POWER OF GOLD —Dan Fogelberg & Tim Weisberg—Full Moon 850606 (Epic)
7 YOU NEEDED ME —Anne Murray—Capitol 4574	27 WE'VE GOT TONIGHT —Bob Seger—Capitol 4653
8 DOUBLE VISION —Foreigner—Atlantic 3514	28 GET OFF —Foxy—Dash 5046 (TK)
9 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.)	29 CUZ IT'S YOU GIRL —James Walsh Gypsy Band—RCA 11403
10 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565	30 FOREVER AUTUMN —Justin Hayward—Columbia 3-10799
11 TOO MUCH HEAVEN —Bee Gees—RSO 913	31 LOTTA LOVE —Nicolette Larson—Warner Bros. 8664
12 PROMISES —Eric Clapton—RSO 910	32 SLEEPING SINGLE IN A DOUBLE BED —Barbara Mandrell—ABC 12403
13 TIME PASSAGES —Al Stewart—Arista 0362	33 LE FREAK —Chic—Atlantic 3519
14 STRANGE WAY —Firefall—Atlantic 3518	34 A LITTLE MORE LOVE —Olivia Newton-John—MCA 3067
15 CHANGE OF HEART —Eric Carmen—Arista 0354	35 DON'T CRY OUT LOUD —Melissa Manchester—Arista 0373
16 ON THE SHELF —Donny & Marie Osmond—Polydor 14510	36 FIRE —Pointer Sisters—Planet 45901 (Elektra/Asylum)
17 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214	37 I JUST WANNA STOP —Gino Vannelli—A&M 2072
18 ALIVE AGAIN —Chicago—Columbia 310845	38 I WILL BE IN LOVE WITH YOU —Livingston Taylor—Epic 850604
19 GREASED LIGHTNIN' —John Travolta—RSO 909	39 BLUE COLLAR MAN —Styx—A&M 2087
20 I LOVE THE NIGHT LIFE —Alicia Bridges—Polydor 14483	40 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794

Rock LP Best Sellers

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As Of 12/5/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

1 GREASE —Soundtrack—RSO RS-2-4002	21 DOG AND BUTTERFLY —Heart—Portrait FR 35555 (CBS)
2 A WILD AND CRAZY GUY —Steve Martin, Warner Bros. HS 3238	22 ACE FRELHEY —Casablanca NBLP 7121
3 GREATEST HITS VOLUME II —Barbra Streisand, Columbia FC 35679	23 BACKLESS —Eric Clapton, RSO 1-3039
4 DOUBLE VISION —Foreigner, Atlantic SD 19999	24 WORLDS AWAY —Pablo Cruise, A&M SP 4697
5 52ND STREET —Billy Joel, Columbia FC 35609	25 CRUISIN' —Village People—Casablanca NBLP 7118
6 THE STRANGER —Billy Joel—Columbia JC 34987	26 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698
7 LIVE AND MORE —Donna Summer—Casablanca NBLP 7119	27 ELAN —Firefall—Atlantic SD 19183
8 GREATEST HITS —Barry Manilow, Arista A2L-8609	28 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS)
9 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001	29 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222
10 SHADOW DANCING —Andy Gibb, RSO RS-1-3034	30 PETER CRISS —Casablanca NBLP 7122
11 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974	31 GREATEST HITS —Steve Miller, Capitol S00-11872
12 LIVING IN THE U.S.A. —Linda Ronstadt—Asylum 6E-155	32 EVEN NOW —Barry Manilow—Arista AB 4164
13 GREATEST HITS —Commodores—Motown M7 912	33 HOT STREETS —Chicago—Columbia PC 35512
14 DON'T LOOK BACK —Boston—Epic FE 35050	34 MACHO MAN —Village People—Casablanca NBLP 7096
15 PIECES OF EIGHT —Styx—A&M SP 4724	35 CHRISTMAS PORTRAIT —Carpenters, A&M SP 4726
16 FEEL THE NEED —Leif Garrett—Scotti Brothers SB 7100 (Atlantic)	36 HEMISPHERES —Rush, Mercury SRM1-3743
17 WEEKEND WARRIORS —Ted Nugent—Epic FE 35551	37 TOTALLY HOT —Olivia Newton-John, MCA 3067
18 GENE SIMMONS —Casablanca NBLP 7120	38 LIVE BOOTLEG —Aerosmith—Columbia PC 2-35564
19 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic)	39 PAUL STANLEY —Casablanca NBLP 7123
20 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100	40 JAZZ —Queen, Elektra 6E-166

Nashville Welcomes 3rd Big Daddy's Spot

Continued from page 57
Flanigan does not consider his chain of venues exclusively disco-oriented, however, since the emphasis is placed on live entertainment within the organization. One-nighters using top drawing acts are brought in from time to time, and the rotation of the bands on the

Flanigan's circuit is changed regularly.

The theme of the Nashville club is "elegant turn of the century speak-easy," according to Dick Winstead, Flanigan's national promotions and publicity director who is in charge of opening each new locale and hiring the permanent DJs.

General News

BOOK REVIEW

Rogers Has It Together

"Making It With Music" by Kenny Rogers and Len Epan. Published by Harper & Row, 224 pages, \$12.95.

LOS ANGELES—"How to" books are as numerous as Oklahoma fumbles these days. Most are authored by unknowns. Virtually all are useless rip-offs.

Not so this well-illustrated, attractively printed entry. Rogers has the experience and successful track record to offer legitimate, authoritative advice; Epan is a writer capable of presenting Rogers' ideas literately and in an easy understandable manner.

Together, they cover a myriad of music business activities, from forming a group to acquiring managers, agents and publishers. Rogers slips in personal anecdotes to brighten up what could be academic, dull reading.

Rehearsing, staging, making demos, promotion, copyrighting and a reprint of several contract forms which most industry persons encounter at one time or another are offered along with Rogers' observations and suggestions. He is not without humor.

"Suppose," Rogers says, "you're offered \$1,000 to play a week in Denver. It sounds fantastic. But it sours on paper. After commissions are paid, you have \$750. Transportation—like a van or a car—drinks over \$100 of gas driving the 2,000 miles from Los Angeles to Denver and back again.

"Now the five of you in the group need three hotel rooms for the six days. An average decent room costs about \$12 a day, needing three rooms comes to \$216. Then there's food—\$10 a day each, or \$300. Now you're clearing \$134. I haven't even counted union fees, the cost of a new set of guitar strings, etc.

Rogers serves up scores of tips, far more complex than that example, throughout six chapters.

For the tyro, the novice, the rookie who aspires to a career as a performer, "Making It With Music" makes it—and just in time for the holiday season. **DAVE DEXTER JR.**

RCA Releasing Rockabilly Artist

NEW YORK—Vocalist Robert Gordon, a '50s rockabilly specialist in the '70s, will have his new product released worldwide on RCA Records, according to Bob Summer, president of the label.

In addition to a new album, tentatively called "Rockabilly Boogie," due for release in February, Gordon's two previous albums on Private Stock Records will be released by RCA in the U.S. only. These albums, "Robert Gordon With Link Wray" and "Fresh Fish Special," continue to be marketed by Private Stock abroad through EMI.

Gordon's product is produced by Richard Gottehrer for the production company, Instant Records.

Gordon is the latest act to depart Private Stock, which is now essentially a production company in the U.S., with continuing label identity abroad (Billboard, Dec. 2, 1978).

OK Ben Webster

LOS ANGELES—The Ben Webster Foundation of Denmark has given England's Spotlite Records permission to release an LP of the late tenorman's performances cut with the Danish Radio big band in October of 1970.

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 12/16/78

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Francis, ASCAP)
2	4	6	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
3	2	5	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
4	3	10	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
5	5	4	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicef, BMI)
6	6	9	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
7	8	8	CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
8	7	8	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
9	12	8	THE GAMBLER Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP)
10	9	12	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
11	11	9	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
12	14	5	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Addressi, BMI)
13	10	13	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
14	13	14	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
15	22	5	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/ Unichappell/ Begonia, BMI)
16	15	13	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
17	17	7	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP)
18	20	6	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
19	33	3	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
20	50	2	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
21	19	32	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
22	21	17	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
23	23	12	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
24	24	9	STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI)
25	28	7	HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
26	29	5	THE WEDDING SONG (There Is Love) Mary Mac Gregor, Ariola 7726 (Public Domain, ASCAP)
27	16	12	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
28	18	16	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
29	26	19	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP)
30	25	9	ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
31	31	18	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
32	30	11	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI)
33	27	10	FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP)
34	49	2	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
35	41	5	TAKE IT LIKE A WOMAN Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)
36	35	6	THE DREAM NEVER DIES Cooper Brothers, Capricorn 0308 (Welbeck/Oboe Maestro/Tamlami, BMI)
37	37	6	WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/ Dawnbreaker, BMI)
38	45	3	THE PIANO PICKER George Fischhoff, Drive 6273 (T.K.) (United Artists/Kimlyn/George Fischhoff, ASCAP)
39	34	9	LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
40	32	21	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
41	36	20	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
42	38	10	LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
43	48	3	MORNING SUN Carole King, Capitol 0895 (Colgems-EMI, ASCAP)
44	40	4	PART TIME LOVE Elton John, MCA 40973 (Jodrell/Leeds, ASCAP)
45	42	7	DRIFTWOOD Moody Blues, London 708 (Bright Music, ASCAP)
46	47	4	WE'VE GOT TONIGHT Bob Seger, Capitol 4653 (Gear, ASCAP)
47	46	3	EUROPEAN NIGHTS George Duffey, GRR 103 (PIKS) (George Rose/Ken Water, BMI)
48	NEW ENTRY		BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bandier Koppelman, ASCAP)
49	NEW ENTRY		SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
50	NEW ENTRY		WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tonque, ASCAP)

300 FBI Agents Raid 23 Locations In 5 States

• Continued from page 1

shifting rapidly to counterfeiting as pirates direct their efforts to produce more difficult to identify in the retail mainstream.

While as many as 100 persons are expected to face criminal indictments as a result of the raids, Justice Dept. officials suggest that many others may well be drawn in as material seized is screened and digested.

Connections of organized crime to pirates will be probed, say Justice sources, as will the involvement, if any, of "record companies, distributors, department stores and retail chains."

The raids, which netted more than \$100 million in recorded product and equipment, capped a two-year undercover investigation by the FBI in cooperation with the Organized Crime Strike Force of the Justice Dept.

They were described as the most extensive and productive ever undertaken by government authorities.

Much of the preliminary evidence was gathered by a record and tape retail store operated by the FBI in Westbury, L.I., for the past 20 months. It closed its doors for "business" 10 a.m. Wednesday morning, kickoff time for the raids.

Modular Sounds, the FBI retail front, served as a lure for traffickers in illegal product. Its "manager" purchased records, tapes and materials used in their manufacture worth about "\$9 million in retail recovery value," says a Justice attorney.

"There's no limit to what we could

have bought," he adds, but we stopped when sufficient evidence (for the raids) had been obtained."

Lee Laster, FBI special agent in charge of the operation, says the store sold only "legitimate recordings." Illicit merchandise was stored away as evidence.

Echoing a familiar small-dealer



MILLION "STING"—FBI special agent Lee Laster, left, holds samples of counterfeit LPs and tapes sold to the Modular Sounds store, right, the Westbury, N.Y., outlet operated as an undercover front by the Bureau for 20 months.

complaint. Laster says: "We lost money."

Early predictions placed the value of product and equipment to be seized in the raids at some \$25 million. But this turned out to be only a fraction of the amount actually captured.

At week's end the figure was up to \$100 million and still climbing.

Of this amount, the value of seized records and tapes was put at \$60 million. The remainder comprises presses, and tape duplicating and printing equipment, as well as a host of parts and support products used in manufacture.

hit locations will be "invited to testify" before the grand jury. Under Justice Dept. guidelines individuals targeted as subject to indictment cannot be forced to testify.

Others, however, will be subpoenaed, says John Jacobs, special attorney of the Organized Crime Strike Force in this area. He adds

shrink-wrap equipment, according to the government.

FBI agents posing as store personnel were apparently also approached as potential manufacturers and distributors of counterfeit and pirated items in addition to their ostensible position as a retailer account.

Fifteen flatbed trucks were used to haul away material seized in the tightly coordinated raids. The FBI identified premises hit as follows:

Ramart Printing Corp., Central Islip, N.Y.; B.C.F. Production Inc., Bohemia, N.Y.; Creative Disc, Delmonico Audio, Mt. Vernon, N.Y.; Dynasty Graphics, Mt. Vernon, N.Y.; Satellite Recording, Fairfield, N.J.; Super Dupers, Hasbrouck Heights, N.J.; Cathedral Sound Inc., Rensselaer, N.Y.; H&W Supply, Winston-Salem, N.C.; General Music Corp., Charlotte, N.C., and Morgan Auto Parts, Stockbridge, Ga.

In addition, the following locations, primarily warehouses and residences, were also raided:

264 Suburban Ave., Deer Park, N.Y.; 721 Paramus Road, Paramus, N.J.; 18 and 19 De Ruyter Drive, Torrington, Conn., and 830 East Main St., Torrington, Conn.

Although the FBI refrained from identifying individuals associated with the listed companies at this time, some have nevertheless been identified.

The listing for Ramart in the Billboard International Buyer's Guide gives Frank D. Martino as president and Gerard V. Hughes as operations manager.

H&W Supply is a small business operated by Owen Horton, who says his firm is principally into formica distribution. He claims that less than 10% of his business is in tape.

General Music Corp., in Charlotte, is reportedly operated by Ralph "Bud" Williams. The Billboard Buyer's Guide names Ralph Phillips as president, and Jim Epting as vice president.

Charlotte, incidentally, is tagged by an FBI spokesman there as the "hub" of piracy in the East. Estimates of records and 8-tracks carted out of General Music premises were estimated to be worth about \$15 million.

that evidence will be presented to the grand jury "within a month."

Jacobs states that indictments will be sought for violations of a number of federal laws, among them the Copyright Act, the Racketeer Influenced Corrupt Organizations (RICO) law, mail fraud, wire fraud and tax evasion statutes.

Reflecting the urgency of the drive, Jacobs indicates that stress will be laid on RICO indictments, rather than Copyright Law, as calling for more stringent penalties on those convicted. Under the RICO statute, jail terms of up to 10 years may be imposed.

During its operation, Modular Sounds acquired a huge quantity of spurious product, including some 20,000 8-tracks, 10,000 LPs, 3,000 cassettes, 117,000 counterfeit labels, 40,000 sleeves, 400 master tapes and 400 pancakes, plus quantities of

Assistance in preparing this story provided by John Sippel.

While no arrests were made during the raids, these are expected to follow after indictments are issued by the grand jury here. Principals of

DECEMBER 16, 1978 BILLBOARD

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New Jersey5% Tennessee6%

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Tax: \$ _____
Station check or purchase order is enclosed in the amount of: TOTAL \$ _____

SHIP RECORDS TO:

Station or company: _____

Attention of: _____

Address: _____

City, State, Zip: _____

RIAA & NARM JUBILANT

Industry Execs Say FBI Merits Kudos

NEW YORK—The FBI antipiracy raids in five states (see separate story) have elicited comments from key executives of industry associations.

Stan Gortikov, president of the Recording Industry Assn. of America remarks: "We are extremely gratified with the results, and we most definitely appreciate the interest and vigor of the Justice Dept., the FBI and the Strike Force.

"We hope this will be a deterrent to the parasites who feed off our industry and will discourage their involvement in the future."

Jules Yarnell, RIAA's special counsel on antipiracy, states: "I would like to pay tribute to every member of the FBI and the Dept. of Justice throughout the country who has contributed to the monumental success of this operation.

"Having worked closely with the FBI for many years, I have always known it to be an outstanding enforcement agency and the success of this undercover effort by the bureau testifies to its professionalism and

zealous devotion to duty in law enforcement."

Declares Joseph Cohen, executive vice president of the National Assn. of Recording Merchandisers: "It's a pleasure and most gratifying to see that stronger antipiracy legislation is now being enforced. Hopefully, by the participation of NARM member companies in this process by way of completion of NARM shopper's report, we have seen these efforts prove warranted."

The NARM Shopper's Report is designed as a daily system whereby suspect product is fed back to NARM, which then passes this information over to the FBI.

Press Office Adds

NEW YORK—The New York-based Press Office public relations firm is opening a new office on the West Coast. The address is 10100 Santa Monica Blvd., Suite 460, Los Angeles 90067, (213) 553-1661. Head of the West Coast office is Nancee Parkinson.

Columbia Raises Press And Duplicating Fees

• Continued from page 1

(Monarch does not duplicate tape product).

Barone says the singles hike is largely the result of a three cents a pound increase on styrene and a \$1 per thousand increase on sleeves, the second similar increase in several months.

Clark Galehouse, president of Shelley Products in Huntington Station, N.Y., will not specifically reveal pricing moves at the company, but he does note increases in the cost of vinyl, styrene and energy. "We cannot sit down and swallow those increases," he says.

John R. Williams, sales manager of Specialty Recording Corp., Scranton, Pa., says his company is

"anticipating a price increase around the first of the year," with the continuing upward price spiral of vinyl, labor and utilities cited as reasons. An agreement in principle

has been reached whereby Warner Communications will acquire Specialty as the first link in its network of manufacturing facilities (Billboard, Nov. 4, 1978).

Discmakers, Inc. of Philadelphia increased its LP and singles prices two cents and one cent in November, and Larry Ballen, vice president, does not foresee any immediate in-

creases. "We made our move in November in response to a vinyl increase," Ballen explains, adding: "I do see another vinyl increase lurking in the wings."

BMI DEBUTS DIVISION'S NEW OFFICE

NEW YORK—BMI officially opens its new headquarters for the Mid-Atlantic division Wednesday (13) under the direction of Eugene Colton.

The office is located at 275 Broadhollow Rd., Melville, L.I., in the new Nassau Trust office building.

The office supervises all of BMI's licensing activities in Southern New York, Pennsylvania, New Jersey, Maryland, Washington, D.C., Virginia and West Virginia. This territory is covered by six field representatives who report to Colton.

In another development, BMI has opened a branch in San Juan, Puerto Rico. Carlos M. Vazquez will direct operations of the office, whose prime territory also includes the Virgin Islands. Location is Suite 905, Pan Am Building, 225 Ponce de Leon Ave., Hato Rey.

NMPA Names Steering Group

NASHVILLE—A temporary Nashville chapter steering committee of the Music Publishers Forum—a division of the National Music Publishers Assn.—was appointed at a luncheon held at Nashville's Hyatt Regency Tuesday (5).

Heading this Nashville branch of young generation music publishers, which completes the association's former plans to organize chapters in the major music cities, including New York and Los Angeles, is Tim Whipperman of Warner Bros. Music, who was named chairman.

Other committee members include J. Aaron Brown of Canaanland Music, Charles Feldman of Screen Gems-EMI Music, Judy Harris of April/Blackwood Music and Camille Shelton of Frank and Nancy Music.

Nashville's new generation publishers will again meet on Jan. 15 at the BMI building in Nashville at 6 p.m.

Women's Jazz Airs Via NPR Dec. 3-17

KANSAS CITY—National Public Radio is to broadcast tapes beginning Sunday (3) through Dec. 17 of the Women's Jazz Concert, which took place here last March.

More than 200 affiliated outlets nationwide will air performances at varying times as part of the ongoing "Jazz Alive" series.

Nobody Covers Retail Like Billboard. In Fact, Nobody's Even Trying.

Look Out! Year-End Retail Expansion Push

LOS ANGELES The opening of chain record tape stores has an all-time peak over the next three months of as many as 20 to 25 outlets from Peckwick International and other chains...

Stark Records... By JOHN SIPPEL... moves take original quality Lee Hartedly hold the U.S. at least two stores. If total to 1 vada, m.

U.S. Labels Irked With Canada-Made LP Flow

LOS ANGELES Canadian music into this country... Frank Mooney, sales distribution... Dick Sherman, Casablanca Records... problem six months formed that certain

More Discounts, More Displays Retail Executives Offer Advice To Labels For Merchandising

LOS ANGELES—Executives, active in the retail marketing of product, have plenty of positive ideas about how they would fashion a label's color...

By JOHN SIPPEL... mensional point-of-purchase materials is over... Bartel would like to see more inflatable displays... I could use in the mid-

keeping an inventory of his accounts' stock... Justham says... Labels should set order forms...

\$8.98 List LPs Sell For \$5-\$8

General News

Numerous Labels Hopping On Bandwagon Oversaturation Of Picture Disks Feared

LOS ANGELES—U.S. retailers' exhilarating experience with the Heart, "Rocky Horror Show" and Beatles picture disks augurs an additional important consumer incentive. But dealers caution about an instant oversaturation that could throttle the innovation.

will get only one while some expect two separate shipments. Traub sees the picture disk creating a real collector's corner or a memorabilia section in the full-line retail outlet. He views the innovation as a consistent profit source for issuing labels, because "there's a ready-made market out there if labels issue picture disks by reliable seller the market."

Integrity Entertainment Corp. here says he has received 3,000 units of his 4,500 order of the Beatles. He sold 1,200 of the "Rocky Horror Show" with no trouble, he says. Managers in Warehouse, Big Ben's and Hits-For-All stores in the chain report that hip customers somehow knew when shipments were in. Some bought from six to 10 copies. Most reported hoarding by collectors as investments for resale... says his stores were selling the disks for

NARM Membership Attains 390

LOS ANGELES—The National Assn. of Recording Merchandisers tolls are increasing at a record-shattering rate. With its national convention five months away, NARM's executive vice president Joe Cohen notes the organization has added 85 paid-up members or a 21% gain since last year's conclave.

L. Michael, Central South Music and Chin Randy's. Other new NARM members are: Atlanta Record & Tape Surplus Depot, Danjay Music, Dean's One-Stop, Double B, Downtown Records Management, Mainstream Records, Adams Apple Distributors, Allison Audio Products, Barry Imhoff Products, Brothers Record Sleeves, But-

Disk Store Paraphernalia Displays Curbed In L.A.

LOS ANGELES—The first step toward stopping the sale of marijuana smoking paraphernalia in Los Angeles County record stores has been taken in Lakewood. There the city council has enacted a measure to curb commercial displays of such items.

Unanimously approved by the council, the ordinance stipulates that smoking devices must be removed from view of those under 18 years of age. This marks the first known effort of a California local government to control these items. Although state law forbids the possession of opium pipes and devices for the use of "any sub-

If It's Happening At Retail, It's Headlining Here.

Billboard®

DECEMBER 16, 1978 BILLBOARD

Billboard Hits Of The World

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DECEMBER 16, 1978 BILLBOARD

BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Artist
1	7	MARYS BOY CHILD	Boney M (Atlantic/Hansa K 11221)
2	1	DO YOU THINK I'M SEXY	Rod Stewart (Riva 17)
3	14	TOO MUCH HEAVEN	Bee Gees (RSO 25)
4	19	A TASTE OF AGGRO	Barron Knights (Epic EPC 6829)
5	2	RAT TRAP	Boomtown Rats (Ensign ENY 16)
6	9	I LOST MY HEART TO A STARSHIP TROOPER	S. Brightman/Hot Gossip (Ariola Hansa AHA 527)
7	5	HANGING ON THE TELEPHONE	Blondie (Chrysalis CHS 2266)
8	18	LE FREAK	Chic (Atlantic K 11209)
9	11	ALWAYS & FOREVER/MIND BLOWING DECISIONS	Heatwave (GTO GT 236)
10	3	HOPELESSLY DEVOTED TO YOU	Olivia Newton-John (RSO 17)
11	4	MY BEST FRIEND'S GIRL	Cars (Elektra K 12301)
12	25	Y.M.C.A.	Village People (Mercury 6007 192)
13	12	DON'T CRY OUT LOUD	Elkie Brooks (A&M AMS 7395)
14	6	PRETTY LITTLE ANGEL EYES	Showaddywaddy (Arista ARIST 222)
15	8	INSTANT REPLAY	Dan Hartman (Blue Sky 6706)
16	10	DARLIN'	Frankie Miller (Chrysalis CHS 2255)
17	26	IN THE BUSH	Musique (CBS 6791)
18	17	I LOVE AMERICA	Patrick Juvet (Casablanca CAN 132)
19	20	DON'T LET IT FADE AWAY	Darts (Magnet MAG 134)
20	16	PART TIME LOVE	Eton John (Rocket XPRES 1)
21	13	BICYCLE RACE/FAT BOTTOMED GIRLS	Queen (Queen EMI 2870)
22	22	GERM FREE ADOLESCENCE	X-Ray Spex (EMI International INT 573)
23	37	GREASED LIGHTNING	John Travolta (Polydor POSP 14)
24	40	LAY YOUR LOVE ON ME	Racey (RAK 284)
25	30	YOU DON'T BRING ME FLOWERS	Barbra Streisand/Neil Diamond (CBS 6803)
26	27	SHOOTING STAR	Dollar (EMI 2871)
27	29	TOMMY GUN	Clash (CBS 6788)
28	50	RAINING IN MY HEART	Leo Sayer (Chrysalis CHS 2277)
29	24	TOAST/HOLD ON	Street Band (Logo GO 325)
30	15	SUMMER NIGHTS	John Travolta/Olivia Newton-John (RSO 18)
31	32	DANCE (DISCO HEAT)	Sylvester (Fantasy FTC 163)
32	44	I'M EVERY WOMAN	Chaka Khan (Warner Bros. K 17269)
33	21	SANDY	John Travolta (Midsong International POSP 6)
34	45	DR. WHO	Mankind (Pinnacle PIN 71)
35	28	PROMISES	Buzzcocks (United Artists UP 36471)
36	52	I'LL PUT YOU TOGETHER AGAIN	Hot Chocolate (RAK 286)
37	38	I LOVE THE NIGHT LIFE	Alicia Bridges (Polydor 2066 936)
38	35	LYDIA	Dean Friedman (Lifesong LS 403)
39	36	ACCIDENT PRONE	Status Quo (Vertigo QUO 2)
40	68	CHRISTMAS IN SMURFLAND	Father Abraham (Decca F 13819)
41	47	ANYWAY YOU DO IT	Liquid Gold (Creole CR 159)
42	73	MY LIFE	Billy Joel (CBS 6821)
43	New	NEW YORK NEW YORK	Gerrard Kenny (RCA PB 5117)
44	New	HIT ME WITH YOUR RHYTHM STICK	Ian Dury & The Blockheads (Stiff BUY)
45	31	LAY LOVE ON YOU	Luisa Fernandez (Warner Bros. K 17061)
46	23	GIVIN' UP GIVIN' IN	Three Degrees (Ariola ARO 130)
47	43	DESTINATION VENUS	Rezillos (Sire SIR 4008)
48	34	MAC ARTHUR PARK	Donna Summer (Casablanca CAN 131)
49	33	BLAME IT ON THE BOOGIE	Jacksons (Epic EPC 6683)
50	New	ELO EP	Electric Light Orchestra (Jet ELP 1)
51	New	MIRRORS	Sally Oldfield (Bronze BRO 66)
52	41	RASPUTIN	Boney M (Atlantic/Hansa K 11192)
53	39	DIPPETY DAY	Father Abraham & The Smurfs (Decca F 13798)
54	58	BREAKING GLASS EP	David Bowie (RCA BOW 1)
55	64	NUMBER 1 DEE JAY	Goody Goody (Atlantic LV 3)
56	60	SOUVENIRS	Voyage (GTO GT 241)
57	49	GIVING IT BACK	Phil Hurtt (Fantasy FTC 161)
58	New	SEPTEMBER	Earth, Wind & Fire (CBS 6922)
59	56	HOMICIDE	999 (United Artists UP 36467)

60	New	ONE NATION UNDER A GROOVE	Funkadelic (Warner Bros. K 172)
61	54	HAMMER HORROR	Kate Bush (EMI 2887)
62	62	JUST TO BE CLOSE TO YOU	Commodores (Motown TMG 1127)
63	53	WELL ALRIGHT	Santana (CBS 6755)
64	New	YOU NEEDED ME	Anne Murray (Capitol CL 16011)
65	65	NO GOODBYES	Curtis Mayfield (Atlantic LV 1)
66	New	TOUCH OF VELVET/STING OF BRASS	Ron Grainer Brass Orchestra (Classics CC 5)
67	New	TAKE THAT TO THE BANK	Shalamar (RCA FB 1379)
68	59	PUBLIC IMAGE	Public Image Ltd (Virgin VS 228)
69	48	IT SEEMS TO HANG ON	Ashford & Simpson (Warner Bros. K 17237)
70	55	EASE ON DOWN THE ROAD	Diana Ross/Michael Jackson (MCA 96)
71	57	STUMBLIN' IN	Suzi Quatro/Chris Norman (RAK 285)
72	46	RADIO RADIO	Elvis Costello (Radar ADA 24)
73	New	B.A.B.Y.	Rachel Sweet (Stiff BUY 39)
74	75	RIVERS OF BABYLON/BROWN GIRL IN THE RING	Boney M (Atlantic/Hansa K 11120)
75	66	STAYING ALIVE	Richard Ace (Blue Inc. INC 2)

This Week	Last Week	Title	Artist
1	1	GREASE	Original Soundtrack, RSO RSD 2001 (F)
2	3	20 GOLDEN GREATS	Neil Diamond (Various) MCA EMTV 14 (E)
3	New	BLONDES HAVE MORE FUN	Rod Stewart (Tom Dowd) Riva RVL 14 (W)
4	18	SINGLES 1974-78	Carpenters, A&M AMLT 19748 (C)
5	2	JAZZ	Queen (Queen) EMI EMA 788 (E)
6	7	MIDNIGHT HUSTLE	Various, K-Tel NE 1037 (K)
7	4	EMOTIONS	Various, K-Tel NE 1035 (K)
8	6	LIONHEART	Kate Bush (Andrew Powell) EMI EMA 787 (E)
9	11	NIGHTFLIGHT TO VENUS	Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)
10	9	TONIC FOR THE TROOPS	Boomtown Rats (Robert John Lange) Ensign ENY 3 (F)
11	13	AMAZING DARTS	Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (K)
12	5	GIVE 'EM ENOUGH ROPE	Clash (Sandy Pearlman) CBS 82431 (C)
13	17	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS 96000 (C)
14	14	A SINGLE MAN	Eton John (Eton John/Clive Franks) Rocket TRAIN 1 (F)
15	8	LIVE	Manhattan Transfer (Tim Hauser/Janice Siegel) Atlantic K 50540 (W)
16	16	IMAGES	Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)
17	24	BOOGIE FEVER	Various, Ronco RTL 2034 (B)
18	New	BACKLESS	Eric Clapton (Gynn Johns) RSO RSD 5001 (F)
19	37	FATHER ABRAHAM IN SMURFLAND	Father Abraham and the Smurfs (Marcel Stellman/Frans Erkelens) Decca Smurf 1 (S)
20	10	25TH ANNIVERSARY ALBUM	Shirley Bassey (Various) United Artists SBTV 60147 (E)
21	28	PARALLEL LINES	Blondie (Michael Chapman) Chrysalis CDL 1192 (F)
22	19	CAN'T STAND THE HEAT	Status Quo (Pip Williams) Vertigo 9102 027 (F)
23	26	EVERGREEN	Acker Bilk (Terry Brown) Warwick PW 5045 (M)
24	29	DOLLY PARTON	Dolly Parton, Lotus WH 5006 (K)
25	12	THE SCREAM	Siouxsie and the Banshees (S. Lillywhite/Siouxsie and the Banshees) Polydor POLD 5009 (F)
26	22	SATURDAY NIGHT FEVER	Various, RSO 2658 123 (F)
27	30	THAT'S LIFE	Sham 69, Polydor POLD 5010 (F)
28	21	THE BIG WHEELS OF MOTOWN	Various, Motown EMTV 12 (E)
29	44	LIFE AND LOVE	Demis Roussos (Various) Philips 9199 873 (F)
30	New	GERM FREE ADOLESCENTS	X-Ray Spex (Falcon Stewart/X-Ray Spex) EMI International INS 3023 (E)
31	23	CLASSIC ROCK	London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)
32	20	ALL MOD CONS	Jam (Vic Coppersmith/Heaven) Polydor POLD 5008 (F)
33	15	DON'T WALK	Boogie-Various, EMI EMTV 13 (E)

34	36	WELL WELL SAID THE ROCKING CHAIR	Dean Friedman (Rob Stevens) Lifesong LSLP 6019 (C)
35	32	OUT OF THE BLUE	Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
36	35	EVITA	Original London Cast, MCA MCG 3527 (E)
37	33	LIVE AND MORE	Donna Summer (Giorgio Moroder/Pete Bellotte) Casablanca CLAD 5006 (A)
38	57	GREATEST HITS	Commodores (Various) Motown STML 12100 (E)
39	27	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC (Vanda/Young) Atlantic K 5032 (W)
40	New	INCANTATIONS	Mike Oldfield, Virgin VDT 101 (C)
41	25	HEMISPHERES	Rush (Rush/Terry Brown) Mercury 9100 059 (F)
42	31	BROTHERHOOD OF MAN	Brotherhood Of Man (Tony Hiller) K-Tel BML 7980 (K)
43	40	LEO SAYER	Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)
44	66	NIGHT GALLERY	Barron Knights, Epic EPC 83221 (C)
45	60	THE BEST OF JASPER CARROTT	Jasper Carrott, DJM DJF 20549 (C)
46	34	INNER SECRETS	Santana (Lambert & Potter) CBS 86075 (C)
47	39	52ND STREET	Billy Joel (Phil Ramone) Chrysalis CDL 1198 (F)
48	New	LOVE BEACH	Emerson, Lake and Palmer, Atlantic K 50552 (W)
49	59	ELVIS 40 GREATEST	Elvis Presley (Various) RCA PL 42691 (R)
50	65	LOVE SONGS	Various, Warwick WW 5046 (M)
51	41	GREATEST HITS	Steely Dan (Gary Katz) CBS 83135 (C)
52	New	TOTALLY HOT	Olivia Newton-John (John Farrant) EMI EMA 789 (E)
53	56	CARS	Cars (Roy Thomas-Baker) Elektra K 52088 (W)
54	New	ROGER WHITTAKER SINGS THE HITS	Roger Whittaker, Columbia SCX 6601 (E)
55	53	LIVE AND DANGEROUS	Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
56	45	JAMES GALWAY PLAYS SONGS FOR ANNIE	James Galway (Ralph Mace) Red Seal RL 25163 (R)
57	43	I'M COMING HOME	Tom Jones (Various) Lotus WH 5001 (K)
58	64	RUMOURS	Fleetwood Mac (Fleetwood Mac/Cailat/Dashut) Warner Bros. K 56344 (W)
59	51	BLOODY TOURISTS	10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F)
60	69	LILLIE	South Band Orchestra, Decca MOR 516 (S)
61	New	GREATEST HITS	Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (F)
62	50	YES TORMATO	Yes (Yes) Atlantic K 50518 18 (W)
63	38	EXPRESSIONS	Don Williams, ABC ABCL 5253 (C)
64	47	TO THE LIMIT	Joan Armatrading (Glynn Johns) A&M AMLH 64732 (C)
65	63	SATIN CITY	Various (Various) CBS 10010 (C)
66	55	STAGE	David Bowie (Tony Visconti/David Bowie) RCA PL 02913 (R)
67	61	LOVE BITES	Buzzcocks (Martin Rushent) United Artists UAG 30197 (E)

CANADA

(Courtesy of Canadian Recording Industry Association)
As of 11/29/78
SINGLES

This Week	Last Week	Title	Artist
1	1	MACARTHUR PARK	Donna Summer (CASA)
2	2	YOU DON'T BRING ME FLOWERS	Neil Diamond/B Streisand (CBS)
3	3	BOOGIE OOGIE OOGIE	A Taste of Honey (CAP)
4	4	KISS YOU ALL OVER	Exile (WAPN)
5	5	HOT CHILD IN THE CITY	Nick Gilder (CHRY)
6	6	PARADISE BY THE DASHBOARD LIGHT	Meat Loaf (Cleveland Int/EPIC)
7	7	IN THE BUSH	Musique (QUAL)
8	8	YOU NEVER DONE IT LIKE THAT	Captain & Tennille (A&M)
9	9	DOUBLE VISION	Foreigner (ATLA)
10	10	LE FREAK	Chic (WEA)
11	11	TIME PASSAGES	Al Stewart (CAP)
12	12	GET OFF	Foxy (DASH)
13	13	WHENEVER I CALL YOU FRIEND	Kenny Loggins (COL)
14	14	RIVERS OF BABYLON	Boney M (ATLA)
15	15	I WILL STILL LOVE YOU	Stonebolt (PAR)
16	16	I JUST WANNA STOP	Gino Vanelli (A&M)
17	17	SHARING THE NIGHT	Dr Hook (CAP)
18	18	READY TO TAKE A CHANCE	Barry Manilow (ARIS)
19	19	MACHO MAN	Village People (CASA)
20	20	ROUND ROUND WE GO/RAISE A LITTLE HELL	Trooper (MCA)
21	21	SHAME	Evelyn King (RCA)

22	22	THREE TIMES A LADY	Commodores (MOT)
23	23	RIGHT DOWN THE LINE	Gerry Rafferty (UA)
24	24	SHE'S ALWAYS A WOMAN	Billy Joel (CBS)
25	25	REMINISCING	Little River Band (CAP)
26	26	BEAST OF BURDEN	Rolling Stones (RS)
27	27	YOU NEEDED ME	Anne Murray (CAP)
28	28	HOW MUCH I FEEL	Ambrosia (WARN)
29	29	STRAIGHT ON	Heart (POPT)
30	30	YMCA	Village People (CASA)
31	31	LET'S ALL CHANT	The Michael Zager Band (PRIV)
32	32	LAST DANCE	Donna Summer (CASA)
33	33	DANCE (DISCO HEAT)	Sylvester (FANT)
34	34	SUMMER NIGHTS	Olivia Newton-John & John Travolta (POL)
35	35	TOOK THE LAST TRAIN	David Gates (ELEK)
36	36	HOT SHOT	Karen Young (LON)
37	37	WHO ARE YOU	The Who (MCA)
38	38	HOPELESSLY DEVOTED TO YOU	Olivia Newton-John (CASA)
39	39	HOLLYWOOD NIGHTS	Bob Seger (CAP)
40	40	MISS YOU	Rolling Stones (WEA)
41	41	GREASE	Frankie Valli (RSO)
42	42	ALIVE AGAIN	Chicago (CBS)
43	43	BACK IN THE U.S.A.	Linda Ronstadt (ASYL)
44	44	YOU & I	Rick James (MOT)
45	45	BLUE COLLAR MAN	Styx (A&M)
46	46	LOVE IS IN THE AIR	Martin Stevens (CBS)
47	47	YOU LIGHT UP MY LIFE	Debby Boone (WARN)
48	48	I LOVE THE NIGHTLIFE	Alice Bridges (POL)
49	49	TOO MUCH HEAVEN	Bee Gees (RSO)
50	50	DON'T LOOK BACK	Boston (EPIC)

This Week	Last Week	Title	Artist
1	1	52ND STREET	Billy Joel (CBS)
2	2	BAT OUT OF HELL	Meat Loaf (Cleveland Int/EPIC)
3	3	GREASE	Various (RSO)
4	4	LIVE & MORE	Donna Summer (CASA)
5	5	THE STRANGER	Billy Joel (CBS)
6	6	CRUISIN'	Village People (CASA)
7	7	DOUBLE VISION	Foreigner (ATLA)
8	8	THE CARS	Cars (WEA)
9	9	SOME GIRLS	Rolling Stones (RSR)
10	10	HEMISPHERES	Rush (ANTH)
11	11	TIME PASSAGES	Al Stewart (ARIS)
12	12	DREAM OF A CHILD	Burton Cummings (PORT)
13	13	A SINGLE MAN	Eton John (MCA)
14	14	PIECES OF EIGHT	Styx (A&M)
15	15	DON'T LOOK BACK	Boston (EPIC)
16	16	BROTHER TO BROTHER	Gino Vanelli (A&M)
17	17	BACK IN THE USA	Linda Ronstadt (WEA)
18	18	QUEEN JAZZ	Queen (WARN)
19	19	SESAME STREET FEVER	Various (PICK)
20	20	SATURDAY NIGHT FEVER	Various (RSO)
21	21	MACHO MAN	Village People (CASA)
22	22	DOG & BUTTERFLY	Heart (Port.)
23	23	TORMATO	Yes (ATLA)
24	24	STRANGER IN TOWN	Bob Seger (CAP)
25	25	CITY TO CITY	Gerry Rafferty (UA)
26	26	LET'S KEEP IT THAT WAY	Anne Murray (CAP)
27	27	CHILDREN OF SANCHEZ	Chuck Mangione (A&M)
28	28	THICK AS THIEVES	Trooper (MCA)
29	29	NATURAL HIGH	Commodores (MOT)
30	30	WHO ARE YOU	The Who (MCA)
31	31	A TASTE OF HONEY	A Taste of Honey (CAP)
32	32	WORLD'S AWAY	Pablo Cruise (A&M)
33	33	RUMOURS	Fleetwood Mac (WARN)
34	34	WEEK END WARRIORS	Ted Nugent (CBS)
35	35	OUT OF THE BLUE	Electric Light Orchestra (JET)
36	36	PYRAMID	Alan Parsons Project (ARIS)
37	37	FROZEN IN THE NIGHT	Dan Hill (GRT)
38	38	WAVELENGTH	Van Morrison (WARN)
39	39	EVEN NOW	Barry Manilow (ARIS)
40	40	MIXED EMOTIONS	Exile (WARN)
41	41	HOT STREETS	Chicago (CBS)
42	42	KISS	Peter Dinklage (CASA)
43	43	WILD & CRAZY GUY	Steve Martin (WARN)
44	44	BUT SERIOUSLY FOLKS	Joe Walsh (ASYL)
45	45	KISS	Gene Simmons (CASA)
46	46	TOTALLY HOT	Olivia Newton-John (MCA)
47	47	LIVE BOOTLEG	Aerosmith (CBS)
48	48	THE GRAND ILLUSION	Styx (A&M)
49	49	20 GOLDEN GREATS	Buddy Holly (MCA)
50	50	KISS	Ace Frehley (CASA)

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft a.v. Musikmarkt. Charts evaluated by Media Control)
SINGLES

This Week	Last Week	Title	Artist
1	1	YOU'RE THE GREATEST LOVER	Luv (Carrere/Polydor)
2	2	KREUZBERGER NACHT	Gebruder Blattschuss (Carrere/Polydor)
3	3	KISS YOU ALL OVER	Exile (Rak/EMI Electrola)
4	4	MAMA LEONE	(Italian version)—Bino Carrere/Polydor)
5	5	MAMA LEONE	(German version)—Bino Carrere/Polydor)
6	6	WAS WIRD SEIN, FRAGT DER SCHLUMPF	Vader Abraham (Philips)
7	7	SUBSTITUTE	Clout (Carrere/Polydor)

8	8	MEXICAN GIRL	Smokie (Rak/EMI Electrola)
9	9	LUCKY	Bernie Paul (Ariola)
10	10	SUMMER NIGHTS	John Travolta/Olivia Newton-John (RSO) LPs

SPAIN

Christmas 45s Dwindle, So Catalogs Pushed

• Continued from page 1

larily disheartening to the trade, since the lack of top 10 success prevents the possible creation of strong catalog for future holiday periods.

Many point to radio as the culprit. Declares one industry source who has dealt with Christmas singles: "Radio doesn't give this material a fair shot from two standpoints. Basically, radio won't start holiday programming until after Thanksgiving, which allows, at best, a four-week period in which to break a record with merit.

Assistance in preparing this story provided by Jim McCullough, Paul Grein, Sally Hinkle.

"Secondly, radio tends to avoid listing Christmas singles on playlists, which, of course, greatly reduces the chance of building momentum. I wonder if such standards as 'White Christmas' or 'Rudolph The Red-Nosed Reindeer' could make it today in this kind of climate?"

Publishers, too, feel the radio pressure, among other factors, against creating new holiday song success.

Ritchie Cordell, professional manager at Chappell, declares: "I'll listen to a new Christmas song, but it better be great. The odds of hearing one that I'd put out is, frankly, one in a million."

Johnny Marks, writer of "Rudolph" and other Christmas favorites, points to the dual situations of radio lateness and "the deluge" of Christmas product already available as reasons.

"When I approach record companies, I'm told by most people that, 'Johnny, we'll be sticking to re-releases this year,'" Marks maintains. Marks says he's obtained "a few" new recordings of "Rudolph" this year, adding to the 500 recordings he's gotten down through the years.

Tv and radio, of course, continue to expose traditional Christmas favorites. Radio builds saturation of Christmas material closer to Christmas Day and through to the New Year. Video interest starts earlier as sponsors attempt to interest viewers in the purchase of higher-priced goods as far in front of Christmas Day as possible. Already, tv has aired its major specials, spanning children shows and specials in the pop and country areas.

The Eagles, the hot rock group, have the lead in Christmas singles this year with "Please Come Home For Christmas," number 45 with a star on the Billboard Hot 100 in only its second week. It is not associated with an album. Christmas or otherwise, by the group.

Interestingly, the single, a remake of Charles Brown's Christmas 1960 r&b hit on King Records, is starting to get adds at black-oriented stations like WEDR-FM in Miami. Kenny Buttice, Elektra/Asylum's vice president, promotion, says that he is in the process of putting eight to 10 black independent promotion men on the record, whom he retains from time to time to work r&b projects.

Other acts represented with holiday singles are the O'Jays, Engelbert Humperdinck, Salsoul Orchestra, the Statler Brothers and Emotions, among others. Audiofidelity Enterprises, through its Image affiliate, is re-releasing its Mike Douglas recording of "Happy Birthday, Jesus" (no LP).

Albumwise, two new holiday albums are represented on the charts. Billboard's Top LPs & Tape chart lists the Carpenters' "Christmas Portrait" at 166 with a star, and "The

Statler Brothers Christmas Card" at 194. Latter is also strong on the Hot Country LPs chart, appearing in the number 33 spot in its first listing.

At this point, however, it would

seem that catalog will bear the brunt of holiday product sales.

Bob Menashe, regional director for Sam Goody, says he's still waiting for a new "sales leader" to de-

velop, and is cautious in determining whether Goody will go with any special print campaign zeroing in on holiday product. "We may lump all holiday product together in an ad,

but we don't plan to run it, in any case, before Dec. 17," he explains.

Menashe says he looks for good sales on such seasonal favorites as (Continued on page 78)

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DECEMBER 16, 1978 BILLBOARD

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/16/78

Number of LPs reviewed this week **40** Last week **32**



PARLIAMENT—Motor Booty Affair, Casablanca NBLP7125. Produced by George Clinton. This is totally a concept LP with underwater characters, such as the Rock Starfish, as its focus. This concept is also carried to the LP's double cover, with punch out, standup characters from Queen Freakaleen to Howard Cosell. The LP is far less energy packed than some previous Parliament LPs. Background vocals are often melodic and there is some exciting vocal interplay. A heavy rhythm section is in evidence at all times although instrumentation appears to be simply structured.

Best cuts: "Mr. Wiggles," "Aqua Boogie," "The Motor Booty Affair."

Dealers: This group has built an impressive following and should get prime placement.

BOB MARLEY & THE WAILERS—Babylon By Bus, Island ISLD 11 (WEA). Produced by Chris Blackwell, Jack Nuber. This double-pocket album is a live souvenir of Marley's worldwide concert tour. The strong sound quality is due, presumably, to the use of the Island mobile throughout. Reggae is a music form which benefits from onstage recording, which enhances its cutting edge and highlights its intensity. The Wailers lay down solid, chunky rhythms over which Marley delivers impassioned vocals, while the I-Three wail well in back. The repertoire includes some Jamaican favorites, including the spirited "Jammie," the perceptive "Rat Race" and the anthemic "Exodus."

Best cuts: Those cited, plus "Stir It Up," "Punky Reggae Party."

Dealers: Expect Island's new WEA linkup to generate full promotion support.

BLUES BROTHERS—Briefcase Full Of Blues, Atlantic SD19217. Produced by Bob Tischler. By now everyone knows the Blues Brothers are John Belushi and Dan Aykroyd of "Saturday Night Live." This LP was cut live at the Universal Amphitheatre in Los Angeles last summer and works mostly because of the cast of background musicians including Tom Scott on tenor sax and Steve Cropper on guitar. Aykroyd handles one lead vocal and contributes fine harmonica playing while Belushi takes care of lead vocals. As the title suggests the material is blues peppered with soulful harp, guitar, bass, keyboard and horn work.

Best cuts: "Soul Man," "Hey Bartender," "Rubber Biscuit," "Groove Me," "B' Movie Box Car Blues."

Dealers: The pair have an enormous television following and Atlantic is pushing strongly.

RICHARD PRYOR—Wanted, Warner Bros. 2BSK3364. Produced by Richard Pryor, Biff Dawes. The Grammy-winning comedian mixes laughs and social commentary on his first live album for WB. The double disk package includes both bits on well-known black personalities, including Muhammed Ali, Leon Spinks and Jim Brown, and more biting, satiric material, such as his classic "White And Black People." The LP was recorded in concert in New York City, Washington, D.C., and Chicago and features excellent live sound reproduction by Wally Heider. This may not break a hit single as Steve Martin's current album did, but Pryor has had several million-selling LPs without a big 45 or widespread airplay.

Best cuts: "Black Funerals," "Heart Attacks," "Ali," "Keeping In Shape," "Being Sensitive."

Dealers: Pryor is probably the second hottest-selling comedian, after Martin.

GEORGE CARLIN—Indecent Exposure, Little David LD1076 (Atlantic). Produced by Monte Kay, Jack Lewis, George Carlin. This LP, subtitled "Some Of The Best Of George Carlin," was culled from five of his hit albums, dating back to "FM & AM" in 1972. Carlin is a genius at detailing everyday human idiosyncracies and at spoofing life's insanities. Featured is the historic "Seven Words You Can Never Say On Television" bit, which led to the front cover warning: "It is recommended that the contents of this album be screened carefully before clearing for airplay." The live recording settings range from college campuses to plush dinner theatres.

Best cuts: "Sex In Commercials," "Teenage Masturbation," "Filthy Words," "The Confessional," "Seven Words You Can Never Say On Television."

Dealers: Great cover shot has Carlin in a rumpled raincoat, poking fun at the image.



AL GREEN—Truth N' Time, Hi HLP6009. Produced by Al Green. This album features Green's new single, a remake of Lulu's "To Sir With Love." The mystery of why he chose to cut the song is resolved in the liner notes, in which the vocalist dedicates it to the memory of his father and the father of Fred Jordan, associate producer of the LP and co-writer of two of its cuts. The rest of the album ranges from another oldie, Burt Bacharach's "I Say A Little Prayer," to a strong disco cut, "Wait Here," to a broad-based album-oriented cut, "Blow Me Down," which Hi is planning to release as the second single. The funky sound is supported by hot horn and rhythm sections, featuring Green on lead and rhythm guitar.

Best cuts: Those cited.

Dealers: Hi is working various cuts soul, disco and AOR.

Spotlight



ROD STEWART—Blondes Have More Fun, WB BSK3261. Produced by Tom Dowd. Stewart's fourth WB LP, again produced by Tom Dowd, should easily hit the top 10 as did the first three. It combines the patented Stewart mix of rock and ballads with the current rage of disco, surfacing in "Do Ya Think I'm Sexy?" The 5½-minute cut embellishes the standard three-guitar, bass and drum lineup with keyboard/synthesizer/violin effects. More familiar Stewart emerges on "Dirty Weekend" and "Blondes Have More Fun," both in the rocking traditions of "Hot Legs" and "Balltrap." He also flirts with reggae in "Last Summer" and closes the 10 cuts with a poignant ballad, "Scarred And Scared."

Best Cuts: Not a loser in the bunch.

Dealers: Last two LPs have spawned gold singles.

CAT STEVENS—Back To Earth, A&M SP4735. Produced by Paul Samwell-Smith, Cat Stevens. Last year's "Izito" consistently maintains a strong audience. He's back again from tender, folksy ballads to uptempo and spirited pop tunes. There's a heavy emphasis on love in his lyrics and they might be some of the most arresting words he's written to date. Stevens contributes guitars, keyboards and synthesizer in addition to that musicians who paint the melodies and swirling rhythms.

Best cuts: "Bad Brakes," "Just Another Night," "Last Love Song," "Randy," "New York Times."

Dealers: The cover art here has an outstanding natural photo.



DOOBIE BROTHERS—Minute By Minute, WB BSK3193. Produced by Ted Templeman. The Doobies return to basics with 10 exceptional cuts based in rock but influenced heavily with jazz. Closer to their "Takin' It To The Streets" LP than the more recent "Livin' On The Fault Line" in production values, the newest disk carefully delineates the differences in style which form the Doobies strength. There are five keyboard-oriented vocals by Michael McDonald ("Here To Love You," and "Minute By Minute" are noteworthy) and four guitar-oriented vocals by Patrick Simmons ("Sweet Feelin'" and "Don't Stop To Watch The Wheels" rank high). A delightful bonus by Simmons is a bluegrass/rock instrumental, "Steamer Lane Breakdown."

Best cuts: "Open Your Eyes," "Sweet Feelin'," "Here To Love You," "Steamer Lane Breakdown," "Minute By Minute."

Dealers: Every Doobie LP since 1973 has gone top 10.

T-CONNECTION—Dash 30009 (TK). Produced by Cory Wade. A decided musical expansion for this group, and vocally this LP is more mature than past efforts. Even energetic tunes are clean and clear. Instrumentation is generally heavy but not overpowering. If there's a problem here it's one of repetition but the musicianship is so strong the repetition is almost forgotten. Horns are strongest on this album and there is an even blend of r&b, rock and disco numbers. There is also a ballad tossed in to show the group's versatility.

Best cuts: "Coming Back For More," "Don't Stop The Music," "At Midnight," "Love Supreme."

Dealers: This group has come a long way and is ever expanding its audience.

ROY AYERS & WAYNE HENDERSON—Step Into Our Life, Polydor PD16179. Produced by Roy Ayers, Wayne Henderson. Vibes man Ayers and trombonist Henderson join forces to fine effect on this mellifluous package, which showcases their jazz-funk abilities across nine cuts. The mood is mainly melodic, though there's some chunky funk on "For Real" and the

title track. Everything's underpinned by solid rhythm work, with brass and string sweetening where appropriate, as on "Take Your Funky Mind To The Disco" and "Heat Of The Beat." Highpoint is Ayers and Henderson's scat vocal duties on "Ooh Baby," counterpointed to their instrumental chores.

Best cuts: Those cited.

Dealers: This is a significant pairing musically, which should bring their respective fans together to big sales.



VOYAGE—Fly Away, Marlin 2225 (TK). Produced by Marc Chantreau, Pierre-Alain Dahan, Slim Pezin, Roger Tokarz. One of the strongest disco acts in the TK family, this five-

person group features the excellent lead vocals of Sylvia Mason as well as 10 background vocalists. String and horn arrangements and well-programmed synthesizer, steel guitar and trumpet back the seven cuts, which range in length from two to six minutes. The act has a cool, classy sound with its swirling rhythms and lifting vocals. This will start disco, but considering TK's recent success with Peter Brown, Foxy and Betty Wright, radio crossover is a distinct possibility.

Best cuts: "Let's Fly Away," "Tahiti, Tahiti," "Souvenirs," "Eastern Trip."

Dealers: Play in store. This is disco with broad-based appeal.

VARIOUS ARTISTS—Disco Boogie, Vol. II, Salsoul 2SS0102. Collation produced by Joe Cayre, Stan Cayre, Ken Cayre. This two-record set, subtitled "23 Super Hits For Non-Stop Dancing," features such top ticket acts as Love Committee, Charo & the Salsoul Orchestra, Silveti, Claudja Barry, First Choice, Bunny Sigler, Double Exposure, Loleatta Holloway and O.R.S. The cuts were mixed for discotheque play by Tom Moulton, Jim Burgess and Walter Gibbons, with Gibbons also blending the tunes for non-stop dance floor action. A bevy of top songwriters and producers were involved in the individual tracks.

Best cuts: "Love Machine," "Dancin' Fever" (Claudia Barry), "Moon-Boots" (O.R.S.).

Dealers: Striking cover art should catch eye interest if displayed.



HERBIE MANN—Sunbelt, Atlantic SD19204. Produced by Herbie Mann. This is an exciting musical trip presided over by the genius in fusing elements together without going to extremes. Mann's flute, which is amplified, is given an invigorating assist from the New York sidemen who fall in line with his open, relaxed concept for entertaining the listener. This is contemporary music, with some Latin influences to maintain the leader's roots, as well as some disco elements, but they graciously aren't overdone. A female vocal group is so soft and warm that it becomes a gossamer instrument which melds into the excitement. Mann's brand of modern jazz blends some fine trumpet playing by Claudi Roditi and vibes by Roy Ayers into the mix. Manhattan and Brazil touch each other.

Best cuts: "What Would You Do," "Killian," "Donna Palmira (Madame Palm Tree)," "Sunbelt."

Dealers: In addition to his lofty status in jazz circles, Mann regularly crosses over to the pop chart.



TRIUMPH—Rock & Roll Machine, Attic Records Ltd. LATX1036. Produced by Mike Levine, Doug Hill. The Toronto-based Canadian trio specializes in a clean, tight rock sound with virtuoso playing and no stylistic excesses. The act writes all of its own material, with the exception of a strong cover version of Joe Walsh's 1973 hit "Rocky Mountain Way." Sassy, teasing vocals enliven several of the cuts, in addition to the sure, competent instrumentation. The group consists of Mike Levine, bass and keyboards; Rik Emmett, guitars and Gil Moore, drums and percussion.

Best cuts: "Takes Time," "Bringing It On Home," "The City," "Rock And Roll Machine."

Dealers: This is solid mainstream rock appropriate for in-store play.



pop

JEAN MICHEL JARRE—Equinoxe, Polydor PD16175. Produced by Jean Michel Jarre. The success of his earlier LP, "Oxygene," paves the way for Jarre's latest effort in synthesized music. Deeper, denser and more somber than his other work, this LP lacks the one cut that could provide a single, although there's plenty of compelling music here. The album must be listened to and judged as a piece, not by its parts. **Best cuts:** Your choice.

PATRICK MORAZ—Polydor CA12201. Produced by Patrick Moraz. Recorded in Rio de Janeiro and Geneva last summer, composer and multi-instrumentalist Moraz explores several

(Continued on page 80)

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 Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Rolling Stones Records
announces the release of
"Bush Doctor",^{COC 39109}
a wonderful new album from
Peter Tosh.



On Rolling Stones Records and Tapes.
Includes the new single
(You Got to Walk and) Don't Look Back.
RS 19308

Produced by Peter Tosh and Robert Shakespeare.
Executive Producers: The Glimmer Twins.



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Closeup

JIM MORRISON & THE DOORS—American Prayer, Elektra 5E502. Produced by the Doors and John Haeny.

It would be misleading to label this album merely a collection of the late Jim Morrison's poetry set to music, for much of the best of rock'n'roll is poetry set to music.

Granted, the words were recorded alone by Morrison shortly before his death in 1971 and the music, by the original Doors, was added recently. But who is to say that, had he lived, the Doors wouldn't have recorded an album much like this at some date?

The fuss over airplay for this album is perplexing, since it's loaded with rhythm and hooks and other vital musical ingredients, and only a fraction of it contains lyrics that could be misconstrued as obscene.

After all, the Doors helped launch the AOR sound on FM as one of the 1960s' most galvanizing groups and they remain one of Elektra's hottest catalog items.

"American Prayer," on its own merits, ranks among the Doors' finest work, on a par with the albums that made them overnight sensations following the release in 1968 of "Light My Fire."

It's no wonder that Francis Ford Coppola reportedly is relying heavily on the Doors' music for the soundtrack to his unreleased, controversial account of America's involvement in Vietnam, "Apocalypse Now," for Mo Morrison's own vision was apocalyptic. Most important, Morrison, a dropout from UCLA's film school, was a poet. The following snippet from "American Prayer" attests to that:

"Words dissemble/Words be quick/Words resemble a walking stick/Plant them they will grow/Waich them waver so./I'll always be a word man/Better than than a bird man."



Jim Morrison

Words aside, "American Prayer" is loaded with melody and the infectious, yet simple, musical hooks the Doors always applied to Morrison's lyrics. The opening cut, "Awake," pulsates with a rhythm track that smacks of today's disco best, but it primarily serves to punctuate the lyric.

"Awake" begins with a dramatic segment obviously taken from the opening of a Doors concert and shifts smoothly into Morrison reading a richly embroidered account of coming awake into a fantasy against a nearly hypnotic back beat supplied only recently, but applied as if it were the original moment.

The entire album bears this engineering marvel out. (The Doors, as represented on "American Prayer," include John Densmore, Bobby Krieger, Frank Lisciandro and Ray Manzarek.

Following "Awake," the music and the words continue to compliment each other in "To Come Of Age," a timely account of life amidst Los Angeles streets, a city that has provided Morrison and the Doors with the background or subject for many a song. The music is ominous;

the words are brutal, frank and honed to a fine point.

"The Poet's Dreams," a collection of facile, following lines from Morrison's stream of consciousness, or unconsciousness as the case may be, concludes the first side.

It is as complete a synthesis of late 1960s consciousness as anything that has been written, filmed, sung or played since that decade ended. It still seems avant-garde, in light of today's music—Lou Reed, Patti Smith notwithstanding.

Side two begins again with a spliced intro from a lively Doors appearance that captures the intensity of the audience, and then segues nicely into "World On Fire," a segment divided into three smaller poems that deal with sensuality, lust, their relationship to art and America, and Morrison's own tortured view of society.

There are complete songs on this record. While some might be familiar to Doors' fans, others are not. They speak to the moment and have obviously been chosen with care, though, and are by no means used as filler, but rather as interludes to remind us of the Doors' musical power and the fact that what we're hearing is still rock'n'roll.

Among the songs on the album are versions of "The Wasp," "Riders On The Storm," "The Movie," "Adagio" and an unidentified blues song. Some are new; some are old. They are variously credited to Morrison and the Doors and they stand as conventional tunes. Music accompanies virtually every one of the album's moments, and it would be wrong to label this as an album of poetry without acknowledging the music in the same breath.

DICK NUSSER

E/A Push

• Continued from page 46

Kenny Buttice, the label's vice president of promotion: "We're trying it for a year. We've installed enough staff so that it's fair to us and to the college market as an experiment.

"College departments are diminishing at a lot of companies," notes Buttice, "as the labels decide they're not a useful tool.

"But there's a lot of music that you don't hear on AOR radio, including much of what we have in our jazz line. It's hard to get exposure on FM for an act like Oregon, but it seems well-suited to a college market."

According to Schwartz, who is also assistant FM promotion director under Stein, the label services 200 college stations with records and support materials, while it is in communication with a total of 300-400 colleges.

The decision of which schools to service is made on the basis of student population, city population, signal power of the campus radio station and whether the school reports to any tip sheets, Schwartz says.

Band Clinic Firm

NORFOLK—The 23rd Annual All-Eastern Band and Instrumental Clinic is set for March 28-31, 1979, at the Armed Forces School of Music on the Naval Amphibious Base in Norfolk, Va. Concerts, clinics and reading sessions are scheduled for concert band and stageband idioms. Registration and admission are free.

Further information can be obtained by writing to: Commanding Officer, School of Music, U.S. Naval Amphibious Base, Little Creek, Norfolk, Va. 23521.

Christmas 45s Down

• Continued from page 75

Bing Crosby, Nat King Cole and "The Messiah." A more recent holiday success, "Christmas Jollies" by the Salsoul Orchestra, also augurs well for the retailer, Menashe says. This album, which capitalizes on the disco craze, was first released in 1976.

In the contemporary product-oriented Disc-o-Mat store here, Christmas product is displayed in a corner near the checkout counter. Customers who enter the store are greeted by a year-old CBS "Gift Of Music" display picturing the company's best selling holiday albums. The label is offering no new product for 1978.

RCA Records' extensive holiday catalog is augmented this year by three new albums, "Christmas With The Vienna Choir Boys And Hermann Prey" and two \$4.98 list sets, "The Roger Whittaker Christmas Album" and "The Most Beautiful Sounds Of Christmas" by the Living Strings & Voices.

A spokesman for the label notes that three catalog items are receiving extra support, including a budget for local advertising. These are John Denver's "Rocky Mountain Christmas" and "Elvis Sings The Wonderful World Of Christmas."

At Capitol, a label spokesman points to the label's large holiday catalog, but "we have no special programs pushing it.

"The Christmas product is available in our catalog for those accounts that want it and want to push it. It still has an important viability."

According to John Houghton of the Licorice Pizza chain in Southern California, the retailer sends Christmas product to all its stores. "We make sure the product is in the store and displayed to a degree, but we don't put a major push on it. After all, it's the hits that are selling.

"But it's important and still viable to a degree at this time of year. We won't put posters up or anything like that."

The fact that major labels aren't overly receptive to Christmas product anymore unless it is by a superstar means that unknowns or cold chart names must peddle their masters to fledgling independent labels.

Five singles fit into this category: Burl Ives' "It's Gonna Be A Mixed Up Xmas" on Monkey Joe Records of Hermitage, Tenn.; Howard Lilly's "Santa, Dear Santa" on HMR Records of Grayland, Wash.; Jonathan Arthur's "Christmas In L.A." on Wildfire Records of Los Angeles; Bill Deal with Pure Pleasure's "It Feels Like Christmas" on Red Lion Records of West Orange, N.J.; and Hummingbird's "Snow Is Falling" backed with "Hot Dog! You Must Be Santa Claus!" on Instant Records.

A well-received 1977 Christmas single, the Ravers' "It's Gonna Be A Punk Rock Christmas" on Ariola's Zombie label, has led to an album this year on Rhino Records of Los Angeles, tiny independent label headed by Harold Bronson, producer of the disk. The LP features punk-slanted rock versions of chestnuts like "Silent Night."

AVI has issued a 12-inch disco disk (33 $\frac{1}{3}$) to celebrate the season: the Raindolls' "Disco Santa Claus"

Phyrework Forms

CHICAGO—Dallas-based group Phyrework, which recently had its debut album released on Mercury, has formed its own publishing company, Arandas Music.

Arandas Music will be housed in the group headquarters, Phyre Corp., 7229 S. Jan Mar in Dallas.

backed with "Santa's Theme." And Omniscience Records offers "Scrooge" by the Ambrosian Singers and Orchestra. It was recorded in London, site of the Charles Dickens classic which inspired James Leisy's musical.

In Nashville, the major labels, with the exception of Mercury and its Statler Brothers package, have not come out with any new Christmas product and are relying on catalog items, mainly budget priced.

Country label executives admit to a lack of new Christmas product, but they claim the money expended to put out new product is not worth the effort when airplay is limited and sales don't exceed the expenditure until a few years down the road.

Nashville-area retailers activity is highlighted by Ernest Tubb's, with business at \$200 a day. This is mainly on catalog, although business on the Statler Brothers is strong.

Gene's claims business as being "pretty much the same as last year," with sales assistance stemming from Christmas ads on WKDA-AM.

At Music World, a newcomer on the Nashville retail scene, reissues account for most sales, especially Elvis Presley, and there's good activity on the Statler Brothers.

Hosts Firm For Clark's Awards

LOS ANGELES—Glen Campbell, Helen Reddy and Donna Summer will host the sixth annual American Music Awards show from the Santa Monica Civic Auditorium Jan. 12 from 9-11 p.m. over ABC-TV.

A total of 20 awards will be handed out in four categories: pop/rock'n'roll, country, soul and disco, as well as a special award of merit. Nominees in these categories are selected on the basis of their status on the year-end charts of major trade publications.

The televised special, produced by Dick Clark Teleshows, Inc., will feature performances by Campbell, Reddy and Summer with special guests.

Shutter Pa. Store

STROUDSBURG, Pa.—Dee Jay Record Shop, operated here for the past 22 years by Mr. & Mrs. John Meunier, will close its doors Jan. 31.

The store carried a large inventory of records from disco and rock to classic and contemporary, along with tapes, accessories and blank tapes.

The recent opening of a new Stroudsburg Mall provided major competition to the local landmark in this Pocono Mountains resort area.

Belmont Grant

• Continued from page 46

where a student will be able to obtain a degree with a concentration in music business."

Malloy also notes that some 75% of the students who have taken advantage of the music business program have found placement within the business.

"They are working all over the Southeast, including New York, Atlanta, South Carolina, Mississippi, Florida and Nashville, which has the largest share of that 75%.

"As for our internship program," adds Malloy, "we have interns with record companies, booking agencies, publishers and others. So the placement has been excellent, and the cooperation with these businesses is becoming easier because these students are doing well."

Profits Ride On Late Sales

• Continued from page 8

lishing's dramatic third quarter gains helped parent MCA Inc. to the highest nine-months revenues and net in history—the latter topping the 1977 total. July-September music profits were up 150% to \$4.2 million on a 58% sales gain to \$33.6 million—the third straight period of gains in revenue and income after nine quarters of declining profits.

• 20th Century-Fox Records lost \$3.8 million in the third quarter ended Sept. 30, versus a \$2.3 million profit in the prior year "Star Wars" period, with a nine months' loss of \$5.9 million compared to a \$1.5 million 1977 profit.

The parent 20th Century-Fox Film Corp. board is concerned over the bottom line effect which saw income drop 45% to \$18.4 million in the quarter from the prior year period that benefitted from both "Star Wars" movie and soundtrack.

• ABC Records' loss was slightly less than last year's substantial figure for the July-September period, but an anticipated improvement was less than expected due to a label

sales decline. Boosted by its number one network television ratings, parent ABC Inc. earnings were up 14% on a 16% sales gain, but the label is the most significant factor in depressing the overall figures.

Jimmy's World

• Continued from page 3

parent, the Sutton Record Co., also in bankruptcy proceedings, offered the Barry White album at \$3.50.

According to Jimmy's director of retail operations, Elliot Setton, the sale was for three days only.

Asked if the records were being sold as "loss leaders," Setton was adamant in stating, "We don't lose money on anything we sell."

Another ad placed in the News Thursday (7) had four \$7.98 albums marked at \$3.99 for "today's best sellers."

6 WB Songbooks; More On the Way

NEW YORK—Six new songbooks are being marketed by Warner Bros. Publications, with six more due in the near future.

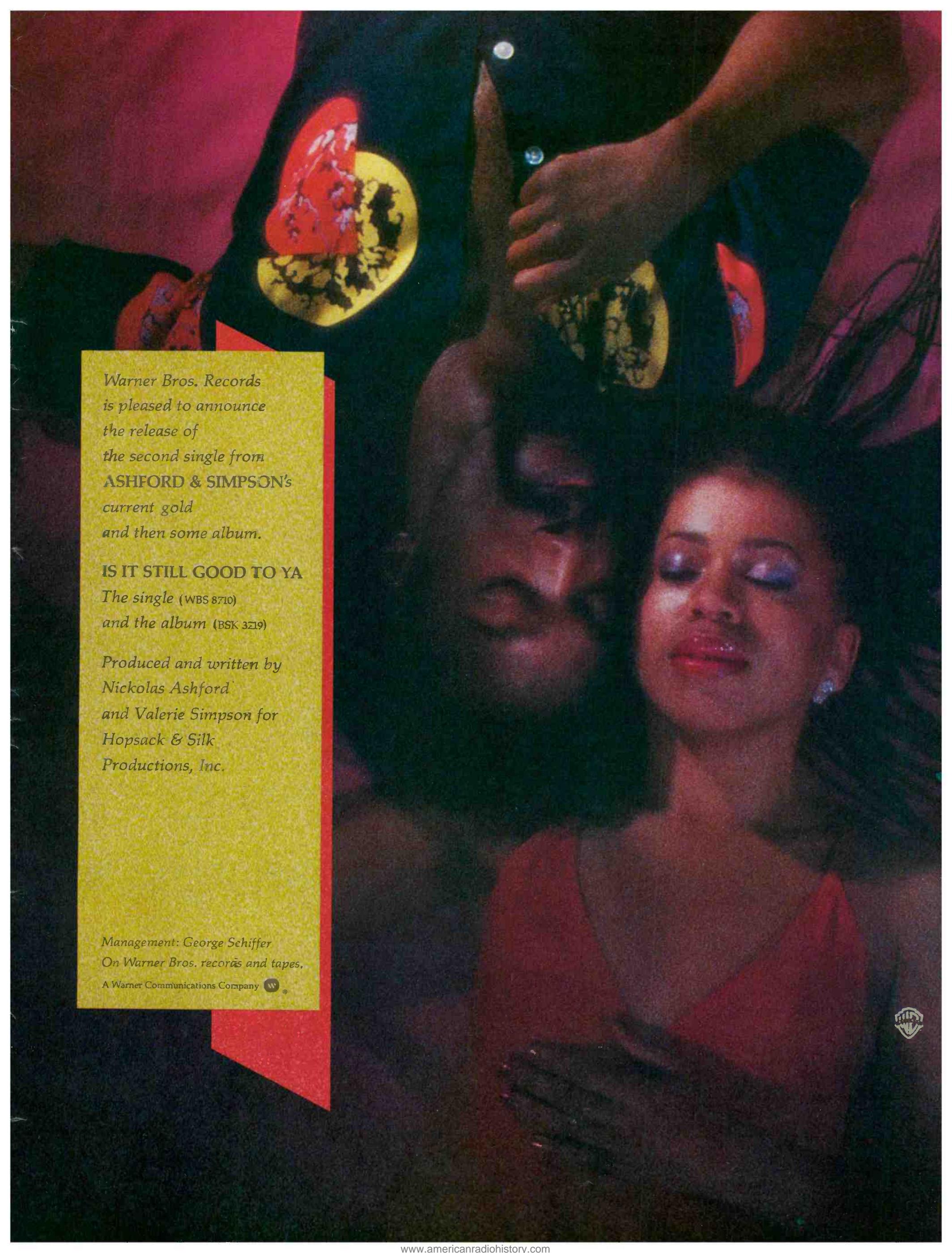
On release are folios by Foreigner, Doobie Brothers, Blue Oyster Cult, Renaissance, Neil Young and Genesis.

Forthcoming publications feature Kenny Loggins, Steve Miller, Carly Simon, Harry Chapin, Patti Smith and Jackson Browne.

Colorado Storm

• Continued from page 4

Northstar Studios, a recording firm in Boulder, also closed its doors. Manager Bob Burnham says, "the Boulder group I was recording couldn't make it in." He says this gave him time to catch up on mixing other songs the group has previously finished recording.



*Warner Bros. Records
is pleased to announce
the release of
the second single from
ASHFORD & SIMPSON's
current gold
and then some album.*

IS IT STILL GOOD TO YA

*The single (WBS 8710)
and the album (BSK 3219)*

*Produced and written by
Nickolas Ashford
and Valerie Simpson for
Hopsack & Silk
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*Management: George Schiffer
On Warner Bros. records and tapes.*

A Warner Communications Company 



Billboard SPECIAL SURVEY For Week Ending 12/16/78

Number of singles reviewed
this week **92** Last week **59**

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FOREIGNER—Blue Morning, Blue Day (3:08); producers: Keith Olsen, Mick Jones, Ian McDonald; writers: L. Grammm, M. Jones; publisher: Somerset/WB, BMI. Atlantic 3543. The group follows back-to-back gold singles from the platinum "Double Vision" LP with yet another commercial rocker featuring tasty guitar work. A punchy arrangement and strong vocals are the hooks in this third release from the album.

ROLLING STONES—Shattered (3:46); producer: Glimmer Twins; writers: Mick Jagger, Keith Richards; publisher: Colgems-EMI, ASCAP. Rolling Stones RS19310. Third single from the monster "Some Girls" LP is perhaps the most demonic. A heavy bottom and Mick Jagger's frenetic vocals translate New York's neurotic energy to music.

BARRY MANILOW—Somewhere In The Night (3:26); producers: Barry Manilow, Ron Dante; writers: W. Jennings, R. Kerr; publishers: Irving/Rondor, BMI. Arista AS0382. Manilow's fourth single from the "Even Now" album is a dynamic reworking of Helen Reddy's top 20 hit of three years ago, which was also a chart hit for Arista's Batdorf & Rodney. The sensuous mood and sensitive lyrics make this much more than skin-deep. And all 13 of Manilow's previous Arista singles have gone top 30.

YVONNE ELLIMAN—Moment By Moment (3:19); producer: Robert Appere; writers: Lee Holdridge, Molly Ann Leikin; publishers: Stigwood/Red Cow/Chappell, BMI/ASCAP. RSO RS915. Cinematic theme song with obvious MOR potential thrusts Elliman's husky vocal to the forefront, underscored by strings and keyboard activities. Production builds but retains mellifluous feel throughout the ballad.

SYLVESTER—You Make Me Feel (Mighty Real) (3:45); producers: Harvey Fuqua, Sylvester; writers: Sylvester, Warrick; publishers: Bee Keeper/Tipsy, ASCAP. Fantasy F846AM. Pressed on pink vinyl, this toe-tapping followup to the top 20 pop hit "Dance, Disco Heat" should set booties shaking from coast to coast. Its distinctive synthesizer effect of notes rippling as if underwater may help cool dance temperatures.

HERBIE MANN—Superman (3:41); producers: Patrick Adams, Ken Morris; writer: Jose Luis Soto; publisher: Peer International, BMI. Atlantic 3547. What otherwise would be slotted as a catchy if typical disco pick is elevated to the ranks of pop hits, thanks to the anticipated success of the "Superman" super flick, from which this is culled. Mann has hit with singles before, as in 1975's top 15 "Hijack."

ORIGINAL MOTION PICTURE SOUNDTRACK OF MIDNIGHT EXPRESS—Chase (3:38); producer: Giorgio Moroder; writer: Giorgio Moroder; publisher: Gold Horizon, BMI. Casablanca NB956DJ. One can almost envision the suspense and drama of the movie listening to this track. Relentless use of synthesizer disco-oriented instruments gives it a riveting and danceable book.

recommended

BLONDIE—Heart Of Glass (5:50); producer: Mike Chapman; writers: D. Harry, C. Stein; publishers: Rare Blue, Monster Island, ASCAP. Chrysalis CDS2275.

GRATEFUL DEAD—Good Lovin' (3:26); producer: Lowell George; writers: A. Resnick, R. Clark; publisher: Hudson Bay, BMI. Arista AS0383.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Trapped Again (3:45); producer: Stevie Van Zandt; writers: B. Springsteen, J. Lyon, S. Van Zandt; publisher: Blue Midnight/Bruce Springsteen, ASCAP. Epic 850646.

KAPTAIN KOOL & THE KONGS—And I Never Dreamed (3:23); producer: Irwin Mazur; writers: G. Cunico, H. Scales; publishers: Blackwood/Scor-Bra-Ario/Homegrown, BMI. Epic 850627.

MARVA HICKS—Looking Over My Shoulder (3:35); producer: Last Colony; writers: Bill Beard, Chet Fortune, Nick Mann; publisher: Last Colony, BMI. Infinity INF50001.

PIRATES—Shakin' All Over (2:58); producer: Vic Maile; writers: Heath, Robinson; publisher: Belwin Mills, ASCAP. Warner Bros. WBS8718.

ANGEL—Winter Song (3:46); producer: Eddie Leonetti; writers: P. Meadows, G. Giuffria, F. DiMino; publishers: White Angel/Hudson Bay, BMI. Casablanca NB903DJ.

MOTORS—Today (3:59); producers: Peter Ker, Nick Garvey, Andy McMaster; writer: A. McMaster; publisher: Island, BMI. Virgin ZS89521 (CBS).

FAITH BAND—Dancin' Shoes (3:32); producers: Greg Riker, Faith Band; writer: Carl Storie; publisher: Canal, BMI. Village 74037 (Mercury).

DAVIS BROTHERS GARAGE BAND—Lookin' For The Money (4:48); producer: none listed; writer: Lane Gibson; publisher: none listed, ASCAP. Fretless FRS003.



BRASS CONSTRUCTION—Get Up (3:59); producer: Jeff Lane; writer: R. Muller; publishers: Desert Rain/BigBoro, ASCAP. UA UAX1262Y. This midtempo number offers some interesting instrumental interplay and as usual horns are strongest. Vocals are clearer than on some past disks and the lead singer is a standout.

recommended

TRAMPMS—Soul Bones (4:16); producer: Ron "Have Mercy" Kersey; writers: Ron Kersey, Leroy Green; publishers: Mercy Kersey/Out Front/Golden Fleece/Ensign, BMI. Atlantic 3537.

GROVER WASHINGTON JR.—Do Dat (3:56); producer: Grover Washington Jr.; writers: J. Blake Jr., L. Gibbs Jr.; publisher: Locksmith, ASCAP. Motown M1454F.

RAY CHARLES—Riding Thumb (3:09); producer: Ray Charles; writers: Jim Seals, Darrell Crofts; publishers: Dawnbreaker Jazzmen, ABC/Dunhill, BMI. Atlantic 3527.

CROWN HEIGHTS AFFAIR—I Love You (3:23); producers: F. Nerangis, B. Britton; writers: Freida Nerangis, Britt Britton, James Baynard; publishers: Delightful/Cabrini, BMI. De-Lite DE911.

BAR-KAYS—I'll Dance (3:21); producer: Allen Jones; writers: James Alexander, Larry Dodson, Harvey Henderson, Charles Allen, Frank Thompson, Michael Beard, Lloyd Smith, Winston Stewart, Allen Jones; publisher: Bar-Kays/Warner-Tamerlane, BMI. Mercury 74039.

highlight of the album. Hints of the screen action drama pervade throughout the LP with military-flavored percussion and horn tracks. **Best cuts:** "Flight Of The Wild Geese," "Dance With Death."

LOL CREME & KEVIN GODLEY—L, Polydor PD16177. Produced by Lol Creme, Kevin Godley. British eccentricity reigns in this second album from the ex-10cc members, combining elements of that group's sound with some jazz tinged and grandiose flourishes. With guitar, percussion, keyboard and saxophone contributions, the pair display imagination lyrically and musically, though they could be criticized for being too clever and way-out. **Best cuts:** "Business Is Business," "Punchbag," "Sandwiches Of You."

THE JOE BROOKS GROUP, Atlantic SDL19206. Produced by Joe Brooks. Shades of the Mamas and Papas. This is a sweet sounding vocal group performing 10 tunes by the Academy Award winning composer including the expected "You Light Up My Life." Plenty of strings create a softness to the package. Voices are rather high pitched too often and lead singer Jerry Keller is a weak choice for this role. **Best cuts:** "California," "Goodnight Sweet Ladies," "Slidin'" (the lone instrumental).

soul

SIDE EFFECT—Rainbow Visions, Fantasy F9569. Produced by Wayne Henderson, Augie Johnson. Instrumentation is often heavy with horns backing a vocal group that does not require that type of instrumental accompaniment. On the other

FANTASTIC FOUR—Sexy Lady (3:25); producer: Dennis Coffey; writers: D. Coffey, J. Epps, C. Horne; publisher: Bridgeport, BMI. Westbound WT55417 (Atlantic).

MICK JACKSON—Weekend (3:20); producer: Sylvester Levay; writers: Tommy Mayer, Mick Jackson; publisher: Almo ASCAP. Atco 7094.



CHARLIE RICH—The Fool Strikes Again (3:33); producer: Larry Butler; writers: S. Davis/M. Sherrill/G. Cobb; publishers: Al Gallico/Algee, BMI. United Artists UAX1269Y. The classic Rich piano styling and Rich's soulful vocals lend themselves well to this powerful ballad. Production is strong relying upon acoustic guitar, electric guitar, steel and background vocal support.

RAZZY BAILEY—Tonight She's Gonna Love Me (Like There Was No Tomorrow) (3:16); producer: Bob Montgomery; writer: Steve Pippin, Johnny Slate; publisher: House of Gold, BMI. RCA JH1446. Strong potential for both country and pop airplay is exhibited on Bailey's best effort to date. His vocals lend a warm and sensitive feeling to the ballad, which is carried by strings and highlighted with piano, electric guitar, acoustic guitar, bass and drums.

recommended

CHARLIE RICH—I'll Wake You Up When I Get Home (2:54); producer: Snuff Garrett; writers: S. Dorff/M. Brown; publishers: Pesco/Warner-Tamerlane/Malkylo, BMI. Elektra 545553.

STEVE GIBB—She Believes In Me (3:59); producer: Buzz Cason; writer: Steve Gibb; publisher: Angel Wing, ASCAP. Clouds 12.

JERRY FULLER—Salt On The Wound (2:55); producer: Ron Chancey; writer: Jerry Fuller; publishers: Blackwood/Fullness, BMI. ABC AB12436.

GLENN BARBER—Love Songs Just For You (3:07); producer: Nelson Larkin; writers: M.G. Barber/Joe Nelson; publishers: Acuff-Rose, BMI/Milene, ASCAP. 21 Century C21101.

MAURY FINNEY—Happy Sax (2:08); producer: Joe Gibson; writer: Maury Finney; publisher: Hitkit, BMI. Soundwaves SW4878.

JIMMY PETERS & LYNDIA K. LANCE—I Hate The Way Our Love Is (3:37); producer: Nelson Larkin; writer: Ava Aldridge; publishers: Dick & Don/Big Hair, BMI. Vista V101.

DANNY CASANOVA—For No Reason At All (3:25); producers: Fred Vail & David Shipley; writer: Barry Mann; publisher: ATV, BMI. Centaurus CR781.

BILL NASH—Ready To Take My Chances (3:03); producer: A.V. Mittelstedt; writers: Helen Cornelius-Dewayne Orender; publishers: Acoustic/Jim-Sue, BMI. Earthrider E278.

DAWN CHASTAIN—Me Plus You Equals Love (2:18); producer: Ray Ruff; writer: Bobby Springfield; publisher: House of Gold, BMI. Oak OR1018.

hand, the group shines brightly when tackling ballads where instrumentation is kept to a minimum. This group is superb and offers some exciting, intricate harmonies. **Best cuts:** "Rainbow Visions," "Falling In Love Again," "Peace Of Mind."

JAMES BROWN—Take A Look At Those Cakes, Polydor PD1618. Produced by James Brown. This LP is rhythmic with the constant beat and strong horn section associated with Brown through the years. But lyrically, this LP is no match for most of his past albums and each of the five tunes on this LP is much too long. Tunes were all written by Brown and his wife Deidre. Most tunes are energetic, though there is a ballad here. **Best cuts:** "Take A Look At Those Cakes," "Someone To Talk To."

TIMOTHY WILSON, H&L HL69034. Produced by Landy McNeal, Herschel Dwellingham. Wilson works in the soul mainstream, with a little deference to disco, and here turns in credible vocal performances across a batch of tunes recalling the Spinners. Most are uptempo, fleshed out by strings, brass, keyboards and a fulsome rhythm section. The singer's style encompasses a light tenor, capable of switching to falsetto to good effect. **Best cuts:** "Sugarland Express," "We Just Can't Help It," "Red Dress," "Gotta Fall In Love Again."

country

ORIGINAL MOTION PICTURE SOUNDTRACK—Every Which Way But Loose, Elektra 5E503. Produced by Snuff Garrett. This LP is spiced with a well-arranged mixture of country



GLORIA GAYNOR—I Will Survive (3:15); producer: Dino Fekaris; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes, ASCAP. Polydor PD14508. Dramatic intro crescendos into infectious disco arrangement fed by Gaynor's powerful soaring vocal. Though not often the case in disco-styled productions, the lyrics here are strong, with female appeal.

FIRST CHOICE—Hold Your Horses (2:44); producers: Tom Moulton, Thor Baldursson; writers: Poppy, Hurdle, Ricotti, Cosing; publisher: none listed, ASCAP. Gold Mind G74017DJ (Salsoul). This is a builder from the first chord with gutsy but clear vocals. Backing instruments are heavy with a couple of mini solos. But the focus is on the female trio as the lead singer weaves in and out of the background harmonies. Energy is at an all time high for his group.

recommended

EDDIE HENDERSON—Prance On (4:08); producer: Skip Drinkwater; writer: J. Mtume; publishers: Scarab/Ensign, BMI. Capitol P4666.

AL GREEN—Wait Here (6:07); producer: Al Green; writers: Al Green, Fred Jordan, Reuben Fairfax Jr.; publishers: Al Green/Jec, BMI. Hi HD78523 (Cream).

BRENDA & HERB—I Who Have Nothing (3:37); producers: Steve Jerome, Lou Hemsley; writers: Leiber, Stoller, Donida, Mogol; publishers: Milky Way/Trio/Cotillion, BMI. H&L HL4703.

G.B. EXPERIENCE—Disco Extravaganza (3:15); producer: Stan "The Man" Watson; writer: G. Busey Jr.; publisher: Silk, BMI. Atlantic 3508.

AMBER—Dancin' Place (4:18); producer: Carson Whitsett; writers: C. Whitsett, M. Mullen; publisher: High Horse Whitsett Churchill, BMI. IPM 45003.



Easy Listening

recommended

RON HAWKS—San Pedro's Children (4:18); producer: Ron Hawks; writer: Jim Peterik; publisher: Warner Bros., ASCAP. The Number 1 Record Co. 213 (Atlantic).

THOMAS ESTUS NICHOLAS—Dreamers Dream (2:57); producer: Louis Rasse; writer: Thomas Estus Nicholas; publisher: Fragrant, BMI. Fragrant FR4020A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 76

different musical themes here. He employs everything from sophisticated synthesizers and grand pianos to a host of Brazilian percussionists to produce his sound, which ranges from jazzy, Afro-Cuban suites to acoustic piano solos. The fact he's now touring with the Moody Blues won't hurt this release. **Best cuts:** "Primitivisation," "The Conflict," "Jungles Of The World," "Temples Of Joy."

BRIAN ENO—Music For Films, Antilles AN7070 (Island). Produced by Brian Eno. Although this is mostly low-key and introspective, it's fascinating music that combines the painterly qualities of a soundtrack with the supernatural aura associated with electronic music. The 18 cuts, all composed by Eno, comprise an aurally satisfying, extensive menu which should delight Eno fans and anyone else into modern, but by no means eccentric, music. **Best cuts:** Pick and choose.

ORIGINAL MOTION PICTURE SOUNDTRACK—Watership Down, Columbia JS35707. Produced by Terry Rawlings. Art Garfunkel sings "Bright Eyes," one of 16 cuts on this soundtrack to the animated Martin Rosen screen interpretation of Richard Adams' best selling book. The rest of the cuts are well-orchestrated instrumentals composed by Angela Morley and Malcolm Williamson. **Best cuts:** "Bright Eyes," "Prologue And Main Title."

ORIGINAL MOTION PICTURE SOUNDTRACK—The Wild Geese, A&M SP4730. Produced by Roy Budd. Dramatic soundtrack score with full orchestration is enlivened by Joan Armatrading's version of the title cut. Armatrading's deep voice and distinctive style lend themselves well to the song which is a

standards and original material with strong country orchestration. Featured artists include Eddie Rabbitt, Mel Tillis and Charlie Rich. **Best cuts:** "Every Which Way But Loose," "Behind Closed Doors," "Don't Say You Don't Love Me No More" (duet with Phil Everly and actress Sondra Locke).

disco

MONTANA—I Love Music, Atlantic SD19215. Produced by Vincent Montana Jr. The man behind the Salsoul Orchestra, MFSB and Blue Magic creates his own album here, fusing disco, the big band sound and jazz elements into one sleek, sophisticated sound. Montana plays vibraharp, bells and percussion on the LP, which also features strings, horns and exotic, flavorful instrumentation. **Best cuts:** "I Love Music" (the Gamble & Huff classic), "Samba De Montana," "Montana & Friends."

jazz

BILLIE HOLIDAY—All Or Nothing At All, Verve VE22529. Produced by Norman Granz. Lady Day was in no shape to make records in 1955-56 and these 22 tracks on two LPs should never have been released despite Stanley Crouch's wordy annotation. Holiday, deceased now 20 years, is infinitely better known today and it's possible this attractively produced package could become a strong seller. But it's all heart on these four sides; the glorious pipes and originality of her Vocalion and Decca days are absent. **Best cuts:** "We'll Be Together Again."

side effect



The ultimate in Side Effectiveness — the most polished, dynamic album yet from this colorful vocal quartet!

Side Effect's highly original approach to pop music, which has already established them as favorites on playlists and dance floors all over the country, has reached a new level of finesse and excitement on Rainbow Visions. "Peace of Mind" is a raucous, powerful vocal vehicle for Sylvia St. James, and the galvanizing, brassy "Disco Junction" is Side Effect's next disco smash. Quieter moments are in store with Greg Matta's astounding multi-octave vocal work on "I Like Dreaming," Louie Patton's rawedged balladizing on "She's a Lady" (the single release), and Augie Johnson's inspired performance of the title track, composed by Wayne Henderson. "I'm a Winner," "Illee Illee Oh! Know," and "Falling in Love Again" are further examples of the group's innovative, vital brand of music.

Side Effect has surely found their pot of gold!

Direction: Forest Hamilton Management, 9229 Sunset Blvd. Suite 700, Los Angeles, Ca. 90069, 213/273-2710



Produced by Wayne Henderson and Augie Johnson for At-Home Productions, Inc. On Fantasy Records and Tapes



F-9569

rainbow visions

*Alicia Bridges
Outrageously Brilliant
"I Love The Nightlife"
Brilliant Gold*

PC14483



Lifelines

Births

Daughter, Nicole Summer, to Doris and Mike McVay in Los Angeles Dec. 2. Father is program director of KTNQ-AM in L.A.

J. Truman Ward, 79, former owner of WLAC-AM-FM in Nashville, Nov. 26 in Brentwood, Tenn. He was a past president of the NAB and a member of a group of radio execu-

tives who founded Broadcast Music, Inc.

* * *

Donald Ales, 56, brother of Barney

Ales, president of Motown Records, of natural causes Nov. 28 in Detroit.

* * *

Stan Goldstein, 37, for four years

an agent at Magna Artists, Los Angeles, in a car accident Dec. 4 in Los Angeles. He is survived by his widow, Trudie; a brother, two sisters and his parents in Chicago.

Deaths

William Grant Still, 83, internationally prominent composer and conductor, in Los Angeles Dec. 3 after a three-month illness. He composed music for ballet and symphony, and early in his career arranged for Paul Whiteman, Artie Shaw and Sophie Tucker. He is survived by his widow, Verna Avery Still.

* * *

Ira D. "Pop" Nelson, 65, father of singer Willie Nelson, in Austin, Tex., Dec. 5. He operated Pop's Pool Hall in Austin.

* * *

Bill Bates, 58, composer and arranger, Nov. 21 in Los Angeles. Bates arranged and charted for the Duke Ellington, Hal McIntyre, Charlie Barnet and Mark Warnow orchestras and was co-composer of "Squeeze Me" popularized by Ellington in the World War II period. His survivors include his mother Emily, a professional organist, and brothers Norman, Jim and Bob, all musicians.

* * *

Lee Emerson Bellamy, 50, country songwriter, in Nashville Dec. 2 of a gunshot wound.

Retailers Ask Suppliers' Fare

LOS ANGELES—Two key national accounts, served by rackjobbers, have alerted suppliers to participate in presentations being made to fortify their position in the record/tape industry.

Al Geigle, chief of Montgomery Ward's recorded product division, and his aide, Dave Birkett, have contacted WEA here to supply them with program fare for an hour presentation they will make to more than 100 merchandising managers.

These point-of-purchase executives, who represent the entire store chain, will view a presentation March 5 at Lake Geneva, Wis. Geigle specifically asked WEA for audio/visual material on its merchandising program.

John Kaplan, executive vice president of Handleman Co., Detroit, is soliciting audio/visuals for a presentation to be made by JC Penney record/tape buyers to their corporate executives. Suppliers have been asked to send tapes and graphics dealing with the state of the industry today and in the future. Kaplan says.

Studio Tax Bite

• Continued from page 3

record a film score, supplied by the producer, for a movie called "Nightmare In Blood."

The tax board holds that because Kulka sold the complete package, musicians' payroll, part of an itemized cost within the package, must be included in the tax on the completed film score tape. The tax board holds Kulka was seller of a tangible item, a finished tape, so the tax is applicable.

Notice concerning "Our Children's Music" and the "Hob" Trademark

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----X

In the Matter

: In Bankruptcy No. 76 B 2188

-of-

SCEPTER RECORDS, INC.,

: NOTICE OF HEARING TO CONSIDER
OFFERS TO PURCHASE OUR
CHILDREN'S MUSIC AND THE
"HOB" TRADEMARK

Bankrupt.

-----X

S I R S :

PLEASE TAKE NOTICE, that CONRAD B. DUBERSTEIN, Trustee herein, has made an application for a hearing in the Bankruptcy Court, to consider the offers of ROADSHOW MUSIC GROUP to pay the sum of \$10,000.00, plus an amount equal to the sum present in the bank account of OUR CHILDREN'S MUSIC, approximately \$1,250.00, for the Trustee's right, title and interest in and to OUR CHILDREN'S MUSIC, a wholly owned subsidiary of the Bankrupt, subject to any and all taxes presently owing by this subsidiary, and to pay the sum of \$1,000.00 for the "HOB" trademark.

PLEASE TAKE FURTHER NOTICE, that a hearing will be held before the HONORABLE JOHN J. GALGAY, Bankruptcy Judge, in Room 234 of the United States Courthouse, Foley Square, New York, New York 10007, on December 20, 1978, at 11 o'clock in the forenoon of that day, to consider ROADSHOW MUSIC GROUP'S offers or any other higher or better offer which may then and there be made.

PLEASE TAKE FURTHER NOTICE, that the Trustee's Application and the Order thereon, together with the aforesaid offers, have been filed with the Bankruptcy Court. Interested parties may inspect these documents at the office of the Clerk of this Court, or may obtain copies thereof from the attorneys for the Trustee, whose address is listed below.

Dated: New York, New York
December 4, 1978

Yours etc.,

OTTERBOURG, STEINDLER, HOUSTON
& ROSEN, P.C.

Attorney for Trustee
Office and P.O. Address
230 Park Avenue
New York, New York 10017
(212) 661-9100

Billboard HOT 100 *Chart Bound

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BLUE MORNING, BLUE DAY—Foreigner (Atlantic 3543) YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Fantasy 846) SEE TOP SINGLE PICKS REVIEWS, page 80

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'DISTRIBUTING LABEL'. It lists 100 songs and their chart positions.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Alphabetical listing of songs and artists from the chart, such as 'A Little Love' by Perren/Vibes and 'Sweet Life' by Paul Davis.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

JACK CLEMENT

*After years of making hits for other people,
"Cowboy" Clement has made a hit for himself.*

"WHEN I DREAM" (E-45474)



*The new single from Jack Clement's album,
"All I Want to Do in Life." (6E-122)*

On Elektra Records 

*Produced by Jack Clement and Jim Malloy
Executive Producer: David Malloy*

THE SCREEN'S GREATEST THEMES WITHOUT COMMERCIAL INTERRUPTION

Henry The Great does it again with an album that's bursting at the themes. Ten of this season's most explosive screen tracks, each captured with the style and class that's all Mancini. "The Theme Scene"...a sneak preview of the year's best. Available now on RCA Records.

Features the new single:
**THEME FROM "BATTLESTAR
GALACTICA"** PB-11423

HENRY MANCINI "The Theme Scene"



AFL1-3052

Produced by Joe Reisman



TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE	REEL TO REEL	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE																								
											THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE	REEL TO REEL															
106	80	14	STEPHEN BISHOP Bish ABC AA-1082	7.98		7.98		7.98			136	139	73	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98						180	3	POINTER SISTERS Energy Planet Pt (Elektra/Asylum)	7.98	7.98	7.98							
107	119	5	DR. HOOK Pain & Pleasure Capitol SW 11859	7.98		7.98		7.98			148	5	MELBA MOORE Melba Epic JE 35507	7.98	7.98	7.98							170	173	3	CHEECH & CHONG Up In Smoke Warner Bros. 3249	7.98	7.98	7.98						
108	111	19	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSD RS2-4100	15.98	15.98	15.98		15.98			138	98	DONNY & MARIE OSMOND Goin' Coconuts Polydor PD1-6169	7.98	7.98	7.98							171	171	13	LYNYRD SKYNYRD Skynyrd's First And ... Last MCA 3047	7.98	7.98	7.98						
109	109	41	VAN HALEN Warner Bros. BSK 3075	7.98		7.98		7.98			139	137	ERIC CARMEN Change Of Heart Arista AB 4184	7.98	7.98	7.98							172	172	27	BARBRA STREISAND Songbird Columbia JC 35375	7.98	7.98	7.98						
110	106	19	BROTHERS JOHNSON Blam A&M SP 4714	7.98		7.98		7.98			140	NEW ENTRY	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98							173	120	7	ELVIS PRESLEY A Canadian Tribute RCA KKL1-7065	8.98	8.98	8.98						
111	101	11	MACHO I'm A Man Prelude PRL 12160	7.98		7.98		7.98			141	153	2	PEABO BRYSON Crosswinds Capitol ST-11875	7.98	7.98	7.98						174	175	16	SOUNDTRACK Animal House MCA 3046	7.98	7.98	7.98						
112	107	60	CHUCK MANGIONE Feels So Good A&M SP-4658	7.98		7.98		7.98			142	96	19	HAMILTON BOHANNON Summertime Groove Mercury SRM1-3728	7.98	7.98	7.98						175	NEW ENTRY	GLEN CAMPBELL Basic Capitol SW 11722	7.98	7.98	7.98							
113	114	25	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International JZ 35995 (CBS)	7.98		7.98		7.98			143	147	6	JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 7107 (Atlantic)	7.98	7.98	7.98						176	176	56	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet KZ2-35530 (CBS)	11.98	11.98	11.98						
114	94	13	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98		7.98		7.98			144	155	4	THIRD WORLD Journey To Addis Island ILPS 9554 (Warner Bros.)	7.98	7.98	7.98						177	177	26	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98	7.98	7.98						
115	117	15	PLAYER Danger Zone RSD RS 13036	7.98		7.98		7.98			145	156	5	CERRONE Golden Touch Cotillion SD 5208 (Atlantic)	7.98	7.98	7.98						178	127	43	BARRY MANILOW Even Now Arista AB 4164	7.98	7.95	7.95						
116	122	19	DOLLY PARTON Heartbreaker RCA AFL1-2797	7.98		7.98		7.98			146	157	11	BOSTON Epic JE 34188	7.98	7.98	7.98						179	113	30	COMMODORES Natural High Motown M7902 R1	7.98	7.98	7.98						
117	136	3	TANYA TUCKER TNT MCA 3066	7.98		7.98		7.98			147	161	4	SOUNDTRACK Midnight Express Casablanca NBLP 7114	7.98	7.98	7.98						180	182	22	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98	7.98	7.98						
118	129	5	BOBBY CALDWELL Clouds 8804 (TK)	7.98		7.98		7.98			148	149	19	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	7.98	7.98	7.98						181	186	2	PETER TOSH Bush Doctor Rolling Stones COC 39109 (Atlantic)	7.98	7.98	7.98						
119	91	22	FOXY Get Off Dash 30005 (TK)	7.98		7.98		7.98			149	154	64	VILLAGE PEOPLE Casablanca NBLP 7064	7.98	7.98	7.98						182	115	27	A TASTE OF HONEY Capitol ST 11754	6.98	7.98	7.98						
120	NEW ENTRY		RICHARD PRYOR Wanted Live In Concert Warner Bros. 2BSK 3364	14.98	14.98	14.98		14.98			150	151	5	TOM SCOTT Intimate Strangers Columbia JC 35557	7.98	7.98	7.98						183	121	56	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98	11.98	11.98						
121	128	95	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98			151	152	5	WHISPERS Headlights RCA BXL1-2772	7.98	7.98	7.98						184	164	9	RAMONES Road To Ruin Sire SRK 6063 (Warner Bros.)	7.98	7.98	7.98						
122	133	2	GEORGE THOROGOOD Move It On Over Rouder 3024	7.98		7.98		7.98			152	150	23	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98	7.98	7.98						185	124	12	BLUE OYSTER CULT Some Enchanted Evening Columbia JC 35563	7.98	7.98	7.98						
123	126	12	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98			153	163	6	WHISPERS Headlights RCA BXL1-2772	7.98	7.98	7.98						186	190	2	WILTON FELDER We All Have A Star ABC AA 1109	7.98	7.98	7.98						
124	135	7	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35488	7.98		7.98		7.98			154	150	23	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98	7.98	7.98						187	132	38	ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134	7.98	7.98	7.98						
125	125	6	JOAN ARMATRADING To The Limit A&M 4732	7.98		7.98		7.98			155	163	19	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290	13.98	13.98	13.98						188	NEW ENTRY	VOYAGE Fly Away Mercury SRM1-5012	7.98	7.98	7.98							
126	NEW ENTRY		ALICE COOPER From The Inside Warner Bros. BSK 3263	7.98		7.98		7.98			156	131	27	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98						189	179	4	PAUL ANKA Listen To Your Heart RCA AFL1-2892	7.98	7.98	7.98						
127	138	4	GENE CHANDLER Get Down Chi Sound T 578 (20th Century)	7.98		7.98		7.98			157	159	24	MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista)	7.98	7.98	7.98						190	NEW ENTRY	BONNIE POINTER Motown M911	7.98	7.98	7.98							
128	69	8	BLACK SABBATH Never Say Die Warner Bros. BSK 3186	7.98		7.98		7.98			158	170	2	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.98	7.98	7.98						191	191	8	SEA LEVEL On The Edge Capricorn CPN 0212	7.98	7.98	7.98						
129	140	4	POCO Legend ABC AA 1099	7.98		7.98		7.98			159	162	6	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98						192	192	22	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98	7.95	7.95						
130	NEW ENTRY		BOB MARLEY & THE WAILERS Babylon By Bus Island ISLD 11 (Warner Bros.)	12.98	12.98	12.98		12.98			160	108	6	LOU RAWLS Live Philadelphia International PZ 2-35517 (Epic)	7.98	7.98	7.98						193	193	63	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98	7.98	7.98						
131	116	32	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98			161	162	6	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98						194	NEW ENTRY	STATLER BROTHERS Christmas Card Mercury SRM1-5012	7.98	7.98	7.98							
132	158	5	NICOLETTE Warner Bros. BSK 3243	7.98		7.98		7.98			162	123	19	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290	13.98	13.98	13.98						195	200	2	TREVOR RABIN Chrysalis CHR 1196	7.98	7.98	7.98						
133	146	6	IAN MATTHEWS Stealin' Home Mushroom MES 5012	7.98		7.98		7.98			163	165	2	JESSE COLIN YOUNG American Dreams Elektra GE-157	7.98	7.98	7.98						196	198	56	ERIC CLAPTON Slowhand RSD RS1-3030	7.98	7.98	7.98						
134	134	91	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98			164	NEW ENTRY	ADC BAND Long Stroke Cotillion SD 5210 (Atlantic)	7.98	7.98	7.98						197	199	237	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98							
135	145	7	RORY GALLAGER Photo-Finish Chrysalis CHR 1170	7.98		7.98		7.98			165	178	2	CARPENTERS Christmas Portrait A&M SP 4726	7.98	7.98	7.98						198	141	25	ALAN PARSON'S PROJECT Pyramid Arista AB 4180	7.98	7.98	7.98						

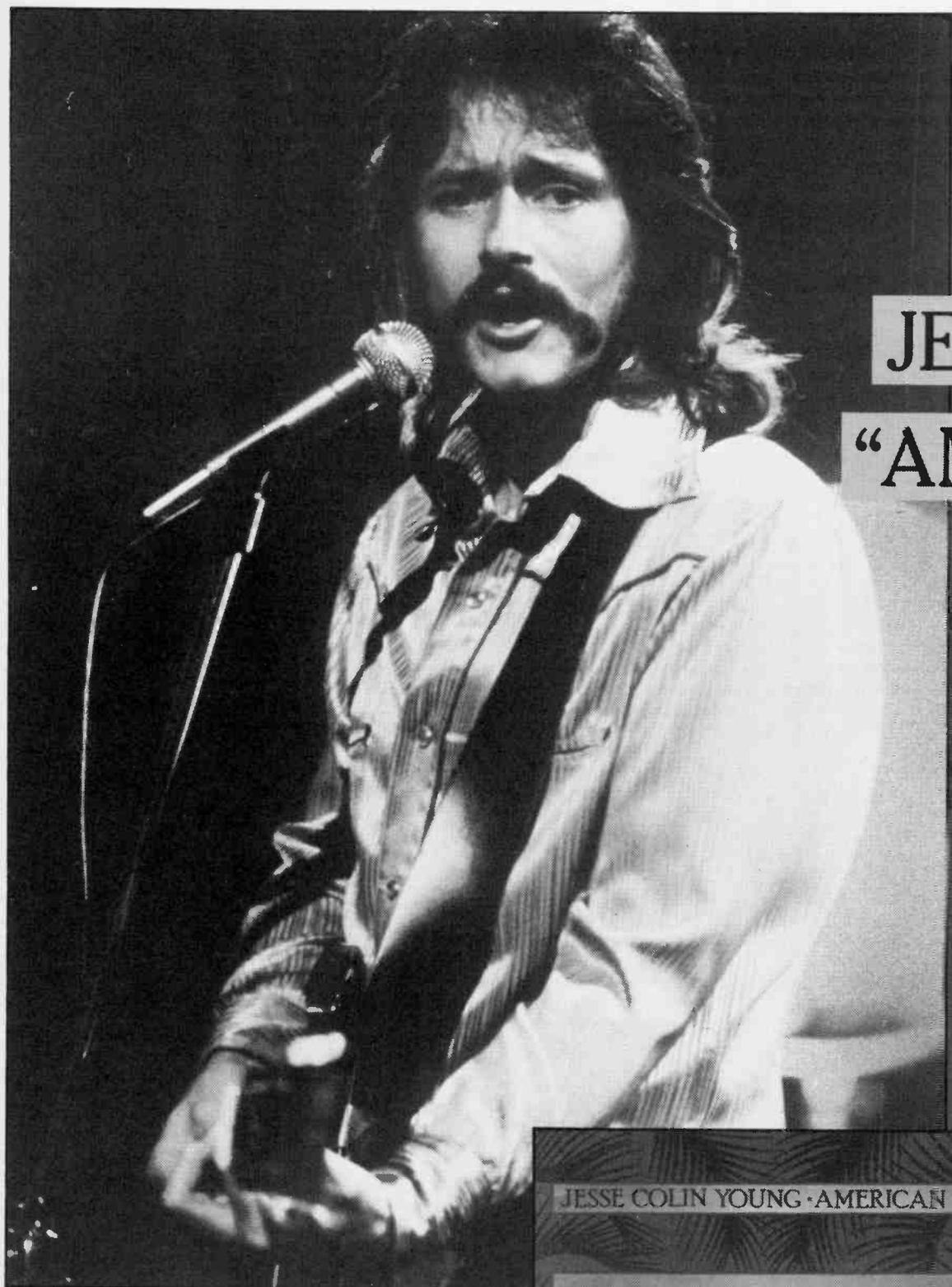
TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC Band	164	J. Geils	92	Barry Manilow	18, 178	Pointer Sisters	169	Paul Stanley	40
Aerosmith	17	Nick Gilder	42	Marsh Tucker Band	67	Jean Luc Ponty	98	Steeley Dan	33
Ambrosia	27	Grateful Dead	45	Steve Martin	2, 193	Elvis Presley	173	Al Stewart	10
Paul Anka	189	Hall & Oates	168	Ian Matthews	133	Queen	9	Barbra Streisand	172
Joan Armatrading	125	Dan Hartman	155	Paul McCartney	55	Trevor Rabin	195	Styx	23, 136
Ashford & Simpson	57	Emmylou Harris	93	Meat Loaf	52	Gerry Rafferty	199	Donna Summer	4, 183
A Taste Of Honey	182	Molly Hatchet	162	Bob Marley	130	Ramones	184	Switch	62
Atlanta Rhythm Section	187	Isaac Hayes	102	Jim Morrison	50	Lou Rawls	161	Sylvester	104
Bar-Kays	81	Hear	20	Willie Nelson	85	Rolling Stones	21	Talking Heads	43
Beatles	149	Michael Henderson	97	Moody Blues	167	Kenny Rogers	140	Third World	144
Stephen Bishop	106	Gil Scott-Heron	97	Melba Moore	137	Linda Ronstadt	110	George Thorogood	122
Black Sabbath	128	Dr. Hook	107	Van Morrison	28	Rose Royce	73	Toto	32
Blondie	114	Jacksons	145	Anne Murray	58	Diana Ross	64	Pat Travers	105
Blue Oyster Cult	185	Rick James	95	Musique	74	Robin Trower	200	Bob Dylan	181
Hamilton Bohannon	142	Al Jarreau	78	Olivia Newton-John	65, 131	Santana	61	Tanya Tucker	117
Boston	56, 147	Waylon Jennings	96	Nicolette	75	Sea Level	191	Van Halen	109
David Bowie	101	Jethro Tull	31	Ted Nugent	24	Tom Scott	152	Gino Vannelli	13
Brides Of Funkenstein	70	Billy Joel	31	Donny & Marie Osmond	138	Bob Seger & The Silver Bullet Band	157, 177	Various Artists	163
Alicia Bridges	39	Elton John	15	Oullaws	60	Gene Simmons	26	Village People	68, 151
Brothers Johnson	110	Southside Johnny	12						

THE CRITICS HAVE CALLED THE ALBUM A
“MASTERPIECE”

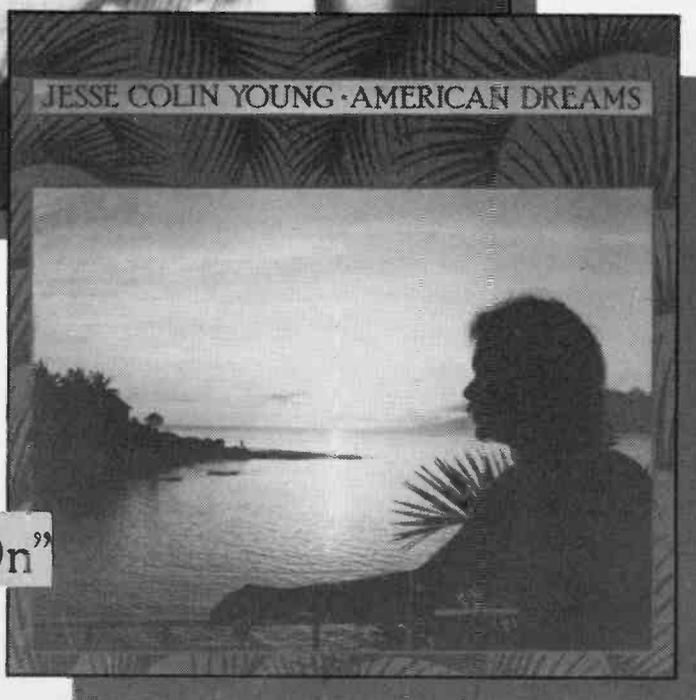
THE RADIO RESPONSE HAS BEEN PHENOMENAL



The Artist Is

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“AMERICAN DREAMS” (6E-157)



Includes “Rave On”

A tribute to rock and roll;
an anthem to the loss of innocence.

On Elektra Records and Tapes.
Produced by Jef Labes and Jesse Young.



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CBS Heavier Into Disco

• Continued from page 3

his album being pressed into a 12-inch. "Countdown (This Is It)," a followup to "Instant Replay."

The others include Teddy Pendergrass' "Only You;" Melba Moore's "You Stepped Into My Life;" Jerry Butler's "Cooling Out;" and a new "Sinner Man" release by Sara Dash.

Assistance on this story provided by Robert Ford Jr.

Cheryl Machat, associate product manager of EPA and Jim Charne, national director of merchandising for EPA, are heading the division's disco effort in conjunction with CBS' branch marketing force.

However, according to Jim Tyrell, vice president of marketing for EPA, CBS is now servicing DJs and disco pools direct from the factories in order to reduce the workload on the branches.

"We're really doing it to coordinate the timing of releases in addition to alleviating the workload," Tyrell says. "We wound up with four records out at once that are hot, and it was a bit much for the branches who have their hands full with a heavy Christmas business."

Among the artists associated with the CBS Records Group who have had disco successes in the past are MFSB, Harold Melvin & the Blue Notes, Heatwave, the O'Jays, the Jacksons, La Belle, B.T. Express, Earth, Wind & Fire; the Emotions, Lonnie Liston Smith, Keith Barrow, Bruce Johnson, Johnny Taylor, Cheryl Lynn, Tyrone Davis, Marilyn McCoo and Billy Davis, Jackie Moore, the Manhattans, Herbie Hancock and George Duke.

Producers working on disco product include Maurice White, Gamble & Huff, David and Marty Paich, Barry Blue, Bert DeCoteaux, Rafael Cherez, Tom Moulton and Donna Summer's man, Bob Este.

Este, in fact, is currently at work producing a disco version of "Love Story" for Andy Williams.

Oldie Shop In New Site

NEW YORK—Waves, an old-time radio, phonograph and 78 r.p.m. shop, has relocated to Manhattan at 32 E. 13th St.

Formerly located in Nyack, N.Y., Waves is now associated with Mike's Records, which specializes in mostly "personality" 78s of the '30s and '40s and some from the acoustic era.

According to Charlotte Mager, in partnership with her husband, Bruce, they offer about 10,000 78s and early albums at prices ranging from \$1 to \$100. There is a concentration, she says, of recordings by Judy Garland and Al Jolson.

Some of the venerable names in radios and phonographs, such as Philco, Atwater Kent, RCA and Zenith, are offered at prices ranging from \$25 to \$300. Latter price is for a 1924 radio/phonograph combination, with the phonograph a wind-up unit and the radio operated by a separate transistorized device in

place of its original, bulky wet battery power source. Early tv sets are also sold.

While a sign in front of the store calls attention to both the Waves and Mike's names, there'll soon be a new neon sign for Waves styled after a Philco "cathedral" radio.

Mail Sales Leap

CHICAGO—More than \$578 million in records and tapes were sold through the mail in 1977, according to a report by the Maxwell Sroge Co. Sales for 1977 were estimated at \$498 million by Sroge, a direct marketing consultant group.

According to the Sroge yearly report on direct mail total product volume climbed to \$14.4 billion last year, up 9.5% over 1976. The figures cover the U.S. market only.

Frank Sinatra's name keeps coming up at the Westchester Premier Theatre criminal conspiracy trial in Manhattan Federal Court. Wednesday (6), a photograph was introduced showing Sinatra along with defendants Gregory DePalma, Thomas Marson and Richard Fusco. Also in the picture are the late godfather Carlo Gambino and James "Jimmy the Weasel" Frattiano. Frattiano has admitted on the witness stand to being a mob hit man and responsible for 11 murders. . . . Frattiano also alleged that Sinatra's bodyguard, Jilly Rizzo, would share in profits purportedly skimmed from the sales of T-shirts at Sinatra's concerts. Sinatra is not a defendant in the case and Frattiano has been promised a sentence of no longer than five years by the government for charges unrelated to the murders.

Punk poet Patti Smith's brother, Todd, was slashed on the face with a broken beer bottle at Hurrah's disco in New York Wednesday (6) after an altercation in front of the stage involving his girlfriend, Tarrah, guitarist for the group Skafish. Several witnesses say they can identify the assailant, who fled the scene. . . . Rock-related violence was reported also at the Drake Theatre in Queens, N.Y., where Led Zeppelin fans rioted when the theatre manager refused to crank up the volume to the Zep's movie being screened.

Capitol Records is a plaintiff in a June 1975 Sacramento County Superior Court suit against the State Board of Equalization oversales and use tax amounting to \$1,097,883 paid by the label. The suit stems from an attempt, started in the early '70s by the state tax assessing agency, wherein it attempted to levy a sales and use tax of 5% on masters sold by producers within the state.

The attempt to levy such a stringent tax, considered an unreasonable and illogical burden on the industry, was successfully halted by an industry campaign. The state legislature passed a bill outlawing the state board attempt in 1974. Up to now, there has been no information as to what labels paid such sales and use tax. It is believed that Warner Bros. and MGM Records and Brothers Records also paid tax fees for sales and use of purchased masters.

The management of Philadelphia's Spectrum arena is still in the running to take over the Nassau (L.I.) Coliseum, a county-owned and operated facility which is chalking up a sizable annual deficit. The decision finally rests with Nassau County executive board which is expected to make its decision before year's end. . . . Stanley Snadowsky of the Bottom Line says it's true that he and partner Alan Pepper are negotiating to purchase New York's rock venue, the Palladium, now being booked by Ron Delsener, who has issued a "no comment" on the deal.

Picture this scene: the head honcho of a major company is sequestered in an isolated hospital room, with important business to conduct. So two of his associates go to the hospital and hold sway there in the isolation room, one spilled up in business attire, the other in casual clothes. The hook—both are wearing hospital masks over their faces while they huddle with their boss. You can ask Mickey Kapp, president of Warner Special Products, about this scenario, because it happened to him just that way last week.

Kapp, taken ill with epiglottitis, was admitted to West Hills hospital in Canoga Park, Calif., Tuesday (5), which deterred him not at all from conducting business as usual, as Bob O'Donnell of the company's N.Y. office and Tony Pipitone from the L.A. office discovered. O'Donnell, Eastern regional manager, and Pipitone, financial vice president from the West Coast, donned hospital-provided face masks to sit across from Kapp to discuss their special products projects. Kapp, scheduled for release from the hospital Friday (8), mentions he spent a lot of time eying the television screen to see who is spending loot on sales pitches and what these sales blasts look like. (Special products handles heavy volume tv mail-order LPs.)

Is CBS selling Frank Music, which it purchased in August of 1976? . . . The late Frank Loesser's publishing firm is rumored to be eyed by attorney Lee Eastman although he denies it. Eastman is presently involved in negotiations to bring Paul McCartney & Wings to CBS for U.S. and Canada. Eastman says the deal is "two or three weeks away," while execs at April-Blackwood, CBS' music publishing unit, were not available for comment.

Hats off in February to two industry executives: Sam Goody's president George Levy to be honored by the American Jewish Committee at a dinner at the Americana Hotel in N.Y. Feb. 3 and Ed Cramer, president of BMI, will be feted as "man of the year" at an Anti-Defamation League luncheon Feb. 28 also at the Americana. . . . Co-chairmen for both functions will be Cy Leslie, Ira Moss and Toby Pieniek. . . . Meanwhile, a salute to Lionel Hampton highlights the Monday (18) meeting of the New York chapter of the National Academy of Recording Arts and Sciences at Willard Alexander's StoryTowne nitery. A stellar lineup will be on hand, and some old Hampton film clips will be shown in addition to the star-studded jamming that's expected to take place. . . . Sunny Honolulu was the meeting ground for

numerous music business biggies, with Don Ellis, Columbia's a&r vice president flying over to watch Toto open for Peter Frampton at the Neil Blaisdale Arena; Dee Anthony, looking svelte and trim, winging his way there to insure that Frampton's concert went well; and Aaron Russo, Bette Midler's manager, recuping and regrouping at the Kahala Hilton after circling the globe with his star act on her recent tour. Star attorney Abe Somers also on hand.

Don't expect the new Eagles LP before February, according to the latest word from Elektra/Asylum. . . . Remember when we reported Bette Midler demanding gold Kruggerands instead of \$600,000 cash for her European tour? Well, her Kruggerands are worth \$700,000 today.

Epic artist Engelbert Humperdinck has been named Ambassador of Song for this year's Christmas Seal campaign. He has cut a special promo single for the effort. . . . "Sesame Street" composer Joe Raposo will be host/producer at the annual White House Christmas reception for tots of foreign diplomats Dec. 21. The Muppets will be there, and newscaster Walter Cronkite will read "The Night Before Christmas" to music by Raposo.

Several rock groups scheduled to play a charity benefit Sunday (10) in Washington, D.C., for the annual Toys For Tots campaign sponsored by WPGC-FM and promoted by Cellar Door Productions. Included are Foreigner, Pablo Cruise, the Atlanta Rhythm Section and Dr. Hook.

George Salovich, Atlantic Records director of merchandising, won a gold medal from the International Film & Television Festival for his September multimedia product presentation, co-produced with Ellen Silver of Spotlight Presents. . . . In addition to a recording contract with Infinity Records, the winner of the Manhattan music play-offs will also be treated to a live broadcast from the Bottom Line via the King Biscuit network.

Writer/composer Glenn Sutton sold the first 500 copies of his single, "The Football Card," which he performs as well, to his Nashville bookie. . . . David Lieberman of Lieberman Enterprises comments: "Peaches is only an excellent customer" in denying the current rumor that the Midwest rack giant was buying out the Tommy Heiman chain. . . . Watch for Stu Glassman, the principal in Radio Doctors, the long-time Milwaukee wholesaler/one-stop, to enter the label arena. Glassman, in partial retirement in Southern California, is visiting L.A. often.

Look for RSO star act Player guesting on a syndicated tve entitled "The King Of The Gypsies Premiere Party." The group will perform its hot single, "Prisoner Of Your Love" from its equally-hot RIAA-certified gold album, "Danger Zone." The special is a film of the wrap party for the completed motion picture, "King Of The Gypsies," and features members of the movie cast along with other celebs. . . . Airing dates for the program follow behind Player's recent concert tour across the U.S., beginning this week in N.Y. and L.A. . . . Also visiting the tube are the Hudson Brothers making their dramatic acting debut in a made-for-tv movie titled "The Millionaire," to run Tuesday (19) on CBS.

A key Nov. 29 meeting in Tokyo of the metal tape committee of the Electronic Industries Assn. of Japan wound up with no concrete standards for the new high-output metal-particle blank tape. As a result, only 3M's U.S.-produced Metafine cassettes will be available when the first new decks capable of recording and erasing the tape go on sale from JVC this month. . . . Another meeting is due before year's end, but meanwhile TDK, Fuji, Maxell and Sony, among others, are holding up on their commercial introductions.

The long-delayed copyright suit of Universal/Disney against Sony and others in home videotaping could last three months or more in court, with U.S. District Court Judge Warren Ferguson in Los Angeles setting a Jan. 30 trial date. Refusing to narrow issues in pre-trial hearings that have lasted more than two years, the judge will hear all witnesses and testimony from both sides on a two-weeks-on, two-weeks-off basis.

Late Signings: Pop duo Airplay to RCA. . . . Actor David Naughton of forthcoming ABC-TV series, "Makin' It," to RSO. . . . Roger McGuinn, Gene Clark and Chris Hillman jointly pacted to Capitol Records as McGuinn, Clark & Hillman, dried the ink on Hillman's birthday.

Police in Oxnard, Calif., allege they have uncovered a record piracy operation consisting of an estimated several thousand dollars worth of LPs, tapes and duplicating equipment.

The discovery was made in an undercover investigation into the recent theft of two gold records from the L.A. home of Beach Boys member Brian Wilson. The operation apparently specialized in Beach Boys product.

Burglary detectives arrested Derek Bill and Marian Templeton Wednesday (6) in their Oxnard home, charging the pair with possession of stolen property. The agents had infiltrated the bootleg operation after learning that one of the residents of the house had been trying to sell Wilson's gold records in Oxnard for \$800 apiece.

Executive Turntable

• Continued from page 4

Kay Records, which recently moved its Nashville-based operations to Southern California, include Tony Bell, who has joined as vice president in charge of sales, and Larry Nelson, named director of promotions and public relations.

Music Publishing

Cheryl Benton becomes professional manager of Casablanca Record & FilmWorks music publishing division, Los Angeles. She had been the assistant to the vice president. . . . Amy Bolton named to the newly created position of assistant professional manager for Sherlyn Publishing Co., a division of TK Productions, Hialeah, Fla. She was formerly associated with Dick James Music and United Artists Music. . . . Frank D'Amico pegged East Coast general professional manager for the Chrysalis Music Group basing in New York. He recently served as professional manager for Earthshaker Music. . . . John Lewis Parker becomes assistant, writer and artist development, for the ATV Music Group in Los Angeles. He was in talent acquisition for the company.

Related Fields

Marley Brant appointed director of publicity for Watermark, Inc., Los Angeles. She had been with Chrysalis Records in artist development, publicity and artist relations. . . . David Baesler appointed vice president, operations, and Tadaatsu Asanuma appointed vice president of technical services of U.S. Pioneer, Moonachie, N.J. Baesler had been director of operations while the latter had been director of technical services. . . . Sandra Perkins named vice president of accounting for Filmways/Heider Recording's Hollywood and San Francisco studios. She had been chief accountant for Filmways/Heider Recording's Hollywood studios. Other appointments there include Norm Schwartz, formerly chief engineer for Filmways/Heider Recording, named vice president of engineering for the entire Filmways Audio Services Group, and David Brand, moving from his assistant chief engineer slot to chief engineer. . . . Judi Simmons named general operations manager of Tom T. Hall Enterprises, Nashville, which includes Hallnote Music, Gator Music, Toy Box Recording Studio and Magbee Productions. Simmons has been associated with the company since 1975. . . . Ray Pradines, a former public relations director for the Country Music Assn., has joined the Opryland complex staff as director of entertainment for the Opryland Hotel in Nashville.



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