

08120

# Billboard

NEWSPAPER

84<sup>th</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Two Sections, Section One Oct. 27, 1979 • \$3.00 (U.S.)

## EMI's Still On Block As Thorn Offer Fails

By MIKE HENNESSEY

LONDON—The future of EMI, including its worldwide music operations, is again subject to intense speculation in the wake of last week's \$300 million-plus takeover bid by Britain's Thorn Electrical Industries.

Although the offer was deflected as "inadequate" by the EMI board in a statement Wednesday (17), informed sources here suggest that more bids may be forthcoming—either from Thorn, with a larger offer, or from other companies.

It's even suggested that Gulf & Western may now be looking to acquire EMI as a whole, after its Paramount Pictures subsidiary failed to reach agreement over the proposed joint venture with EMI Music (Billboard, Sept. 22, 1979).

The Thorn bid, whether final or negotiable upwards, is seen here as a determined move to seize a major share of the U.K. and worldwide

home entertainment market in the potentially profitable '80s.

Thorn, with interests in consumer electronics, domestic appliance and television rental, is one of Britain's most successful companies. It

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## Tighter Returns Plan Teed By RCA-A&M

By PAUL GREIN

LOS ANGELES—A new 22% returns policy at RCA, A&M and Associated Labels adds momentum to the return-tightening trend set in motion by CBS and Polygram.

WEA is also expected to make an announcement along these lines, following the comment

by WEA president Henry Droz in the Commentary feature in last week's Billboard that "the concept of 100% return is an unrealistic mode of doing business in the future."

The RCA return allowance, which takes effect Jan. 1, is like the other distributors' programs in that it takes a per-label approach rather than combining labels, it includes defectives except for cases of major plant foul-ups and it excludes "developmental artists."

But RCA's blanket 22% return allowance for all customers differs from the Polygram setup, where the allowance varies from 18% to 22% based on customer classification. It is closer to the CBS system, where there is a blanket 20% return allowance on most product.

The RCA policy also differs from the Polygram program in that it gives customers an ex-

(Continued on page 81)

## Canada Rules Press Plant Liable On C'rights

By DAVID FARRELL

TORONTO—The Supreme Court of Canada has ruled that a pressing plant shares liability with a record label for copyright infringement.

The judgment resolves an action originally brought in 1969 by Blue Crest Music Inc. against Compo Co. Ltd., the manufacturer, and Canusa Records Ltd. of Montreal, which recorded a French version of the Dallas Fra-

zier/Lou Crest copyright, "There Goes My Everything."

Acknowledging that Compo had no knowledge of the song's copyright violation at the time of manufacture, the High Court's decision points out the following interpretation of existing law in its 18-page reasoning handed down Oct. 2:

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## Innovations At Vid Meet

LOS ANGELES — Videotaped highlights of the new Philips Video 2000 and BASF LVR home VTR systems, insights on the GTE study of consumer reaction to television stereo sound and a look at the first music sync licensing provisions for home video are added features at Billboard's first International Video Music Conference, Nov. 15-18 at the Sheraton Universal.

More than 300 video and music executives are expected at the forum to explore how the recording industry is poised to provide the vital creative, promotion, marketing, and distribution expertise necessary for a mass market in the emerging home video entertainment era.

The top creative efforts of all par-

(Continued on page 50)

## Chrysalis Scores Videocassette Beat

By JIM McCULLAUGH

LOS ANGELES—Chrysalis Records becomes what is believed to be the first label to completely finance an entire album videocassette of a major rock artist. The label hopes to sell it to various visual media for greater exposure and record sales.

The reported \$100,000 plus production—a videotape of all 12 tracks of Blondie's new "Eat To The Beat" LP—could have far reaching implications for the burgeoning video and video music era as label senior vice president Sal Licata envisions a soon-to-be-completed deal with pay television and/or a prerecorded videocassette marketer. The label is also looking towards the videodisk.

The move comes at a time when more and more labels are eyeing their

(Continued on page 16)



The 'haunting' new "PHANTOM OF THE OPRY" (CS4-4504) single by the show-stopping RONNIE PROPHET presents several sides of his multi-talents. Produced by Pete Drake and available on the CACHET label, the fast rising single is out of Prophet's upcoming PHANTOM OF THE OPRY album on CACHET RECORDS and TAPES. (Advertisement)



MELISSA MANCHESTER. Hot on the heels of her smash hit "Don't Cry Out Loud," comes a stunning new album featuring her new hit single "Pretty Girls" (AS 0456)—now bulleting right onto the charts! Melissa Manchester. A star shining brighter than ever on the most extraordinary achievement of her career. Produced by Steve Buckingham. ON ARISTA RECORDS AND TAPES. (AL 9506) (Advertisement)

# PRINCE

# Barbra/Donna

*No More Tears (Enough Is Enough)\**



Barbra Streisand **WET** FC-36258  
Produced by Gary Klein



Donna Summer **ON THE RADIO** NBLP-2-7191  
Greatest Hits - Volume I & II  
Produced by Giorgio Moroder and Pete Bellotte

\*7 inch version on Columbia Records 1-11125 / 12 inch version on Casablanca Record and FilmWorks NBD 20199

PRODUCED BY GARY KLEIN for The Entertainment Company and GIORGIO MORODER

Executive Producer: Charles Koppelman Written by Paul Jabara and Bruce Roberts

# Copyright Office Probes Reserve Fund Setup

By JEAN CALLAHAN

WASHINGTON—In the midst of controversy, the Copyright Office of the Library of Congress is preparing to set final regulations governing its role for the distribution of mechanical royalties.

Among the issues to be resolved are the practice of holding mechanicals in reserve funds and the accounting procedures that can be used to determine when shipments of records are "permanently" sold or distributed.

While copyright regulations gov-

ern only records issued under a compulsory license, the terms and rules for compulsory licensing have a powerful impact on the private dealings of music publishers and record companies.

Friday (19), the Office heard comments from record company representatives and music publishers. Both sides reacted to the Office's proposed use of the first-out-first-in accounting method. Record companies approved of this approach while the music publishers preferred

the last-out-first-in method.

"Overpayments are more likely on last out, first in," said Cary Sherman, counsel for the Recording Industry Assn. of America. "It is not fair that we should pay royalties for records that will inevitably be returned."

"The recording industry is not all large, sophisticated companies," added Recording Industry Assn. of America president Stan Gortikov. "Many of the smaller companies have all rudimentary forms of con-

trol. Any regulations you set must be responsive to the reality of these small companies as well as the CBS's in our industry because the small companies are most likely to resort to the use of compulsory licenses."

"The principle here is time," countered Morris Abram, attorney for the National Music Publishers Assn. "And time is money. First out, first in is unrealistic, unfair and works a dreadful hardship on publishers in terms of time. It is illogical and doesn't work with the facts in

the marketplace. Last out, first in will see some aberrations but on the whole it will work effectively."

The arguments continued throughout the day, turning bitter at times as music publishers accused record companies of being unscrupulous and record companies accused publishers of being greedy.

Currently, regulations allow a one-year period for record companies to maintain reserve mechanical funds against returns. Final

(Continued on page 90)

## GROUP RECORDS OWN LP

# 86-Man Orchestra Seeks An Identity

By ELIOT TIEGEL

LOS ANGELES—How do you keep an orchestra of 86 top recording studio musicians afloat which is devoted to playing contemporary American music when record labels look askance at the project?

If you are co-conductor Jack Elliott you push, plead, believe and look to audio and video outlets as the means to provide the funding to keep the fledgling the Orchestra alive and growing.

Having debuted last April with its premiere concert, the Orchestra now as its first season mapped out here, in the process of chatting with labels and video companies about coverage, will have its first LP out on its own label and has lined up an array of stellar guest musicians to work with it this fall.

And, says Elliott, with confidence, he plans to have an East Coast version of the Orchestra working in New York, "once we've gotten the music down and established some roots here. My dream is to have a concert here and two weeks later a concert in some prestigious hall in New York. The players are there."

The Orchestra consists of 85 studio musicians and one member of

the Los Angeles Philharmonic and it will have its inaugural season in the same hall as the Philharmonic, the Dorothy Chandler Pavilion of the Music Center Monday (29).

That's the location where it made its world premiere and where its initial program was recorded by Filmways/Heider with Bones Howe the engineer and Ami Dani the studio mixer.

Elliott, a veteran television composer (he and co-conductor Allyn Ferguson have worked together professionally 11 years) is especially piqued at the attitude he's encountered at the record label level when speaking about recording the Orchestra.

Elliott says executives say, "We don't know what to do with it." That's the famous line we hear. But in a world dealing in mega units I know we can sell 300,000 to 400,000 records worldwide. But they say, "Why should we put our company behind that?"

"And I answer that it'll cost you two-thirds less to record this orchestra than the average rock band." How come?

"Under the union's symphonic rate you can record 40 minutes for a one-session payment." Elliott says it cost \$50,000 to cut the Orchestra's first LP, including recording and production charges.

This LP, called "The Orchestra—Debut Concert," will be out on the Foundation For New American Music label, which is the parent company behind the Orchestra. The LP will be offered to a 25,000-person mailing list the organization has de-

(Continued on page 18)



AC/DC STORE—AC/DC guitarist Angus Young, in dark jacket, greets fans at a Sound Warehouse outlet in Houston during a promotional visit. Other members of the band flank him.

## Video Trend One-Stop Goes National

By IRV LICHMAN

NEW YORK—Video Trend of Detroit, former independent record distributor which is now strictly a videotape software/hardware setup, has begun to one-stop video programs on a nationwide basis.

As a result, reports Gene Silverman, president, the firm has expanded its software line beyond its exclusive deal with Magnetic Video to include product from Meda, Nostalgia Merchant and the Video Tape Network as well.

"I've discovered," Silverman explains, "that the average record and appliance store at this point doesn't want to be bothered with dealing with a variety of sources in order to have a comprehensive line.

"And when Warner Bros., RCA and Casablanca get into the software picture, I want to be their one-stop distributor."

Racking is also going to be part of the Video Trend picture, with Silverman and Jeff Freedman, his partner, currently working on a major department store situation.

Silverman admits he's gotten into the area of adult videotape fare. "I tried to stay away," he notes, "but I found I was sending my customers over to my competitors. It's an accommodation, but I'm still more interested in featuring product from the major studios." His best seller in the latter market is Magnetic Video's "Mash," among 350 titles he handles.

## Singleton Doubles Sales With Novel Direct Approach

By JOHN SIPPET

LOS ANGELES—"I've doubled my net sales nationally by starting to sell accounts direct," claims veteran independent label entrepreneur Shelby Singleton.

Singleton quickly emphasizes the 100% increase in SSS, Sun and Plantation label domestic volume emerges during the current recessionary nine-month 1979 period.

"Last January I went on a trip, visiting primarily the East Coast," he says. "I found independent distributors were one-stops for the majors. They no longer employ salesmen who visit accounts, take inventories and write replenishment orders.

They have phone persons who push the big album and single sellers."

"There are no local promotion men as we knew them," notes Singleton, who started out as a Mercury local promotion man in Louisiana more than 20 years ago. "Some of the independent labels who can afford it have their own people. But the one who handles the smaller indie labels is just a delivery person, he's got so much product to handle. He let's the music director or program director take his pick.

"I decided to sell direct. For example, when a new release we put out starts to move in a particular area through some radio play, we

plug into our computer and come up with the retail outlets there.

"I got the present list in various ways. I contacted all the chains and got the location of their stores nationwide as one step. Some radio stations were very helpful when we called to ask what stores were active in their listening area."

When a store orders, Singleton ships all his catalogs along. He has instituted an 800 phone number-251-2052. He ships small catalog orders from his Nashville office, while larger orders come from Joe Talbot's Precision and United pressing plants there. When Singleton picks up a

burgeoning hit, CBS plants supplement Talbot nationally.

Thus far, Singleton estimates he has 700 accounts on his books. They range from large racks and one-stops to small dealers. He maintains a 300-single and 200-album inventory. He charges them all \$3.76 for his \$7.98 list gold vinyl LPs or prerecorded tape and 58 cents net for singles.

Singleton nurtures consumer mail-order, encasing his LPs with an imprinted sleeve offering a catalog for \$1. The sleeve also carries his longtime offer to replace any album which is returned to him along with \$1 when that album is worn by wear.

## Publishers In U.S., Canada Get Together

By DAVID FARRELL

TORONTO—The National Music Publishers Assn. of America was greeted by its counterpart north of the border, the Canadian Music Publishers Assn., at a joint board meeting in this city Wednesday (17).

NMPA president, Leonard Feist, described it as the "beginning of a great rapport and mingling of ideas between two organizations performing similar work."

It was the first time that the NMPA board, which meets nine times a year, convened outside the U.S. Discussions ranged across piracy and counterfeiting, Canada's export situation, the effect of recent General Agreement on Tariffs and Trade positions on music publishing, and developments in the revision of Canada's Copyright Act.

Feist allowed that the meeting produced no great announcements, but noted that the Canadian government's decision to lift a 7½% duty on sheet music imported into Canada for a two-year period effective Jan. 1, 1980, added a conciliatory turn to the talks.

About 30 publishers attended the joint meeting at this city's Four Seasons Hotel, including Matthew Heff, president of the Canadian group and general manager of the Peer-Southern Organization here.

Following the meeting, a reception was highlighted by a toast to the Canadian Supreme Court decision on Blue Crest Music versus Compo/Canusa (see separate story on page one) at which point the president of the Canadian Recording Industry Assn., in whose bailiwick manufacturing interests such as Compo fall, walked briskly out of the room.

# Jingles Fees Light a Fire At Publishers' L.A. Conclave

By PAUL GREIN

LOS ANGELES—The issue of payment by performing rights organizations to jingle writers sparked the monthly meeting of the Music Publishers Forum at the Continental Hyatt House here Tuesday (16).

"We want ASCAP and BMI to pay us based on how much airplay a jingle gets, just like a regular song," argued Tony Asher of Producer's Music Service. "If the tune becomes a record, ASCAP will pay, but if it's just a jingle, the song only gets one one-hundredth of the credit."

Asher noted that ASCAP's argument for exclusion traditionally has been that with a jingle, someone bought time to play the tune; that it wasn't aired because of popular demand.

Countered Asher: "BMI and ASCAP collect licensing fees from all-news stations and they air no music except for jingles. And while it's true the jingles aren't aired because of public demand, that's also true with underscoring on a tv show, which is covered."

According to Asher, the payment to jingle composers would come out of the ASCAP songwriter's share of the pot, which is now 29% and would dip to 27% under the plan.

He added that ASCAP does have a provision for payment for jingles, and that to qualify, station logs must be provided; "buy sheets" from the agencies aren't sufficient proof. Asher indicated that the only practical way to meet this requirement is to have agencies ask the stations for the logs and then give the agencies a 25% cut for this service.

Asher added that the group is keying in on ASCAP because it at least makes some payment to jingle writers, thus establishing a precedent, whereas BMI makes no payments.

Top jinglesmith Don Piestrup of Piece of Cake, Inc., whose biggest "hits" include "Time For Milk" and "Nobody Can Do It Like McDonalds Can," claimed that if his commercials were logged, he'd make an additional \$500,000 to \$1 million per year.

A few years ago, Asher, Piestrup and 25 to 30 top local jingle writers gathered to form a West Coast version of the New York-based Society of Advertising Musicians, Composers and Publishers to pursue these goals.

Another issue confronted by the panel was the impact of current music trends on commercial spots. "Clients don't want to hear anything new," Piestrup acknowledged, "so I've got to sneak it by them. But it may be changing; in the last three months it appears the business is moving closer to records."

Added Asher: "For a few weeks everyone will say 'give me something like 'Shaft' or '2001' or 'Star Wars.' Or if disco is happening,

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Press Time: Officials of Warner Communications Inc. and WEA Manufacturing Inc. toss the first spadefuls of dirt at groundbreaking ceremonies for a new WEA pressing plant in Olyphant, Pa. left to right are Roy Marquardt, founder of Specialty Records; WCI's David Horowitz; WEA Manufacturing's Richard Marquardt; WCI's Harvey Schein, and Mrs. Richard Marquardt.

# Construction Of WEA's New Pressing Plant Starts

NEW YORK—Construction is underway on the WEA Manufacturing Inc. pressing plant in Olyphant, Pa., near the company's existing Specialty Records plant.

The new 240,000-square foot facility is expected to be fully operational in mid-1981. The plant will be equipped to handle LPs, 45s and duplicate both cassette and 8-track tapes. Provisions are also being made to give it capabilities to press videodisks.

Reports that construction had been delayed a year are denied by Warner Communications' officials, who point out that "there was no deadline" involved in the project. After announcing the proposal to build the plant last year, WEA Manufacturing officials began looking for a site and having it approved, which took time, a WCI spokesman says.

"What's important," the spokesman adds, "is that we have enough confidence in the record business to go ahead with this project in the face of a slow year."

He says the initial estimate that the plant would be ready next year was "too optimistic." "They didn't even have a site picked out," he notes.

Construction costs are not being revealed, but WEA is predicting the new plant will be the country's "most technologically sophisticated" upon completion.

The new plant, situated on a 50-acre site, will include a research and development department and will incorporate "new concepts" in production testing to insure quality pressings. A work force of 650, including present employees of Specialty, will staff the facility. Plant will be fully air conditioned and made dust free.

Warner Communications Inc. purchased Specialty Records in

1978 and Allied Records of Los Angeles in 1979, to form WEA Manufacturing. Richard Marquardt, whose father, Roy, founded Specialty, now heads the combined operations.

Specialty now presses disks for the WEA family of labels and distributed labels, and presses custom accounts such as Disneyland-Buena Vista, Fantasy, MCA, RCA and others.

Capitol Records handles the remainder of WEA's pressing, under terms of a contract which runs until 1982, when the new plant will be in full operation.

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# Executive Turntable

## Record Companies

Udo von Stein is upped at Polygram Record Operations to vice president. Now based in Hamburg, von Stein had been head of Polydor International legal department. Von Stein, who was with the worldwide Polygram group for 10 years, also becomes a member of the Polygram Record operations management committee and will serve as Polygram Record operations executive management secretary. . . .



Nicotra

Bonnie Leon Nicotra takes over the newly created position of a&r administration vice president for Arista Records in New York. Prior to this appointment, Nicotra was a&r administration director since January 1978. . . . Ronald W. Chaimowitz enters the newly created post of vice president and general manager of CBS Discos, a new arm of CBS Records International's Latin American operations. Now based in



Chaimowitz

Coral Gables, Fla., Chaimowitz was planning and administration director of CBS Records International's Latin American operations since 1977. . . . Gooding joins Arista Records in New York as progressive music promotion director. Gooding had been programming vice president for WCOL-AM-FM in Columbus, Ohio. . . . Cathy Jacobson moves to Casablanca's EarMarc Records as national promotion director in New York. Formerly she was head of New York offices of M.K. Dance Promotions. . . . Pat Martine joins Columbia Records in New York as local promotion manager. Prior to this position, Martine was a local promotion manager for Infinity Records in New York. . . . CBS Records in New York, Arlene Schmitt is now branch coordinator.



Schmitt

Recently, she worked in the product management-merchandising department for Columbia Records as a national coordinator. . . . Marsha Green is boosted to media director for Atlantic Records in New York. She had been media buyer for Atlantic since 1971. . . . Alan Shapiro joins MCA Records as Houston branch manager. He was last with Recordtown USA and before that with Western Merchandising as Houston branch manager. Also, Jane Bozarth joins the branch as salesperson. She was last with WEA. . . . Rich Aronstein goes to Zakia Records in New York as national independent disco promoter. Aronstein maintains his account with Channel Records in New York.



Green

## Marketing

Record Bar, Inc. in Durham, N.C., has three new persons in its sales department. Bill Joyner, who leaves his post as supervisor for the Record Bar's district in Eastern North Carolina, comes in as operations manager. Melissa Clark joins as marketing coordinator. She was assistant to the president and special projects coordinator for the firm. Elisabeth Stagg fills the post of publicity coordinator. Before coming to the Record Bar, Stagg was editor of The News of Orange County, a weekly newspaper in Hillsborough, N.C. In addition to the changes at the home office, the Record Bar has some new district supervisors. Mike Morgan replaces Joyner as supervisor of the Eastern North Carolina district. Morgan worked as an assistant manager at Record Bar stores in Greensboro, N.C., and Rocky Mount, N.C.,



Joyner

before becoming a manager in Raleigh, N.C. Ray Chappell is now supervisor for the Atlanta district. Chappell was a manager of a Record Bar outlet in Mobile, Ala. Becky Dunn, currently supervisor in the Northeast district, is transferring to North Carolina to be a supervisor in Charlotte. . . . Jeff Abrams working for Sound Unlimited, Chicago, heading the liaison between Playback stores and that one-stop. Abrams recently left Lieberman Enterprises, Chicago, where he was a sales representative. . . . Gary Kaye joins DJ's Sound City in Honolulu as a sales associate. Previously, he was with MCA's advertising department in Universal City as well as RCA's West Coast publicity office in Los Angeles.



Clark

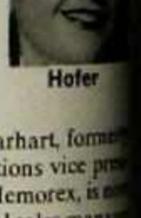
## Publishing

Bryce Ollenberger and Thad Allen join Soaring Wings Music, Inc., the music publishing division of the Studio Group in Los Angeles, as staff writers on an exclusive basis. Formerly, both were freelance writers.



Ollenberger

Related Fields  
Howard F. Earhart, Harry G. Hensman, John R. Humphreys and Barry K. Berghorn are upped to vice presidency positions at the Memorex Consumer Products group in Santa Clara, Calif. Earhart, former general manager of Memorex's audio division, is now operations vice president. Hensman, formerly video division general manager at Memorex, is now engineering vice president. Humphreys, previously the national sales manager for the audio division, is now consumer sales vice president. Also, Berghorn, who had been general manager of the business media group in Europe for the firm, is now consumer and business media products vice president. He remains in London where he operates in the Europe-Middle East-Africa group.



Berghorn

Betty Hofer is upped to general manager of Shaggy Dog public relations in Nashville, a newly formed division of Shaggy Dog Productions. Hofer was formerly the public relations director at Bill Hudson & Associates in Nashville. She will continue to handle press for artist Ronnie McDowell and other publicity for Shaggy Dog. . . . Larry Stowe is upped to vice president of operations at Audio Dynamics Corp. in New Milford, Conn. Stowe had been operations manager. . . . Ron Robbins is upped to executive vice president and chief operating officer for Fosgate Electronics, Inc. in Phoenix. Robbins replaces Norman Fosgate, who retired. She will remain active as a member of the company's board of directors. Robbins was field services vice president for Kawasaki Midwest. . . . R. Roger Watson joins Ampex Corp.'s Audio-Video Systems division in Redwood City, Calif., as national sales manager. Watson was

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# Pittsburgh Classical Store Will Disappear

CHICAGO—Pittsburgh's oldest all-classical record outlet, Record Hunter, sees the end of a quarter century of business this month.

The store's site on downtown Liberty Ave. has been earmarked for demolition, according to Jim Grimes

of the National Record Mart chain. Grimes says the store was Sam Goody's first venture outside New York, opened in the mid-'50s. Goody later sold out to National and the name subsequently was changed to Record Hunter.

You're in on the beginning. "One On One" is the very first collaborative effort between two of the brightest names in jazz, Bob James and Earl Klugh.

The one and only Mr. James scored very big not too long ago with his album "Touchdown." That record, which features the hit single, "Theme from Taxi (Angela)," is very close to the gold line. And Bob is following up his hot streak with the recently released "Lucky Seven."

The one and only Mr. Klugh, who has worked with George Benson, Return To Forever and George Shearing, also has a new solo album, "Heart String." And it's already striking a chord with people everywhere.

What will result from their collaboration, which features three James and three Klugh compositions?

There's no question about it. A very unique success story is going to come to light.

THIS  
HAS NEVER  
HAPPENED  
BEFORE.



"ONE ON ONE"  
BOB JAMES & EARL KLUGH.  
YOU COULDN'T FIND A BETTER MATCH.  
ON TAPPAN ZEE RECORDS AND TAPES.  
THE ARTIST'S LABEL.

Distributed by Columbia Records. © 1979 CBS Inc.  
Produced, arranged and conducted by Bob James. Talent Director: Peter Paul (212) 745-0580.  
Tappan Zee, X are trademarks of Tappan Zee Records Inc. Columbia is a trademark of CBS Inc.



**ABBA & AMY**—Abba members Benny Andersson, Frida Lyngstad and Bjorn Ulvaeus present Amy Carter with an Abba necklace during the group's visit to the White House. In the background is group associate John Spalding.

### New Cable TV Net Launched In N.Y.

NEW YORK—A Black Entertainment Television network aimed at the cable market is being launched by the departing vice president of government relations for the National Cable Television Assn. The network will be linked to RCA's SATCOM I satellite via UA/Columbia's transponder.

Robert L. Johnson, who has been with the cable group for three years, is hoping to work out an agreement with record labels for the use of promotional films and other footage. He is already involved in deals for feature films with UA, Universal and other studios.

## General News

### SOCIOLOGIST SOUNDS OFF

## Blames Labels For Disco Music Sag

By DOUG HALL

WASHINGTON—Dr. John Perikhal, the media-music sociologist who predicted last spring a strong rock 'n' roll backlash against disco, now sees the rhythmic music in deep trouble.

Perikhal, who consults Burkhart/Abrams, particularly on that programming consultant's development of a disco format that began with WKTU-FM New York, points to the record labels as "the culprits" that have caused disco's problems.

Perikhal, speaking to a poorly attended "Focus On Disco" session at the recent National Radio Broadcasters Assn. convention said, "There's been a tremendous backlash against disco. That's why there's no one here (13 were in attendance).

The record companies have been leading the way in this. It's easy to hype the public and it's easier to hype program directors."

Perikhal noted that "no one paid attention" to his prediction of the

disco backlash. "Everyone wanted to believe it was a fad."

But Perikhal believes disco is not a fad, but a symptom of a society looking for escape. "Disco is the musical equivalent to 'Star Wars,'" he said.

Perikhal blamed the record labels for "not doing their homework" on disco meanwhile "signing up any guy in a skinny tie."

But the Toronto-based consultant also blamed the music itself for its troubles. "Disco got dull, boring and self-indulgent, just as rock has," he said.

Perikhal reasons that much of the appeal of disco comes from the fact that "it talks to women. It tells them you'll be okay; that you'll survive; that you can be a 'Bad Girl' if you want to."

But radio programming, Perikhal reasons, is male-oriented. "Program directors are male, 18 to 28. There's a bias in this group against disco." But Perikhal added, "There are a lot of

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## St. Romain Hears Guilty Verdict On Album Thefts

LOS ANGELES—A Denver District Court jury found Nevin M. St. Romain, 35, guilty Oct. 12 of three counts of theft of Western Merchandising Distributing Co. album inventory which occurred from Aug. 1977 to January 1979.

"We are confident we will be successful in reversing the conviction on appeal, if an appeal is necessary, because of substantial legal error committed during the trial," stated Richard L. Whitworth, counsel for St. Romain.

Whitworth will petition for a new trial when his client appears before Judge Alvin Lichtenstein Dec. 7, he said. If the judge refuses to grant a new trial and does impose sentence, Whitworth said he will appeal the decision to the Colorado State Court of Appeals. St. Romain faces up to eight years' imprisonment on each of the counts.

St. Romain was accused of shipping stolen albums earlier this year after Bob Schneider, executive vice president of Western Merchandisers in Amarillo, Tex., asked the Denver District Attorney's office to investigate inventory shortages in the firm's warehouse there.

During the trial, which began Oct. 9, Deputy District Attorney Steve Marsters charged St. Romain with shipping 1,959 cartons of albums to Galgano Distributing, Chicago, the Rolling Stone retail store in Norridge, Ill., and Galaxy Sales in Dallas. Trial testimony indicated Galgano got the bulk of the merchandise, 46 of 51 shipments.

Galaxy paid St. Romain \$30,000 for goods he shipped there, the prosecution stated. Investigation by Denver District Attorney investigator Al Velthoen indicated that St. Romain bartered albums for stereo hardware and tv sets with Galgano.

Schneider said that by February 1979 the Denver warehouse shortages totaled \$283,000. St. Romain resigned in January 1979.

Kenneth P. Haughey, operations manager of the Western Merchandisers Denver warehouse, testified St. Romain would provide him with yellow slips, directing shipments to the three locations, bypassing its normal paperwork.

When Haughey queried St. Romain about the unorthodox procedure Haughey said he was told it was because the firm was shipping outside of its normal distribution area because the Chicago distributor could not supply the product.

## Arista-Pickwick Blueprint Talks

NEW YORK—Arista Records' negotiations with Pickwick International for a distribution contract in five different markets could provide a blueprint for similar pacts with other wholesalers, an Arista executive says.

Elliot Goldman, Arista's executive vice president and general manager, says the talks are proceeding "step-by-step" at this time, and he adds, the label believes that initiating such talks with Pickwick first was "the best approach."

"I think the other distributors expect us to deal with Pickwick first," Goldman says. "I felt this was the best approach."

Goldman says any future contracts "will vary according to the needs of certain markets," but an effort will be made to extend similar terms to all distributors.

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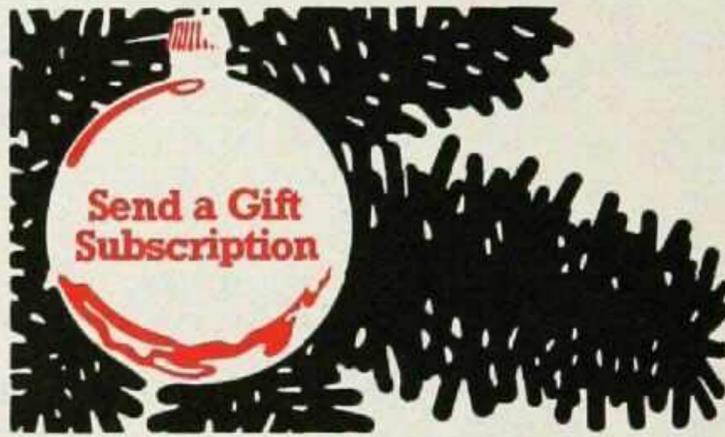
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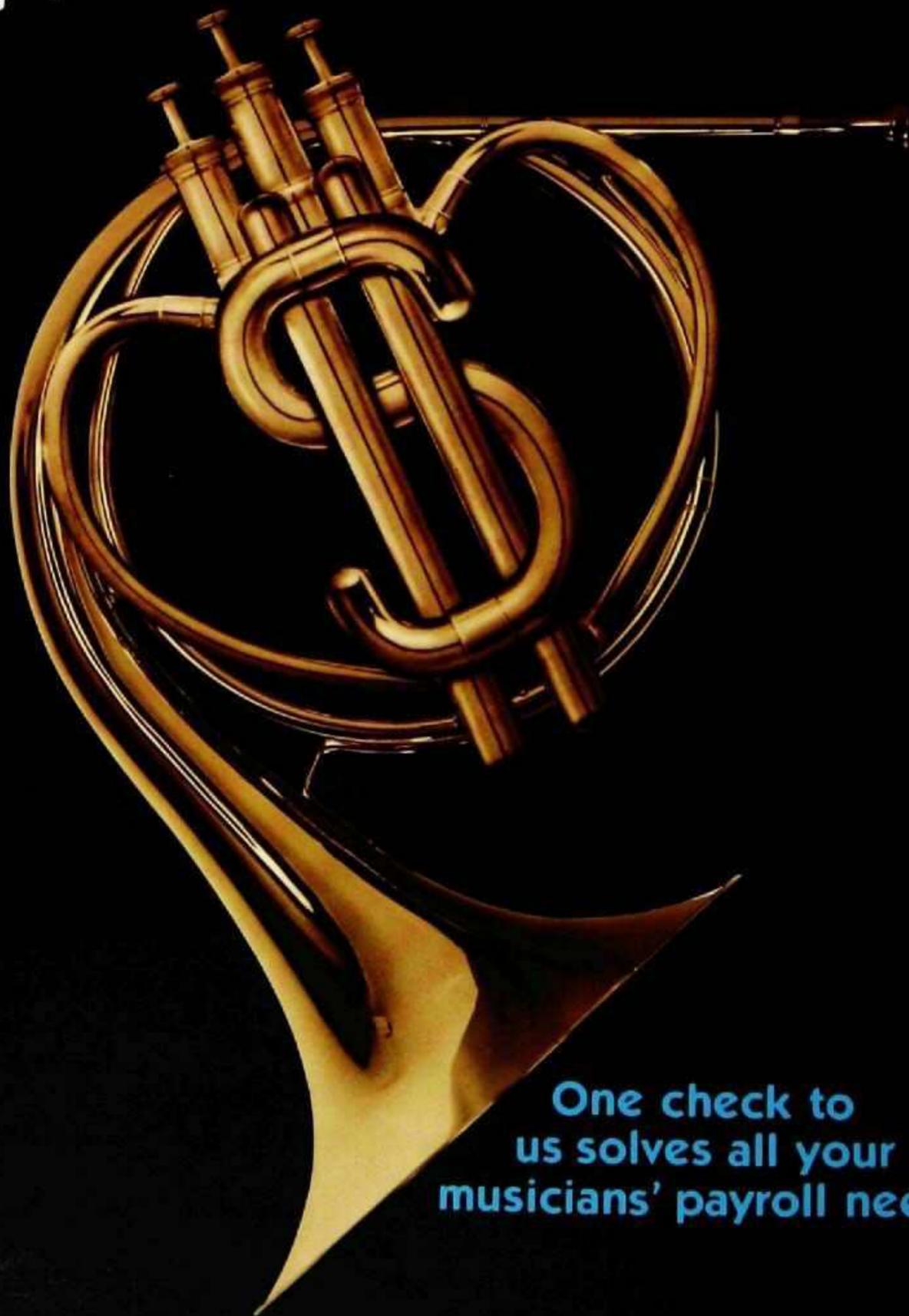
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# Warner Music Picture Improves Third Quarter Parent Company Figures Set a Record

By STEPHEN TRAIMAN

NEW YORK—With Warner Communications Inc. reporting record third quarter revenues, net income and earnings per share, recorded music operations posted new high sales figures although earnings declined 17% from year ago levels.

Approximately half the music division's 21% sales increase to \$166.33 million, from \$137.4 million a year ago, is attributed to the inclusion of Warner/Pioneer Japanese revenues this year. The other 10% to 11% represents modest gains for domestic label sales, with WEA International posting substantial gains.

Of the domestic label group, Atlantic had the hottest hand, with the third quarter the best in history, as sales topped \$45 million or 27% of the division's total, according to chairman Ahmet Ertegun and president Jerry Greenberg.

Cited were chart-topping new albums by Led Zeppelin, Foreigner and Chic, and breakout success by AC/DC, Sniff 'N' The Tears, the Muppets, Blackfoot, Mass Production and the Records, all of which combined for one of the biggest nine-months in label history.

In commenting on the record third quarter WCI results, chairman Steven Ross noted they were the product of growth in all operating divisions except recorded music. The 17% earnings decline to \$14.331

million from \$17.303 million in 1978 is attributed to "continuing increases in operating costs and a higher rate of returns."

However, Ross notes that "recently there has been a substantial improvement in record sales." He says "this trend, combined with extremely strong album releases through year-end, leads us to conclude that the record division should show an upward trend of earnings in the fourth quarter."

For the first nine months, the recorded music group, including Warner Bros. Music, had record sales of \$498.611 million, 21.7% ahead of the \$409.604 million in the 1978 period. Operating income is

down 13.8% to \$51.243 million, from \$59.415 million for last January-September.

As a result, music provided only 40.2% of corporate sales for the nine months, down from 45.3% a year ago, due in part to the big gains for filmed entertainment, and 30.7% of operating income, compared to 46% in 1978.

For parent WCI, the record third quarter saw income from continuing operations up 23% to \$24.342 million on a 32% revenues gain to \$417.347 million. For the nine months, WCI income from continuing operations zoomed 35% to \$75.352 million, on a 37% boost in revenues to \$1.239 billion.

## RCA Sales Rise, But Profits Tail Off

NEW YORK—RCA Corp. reported record sales for the third quarter, although net profit dipped 5.7% as RCA Records returned to profitability after a substantial second quarter loss that severely impacted the corporate bottom line.

Although no group figures are broken out quarterly, and the label's are never separated from the \$2 billion consumer electronics products/services group to which it belongs, the progress was among highlights cited in the three-month statement.

RCA Records again was paced by the international division and the RCA Record Club, as domestic operations, except for the club continued to be unprofitable. The overall profit trailed last year's performance substantially.

For RCA Corp., net third quarter net profit of \$66 million compared with \$70 million a year ago, but \$5.7 million of that figure came from the sale of RCA Alaska Communications. Sales rose to a new high of \$1.83 billion, up 10% from \$1.66 billion in 1978.

For the first nine months, earnings hit a record \$213.7 million, including a \$23 million after-tax gain on the RCA Alascom sale, up 5% from the \$203.2 million in 1978 which included RCA Alascom operations. Nine-month sales were a record \$5.47 billion, up 15% from the \$4.75 billion the year before.

## Filmways Posts 44% Profit Rise

LOS ANGELES—Filmways, Inc., parent company of Filmways/Heider recording studios, had an increase of 54% in revenues and 44% in net income for the six months of fiscal 1980 ended Aug. 31, 1979.

Revenues were \$115,216,000 compared to \$74,582,000 in the prior year and net income increased to \$5,250,000 from \$3,649,000.

The current year figure includes an extraordinary tax credit of \$1,275,000 in the first quarter of the year. Primary earnings per share advanced 18% to 97 cents from 82 cents a year ago, while primary shares outstanding for the respective periods were 5,340,000 and 4,319,000.

The increase in shares outstanding, according to the firm, primarily reflect those shares issued in connection with Filmways' acquisition of American International Pictures, Inc., on July 12, 1979.

In the second quarter, revenues advanced 85% to \$73,016,000 from \$39,490,000 a year ago, while net income increased 50% to \$3,495,000 from \$2,336,000. Primary earnings per share increased 27% to 61 cents from 48 cents, while primary shares outstanding increased to 5,679,000 from 4,719,000.

## Tape Debt Claimed

LOS ANGELES—Maxell Corp. is suing Audio Video Enterprises, doing business here as The Video Center and the L.A. Video Center. The blank tape maker claims the defendant owes \$15,725, due since March 12, 1979.

# Market Quotations

As of closing, October 18, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	13/16	Altec Corp.	33	64	1 1/4	1	1 1/4	+ 1/4
47%	32%	ABC	8	398	40%	40%	40%	+ 1/4
41%	34%	American Can	5	139	35%	35%	35%	Unch.
19%	14	Amplex	9	407	16%	15%	16%	+ 1/2
3%	1%	Automatic Radio	—	3	2 1/4	2 1/4	2 1/4	Unch.
56%	44%	CBS	7	147	47%	46%	46%	+ 1/4
27%	18%	Columbia Pictures	6	203	26%	25%	26	Unch.
13%	7%	Craig Corp.	25	33	7%	7%	7%	+ 1/4
44%	33	Disney, Walt	11	130	38%	38	38%	— 1/4
3	1%	EMI	19	5149	2%	2%	2%	+ 1/4
18%	12%	Filmways, Inc.	9	337	13%	12%	12%	— 1/4
18%	13%	Gulf + Western	3	270	16%	15	15%	Unch.
17	10%	Handieman	6	48	11%	11%	11%	+ 1/4
32%	17	Harrah's	15	143	29%	28	28%	+ 1/4
18%	3%	K-tel	6	6	5%	5%	5%	— 1/4
3%	1%	Lafayette Radio	—	111	1%	1%	1%	— 1/4
37%	28%	Matsushita Electronics	7	—	—	—	29%	Unch.
55%	37%	MCA	8	30	47	46%	46%	+ 1/4
39	17%	Memorex	4	139	21%	20%	20%	— 1/4
66	49%	3M	9	546	50%	49%	50	+ 1/4
55%	36	Motorola	10	324	47%	46%	47	+ 1/4
32	24%	North American Philips	5	12	28%	28%	28%	+ 1/4
—	—	Pioneer Electronics	12	—	—	—	19	—
28%	22%	RCA	6	494	23%	22%	23%	+ 1/4
10%	7%	Sony	16	71	7%	7%	7%	+ 1/4
51%	30	Storer Broadcasting	10	30	44%	43%	44%	+ 1/4
8%	4%	Superscope	—	87	4%	4	4	— 1/4
32	18%	Taft Broadcasting	9	65	28%	28%	28%	Unch.
29%	17%	Tandy	8	536	25%	25%	25%	Unch.
11%	4%	Telecor	3	12	4%	4%	4%	Unch.
20%	18%	Transamerica	5	137	17%	17%	17%	— 1/4
46%	30	20th Century	7	62	42%	41%	42	Unch.
44	32%	Warner Communications	8	333	39%	38%	38%	— 1/4
15%	10%	Zenith	9	127	11%	11%	11%	— 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Integrity Ent.	—	1	1%	1%
Data	—	—	—	—	Koss Corp.	6	13	3%	4%
Packaging	4	51	6	6%	Kustom Elec.	13	—	1%	2%
Electrosound	—	—	—	—	M Josephson	7	30	13%	14%
Group	4	4	4%	5%	Orrox Corp.	15	53	6%	6%
First Artists	—	—	—	—	Recoton	3	—	1%	1%
Prod.	13	14	3%	4	Schwartz	—	—	—	—
GRT	—	—	—	—	Bros.	4	6	2	3

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

## ABC Acquisition Of Macmillan Nears

NEW YORK—The acquisition of Macmillan Inc. by the American Broadcasting Companies has moved step closer to finalization.

An agreement in principle, subject to board and shareholder approval of both companies, has been reached whereby ABC will acquire Macmillan for \$340 million. ABC is to issue about 7.5 million shares of \$2.125 cumulative preferred stock redeemable at \$25 a share for about 55% of Macmillan's outstanding shares on a share-for-share basis.

The terms also call for ABC to issue about \$153 million of 10% subordinated debentures for the balance of the outstanding Macmillan

shares on the basis of \$25 principal amount of debentures for each Macmillan share.

If approved, the merger puts ABC back in the music publishing area, relinquished earlier this year when MCA Inc. purchased ABC Records and ABC/Dunhill Music Publishing.

Besides its huge book publishing interests, Macmillan operates G. Schirmer for classical music and a Broadway wing, Theatre Arts. The company exclusively represents Soviet music catalogs in the U.S. through an arrangement with VAAP, the Soviet licensing agency.

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## Song Festival Picks 4 Pros, 6 Amateurs

LOS ANGELES—The American Song Festival has concluded its 1979 competition with the announcement of its four professional and six amateur category winners.

Each of the 10 category finalists receives \$2,000 in prize money, as well as the chance to compete for the \$8,000 awards in both amateur and professional classifications.

For the first time in the song festival's six-year history, however, there were three disqualifications. A professional category winner was disqualified when his song was released on an album by a major label prior to the contest deadline. Festival rules state that a competing entry may not be released for commercial sale before Sept. 1.

The two amateur disqualifications occurred when publishers entered songs without realizing that the writers had filed for and received performing rights affiliations prior to the contest cutoff date of June 4. Contest bylaws state that a songwriter who is a member of ASCAP, BMI or SESAC must be registered as a professional rather than an amateur.

In the professional division, winners include "Somewhere Tonight," written by Dave Somboretz of Fairfield, Ohio, in the Top 40 (rock/soul) category; "Songs Were Just A Way To Say I Love You" by Harriet Schock of L.A., in the easy listening group; "My Body Keeps Changing

My Mind," the top disco winner written by Leslie Pearl of Studio City, Calif.; and "Anything But Yes Is Still A No," also by Pearl, in the country category.

Amateur division winners were "What Kind Of Love Is This," the Top 40 (rock/soul) finalist penned by Mark Burdick of L.A.; "Love Won't Let Go," by Shawna Harrington of New York City, in the easy listening category; "Once A Night," the disco finalist written by Jackie English and Beverly Bremers of L.A.; "Only When He's Gone," the top country entry by Garry Phelps of Monticello, Ark.; "Loser Today" by Jan Bidewell of Roswell, Ga., in the folk category; and gospel/inspirational winner, "All You Need Is God," written by Leroy Henderson of San Francisco.

All category winners will meet in Los Angeles on Nov. 16 for a party in their honor hosted by the American Song Festival. The two grand prize winners are to be announced at this event, based on the selections of the contest's panel of 70 final judges.

These judges include Anne Murray, Jay Morgenstern, Irwin Schuster, Clive Davis, Yvonne Elliman, Michael Lloyd, Bill Lowery, Ron Anton, Barry Beckett, Don Burkholder, Mike Chapman, Phil Spector, Ed Shea, Norman Weiser, Hank Williams Jr., Terry Woodford, Phil Ramone, Frances Preston, Rupert Perry and Ralph Peer II.

## Court Rules Springboard Is Bankrupt

By ROBERT ROTH

NEW YORK—Springboard International Records is bankrupt.

U.S. Bankruptcy Judge D. Joseph DeVito adjudicated the company in bankruptcy Thursday (18) after unsuccessful attempts at making a plan of arrangement for the paying of creditors and the falling through of a proposed sale of assets.

A joint venture of NMC Corp. and Joint Fastener Corp. withdrew its bid of \$2,050,000 of which \$1.8 million would have gone to Marine Midland Bank to pay off its secured loans. Representatives of Roulette Records expressed interest in purchasing the assets but nothing further was said.

David Michaels was appointed by the court to serve as receiver of the bankrupt corporation and its seven subsidiaries.

Springboard, a manufacturer and distributor of budget records, filed its Chapter XI petition in Newark federal court Dec. 15, 1978. At that time it listed assets of \$11.9 million and liabilities of \$15 million.

A trustee is expected to be appointed within the next three weeks and meetings of the creditors' committee will also continue.

The trustee's responsibility is to sell the assets of the company to provide for the maximum payment to the creditors.

## Dunhill Label Reactivated After Decade Of Inactivity

LOS ANGELES—Following a decade of inactivity, Dunhill Records has been reactivated by its original owner Bobby Roberts along with Hal Landers, who bought out Pierre Cossette's original partnership.

ABC Records purchased Dunhill from Roberts and Landers in 1969, renaming the firm ABC/Dunhill. According to Roberts, through an agreement with MCA, which purchased ABC earlier this year, "we got back the name." MCA now distributes Dunhill.

Roberts notes that Dunhill's musical direction will be rock'n'roll and to date the company has signed two acts, Jamie Sheriff and Rick Dufay. He points out that the label will remain small, with four or five acts.

The pair decided to reactivate the label because, "At this time, with all the moaning and groaning going on in the industry, the time is right for a small company—an exclusive, boutique-type of operation," says Roberts.

## Mercury's Scoreboard: Down By 20

CHICAGO—Phonogram / Mercury staffs in Chicago, Nashville, L.A. and New York have been trimmed in what the label describes as "an adjustment to existing market conditions."

The latest round of cutbacks took place Oct. 12. Among those let go by the company were Steve Katz, East Coast a&r vice president, and Jay

## Rocket Offering \$5.98 LP Entry

NEW YORK—Rocket Records will offer MCA Distributing's second \$5.98 list "Rising Star" album later this month with the release of Judy Tzuke's "Stay With Me 'Til Dawn."

Last month, Infinity Records supplied the first album in the series, Richard Stepp's "Holiday In Hollywood."

"Rising Star" is the new artist phase of MCA's lower priced series of albums, also including a "Platinum Plus" line of catalog material.

Actually, England's Tzuke had a big U.K. hit with the album title last summer, although her album, also a hit, was titled "Welcome To The Cruise."

MCA is yet to announce its initial lineup of "Platinum Plus" product.

McDaniels, national singles/secondary promotion director.

A source at Mercury says Katz will continue to produce for the label on an independent basis.

Approximately 20 persons have been terminated by Mercury since the beginning of October, including four members of the West Coast publicity staff.

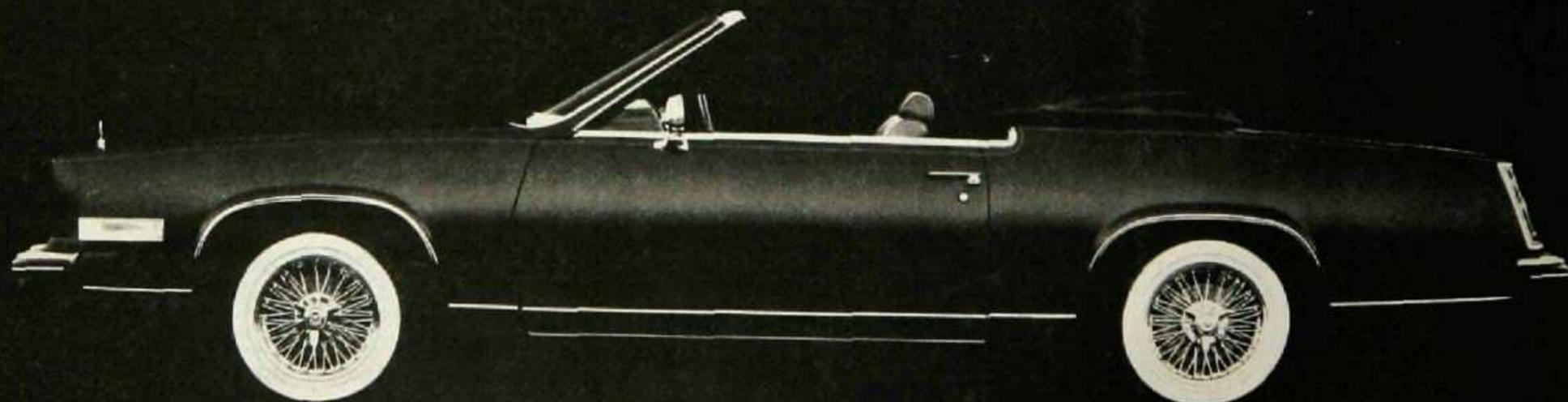
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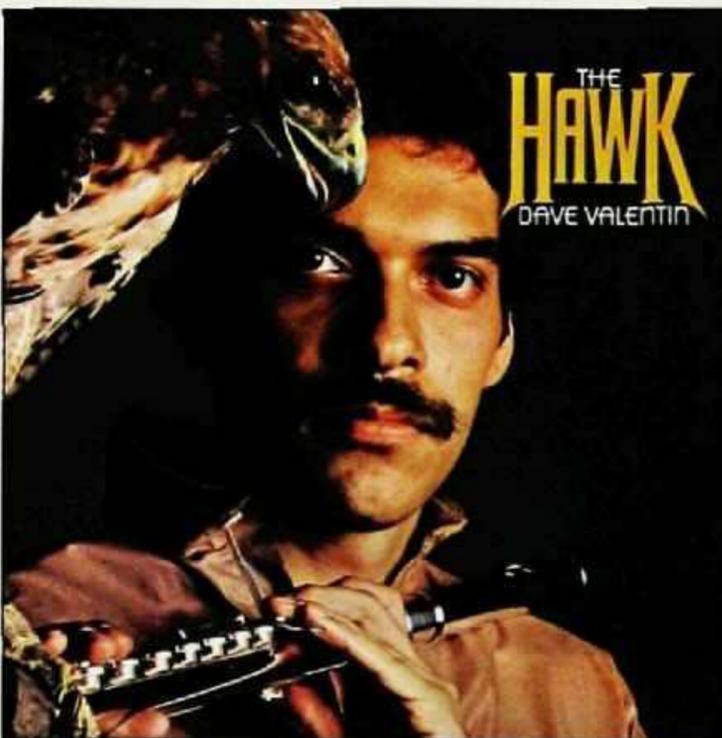
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Tom Browne**

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# CAMPUS PROMO Former A&M Exec Develops New College Marketing Unit

By ED HARRISON

LOS ANGELES—Advertising, Marketing & Promotion, geared to the selling of prerecorded music on campus, has been formed as a subsidiary of Alan Weston Publishing, publishers of Ampersand Magazine, the national college newspaper supplement.

According to Bob Frymire, director of record marketing, and formerly national college director at A&M for 3½ years, the firm's on-campus participation will cover in-store marketing, radio promotion, publicity, advertising and marketing services.

Frymire will be coordinating a network of 75 campus reps located in secondary and metropolitan areas. The majority of reps are students, although some are positioned within university systems. Part of the rep force is also comprised of former A&M college reps.

Says Frymire: "Our reps will be forming relationships with the retail outlets, supplying them with display materials and keeping a steady stream of research data coming into our national office."

"For instance, 'are there records in the store? Are they racked in the correct place? Does the store have catalog on the artist? Is his single in stock?' Stock runs out and clerks don't check every bin constantly. That's one job our reps can do that will translate directly into dollars."

Frymire says it's possible that store clerks will be hired to do in-store displays and directing consumers to various product.

The first project has been the "More American Graffiti" soundtrack, whereby they tied-in with MCA Records. As a result, more than 25 campuses held special events to promote the album, half of them tied to the opening of school and the other half tied-in with local clubs.

George Martinez, MCA product manager, claims that the Ampersand promotion was its single most effective tool in hitting the prime 18-24 demographic group.

In many cases, Frymire arranged for live entertainment on campuses to tie-in with various promotions. He has already contacted MCA, Arista, Capitol and Casablanca for future projects.

"If a company has a college department and is getting press and radio, we'll augment that support at the retail level and strengthen the commitments to new acts," says Frymire.

He foresees working closely with the artist's management and publicity firm to maximize campus impact. "We get product played extensively on campus stations all the time. We can put together a radio special on the artist or tape interviews which can be distributed nationally. Our reps can also get the album reviewed in the college paper, the local music paper and the metropolitan dailies."

The firm's reps will also place print ads for records and college concerts, distribute flyers and posters to retail and campus outlets and

work with dealer tie-ins on a national campaign to create campus-wide awareness to the artist and his records.

## Odyssey To Court

LOS ANGELES—Record Merchandising, independent label distribution point here, is suing Odyssey Records and Tape, the Capitola, Calif., retail chain, for \$56,395.15, due since July 13, 1979.

The pleading states the Rich Bullock-headed chain of stores in the Western states, also owed \$107,085.63, of which \$50,690.48 was repaid.

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WE'RE TOPS—Butterfly officials celebrate the No. 1 position for Destination's "Move On Up" on Billboard's disco survey. Seated from the left: president A.J. Cervantes and national secondary promotion person Karen LaFont. Standing: creative services director Thom Williams and vice chairman Norman Kunin.

# Lee-Myles Expands Into Full Servicing

By IRV LICHTMAN

NEW YORK—Lee-Myles Associates, 27-year-old firm providing album graphics and fabrication, is now offering a pressing and duplication service on a continual basis.

In addition, the company is exploring the possibility of opening a facility in the Midwest and plans to name a West Coast representative soon.

Also, Howard Roseff, 30-year industry veteran, has joined the firm as a partner with one of its founders, Bob Miller, president.

While Lee-Myles does not have its own pressing and duplicating plants, it will farm out projects on a commission basis.

In graphic/fabricating areas, Lee-Myles has a total in-house service, including computerized typesetting and color separation facilities housed on two floors. The company also owns a printing plant.

According to Miller, company sales increased 10% for the first six months of this year, and the year is likely to end on the strongest financial note in its history.

Miller admits a downturn in June and July, but business since then has shown strong gains. Although paper prices have shown a burdensome upward spiral, Miller says he's been able to get around this somewhat by buying two and three months' supplies, so "we're able to hold the price line for a while."

Higher costs of doing business, however, have taken their toll in specialized packaging, including die-cut and embossed album covers.

"Some labels," he says, "feel they have to complain about higher prices, but I think they're aware of

the endemic inflation situation, which is the worst in our country's history.

"We're encouraging manufacturers to cut down on jacket stocking."

Roseff adds, "I don't think less backup is harmful. We've reached a point in our business where color separations, which used to take 10 days, can now be made in four or five, even less on rush orders."

Although 80% of the company's business involves conventional label accounts, the firm is engaged in special markets, including the U.S. government, ABC Radio Network and various industrial groups which require recordings to get their messages across.

Lee-Myles further operates a recognized ad agency, with Miller a vice president and a member of the board of the League of Advertising Agencies.

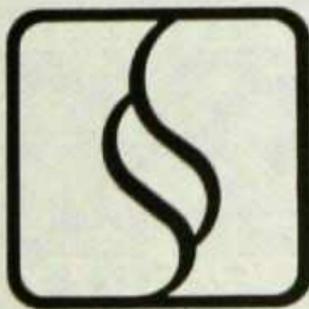
Miller prides himself on the fact that Lee-Myles' first client, Folkways Records, still does business with the company.

## Jingles Fees

• Continued from page 4

they'll want disco. But no one wants you to blaze new ground; they don't want extremes."

The meeting was chaired by Steve Bedell, vice president of publishing at Casablanca. The next meeting, Nov. 13, will deal with the Copyright Royalty Tribunal and will be chaired by Leonard Feist of the National Music Publishers Assn.



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# Chrysalis Financing Blondie 'Eat' Videocassette

• Continued from page 1

own artists involvement with video in some way. Some labels, like CBS, are forming a video department.

While any number of artists have been videotaped to date in concert and for two or three track promotional videotapes, most of those projects have been independently financed or co-financed.

The Chrysalis/Blondie project, however, is label-financed and is aimed specifically at potential commercial video markets.

The idea originated with Alive

Enterprises, Blondie's management firm, and its principal Shep Gordon, according to Alive's Bob Emmer.

"Instead of doing the usual two or three tracks for promotional purposes," explains Emmer, "it was Shep's idea to do a video of an entire LP. The video era is here and we're looking towards such mediums as pay tv, videocassette and eventually the videodisk."

In fact, adds Emmer, Alive, which began managing Blondie several months ago, is looking to make a firmer and more expansive commit-

ment to video with other future projects.

Once Alive, the group and Chrysalis responded favorably to the concept, Jon Roseman Productions, Inc., one of the largest rock 'n' roll video production houses, was commissioned to do the video.

According to Paul Flattery of Jon Roseman, location taping took place in New York and New Jersey with David Mallet acting as director. Alive Enterprises are the executive directors.

"It's a very imaginative video," claims Flattery who adds that the project is in the post-production stage in Hollywood. Its length will be the time length of the LP, approximately 40 minutes.

Half the tracks on the videotape were cut at New York's S.I.R. Studios with varied stage settings while the rest were cut on location in New York and New Jersey. One technique used in some of the location work was helicopter aerial videotaping.

The production took approximately two weeks to shoot.

Once the production costs are re-

couped, according to Emmer from the video's marketing to various video mediums, the label and the group pocket the rest, including advances and royalties.

"Ideally," according to Licata, "we would like to make a deal with a company that has both pay tv and prerecorded videocassette marketing capability but in the event that doesn't work out, then we will market the pay tv rights and videocassette rights to different entities on a non-exclusive basis. After that, videodisk rights."

"But the applications are more expansive than that," he adds. "Our international department will be able to use it not only in its entirety but clips from it as well on a promotional level. It has all kinds of potential applications."

Emmer agrees. "For example," he says, "a show like 'Top Of The Pops' in England can take the videotape and show one cut each week for 12 weeks. In effect, they can tell their viewers they have Blondie for 12 successive weeks."

Chrysalis has always been conscious of video promotion and most of its acts have made videocassette

promos, adds Licata, which have been exploited by the label's international licensees.

"But you have to have the right artist for a project like this," he emphasizes. "And in this case, Blondie is the right artist."

Coming off a number one single called "Heart Of Glass" and a top 10 LP called "Parallel Lines," the group's new Mike Chapman-produced album jumps to a starred 30 in its second week on Billboard's Top 200 LPs & Tape chart.

"Blondie," adds Emmer, "has exploded into such an international phenomenon that this video concept will result in more exposure for the group globally."

Chrysalis has no formal video department, Licata points out, but the label will do more ventures of this type provided the artist and situation warrant it.

Both Licata and Emmer feel that a cable television airing of some sort should take place before the year is out with a prerecorded videocassette of the production available to consumers before Christmas.

What made a deal of this nature easier to effect, footnotes Emmer, is that the major principals involved were Chrysalis, the group and its management firm, and Chrysalis Music, which administers Blondie's publishing.

The parties, he says, were able to work out agreeable audio, visual and publishing rights for everyone concerned, as well as an agreeable royalty structure. No specifics were detailed.

## Ann-Margret Hosts Monte Carlo

MONTE CARLO—Ann-Margret is set as hostess-performer at Billboard Disco Internationale at the Loews Monte Carlo Dec. 4-7.

Other acts who have agreed to entertain at the first disco convention with a worldwide thrust are Peaches & Herb, Patrick Hernandez, Frances

Joli and Sabu. Gloria Gaynor will appear on tape, while negotiations are underway with the Village People, the Commodores, Cerrone, Sylvester, Boney M and Voyage.

American-based speakers set to address the gathering of disco pro-

(Continued on page 82)

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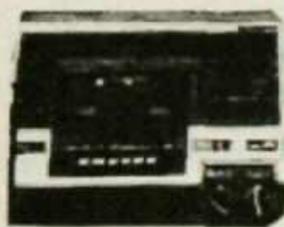
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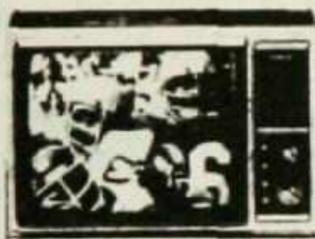
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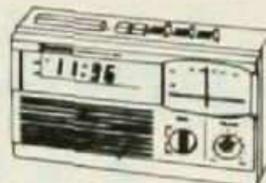
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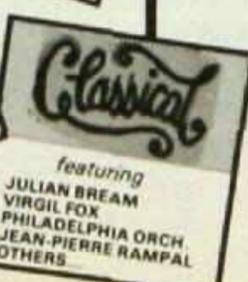
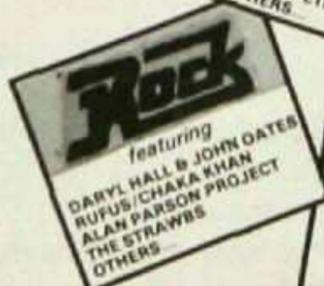
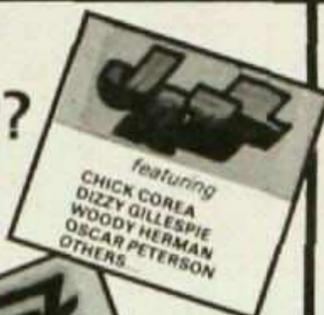
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# 86-Strong L.A. Orchestra Seeks An Identity

• Continued from page 3

veloped, and also at upcoming concerts.

And these upcoming concerts will include a host of name soloists play-

ing with the Orchestra plus the premiere of commissioned works.

The opening date Monday (29) focuses on film music with the program featuring music from "1941"

by John Williams, a new symphonic piece Michel Legrand has written for "The Umbrellas Of Cherbourg," "The Best Years Of Our Lives" by Hugo Friedhofer, "The Seahawk"

by Erich Korngold, "A Place In The Sun" by Franz Waxman, "The Bad And The Beautiful" by David Raksin and a ballet from "Daddy Long Legs" by Alex North.

All members of the orchestra were for union scale and according to Elliott they all believe in the idea of an orchestra interpreting new contemporary American works, including heavy emphasis on jazz.

Realistically, Elliott and other members of the Foundation are concerned about building a reservoir of funds to keep the orchestra going. And that's why records and video technology—disks or cassettes—are so important to the organization as an ancillary source of revenue.

In fact, Elliott says he hopes to make a deal with the Canadian Broadcasting Corp. to film guest conductor Oscar Peterson when he plays on the March 11 program.

Film music is the theme for the opening program because the commissioned works won't be ready until around December, Elliott explains.

Musicians are given commissions ranging from \$3,500 to \$5,000 to develop original works. It costs the Orchestra \$5,000 to rehearse for 2 hours, \$2,000 to copy one selection and between \$10,000 and \$15,000 to put on a concert.

Notes Elliott: "If you take a look at these costs there's no chance we can break even." So why do it? "Because the guys love the idea of playing contemporary American music and they believe in the Orchestra."

Apparently so too do these confirmed guests:

Flora Purim and the L.A. Four who appear Dec. 12, Andre Crouche who will perform at a tribute to Dr. Martin Luther King Jan. 15 on the bill when Don Sebesky bows his "Bela To Bird" composition, Steve Martin and Dave Grusin on Feb. 12 with Grusin bowing a new symphonic work and John McKeuen of the Dirt Band interpreting bluegrass on banjo; Oscar Peterson March 11 and Johnny Mathis and Freddie Hubbard April 1, with Hubbard playing a new concerto by Klaus Ogerman.

Composers working on commissioned works include Elliott and Ferguson themselves plus Harold Shapero, a Brandies professor; Mike Barone, Michael Gibbs and Les Hooper, among others.

In addition, composers are offering works they've already done to the Orchestra, like Pat Williams and Dave Grusin who were both represented on the debut concert.

All the monies raised so far have been through efforts of the Foundation itself. "The record companies, music publishers and film studios haven't given us one dime and that's a little disheartening," laments Elliott.

"They'll be there after we're a success."

Elliott speaks of doing six concerts a year here and with glee, his eyes brighten at the idea of building a New York version of the Orchestra. The talent pool is there as it is here.

It's the music the Orchestra wants to emphasize, says Elliott. "We're a little ahead of our time," he admits. If the orchestra lands a record contract, all the players will receive a royalty, something he says doesn't happen with symphonic orchestras.

As to that hardnosed attitude of record executives who make faces when Elliott speaks to them about recording this 86-piece aggregation, the energetic composer has a simple answer to that plangent comment: "I don't know what to do with it." "I'm selling it," Jack Elliott parries.

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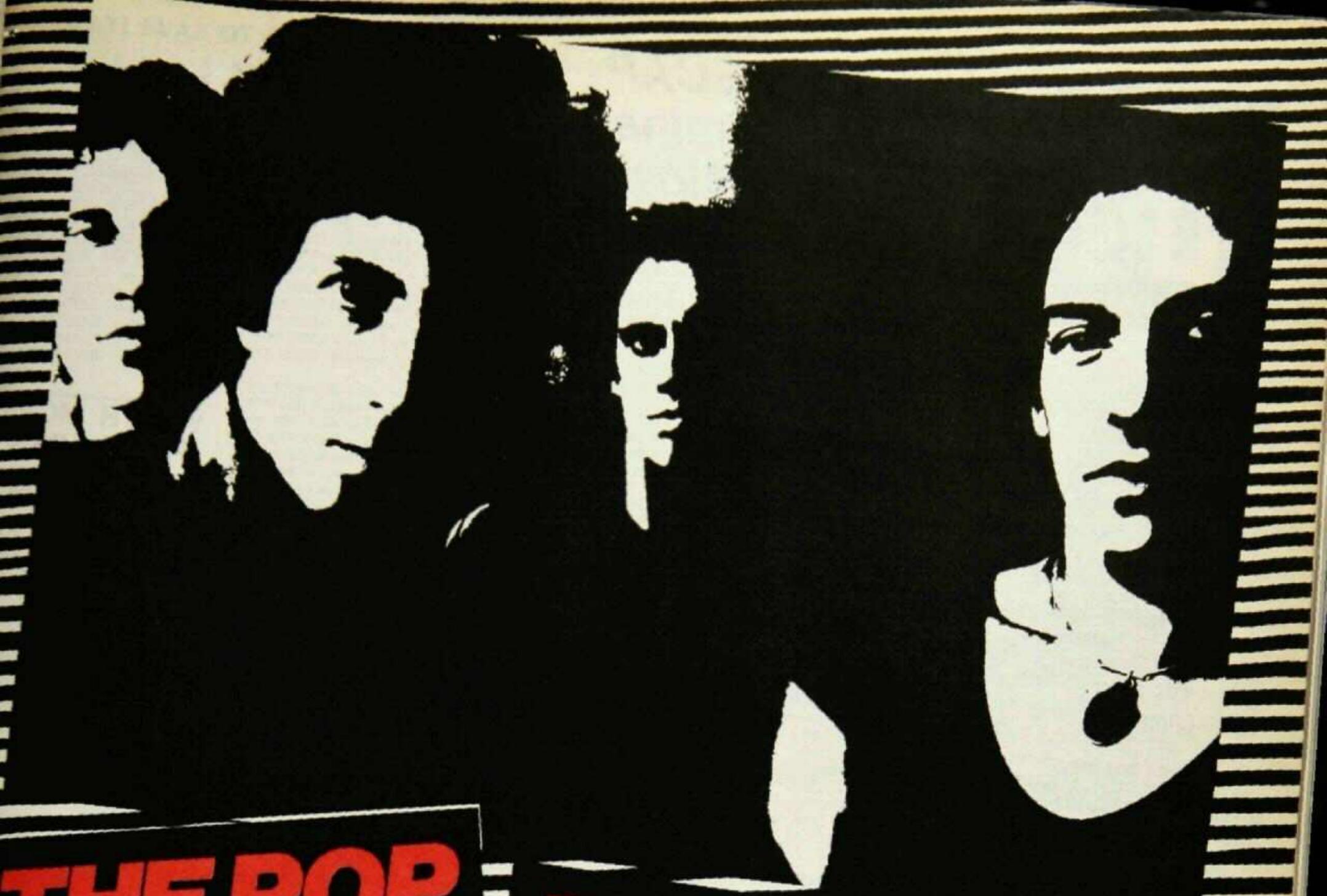
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# Strouse & ASCAP Series Of Seminars Bow In N.Y. Nov. 27

By IRV LICHMAN

NEW YORK—A world that no longer exists for nurturing new musical theatre talent prompted composer Charles Strouse to help organize a new ASCAP Theatre Workshop, a series of eight weekly seminars starting Tuesday, Nov. 27.

Strouse, composer of the music for "Bye Bye Birdie," "Golden Boy," "Applause" and the current "Annie," remembers summers at Green Mansions in the Poconos when he and other talents like Lee Adams, Sheldon Harnick and Mike Stewart wrote a new revue each week.

"I'd often work until four in the morning writing orchestrations," he recalls. "But this no longer exists as these hotels started to book major talent."

Strouse is lining up a number of guest speakers and participants who have made their mark in the musical theatre. Actress Lauren Bacall, a

Tony award winner for her role in "Applause," has accepted an invitation from Strouse to appear in an interesting role.

"We'll have some songs written for her by newcomers. And I hope she'll offer the same criticism of them as she has for professional songs written for her when she's felt they weren't right for one reason or another."

Strouse also hopes to have choreographers on hand, too, because "they have as much on the line in a musical as anyone does. It's often their concept and may well say about a song, 'It just won't dance.'"

For new theatre writers, Strouse sounds the warning, "Rewards do not come chronologically as with other professions or rock music, for just as your creative sap starts running freely, you can get slapped down."

And for the musical theatre's future, Strouse isn't among those who desire a direction of a melding of musical theatre and opera since it weakens the unique American quality of musicals.

Strouse himself is no stranger to the pure opera form, since he's written several himself. "But, pop and jazz interest me the most and I don't think that musicals have to be the 'lady' some would like it to be."

Although aware that many new talents try to emulate one of the musical theatre's most innovative writers, Stephen Sondheim, Strouse declares it's part of a talent's growth "until he finds his own voice. I know I'm still looking for new directions."

The Workshop will be conducted by Strouse at ASCAP's headquarters here from 7 to 9 p.m. for successive Tuesdays and is open to all. Thirty writers will be part of the series after submission of tape cassettes of their songs.

## Pact Rolling Tide

NEW YORK—Colgems-EMI has obtained worldwide administration to Steve Forbert's publishing company, Rolling Tide Music. The Nemporer recording artist's second album, "Jackrabbit Slim" has been marketed, along with a single from the package, "Romeo's Tune." John Simon is the producer.

## Songwriters Appear

NEW YORK—ASCAP's New York fete Oct. 3 for the new PBS series, "Song By Song," drew a host of famous and not-so famous songwriters who performed standard and obscure show material. On hand were Sammy Cahn, Ethel Merman, Agnes DeMille, E.Y. Harburg, Burton Lane, Sheldon Harnick and series host Ned Sherrin. The series starts Monday (22).

## STRUGGLE TO SAVE IT

# N.Y. Brill Lobby Facing Destruction

NEW YORK—A Committee To Landmark The Brill Building has been formed to save the brass-lined art deco splendor of the lobby of Tin Pan Alley's home for many years.

According to committee members, George Transom Jr., who purchased the building in June plans to transform the lobby into store space, meaning the building's ornate brass entrance and doorway would not survive.

Residents of the building on the committee also object to the new owner's plans to make a new entrance on the sidewalk of 49th St. and Broadway, which they consider one of the seedier areas of the city.

They also claim the new owner, by dismantling the entrance doors, is seeking to eliminate an annual cost of \$15,000 to keep the brass-lined door and entrance in good condition.

The Brill Building, or 1619 Broadway, was erected in the '20s and soon developed into a home for music publishers, and in the '50s it also contained a number of the growing independent labels.

Though diminished in its music business tenancy, it's still the home of a number of music companies, including Freddy Bienstock-Mike Stoller-Jerry Leiber's Hudson Bay Music which occupies the penthouse floor.

Another tenant is writer Don George, who has had offices in the building since 1930. Another long-time tenant, lyricist/composer Irving Caesar, recently vacated his offices after many years, supposedly refusing to pay greatly increased rent.

Also, one of the city's top studios, Soundmixers, makes its home in the building, as does the Colony Record Shop on the corner of 49th St. and Broadway.

The committee plans to hold a press conference Thursday (25) at the Songwriters Hall of Fame, located seven blocks south of the Brill Building on Times Square, with representation by ASCAP, BMI, SESAC and AGAC.

The committee is chaired by Howard Beldock, the attorney who also is president of the New York Task Force, which is working with the

Landmark committee; Georgeanne Heller, chief of cultural affairs for Manhattan; Ken Sunshine of Manhattan Borough president Andrew Stein's office; Harry Krebs of TDH Productions, Brill Building residents; publisher Johnny Bienstock and writer Don George, songwriter Lady Allison Assante, Carol Ross of the Press Office, Susan McCusker and Sandi Jones of Sumac Music.

IRV LICHMAN

## YOUTH MOVE FOR MARKS

NEW YORK—"Encouraged by one of the company's most successful years, I am anxious to run with a young, vital and larger staff," declares Joe Auslander, president of Edward B. Marks Music Corp., celebrating its 85th year.

The staff expansion, based on contemporary success with such acts as Meat Loaf, AC/DC, Flash and the Pan, John Paul Young and T.M.G., involves the appointment of Bruce Solomon, formerly of Atlantic Records, and Mark Fields as members of the creative staff.

As coordinator of artist development, Solomon will acquire and place new material, while Fields will coordinate marketing, head radio promotion of current product and seek new talent.

Paul Rolnick, a veteran staffer, has been promoted to director of creative services.

In a talent move, the company recently pacted Mystic Merlin's Magic Band (Capitol) as publisher of its material.

## Musicians Nab BMI's Accolades

NEW YORK—BMI will honor the men and women involved in sports-related music with a special luncheon Thursday (25) at the Capitol Centre in Landover, Md.

Awards will be presented to Noble Barnes, director of the Washington Redskins band; Christine Dixon, organist for the Washington Bullets and Capitals; Robert Doster, music director of Towson State Univ.; Glen McCarthy, music director of the Washington Diplomats; John Newson, director of bands at Morgan State Univ.; Art Schmersal, Baltimore Colts band director; and John Wakefield, Univ. of Maryland music director.

## Alhanti & Palmer Set Up Enterprise

NEW YORK—Janet Alhanti and Barrie Palmer, a writing team, have formed Alhanti/Palmer Enterprises including an ASCAP-affiliated publishing company.

The two joined forces in 1977 with a joint venture, the group Disco Top & the Sex-o-lettes. Palmer, who plays guitar, is from England and has recorded and/or toured with Billy Preston, Wilson Pickett, Ben King, Tom Jones and Patti LaBelle.

Their first writing effort under the Alhanti/Palmer banner is Ben King's "And This Is Love" on Atlantic.

The firm is located here at York Ave.

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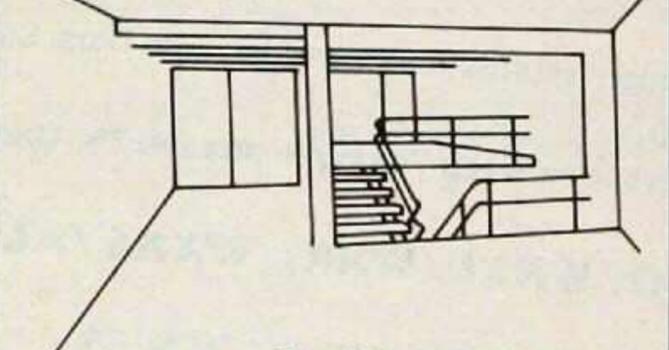
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Typical triplex unit (artist's rendering)

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## New Songbook Lauds Top 250

NEW YORK—The Songwriters Hall of Fame here is the recipient of a taped "Songbook" library documenting the music and careers of more than 250 of America's top composers and lyricists.

The cassette anthology is a gift to the museum from the American Guild of Authors & Composers which funded the preparation of the tapes.

The hour-long cassettes, covering the song scene in Tin Pan Alley, Broadway and Hollywood, were created by musicologist Warren Craig for his Los Angeles radio series, "The Broadway Songbook." Craig researched, wrote, narrated and produced the series which the public can hear starting Monday (15).

The Songwriters Hall of Fame museum exhibits a permanent collection of musical memorabilia and is located at One Times Square. It's open to the public Monday through Saturday from 11 a.m. to 3 p.m.

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**ARISTA**

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# Billboard®



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The International Music-Record-Tape Newsweekly

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Editor-In-Chief/Publisher: Lee Zhitto (L.A.); Managing Editor: Eliot Tiegel (L.A.)

Executive Editorial Board: Is Horowitz, Earl Paige, John Sippel, Eliot Tiegel, Stephen Traiman, Lee Zhitto

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

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 43-30-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Joul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953; Canada—David Farrell, 78 Mayfield Ave., Toronto, Ontario, 416-766-5978; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, 01-31-30-76; Dominican Republic—Fran Jorge, PO Box 772, Santo Domingo; Finland—Kari Helopallio, SF-01860 Perttula, 27-18-36; France—Henry Kahn, 16 Rue Clauzel, 75009 Paris, 878-4290; Greece—Lefty Kongalides, Hellinikos Vorras, Thessaloniki, 416621; John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijk-laan 28, Hilversum, 035-43137; Hong Kong—Hans Ebert, 1701-2 Wah Kwong Bldg., Wanchai, 5-276021; Hungary—Paul Gyongy, Derektca 6, 1016 Budapest, 859-710; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Uri Alony, 3 Many Shochat St, Roshon le Zion, 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano, 6083412; Paul Bompard, Via Gramsci 54, 00197 Rome, 360-0761; Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur, 204 049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland, 413 9260; Norway—Randi Hultin, Norsk Hydro, Bygdey Alle 2, Oslo 2, 02-56-41-80; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road, 374488; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg, 011-40-6963; Spain—Fernando Salaverri, San Bernardo 107, Madrid 15, 446-20-04; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr, 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; Uruguay—Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025, 15-33-41; West Germany—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428; Yugoslavia—Mitja Volcic, 61 351 Brezovica, Ljubljana, 061 23-522.

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Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1979 by Billboard Publications, Inc. The company also publishes in New York: American Art & Antiques, American Artist, Interiors, International Society of Artists, Painting Holidays, Photo Weekly, Residential Interiors, Wat-son-Guptill Publications, Ampho, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Los Angeles: Billboard, Nashville: Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM), London: World Radio-TV Handbook, The Artists Book Club.

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## Commentary

# Pressuring a Soft Economy

By DAVID LIEBERMAN

The events of the first three quarters of 1979 have severely shaken the longtime belief that ours is a recession resistant (if not proof) industry. Must we now say, "It just ain't so?" I think not.

In 1979 a number of negative factors impacted our business, any one or two of which we might have been able to shake off.

1) "Gorilla" mega-platinum sellers led, of course, by "Grease" and "Saturday Night Fever," plus the collecting mania triggered by the death of Elvis Presley in August of 1977, created a state of euphoria which proliferated already unbusinesslike industry practices. Obviously, our success during 1977-78 created unrealistic expectations for 1979.

2) A soft economy coupled with a high rate of inflation caused people to reassess their discretionary purchases.

3) Gasoline shortages and high prices which particularly affected the pocket-books of our youthful core consumer.

4) Increased retail record prices.

5) The drain created by the high cost of participation in the disco phenomenon upon available consumer discretionary income.

6) An extreme dirth of superstar releases in the first nine months of 1979.

Record and tape manufacturers were right in responding to difficult economic conditions in our industry. Belts should be tightened and fat should be

We need aggressive merchandising and marketing now more than ever. A good case in point would be the intensive television campaign by Dodge in response to its current sales woes. I'm terribly concerned about drastic cutbacks in advertising dollars and in-store merchandising aids, 4 by 4s, display cubes and posters. Incentive discount programs can be effective marketing tools if offered at the proper time in the development of a particular piece of product.

Excessive returns have a most negative effect on profits of both manufacturer and merchandiser, but returns must not be restricted to the point where the all important new artist development area is negatively affected.

This fall we have an exciting array of new music by both superstars and developing artists. Due to high energy costs and inflation, home entertainment will become a more important part of our lives. Our consumers will find that compared to other forms of entertainment—sport, theatre, concerts, movies—records and tapes cost less and last longer.

For the musically inclined, no gift in our price range is as welcome as the gift of music. In 1980 under the leadership of NARM our industry will begin a gigantic cooperative effort to accelerate our share of the gift market. Our present 11% is far too small.

We may never return to the high rolling days of 1977-78, but with video and its expansion potential on the horizon, the opportunity for expanding our share of the gift market is strong. With the increasing importance of home entertainment and our ability to maintain a competitive edge over other forms of entertainment whose costs have escalated faster than ours, our future is nowhere as bleak as the media crepe hangers would like us to believe.



David Lieberman: "We paid too much attention to the fun and not enough to the business."

## 'Belts should be tightened and fat should be trimmed'

trimmed. Curbing excesses in the areas of staff, promotion, entertainment, and artist recruitment and development has certainly been long overdue. The obsession with platinum and multiplatinum sales leading to over-selling, over-dealing and excessive returns creates an economic burden that none of us can bear.

Ours is a fun business; in the past it seems we paid too much attention to the fun and not enough to the business. I applaud the positive steps that have been taken by the manufacturers and merchandisers alike to put our business on a more sound economic footing.

But as with any reaction there is always the danger of over-reaction. I am concerned lest we follow in the footsteps of the successful 1930s businessman whose son came home from college reporting that there was a depression in the country, whereupon he promptly closed his business.

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

## But we need aggressive marketing more than ever

If all of us can truly "take care of business," cut out of our operations not the muscle, but only the fat, intelligently and aggressively market and merchandise the great music that it is our privilege to sell, we can move into the '80s with solid growth and bottom line and leave the "profitless prosperity" of previous years far behind us.

David Lieberman is chairman of Lieberman Enterprises, major U.S. rackjobber and one-stop. He is also a director of the National Assn. of Recording Merchandisers.

## Letters To The Editor

Dear Sir:  
I have been reading with interest in Billboard of the cutbacks by record companies in sending promotional records to college stations. The slash has also been felt by reviewers, and I, for one, have been severed from the mailing lists of at least four record companies so far in September.

It seems the small town newspaper or radio station suffers most when these companies go on a rampage through their mailing lists. People seem to forget there are record stores in Cumberland, Md., and that it is the small town radio stations that experiment with new releases, not the big 50,000 watt metro stations.

It is the same way with newspapers. Last year, you gave us reviewers a shot in the arm with your feature on the role of reviewers in breaking new artists. In my column, in particular, singles are spotlighted and from Jan. 20, 1979, until about a month ago I reviewed 125 CBS singles, in all categories. Of course, tearsheets were sent to the company.

My reward for exposing these records was being cut from the mailing list and given the bureaucratic run-around when calling New York. Apparently, the cutbacks are affecting many others who try to keep up with music trends.

If the cutbacks were done at the right places, instead of just a mass slaughter, it would seem more fair. Why does an MOR station need three copies of "Bob Dylan at Budokan" when people who would play Dylan or write about the LP can't even get through a channel of secretaries who couldn't care less who writes about what or who plays whom.

Recently, while out of town, I visited several large record stores. Available were imports, new releases, as well as "used" records offered at \$3 or \$4 each. In all three stores, the "used" section was loaded with pro-

motional records, many with the white sticker, "demonstration, not for sale."

I purchased a promotional LP of Cheap Trick's, "Dream Police," which would have been reviewed in my column. Instead, it goes in my private stock while the companies cut back so the big stations can get four or five copies of one album. Eventually, they can wind up in a record store while small town newspapers and stations suffer.

I am writing in hopes that somebody who can remedy this problem will see this. Thank you, Billboard, for allowing me to speak out, as I am sure there are others in the same boat floating down the same river to nowhere.

Jack Kegg  
Cumberland Times-News  
Cumberland, Md.

Dear Sir:  
In reading the letter contributed by Lawrence G. Musielak in the Oct. 13th issue, I was amazed to learn that manufacturing costs have not risen in the last 20 years.

As a matter of record (no pun intended), costs in the past three years have more than tripled. Vinyl costs are now 55 cents a pound compared to 14 cents. Packing materials have increased four-fold. Oil (the biggest problem of all) used to generate steam has gone from 12 cents to 69 cents, with no end in sight. Paper (used for labels and albums) has increased seven times, and we could go on and on. Add to this the rising costs of labor, coupled with the down trend of productivity, and it's impossible to even think of the prices of "the good old days."

Why not lay the blame where it really belongs? Trying to make two million sellers out of everything, and forgetting that the public's taste just isn't that limited.

Stores, for example, might try to go back to the old theory of service and to using their own opinions and thoughts of what people might like to buy and listen to. Not "parrot" a thought because someone else says it is so.

Clark F. Galehouse  
President,  
Shelley Products  
Huntington Station, N.Y.

Dear Sir:  
In the recent letter from Lawrence Musielak he writes that the president of the Recording Industry Assn. of America was quoted in a Billboard story as saying "that records are still selling for around \$5, as they did approximately 20 years ago."

How does he figure that? I still find LPs from the '50s with vintage price stickers that read, "List price \$3.98, our price \$2.98." In the mid-'60s I was able to purchase front-line RCA LPs with a \$4.98 list price for \$1.89 at Sam Goody's in Long Island. This is a long way from "around \$5," and \$2.98 isn't so close either. So where does this \$5 figure come from?

John Cooper  
Los Angeles

Dear Sir:  
In his review of Bette Midler's Los Angeles concert, Paul Grein suggested that \$17.50 seemed a high ticket price for the show.

As it happens, \$17.50 is exactly what I paid—on a weeknight—to see Gilda Radner's recent Broadway show. She was onstage for little more than an hour. All things being relative, I'd say that \$17.50 for 2 1/2 hours of Bette Midler was a positive bargain.

Michael Schlesinger  
Tri-State Theatre Services  
Cincinnati



# THEY CAN'T GET ENOUGH!

People everywhere want more Michael on the radio and the Top-10 shows it! "Off the Wall" and the single "Don't Stop 'Til You Get Enough" topped the black and pop charts. And Michael's new single, "Rock with You," is off to the same crazy heights.

As a result, Michael is also very popular on the racks. The album was platinum within weeks of its release and "Don't Stop" went gold just as fast.

Michael appreciates your help in making that possible, by the way. And he looks forward to seeing you on The Jacksons' cross-country tour.

Because thanks to you, Michael Jackson is not only "Off the Wall," he's on America's mind.

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**MICHAEL  
JACKSON**  
**OFF  
THE  
WALL**

FE 35745

On Epic Records and Tapes.

Produced by  
Quincy Jones for Quincy Jones Productions  
Management  
Weiner DeMann Entertainment, Inc.  
and Joe Jackson

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/18/79)

## TOP ADD ONS - NATIONAL

- COMMODORES—Still (Motown)
- BARRY MANILOW—Ships (Arista)
- SUPERTRAMP—Take The Long Way Home (A&M)

### D—Discotheque Crossover

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

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

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

### KTKT—Tucson

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- LITTLE RIVER BAND—Cool Change (Capitol)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 21-15
- STYX—Babe (A&M) 26-9

### KQEO—Albuquerque

- COMMODORES—Still (Motown)
- BARRY MANILOW—Ships (Arista)
- MAXINE NIGHTINGALE—Lead Me On (Windsong) 18-16
- CRYSTAL GAYLE—Half The Way (Columbia) 22-10

### KENO—Las Vegas

- ANNE MURRAY—Broken Hearted Me (Capitol)
- FLEETWOOD MAC—Tusk (WB)

### KFMB—San Diego

- RONNIE MILSAP—Get It Up (RCA)
- SUPERTRAMP—Take The Long Way Home (A&M)

- MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 7-3
- EAGLES—Heartache Tonight (Asylum) 15-5

## Pacific Northwest Region

- TOP ADD ONS:** COMMODORES—Still (Motown); K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound); ALAN PARSONS PROJECT—Damned If I Do (Arista)
- PRIME MOVERS:** EAGLES—Heartache Tonight (Asylum); FLEETWOOD MAC—Tusk (Warner Brothers); STYX—Babe (A&M)
- BREAKOUTS:** CLIFF RICHARD—We Don't Talk Anymore (EMI); MOON MARTIN—No Chance (Capitol); PABLO CRUISE—I Want You Tonight (A&M)

### KFRC—San Francisco

- MOON MARTIN—No Chance (Capitol)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- FLEETWOOD MAC—Tusk (WB) 24-13
- EAGLES—Heartache Tonight (Asylum) 13-7

### KYA—San Francisco

- BRENDA RUSSELL—So Good, So Right (Horizon)
- BARRY MANILOW—Ships (Arista)
- THE KNACK—Good Girls Don't (Capitol) 17-10
- EAGLES—Heartache Tonight (Asylum) 8-2

### KLIV—San Jose

- LITTLE RIVER BAND—Cool Change (Capitol)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB) 33-25
- KENNY ROGERS—You Decorated My Life (UA) 26-21

### KROY—Sacramento

- LAUREN WOOD—Please Don't Leave (WB)
- PABLO CRUISE—I Want You Tonight (A&M)
- COMMODORES—Still (Motown) 28-10
- EAGLES—Heartache Tonight (Asylum) 12-5

### KYNO—Fresno

- LAUREN WOOD—Please Don't Leave (WB)
- ENGLAND DAN/JOHN FORD COLEY—What Can I Do With This Broken Heart (Big Tree)
- COMMODORES—Still (Motown) 28-15
- ANNE MURRAY—Broken Hearted Me (Capitol)

## Pacific Southwest Region

- TOP ADD ONS:** RONNIE MILSAP—Get It Up (RCA); CHRIS THOMPSON—If You Remember Me (Planet); SUPERTRAMP—Take The Long Way Home (A&M)
- PRIME MOVERS:** DONNA SUMMER—Dim All The Lights (Casablanca); EAGLES—Heartache Tonight (Asylum); STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- BREAKOUTS:** CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca); LITTLE RIVER BAND—Cool Change (Capitol); CHEAP TRICK—Dream Police (Epic)

### KHI—LA

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- CHEAP TRICK—Dream Police (Epic)
- DONNA SUMMER—Dim All The Lights (Casablanca) 18-8
- EAGLES—Heartache Tonight (Asylum) 14-4

### KRTH (FM)—LA

- SMOKEY ROBINSON—Crusin' (Tama)
- CHRIS THOMPSON—If You Remember Me (RSD)
- DONNA SUMMER—Dim All The Lights (Casablanca) 18-8
- EAGLES—Heartache Tonight (Asylum) 14-4

### KFI—LA

- ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
- LITTLE RIVER BAND—Cool Change (Capitol)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) D-20
- STYX—Babe (A&M) 25-14

### KCBQ—San Diego

- LITTLE RIVER BAND—Cool Change (Capitol)
- WILSON BROTHERS—Another Night (Atlantic)
- COMMODORES—Still (Motown) 17-10
- DR. HOOK—Better Love Next Time (Capitol) 20-17

### KFXM—San Bernardino

- MICHAEL JOHNSON—This Night Won't Last Forever (EMI)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- STYX—Babe (A&M) 20-12
- LAUREN WOOD—Please Don't Leave (WB) 27-17

### KERN—Bakersfield

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- LAUREN WOOD—Please Don't Leave (WB)
- COMMODORES—Still (Motown) 22-11
- ROBERT JOHN—Sad Eyes (EMI) 27-23

### KOPA—Phoenix

- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- BLONDIE—Dreaming (Chrysalis)
- STYX—Babe (A&M) 22-15
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 30-24

### KJRW—Portland

- COMMODORES—Still (Motown)
- DONNA SUMMER—Dim All The Lights (Casablanca)
- THE KNACK—Good Girls Don't (Capitol) 17-10
- KENNY ROGERS—You Decorated My Life (UA) 16-7

### KING—Seattle

- BLONDIE—Dreaming (Chrysalis)
- COMMODORES—Still (Motown)
- FLEETWOOD MAC—Tusk (WB) 19-3
- STYX—Babe (A&M) 24-9

### KJRB—Spokane

- MELISSA MANCHESTER—Pretty Girls (Arista)
- RUPERT HOLMES—Escape (Infinity)
- STYX—Babe (A&M) 20-9
- EAGLES—Heartache Tonight (Asylum) 16-6

### KTAC—Tacoma

- SUPERTRAMP—Take The Long Way Home (A&M)
- KENNY ROGERS—You Decorated My Life (UA) 19-13
- LED ZEPPELIN—All My Love (Swan Song) 11-6

### KCPX—Salt Lake City

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- ALAN O'DAY—Oh Johnny (Pacific)
- COMMODORES—Still (Motown) D-20
- DONNA SUMMER—Dim All The Lights (Casablanca) D-12

### KRSP—Salt Lake City

- LITTLE RIVER BAND—Cool Change (Capitol)
- SUPERTRAMP—Take The Long Way Home (A&M)
- COMMODORES—Still (Motown) 18-9
- STYX—Babe (A&M) 20-10

### KTLX—Denver

- DENICE WILLIAMS—I Found Love (Columbia)
- MAXINE NIGHTINGALE—Bringing Out The Girl In Me (Wind Song)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) HB-38
- PAMELA STANLEY—This Is Hot (EMI)

### KIMN—Denver

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia) 15-6
- EAGLES—Heartache Tonight (Asylum) 19-7

### KJR—Seattle

- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- PABLO CRUISE—I Want You Tonight (A&M)
- STYX—Babe (A&M) 14-6
- EAGLES—Heartache Tonight (Asylum) 7-1

### KYYX—Seattle

- CHRIS THOMPSON—If You Remember Me (Planet)
- LITTLE RIVER BAND—Cool Change (Capitol)
- BARRY MANILOW—Ships (Arista) D-26
- THE CARs—It's All I Can Do (Elektra) D-24

## PRIME MOVERS - NATIONAL

- EAGLES—Heartache Tonight (Asylum)
- STYX—Babe (A&M)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)

## BREAKOUTS - NATIONAL

- LITTLE RIVER BAND—Cool Change (Capitol)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)

### WNCI—Columbus

- IAN GOMM—Hold On (Stiff/Epic)
- LED ZEPPELIN—All My Love (Swan Song)
- DONNA SUMMER—Dim All The Lights (Casablanca) 20-11
- BOB DYLAN—Gotta Serve Somebody (Columbia) 24-13

### WCUE—Akron

- CHRIS THOMPSON—If You Remember Me (Elektra)
- BARRY MANILOW—Ships (Arista)
- COMMODORES—Still (Motown) 35-27
- EAGLES—Heartache Tonight (Asylum) 24-14

### 13-Q (WTKQ)—Pittsburgh

- STYX—Babe (A&M)
- MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
- EAGLES—Heartache Tonight (Asylum) X-11
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) X-8

### WPEZ—Pittsburgh

- TRIUMPH—Lay It On The Line (RCA)
- JIMMY BUFFETT—Fins (MCA)
- FOREIGNER—Dirty White Boy (Atlantic) 15-9
- STYX—Babe (A&M) 22-12

## North Central Region

- TOP ADD ONS:** BARRY MANILOW—Ships (Arista); LAUREN WOOD—Please Don't Leave (Warner Brothers); BLONDIE—Dreaming (Chrysalis)
- PRIME MOVERS:** EAGLES—Heartache Tonight (Asylum); STREISAND & SUMMER—No More Tears (Columbia/Casablanca); STYX—Babe (A&M)
- BREAKOUTS:** CLIFF RICHARD—We Don't Talk Anymore (EMI); DAVID JOHANSEN—Melody (Epic); LITTLE RIVER BAND—Cool Change (Capitol)

### CKLW—Detroit

- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- BLONDIE—Dreaming (Chrysalis)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) X-4
- ISAAC HAYES—Don't Let Go (Polydor) X-10

### WDRQ—Detroit

- DOOBIE BROTHERS—Depending On You (WB)
- MELISSA MANCHESTER—Pretty Girls (Arista)
- EAGLES—Heartache Tonight (Asylum) 28-21
- COMMODORES—Still (Motown) 5-4

### WTAC—Flint

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- KISS—Sure Know Something (Casablanca)
- BARRY MANILOW—Ships (Arista) D-15
- EAGLES—Heartache Tonight (Asylum) 15-4
- Z-96 (WZZR-FM)—Grand Rapids

### WAKY—Louisville

- LITTLE RIVER BAND—Cool Change (Capitol)
- JOHN STEWART—Midnight Wind (RSD) 17-11
- SUPERTRAMP—Take The Long Way Home (A&M) X-17
- MICHAEL JACKSON—Rock With You (Epic)
- SUPERTRAMP—Take The Long Way Home (A&M)
- BARRY MANILOW—Ships (Arista) 15-8
- KENNY ROGERS—You Decorated My Life (UA) 14-6

### WGCL—Cleveland

- DAVID JOHANSEN—Melody (Epic)
- LAUREN WOOD—Please Don't Leave (WB)
- STYX—Babe (A&M) 17-8
- FLEETWOOD MAC—Tusk (WB) 13-6
- BARRY MANILOW—Ships (Arista)
- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA) 35-14
- EAGLES—Heartache Tonight (Asylum) 17-3

### Q-102 (WKRR-FM)—Cincinnati

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- DONNA SUMMER—Dim All The Lights (Casablanca) 9-6
- EAGLES—Heartache Tonight (Asylum) 13-7

## Southwest Region

- TOP ADD ONS:** STREISAND & SUMMER—No More Tears (Columbia/Casablanca); BARRY MANILOW—Ships (Arista); CRYSTAL GAYLE—Half The Way (Columbia)
- PRIME MOVERS:** EAGLES—Heartache Tonight (Asylum); STYX—Babe (A&M); FLEETWOOD MAC—Tusk (Warner Brothers)
- BREAKOUTS:** LITTLE RIVER BAND—Cool Change (Capitol); PABLO CRUISE—I Want You Tonight (A&M); CHEAP TRICK—Dream Police (Epic)

### KILT—Houston

- PABLO CRUISE—I Want You Tonight (A&M)
- STYX—Babe (A&M)
- EAGLES—Heartache Tonight (Asylum) 22-11
- FLEETWOOD MAC—Tusk (WB) 21-10

### KRBE—Houston

- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA)
- FLEETWOOD MAC—Tusk (WB) 18-9
- STYX—Babe (A&M) 22-11

### KLIF—Dallas

- BRENDA RUSSELL—So Good, So Right (Horizon)
- LITTLE RIVER BAND—Cool Change (Capitol)
- STYX—Babe (A&M) 27-19
- DONNA SUMMER—Dim All The Lights (Casablanca) 11-5

### KNUS-FM—Dallas

- KENNY LOGGINS—This Is It (Columbia)
- LITTLE RIVER BAND—Cool Change (Capitol)
- EAGLES—Heartache Tonight (Asylum) 13-6
- FLEETWOOD MAC—Tusk (WB) 10-5

### KFJZ-FM (Z-97)—Fl. Worth

- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—Heartache Tonight (Asylum) 30-14
- SUPERTRAMP—Take The Long Way Home (A&M) 21-13

### KINT—El Paso

- JIMMY BUFFETT—Fins (MCA)
- IAN GOMM—Hold On (Stiff/Epic)
- FRANCE JOLI—Come To Me (Prelude) 14-8
- KENNY ROGERS—You Decorated My Life (UA) 12-6

### WKY—Oklahoma City

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- DR. HOOK—Better Love Next Time (Capitol)
- DONNA SUMMER—Dim All The Lights (Casablanca) 25-9
- IAN GOMM—Hold On (Stiff/Epic) 24-13

### KAKC-AM—Tulsa

- LITTLE RIVER BAND—Cool Change (Capitol)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- ANNE MURRAY—Broken Hearted Me (Capitol) 24-10
- BARRY MANILOW—Ships (Arista)
- THE KNACK—Good Girls Don't (Capitol) 12-6
- EAGLES—Heartache Tonight (Asylum) 13-7

### KELI—Tulsa

- EARTH, WIND & FIRE—In The Stone (Arc)
- ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia) 6-3
- LED ZEPPELIN—All My Love (Swan Song) 24-7

### WTIX—New Orleans

- CRYSTAL GAYLE—Half The Way (Columbia)
- BARRY MANILOW—Ships (Arista)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- COMMODORES—Still (Motown) 22-11
- FRANCE JOLI—Come To Me (Prelude) 10-5

### WNOE—New Orleans

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- BARRY MANILOW—Ships (Arista)
- EAGLES—Heartache Tonight (Asylum) 15-9
- STYX—Babe (A&M) 23-5

### KEEL—Shreveport

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- BARRY MANILOW—Ships (Arista)
- EAGLES—Heartache Tonight (Asylum) 15-9
- STYX—Babe (A&M) 23-5

## Midwest Region

- TOP ADD ONS:** STREISAND & SUMMER—No More Tears (Columbia/Casablanca); M.—Pop Muzik (Sire); KENNY ROGERS—You Decorated My Life (UA)
- PRIME MOVERS:** STYX—Babe (A&M); EAGLES—Heartache Tonight (Asylum); COMMODORES—Still (Motown)
- BREAKOUTS:** CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca); RUPERT HOLMES—Escape (Infinity); DR. HOOK—Better Love Next Time (Capitol)

### WLS—Chicago

- KENNY ROGERS—You Decorated My Life (UA)
- M.—Pop Muzik (Sire)
- FLEETWOOD MAC—Tusk (WB) 24-13
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia) 12-5

### WZZR-FM (Z-96)—Grand Rapids

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- DONNA SUMMER—Dim All The Lights (Casablanca) 9-6
- EAGLES—Heartache Tonight (Asylum) 13-7

### WZZP—Cleveland

- BARRY MANILOW—Ships (Arista)
- COMMODORES—Still (Motown)
- KENNY ROGERS—You Decorated My Life (UA) 35-14
- EAGLES—Heartache Tonight (Asylum) 17-3

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(Continued on page 26)

OCTOBER 27, 1979, BILLBOARD



ELEKTRA  
ASYLUM  
NONESUCH  
RECORDS

JOE SMITH  
Chairman of the Board

## AN OPEN LETTER TO BROADCASTERS

There has been a most disturbing development in the broadcasting industry: Leading popular music stations have been promoting the home taping of major new album releases.

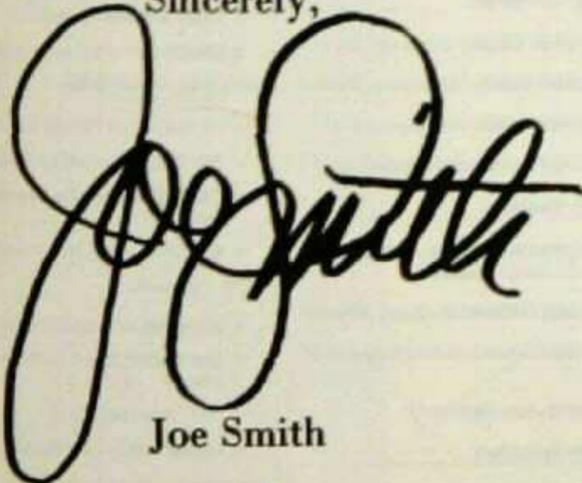
For an industry such as ours, plagued for years by piracy, bootlegging, counterfeiting, and the effects of this year's inflation and recession, this can be the most dangerous threat thus far to our well-being.

When a radio broadcaster announces that he will be playing an important new album without interruption and suggests that his listeners get their tape machines set up; when manufacturers of blank tape sponsor "clean hours" of music and recommend that the contents be recorded; when advertisers make their pitch for tape machine sales around the same theme, then all of us -- artists, writers, publishers, and record companies -- are being drastically whipsawed.

We are all attempting to get something done at the legislative level and experimenting technologically, but we are in a sensitive area of individual rights and free trade.

What we can expect is some *understanding and responsible restraint from our friends and associates* in the broadcasting community. What we can hope is that no legitimate radio programmer will deny all the parties involved in the creation and marketing of records their right to profit from their success. What we can ask is that this terribly destructive practice stop at once.

Sincerely,



Joe Smith

# Billboard Singles Radio Action

Based on station playlists through Thursday (10/18/79)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 24

**WEFM—Chicago**

- **KISS**—Sure Know Something (Casablanca)
- **BOB DYLAN**—Gotta Serve Somebody (Columbia)
- ★ **EAGLES**—Heartache Tonight (Asylum) 16-4
- ★ **STYX**—Babe (A&M) 14-11

**WRWK—Rockford**

- **SUPERTRAMP**—Take The Long Way Home (A&M)
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 30-23
- ★ **FLEETWOOD MAC**—Tusk (WB) 20-9

**WIFE—Indianapolis**

- **FRANK MILLS**—Peter Piper (Polydor)
- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)

**WNDE—Indianapolis**

- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 13-7
- ★ **WINGS**—Arrow Through Me (Columbia) 12-6

**WOKY—Milwaukee**

- **CHRIS THOMPSON**—If You Remember Me (Planet)
- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- ★ **STYX**—Babe (A&M) 18-10
- ★ **COMMODORES**—Still (Motown) 23-18

**KSLQ-FM—St. Louis**

- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **LITTLE RIVER BAND**—Cool Change (Capitol)
- ★ **STYX**—Babe (A&M) 9-3
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 14-7

**KXOK—St. Louis**

- ★ **EAGLES**—Heartache Tonight (Asylum) 12-5
- ★ **IAN GOMM**—Hold On (Stiff) 14-9

**KIOA—Des Moines**

- **FLEETWOOD MAC**—Tusk (WB)
- **STYX**—Babe (A&M)
- ★ **EAGLES**—Heartache Tonight (Asylum) 25-19
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 23-18

**KDWB—Minneapolis**

- **COMMODORES**—Still (Motown)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 13-5
- ★ **STYX**—Babe (A&M) 19-10

**KSTP—Minneapolis**

- **CLIFF RICHARD**—We Don't Talk Anymore (EMI)
- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)
- ★ **COMMODORES**—Still (Motown) 28-21
- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol) 16-11

**YHB—Kansas City**

- **DR. HOOK**—Better Love Next Time (Capitol)
- **RUPERT HOLMES**—Escape (Infinity)
- ★ **EAGLES**—Heartache Tonight (Asylum) 13-5
- ★ **BARRY MANILOW**—Ships (Arista) 24-13

**KBQK—Kansas City**

- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)
- **RUPERT HOLMES**—Escape (Infinity)
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 39-24
- ★ **STYX**—Babe (A&M) 19-3

**KKLS—Rapid City**

- **CRYSTAL GAYLE**—Half The Way (Columbia)
- **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 9-2
- ★ **EAGLES**—Heartache Tonight (Asylum) 17-8

**KQWB—Fargo**

- **DR. HOOK**—Better Love Next Time (Capitol)
- **BARRY MANILOW**—Ships (Arista)
- ★ **J.D. SOUTHER**—You're Only Lonely (Columbia) 20-13
- ★ **EAGLES**—Heartache Tonight (Asylum) 28-18

**KLEO—Wichita**

- **M.**—Pop Muzik (Sire)
- **KENNY LOGGINS**—This Is It (Columbia)
- ★ **COMMODORES**—Still (Motown) 24-16
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 25-15

## Northeast Region

• **TOP ADD ONS:**

- **COMMODORES**—Still (Motown)
- **CRUSADERS**—Street Life (MCA)
- **STYX**—Babe (A&M)

★ **PRIME MOVERS:**

- **ANNE MURRAY**—Broken Hearted Me (Capitol) 19-9
- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **COMMODORES**—Sail On (Motown)

**BREAKOUTS:**

- **KOOL & THE GANG**—Ladies Night (De Lite)
- **SUPERTRAMP**—Take The Long Way Home (A&M)
- **BLONDIE**—Dreaming (Chrysalis)

**WABC—New York**

- **COMMODORES**—Still (Motown)
- **BLONDIE**—Dreaming (Chrysalis)
- ★ **COMMODORES**—Sail On (Motown) 14-9
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 10-13

**WXLO—New York**

- **KOOL & THE GANG**—Ladies' Night (Mercury)
- **LAUREN WOOD**—Please Don't Leave (WB)
- ★ **EAGLES**—Heartache Tonight (Asylum) 23-17
- ★ **COMMODORES**—Still (Motown) 25-19

**WPTR—Albany**

- **BARRY MANILOW**—Ships (Arista)
- **STYX**—Babe (A&M)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 8-1
- ★ **COMMODORES**—Still (Motown) 27-16

**WTRY—Albany**

- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI)
- **DR. HOOK**—Better Love Next Time (Capitol)
- ★ **STYX**—Babe (A&M) 18-10
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 14-6

**WKBW—Buffalo**

- **IAN LLOYD**—Slip Away (Scotti Bros.)
- **SUPERTRAMP**—Take The Long Way Home (A&M)
- ★ **BARRY MANILOW**—Ships (Arista) 20-13
- ★ **STYX**—Babe (A&M) 22-12

**WYSL—Buffalo**

- **RUPERT HOLMES**—Escape (Infinity)
- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol) 13-7
- ★ **CRYSTAL GAYLE**—Half The Way (Columbia) 21-13

**WBBF—Rochester**

- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **LED ZEPPELIN**—All My Love (Swan Song)

**WRKO—Boston**

- **CRUSADERS**—Street Life (MCA)
- **KOOL & THE GANG**—Ladies Night (De Lite)
- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol) 27-17
- ★ **FRANCE JOLI**—Come To Me (Prelude) 25-16

**WBZ-FM—Boston**

- **SUPERTRAMP**—Take The Long Way Home (A&M)
- **COMMODORES**—Still (Motown)

**F-105 (WBFB)—Boston**

- **DONNA SUMMER**—Dim All The Lights (Casablanca) 13-4
- ★ **EAGLES**—Heartache Tonight (Asylum) 25-18

**WDRG—Hartford**

- **STYX**—Babe (A&M)
- **COMMODORES**—Still (Motown)
- ★ **FLEETWOOD MAC**—Tusk (WB) 13-6
- ★ **J.D. SOUTHER**—You're Only Lonely (Columbia) 17-13

**WPRO (AM)—Providence**

- **PABLO CRUISE**—I Want You Tonight (A&M)
- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)
- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol) 19-9
- ★ **BRENDA RUSSELL**—So Good, So Right (Horizon) 19-11

**WPRO-FM—Providence**

- **LITTLE RIVER BAND**—Cool Change (Capitol)
- **JIMMY BUFFETT**—Fins (MCA)
- ★ **THE KNACK**—Good Girls Don't (Capitol) 14-9
- ★ **FLEETWOOD MAC**—Tusk (WB) 11-7

**WICC—Bridgeport**

- **ELECTRIC LIGHT ORCHESTRA**—Confusion (Jet)
- **SMOKEY ROBINSON**—Cruisin' (Motown)
- ★ **MUPPETS**—Rainbow Connection (Atlantic) 26-17
- ★ **J.D. SOUTHER**—You're Only Lonely (Columbia) 22-15

## Mid-Atlantic Region

• **TOP ADD ONS:**

- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI)
- **JIMMY BUFFETT**—Fins (MCA)
- **IAN GOMM**—Hold On (Stiff)

★ **PRIME MOVERS:**

- **STYX**—Babe (A&M)
- **KENNY ROGERS**—You Decorated My Life (UA)
- **DONNA SUMMER**—Dim All The Lights (Casablanca)

**BREAKOUTS:**

- **CHRIS THOMPSON**—If You Remember Me (Planet)
- **RUPERT HOLMES**—Escape (Infinity)
- **KOOL & THE GANG**—Ladies Night (De Lite)

**WFIL—Philadelphia**

- **JIMMY BUFFETT**—Fins (MCA)
- **RUPERT HOLMES**—Escape (Infinity)
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI/America) 11-5
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 21-11

**WZZD—Philadelphia**

- **YVONNE ELLIMAN**—Love Pains (RSD)
- **PRINCE**—I Wanna Be Your Lover (WB)
- ★ **DYNASTY**—I Don't Want To Be A Freak (Solar) 22-15
- ★ **PLEASURE**—Glide (Fantasy) 27-18

**WIFI-FM—Philadelphia**

- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI/America)
- **BARRY MANILOW**—Ships (Arista)
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 19-12
- ★ **IAN GOMM**—Hold On (Stiff/Epic) 17-11

**WPGC—Washington**

- **CHRIS THOMPSON**—If You Remember Me (Planet)
- **KOOL & THE GANG**—Ladies Night (Mercury)
- ★ **STYX**—Babe (A&M) 23-8
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 12-7

**WGH—Norfolk**

- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI/America)
- **CHRIS THOMPSON**—If You Remember Me (Planet)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 16-5
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 12-7

**WCAO—Baltimore**

- **CHRIS THOMPSON**—If You Remember Me (Planet)
- **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI/America)
- ★ **FLEETWOOD MAC**—Tusk (WB) AD-18
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) AD-16

**WYRE—Annapolis**

- **KOOL & THE GANG**—Ladies Night (De Lite)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound) 21-14
- ★ **STYX**—Babe (A&M) 19-13

**WLEE—Richmond**

- **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound)
- **STYX**—Babe (A&M)
- ★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 10-5
- ★ **IAN GOMM**—Hold On (Stiff/Epic) 13-6

**WRVQ—Richmond**

- **MICHAEL JACKSON**—Rock With You (Epic)
- **ROBERT PALMER**—Jealous (Island)
- ★ **EAGLES**—Heartache Tonight (Asylum) 17-8
- ★ **STYX**—Babe (A&M) 19-10

**WAEB—Allentown**

- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **SUPERTRAMP**—Take The Long Way Home (A&M)
- ★ **FLEETWOOD MAC**—Tusk (WB) 10-4
- ★ **EAGLES**—Heartache Tonight (Asylum) 15-7

**WKBO—Harrisburg**

- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **LITTLE RIVER BAND**—Cool Change (Capitol)
- ★ **BARRY MANILOW**—Ships (Arista) 27-18
- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol) 22-12

## Southeast Region

• **TOP ADD ONS:**

- **SUPERTRAMP**—Take The Long Way Home (A&M)
- **ELTON JOHN**—Victim Of Love (MCA)
- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)

★ **PRIME MOVERS:**

- **COMMODORES**—Still (Motown)
- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **EAGLES**—Heartache Tonight (Asylum)

**BREAKOUTS:**

- **CLIFF RICHARD**—We Don't Talk Anymore (EMI)
- **RONNIE MILSAP**—Get It Up (RCA)
- **KENNY LOGGINS**—This Is It (Columbia)

**WQXI—Atlanta**

- **CLIFF RICHARD**—We Don't Talk Anymore (EMI/America)
- ★ **FLEETWOOD MAC**—Tusk (WB) 17-10
- ★ **J.D. SOUTHER**—You're Only Lonely (Columbia) 14-7

**Z-93 (WZGC-FM)—Atlanta**

- **ELTON JOHN**—Victim Of Love (MCA)
- **CRYSTAL GAYLE**—Half The Way (Columbia)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound) 21-13
- ★ **MUPPETS**—Rainbow Connection (Atlantic) 20-11

**WBQQ—Augusta**

- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)
- **ISAAC HAYES**—Don't Let Go (Polydor)
- ★ **FLEETWOOD MAC**—Tusk (WB) 16-10
- ★ **CHRIS THOMPSON**—If You Remember Me (Elektra) 26-21

**WFOM—Atlanta**

- **SUPERTRAMP**—Take The Long Way Home (A&M)
- **SMOKEY ROBINSON**—Cruisin' (Motown)
- ★ **EAGLES**—Heartache Tonight (Asylum) 14-7
- ★ **STYX**—Babe (A&M) 22-15

**WGA—Savannah**

- **O'JAYS**—Forever Mine (PIR)
- **DONNA SUMMER**—On The Radio (Casablanca)
- ★ **BARRY MANILOW**—Ships (Arista) 23-14
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 24-17

**WFLB—Fayetteville**

- **RICHE FURAY**—I Still Have Dreams (Asylum)
- **ALAN O'DAY**—Oh Johnny (Pacific)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 12-6
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 13-7

**WQAM—Miami**

- **EARTH, WIND & FIRE**—In The Stone (Arc)
- **NITELYTYE**—If You Want It (Ariola)
- ★ **COMMODORES**—Still (Motown) 28-16
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 36-17

**WMIX (96X)—Miami**

- **ELTON JOHN**—Victim Of Love (MCA)
- **RAYDIO**—Hot Stuff (Arista)
- ★ **MICHAEL JACKSON**—Working Day & Night (Epic) 22-11
- ★ **KOOL & THE GANG**—Ladies Night (Mercury) 14-6

**Y-100 (WHYI-FM)—Miami**

- **SUPERTRAMP**—Take The Long Way Home (A&M)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca) 28-12
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 14-9

**WLOF—Orlando**

- **YVONNE ELLIMAN**—Love Pains (RSD)
- **RONNIE MILSAP**—Get It Up (RCA)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound) 12-9
- ★ **FOREIGNER**—Dirty White Boy (Atlantic) 14-10

**Q-105 (WRBQ-FM)—Tampa**

- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **KENNY LOGGINS**—This Is It (Columbia)
- ★ **COMMODORES**—Still (Motown) 7-1
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound) 8-2

**BI-105 (WB/JV-FM)—Orlando**

- **YVONNE ELLIMAN**—Love Pains (RSD)
- **RONNIE MILSAP**—Get It Up (RCA)
- ★ **HERB ALPERT**—Rise (A&M) 12-6
- ★ **EAGLES**—Heartache Tonight (Asylum) 20-15

**WQXQ—Daytona Beach**

- **STREISAND/SUMMER**—No More Tears (Columbia/Casablanca)
- **SUPERTRAMP**—Take The Long Way Home (A&M)
- ★ **EAGLES**—Heartache Tonight (Asylum) 21-10
- ★ **DR. HOOK**—Better Love Next Time (Capitol) 27-15

**WAPE—Jacksonville**

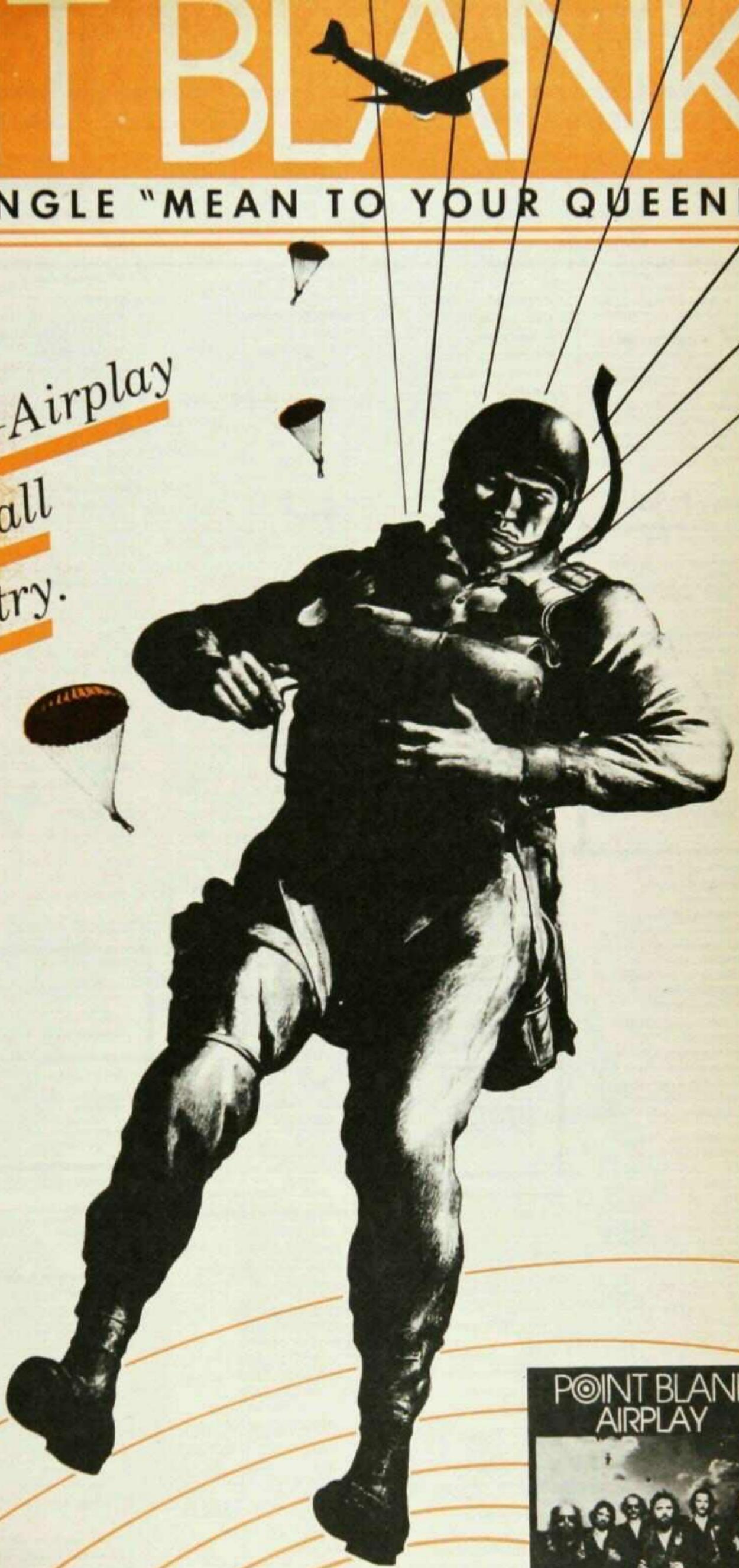
- **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound)
- **CHEAP TRICK**—Dream Police (Epic)
- ★ **COMMODORES**—Still (Motown) 85-10
- ★ **BLACKFOOT**—Train, Train (Atco) 28-21

**WAYS—Charlotte**

# POINT BLANK

FEATURING THE SINGLE "MEAN TO YOUR QUEENIE"

*Point Blank—Airplay*  
*Breaking out all*  
*over the country.*



### COMING YOUR WAY!

- 10/6 San Antonio, Tex
- 10/8 Austin, Tex
- 10/10 Corpus Christi, Tex
- 10/11 Laredo, Tex
- 10/12 Midland, Tex
- 10/13 Amarillo, Tex
- 10/14 El Paso, Tex
- 10/17 Seattle, Wash
- 10/18 Portland, Oregon
- 10/20 Los Angeles, CA
- 10/21 Santa Cruz, CA
- 10/22 San Francisco, CA
- 10/23 Santa Monica, CA
- 10/25 Denver, CO
- 10/26 Albuquerque, N.M.
- 10/27 Tucson, Ariz
- 10/28 Phoenix, Ariz
- 10/31 Tampa, Fla
- 11/2-3 Chicago, Ill
- 11/4 New York, NY
- 11/8 Ft. Wayne, Ind
- 11/9 Detroit, Mich
- 11/10 Louisville, Ken
- 11/11 Cincinnati, Ohio
- 11/14 Oklahoma City, Okla
- 11/15 Tulsa, Okla
- 11/16 Kansas City, Kan
- 11/17 Wichita, Kan
- 11/18 St. Louis, Mo
- 11/21 Little Rock, Ark
- 11/24 Knoxville, Tenn
- 11/25 Nashville, Tenn
- 12/12-13 Ft. Worth, Tex
- 12/14-15 Houston, Tex



Produced by Bill Ham for Lone Wolf Productions

MCA RECORDS  
MCA-3160

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/17/79)

### Top Add Ons-National

- THE POLICE—Reggata de Blanc (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)
- HEADBOYS—(RSO)
- NICOLETTE LARSON—In The Nick Of Time (WB)

### Top Requests/Airplay-National

- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- CHEAP TRICK—Dream Police (Epic)

### National Breakouts

- FLEETWOOD MAC—Tusk (WB)
- SPORTS—Don't Throw Stones (Arista)
- APRIL WINE—Harder Faster (Capitol)
- JOE JACKSON—I'm The Man (A&M)

**ADD ONS**—The four key products 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.

#### KRPF-FM—Denver (Frank Cody)

- JOE JACKSON—I'm The Man (A&M)
- U.K.—Night After Night (Polydor)
- HEADBOYS—(RSO)
- THE POLICE—Reggata de Blanc (A&M)
- BLONDIE—Eat To The Beat (Chrysalis)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

#### KISW-FM—Seattle (Steve Slaton)

- OUTLAWS—In The Eye Of The Storm (Arista)
- THE POLICE—Reggata de Blanc (A&M)
- SAMMY HAGAR—Street Machine (Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- AC/DC—Highway To Hell (Atlantic)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)

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

- OUTLAWS—In The Eye Of The Storm (Arista)
- THE POLICE—Reggata de Blanc (A&M)
- SPORTS—Don't Throw Stones (Arista)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- HEADBOYS—(RSO)
- INTERVIEW—Big Oceans (Virgin)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- JOE JACKSON—I'm The Man (A&M)

#### KMOD-FM—Tulsa (Bill Bruhn)

- FLEETWOOD MAC—Tusk (WB)
- TIM CURRY—Fearless (A&M)
- SANTANA—Marathon (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- BONNIE RAITT—The Glow (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)

#### KBBC-FM—Phoenix (J.D. Freeman)

- FLEETWOOD MAC—Tusk (WB)
- YVONNE ELLIMAN—(RSO)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- RUPERT HOLMES—Partners In Crime (Infinity)
- JIMMY MESSINA—Oasis (Columbia)
- JIMMY BUFFETT—Volcano (MCA)
- ALAN PARSONS PROJECT—Eve (Arista)
- KENNY LOGGINS—Keep The Fire (Columbia)
- EAGLES—The Long Run (Asylum)

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

- THE POLICE—Reggata de Blanc (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)
- APRIL WINE—Harder Faster (Capitol)
- SPORTS—Don't Throw Stones (Arista)
- JEAN-LUC PONTY—A Taste For Passion (Atlantic)
- POP—Go (Arista)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

#### WLQV-FM—Columbus (Steve Runder)

- BONNIE RAITT—The Glow (WB)
- THE POLICE—Reggata de Blanc (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- BOB DYLAN—Slow Train Coming (Columbia)

#### WDVE-FM—Pittsburgh (Dave Lange)

- DONNIE RAITT—The Glow (WB)
- 20/20—(Portrait)
- DARYL HALL & JOHN OATES—X-Static (RCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

#### WLFX-FM—Milwaukee (Bobbin Beam)

- 20/20—(Portrait)
- APRIL WINE—Harder Faster (Capitol)
- OUTLAWS—In The Eye Of The Storm (Arista)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

#### KSHE-FM—St. Louis (Ted Habcock)

- THE POLICE—Reggata de Blanc (A&M)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- APRIL WINE—Harder Faster (Capitol)
- OUTLAWS—In The Eye Of The Storm (Arista)
- HEADBOYS—(RSO)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)

### Western Region

#### TOP ADD ONS:

- THE POLICE—Reggata de Blanc (A&M)
- HEADBOYS—(RSO)
- OUTLAWS—In The Eye Of The Storm (Arista)
- NICOLETTE LARSON—In The Nick Of Time (WB)

#### ★TOP REQUEST/AIRPLAY:

- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- AC/DC—Highway To Hell (Atlantic)

#### BREAKOUTS:

- JOE JACKSON—I'm The Man (A&M)
- FLEETWOOD MAC—Tusk (WB)
- SPORTS—Don't Throw Stones (Arista)
- DUNCAN BROWNE—Streets Of Fire (Sire)

### Southwest Region

#### TOP ADD ONS:

- THE POLICE—Reggata de Blanc (A&M)
- HEADBOYS—(RSO)
- JOE JACKSON—I'm The Man (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)

#### ★TOP REQUEST/AIRPLAY:

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

#### BREAKOUTS:

- FLEETWOOD MAC—Tusk (WB)
- APRIL WINE—Harder Faster (Capitol)
- FOGHAT—Boogie Motel (Bearsville)
- KENNY LOGGINS—Keep The Fire (Columbia)

### Midwest Region

#### TOP ADD ONS:

- THE POLICE—Reggata de Blanc (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)
- HEADBOYS—(RSO)
- BONNIE RAITT—The Glow (WB)

#### ★TOP REQUEST/AIRPLAY:

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FLEETWOOD MAC—Tusk (WB)

#### BREAKOUTS:

- APRIL WINE—Harder Faster (Capitol)
- 20/20—(Portrait)
- GOLDEN EARRING—No Promises No Debts (Polydor)
- SPORTS—Don't Throw Stones (Arista)

### Southeast Region

#### TOP ADD ONS:

- THE POLICE—Reggata de Blanc (A&M)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- HEADBOYS—(RSO)
- OUTLAWS—In The Eye Of The Storm (Arista)

#### ★TOP REQUEST/AIRPLAY:

- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- TALKING HEADS—Fear Of Music (Sire)
- STYX—Cornerstone (A&M)

#### BREAKOUTS:

- FLEETWOOD MAC—Tusk (WB)
- SPORTS—Don't Throw Stones (Arista)
- ALIAS—Contraband (Mercury)
- APRIL WINE—Harder Faster (Capitol)

### Northeast Region

#### TOP ADD ONS:

- THE POLICE—Reggata de Blanc (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)
- STEVE FORBERT—Jack Rabbit Slim (Nemperor)
- RICK DERRINGER—Guitars & Women (Blue Sky)

#### ★TOP REQUEST/AIRPLAY:

- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

#### BREAKOUTS:

- FLEETWOOD MAC—Tusk (WB)
- BLONDIE—Eat To The Beat (Chrysalis)
- JOE JACKSON—I'm The Man (A&M)
- NICOLETTE LARSON—In The Nick Of Time (WB)

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

- BONNIE RAITT—The Glow (WB)
- HEADBOYS—(RSO)
- THE POLICE—Reggata de Blanc (A&M)
- SPORTS—Don't Throw Stones (Arista)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- BLONDIE—Eat To The Beat (Chrysalis)
- FLEETWOOD MAC—Tusk (WB)

#### KWST-FM—Los Angeles (Pamela May)

- THE POLICE—Reggata de Blanc (A&M)
- HEADBOYS—(RSO)
- OUTLAWS—In The Eye Of The Storm (Arista)
- APRIL WINE—Harder Faster (Capitol)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- RICHIE FURAY—I Still Have Dreams (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)

#### KSDJ-FM—San Jose (Paul Wells)

- BOB GRILL—Upstroked (Mercury)
- POTLIQUOR—(Capitol)
- OUTLAWS—In The Eye Of The Storm (Arista)
- STEVE HILLAGE—Aura (Virgin International)
- THE POLICE—Reggata de Blanc (A&M)
- HEADBOYS—(RSO)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- AC/DC—Highway To Hell (Atlantic)
- CHEAP TRICK—Dream Police (Epic)

#### KGB-FM—San Diego (Bruce Tucker)

- BONNIE RAITT—The Glow (WB)
- FLEETWOOD MAC—Tusk (WB)
- 20/20—(Portrait)
- HEADBOYS—(RSO)
- THE BEAT—(Columbia)
- SHOES—Present Tense (Elektra)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

#### KDME-FM—San Jose (Dana Jang)

- DARYL HALL & JOHN OATES—X-Static (RCA)
- SPORTS—Don't Throw Stones (Arista)
- HEADBOYS—(RSO)
- JOE JACKSON—I'm The Man (A&M)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- AC/DC—Highway To Hell (Atlantic)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

#### KZEW-FM—Dallas (Doris Miller)

- HEADBOYS—(RSO)
- JOE JACKSON—I'm The Man (A&M)
- THE POLICE—Reggata de Blanc (A&M)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- THE BLEND—Anytime Delight (MCA)
- SMOIL—Flow (Cream)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)

#### KLDF-FM—Houston (Paul Rianno)

- STEVE FORBERT—Jack Rabbit Slim (Nemperor)
- 20/20—(Portrait)
- APRIL WINE—Harder Faster (Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)

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

- BLONDIE—Eat To The Beat (Chrysalis)
- ALIAS—Contraband (Mercury)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOGHAT—Boogie Motel (Bearsville)
- CHEAP TRICK—Dream Police (Epic)

#### WABX-FM—Detroit (Ted Ferguson)

- HEADBOYS—(RSO)
- OUTLAWS—In The Eye Of The Storm (Arista)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

#### WIKL-FM—Elgin/Chicago (T. Marker/W. Leisner)

- RICK DERRINGER—Guitars & Women (Blue Sky)
- THE POLICE—Reggata de Blanc (A&M)
- JOHN SURMAN—Upon Reflection (ECM)
- GOLDEN EARRING—No Promises No Debts (Polydor)
- ALDA RESERVE—Love Goes On (Sire)
- BONNIE RAITT—The Glow (WB)
- JOE JACKSON—I'm The Man (A&M)
- BLONDIE—Eat To The Beat (Chrysalis)
- JEAN-LUC PONTY—A Taste For Passion (Atlantic)

#### WVMS-FM—Cleveland (John Gorman)

- HEADBOYS—(RSO)
- SPORTS—Don't Throw Stones (Arista)
- THE POLICE—Reggata de Blanc (A&M)
- GOLDEN EARRING—No Promises No Debts (Polydor)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

#### WRAS-FM—Atlanta (Mark Williams)

- THE POLICE—Reggata de Blanc (A&M)
- ALIAS—Contraband (Mercury)
- JEAN-LUC PONTY—A Taste For Passion (Atlantic)
- DESMOND CHILD & ROUGE—Runners In The Night (Capitol)
- ROY SUNDHOLM—The Chinese Method (Polydor/Ensign)
- INTERVIEW—Big Oceans (Virgin)
- FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- B-52's—(WB)
- TIM CURRY—Fearless (A&M)
- TALKING HEADS—Fear Of Music (Sire)

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

- HEADBOYS—(RSO)
- THE POLICE—Reggata de Blanc (A&M)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- MEMBERS—At The Chelsea Nightclub (Virgin International)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- BOB DYLAN—Don't Stop Believin' (Atlantic)
- RAY CHARLES—Slow Train Coming (Columbia)
- WEATHER REPORT—8-30 (ARC/Columbia)
- BONNIE RAITT—The Glow (WB)
- FRANK ZAPPA—Joe's Garage Act 1 (Zappa)

#### WNW-FM—New York (Maryanne McIntyris)

- THE POLICE—Reggata de Blanc (A&M)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- ALDA RESERVE—Love Goes On (Sire)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- OUTLAWS—In The Eye Of The Storm (Arista)
- CHEAP TRICK—Dream Police (Epic)
- BLONDIE—Eat To The Beat (Chrysalis)
- THE CARS—Candy O (Elektra)
- EAGLES—The Long Run (Asylum)

#### WNW-FM—New York (G. Azelbank/M. LoCicero)

- 38-SPECIAL—Rockin' Into The Night (A&M)
- SLY & THE FAMILY STONE—Back On The Right Track (WB)
- THE POLICE—Reggata de Blanc (A&M)
- MELISSA MANCHESTER—(Arista)
- FLEETWOOD MAC—Tusk (WB)
- JOHN PRINE—Pink Cadillac (Asylum)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- EAGLES—The Long Run (Asylum)

#### WLIR-FM—Long Island (D. McNamee/Larry Kleiman)

- THE POLICE—Reggata de Blanc (A&M)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- SPORTS—Don't Throw Stones (Arista)
- OUTLAWS—In The Eye Of The Storm (Arista)
- ALIAS—Contraband (Mercury)
- STEVE FORBERT—Jack Rabbit Slim (Nemperor)
- FLEETWOOD MAC—Tusk (WB)
- JOE JACKSON—I'm The Man (A&M)
- EAGLES—The Long Run (Asylum)
- THE POLICE—Reggata de Blanc (A&M)

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

- THE POLICE—Reggata de Blanc (A&M)
- SPORTS—Don't Throw Stones (Arista)
- ALDA RESERVE—Love Goes On (Sire)
- OUTLAWS—In The Eye Of The Storm (Arista)
- ALIAS—Contraband (Mercury)
- NICOLETTE LARSON—In The Nick Of Time (WB)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- CAROL YMAS—(Mercury)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

#### WBUF-FM—Buffalo (Jeff Appleburn)

- BLONDIE—Eat To The Beat (Chrysalis)
- JOHN COUGAR—(Riva)
- BONNIE RAITT—The Glow (WB)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

#### WBON-FM—Boston (Kate Ingram)

- EDDY GRANT—Walking On Sunshine (Epic)
- MEMBERS—At The Chelsea Nightclub (Virgin International)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- LIFE OF BRIAN—Soundtrack (WB)
- 20/20—(Portrait)
- JOE JACKSON—I'm The Man (A&M)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- THE POLICE—Reggata de Blanc (A&M)
- BLONDIE—Eat To The Beat (Chrysalis)

#### WMBR-FM—Philadelphia (Dick Hungate)

- OUTLAWS—In The Eye Of The Storm (Arista)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- TOM JOHNSON—Everything You've Heard Is True (WB)
- JOE JACKSON—I'm The Man (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- THE KNACK—Get The Knack (Capitol)

#### WBUR-FM—Providence (Jeremy Schlesberg)

- STEVE FORBERT—Jack Rabbit Slim (Nemperor)
- OUTLAWS—In The Eye Of The Storm (Arista)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- HEADBOYS—(RSO)
- DAVID SANCOUS—Just As I Thought (Arista)
- SPORTS—Don't Throw Stones (Arista)
- FLEETWOOD MAC—Tusk (WB)
- JOE JACKSON—I'm The Man (A&M)
- TALKING HEADS—Fear Of Music (Sire)
- BLONDIE—Eat To The Beat (Chrysalis)

#### WHCN-FM—Hartford (Ed O'Connell)

- 20/20—(Portrait)
- LIVE WIRE—Pick It Up (A&M)
- MOTELS—(Capitol)
- APRIL WINE—Harder Faster (Capitol)
- U.K.—Night After Night (Polydor)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- FLEETWOOD MAC—Tusk (WB)
- JETHRO TULL—Streamwatch (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- BLONDIE—Eat To The Beat (Chrysalis)

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*Reggatta de Blanc*



# THE POLICE

The new Police album, REGGATTA DE BLANC, has been released.

Includes the single "MESSAGE IN A BOTTLE" AM 2190 (#1 in England after only two weeks).

Produced by The Police and Nigel Gray. Agency: Frontier Booking International. © 1979 A&M Records, Inc. All Rights Reserved.



SP 4



**STATION INTERVIEW**—Chrysalis recording artist Rory Gallagher, right, is interviewed by WLIR-FM Garden City, N.Y. music director Larry Kleinman during an engagement at the local club My Father's Place. Gallagher's performance at the club was also taped by the station for future broadcast. Gallagher and Kleinman discuss Gallagher's new album "Top Priority."

## Holland 'Year' 6-Hour Show Will Be Aired

NEW YORK—Herb Holland's Holland Group of Houston has signed a contract with Billboard to produce a six-hour "Number One: Music Of The Year '79" radio show based on Billboard's year-end "Talent In Action" awards.

The show will not be a countdown, but will be a documentary on the state of music and the record industry over the past year. Award winners will be featured in interviews and "music that made them number one" will be included, according to Holland.

The program will also include news events which had an impact on music of the year. There were 88 "Talent In Action" awards presented last year. While the show may not cover all of these categories, it will cover most.

Holland's last venture was "Woodstock: 10 Years Later," which was carried on more than 60 stations during the summer.

The new program will be targeted for Christmas week, with a rerun scheduled for the end of February. The show may be run as a six-hour special or stripped in one-hour segments over six days.

## DJs Stone, Hunter And Kallinger Feted

By DOUG HALL

NASHVILLE — Country DJs, both alive and deceased, were honored by the annual Federation Of International Country Air Personalities Oct. 12 during Country Music Week here.

## NRBA KUDOS TO STATIONS

WASHINGTON—Nine stations have been honored for outstanding audience promotions by the National Radio Broadcasters Assn.

Divided into three groups by market size, winners in the large market category are WBBM-AM Chicago, first place; WGSO-AM New Orleans, second place; KNIX-AM-FM Phoenix, Ariz., third place.

Medium market winners are: WAKY-AM Louisville, first place; WFTL-AM Fort Lauderdale, second place; WTAR-AM, Norfolk, Va., third place.

Small markets: WFPR-AM/WHMD-FM Hammond, La., first place; KDRS-AM Paragould, Ark., second place; KCRE-AM Crescent City, Calif., third place.

Inducted into the Country Disk Jockey Hall Of Fame were Cliffie Stone, Paul Kallinger and the late "Tater" Pete Hunter.

Trustee for the Hall Of Fame, Chuck Chellman, announced that both Stone and Kallinger were being honored because there was a tie vote among the judges.

Stone, an executive of ATV Music in Los Angeles, had been a long-time DJ on KFOX-AM Long Beach, Calif. He still hosts a Saturday night show on KLAC-AM Los Angeles. Stone, a former recording artist for Capitol Records, once owned the publishing company, Central Songs.

Upon accepting the award, Stone said, "I've given 40 years of my life to country music and three sons who are all in the business." He advised, "If you're just starting out in business, keep it country."

Kallinger, who is widely heard on the over-the-border Mexican 250 kw powerhouse XERF-AM, has been in the business 30 years. He has voiced H.L. Hunt's "Lifeline" syndicated program and has worked at KPLC-AM Lake Charles, La.

Kallinger said the award was "priceless" and "something I will treasure." (Continued on page 38)

FROM ATLANTA NOV. 15

## 25 Million May Hear Foreigner Concert

By IRV LIGHTMAN

NEW YORK—What is believed to be the farthest reaching radio broadcast of a "live" rock concert takes place at Atlanta's Omni Nov. 15 when DIR Broadcasting delivers a two-hour broadcast of the Foreigner concert to more than 200 reported stations around the world.

In the U.S. alone, more than 170 FM stations will carry the concert and with the addition of foreign coverage in Canada, Japan, Australia, U.K., Italy, France and Armed Forces Radio, there may be as many as 25 million listeners tuning in.

Foreigner, on the brink of its third platinum album in the U.S. for the Atlantic label, launched a 41-concert tour of the U.S. Tuesday (16), keeping them on the road for two months.

The international exposure far surpasses the two most recent "live" broadcasts by DIR, the Doobie Brothers out of Los Angeles July 4, with 155 domestic FM stations and a transmission to Australia. On New Year's Eve from New Orleans, the Marshall Tucker Band was broadcast via 108 FM stations without any foreign transmission.

DIR is also planning to setup "listening parties" on at least six college campuses, estimating a total audience of 50,000 who will listen to the broadcast, which starts at 10 p.m.

In the U.S., the broadcast is being sponsored by the Pabst Brewing Co., which has printed 100,000 posters and flyers heralding the broadcast.

Atlantic Records public relations chief Stu Ginsberg says there will be strong cross-promotion ties between the label and Pabst distributors.

Among the U.S. FM outlets set to cover the concert, as beamed by AT&T longlines, are WNEW New York, KMET Los Angeles, WKLS

Atlanta, KSAN San Francisco, WLUP Chicago, WMMR Philadelphia and WQFM Milwaukee.

## Contemporary Grabbing Chicago Listeners

CHICAGO—Contemporary is the top format in this market according to an exclusive Billboard analysis of July/August Arbitron data. MOR

has slipped from first place a year ago to third place.

Contemporary wins 15.8 share of the audience 12 years old and older,

up from 11.3 a year ago, while MOR is down from 19.8 to 13.2. Beautiful music is in second place with 14.6, up from 12.4 a year ago.

Disco comes in in seventh place with a 4.8 share. A year ago the format did not show at all. AOR is up (Continued on page 34)

# BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people. Figures in lightface are from previous year.

## CHICAGO JULY/AUGUST 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
AOR	982	698	194	125	25	22	5	179	98	19	19	6	284	AOR	9.8	24.7	12.7	3.9	4.2	20.6	10.0	2.8	2.5	22.7		
AOR	670	531	186	90	20	10	1	111	46	24	7	13	139	AOR	6.7	23.1	9.0	2.9	1.6	13.6	4.3	3.7	0.9	12.2		
BEAUTIFUL	1464	1440	55	73	107	111	192	58	63	106	182	214	24	BEAUTIFUL	14.6	7.0	7.3	16.7	20.9	6.6	6.5	15.2	24.1	1.9		
BEAUTIFUL	1247	1198	17	39	74	157	128	22	96	65	224	179	49	BEAUTIFUL	12.4	2.1	3.9	11.0	25.4	2.7	9.0	9.9	28.5	4.3		
BLACK	1007	778	119	103	52	27	9	158	147	68	49	29	229	BLACK	10.1	15.2	10.4	8.1	5.2	18.2	15.1	9.8	6.5	18.3		
BLACK	1115	882	151	143	61	15	4	162	160	90	53	29	233	BLACK	11.1	18.8	14.4	9.0	2.3	19.8	14.9	13.6	6.8	20.4		
CLASSICAL	159	158	3	17	14	12	8	7	19	17	11	14	1	CLASSICAL	1.5	0.4	1.7	2.2	2.3	0.8	1.9	2.5	1.5	0.1		
CLASSICAL	191	191	1	21	28	34	19	9	13	11	21	14	0	CLASSICAL	1.9	0.1	2.1	4.1	5.4	1.1	1.2	1.7	2.7	10.0		
CONTEMP	1581	1233	118	242	87	41	15	190	269	122	56	44	348	CONTEMP	15.8	15.0	24.6	13.6	7.8	21.7	27.6	17.6	7.1	27.5		
CONTEMP	1146	892	117	159	59	24	24	190	205	34	26	39	254	CONTEMP	11.3	14.5	16.0	8.8	3.9	23.3	19.1	5.3	3.3	22.3		
COUNTRY	705	675	24	43	78	62	38	30	58	76	48	59	30	COUNTRY	7.0	3.0	4.3	12.2	11.7	3.4	5.9	11.0	6.4	2.3		
COUNTRY	1019	978	13	94	95	78	99	24	116	119	80	85	41	COUNTRY	10.1	1.6	9.4	14.2	12.5	2.9	10.8	18.0	10.2	3.7		
DISCO	485	354	106	44	19	14	5	85	53	15	3	1	131	DISCO	4.8	13.5	4.4	3.0	2.7	9.7	5.4	2.2	0.4	10.5		
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
MELLOW	177	153	21	28	8	2	1	35	30	11	11	3	24	MELLOW	1.8	2.7	2.8	1.3	0.4	4.0	3.1	1.6	1.5	1.9		
MELLOW	205	182	16	42	6	3	4	51	43	0	11	4	23	MELLOW	2.0	2.0	4.2	0.9	0.5	6.3	4.0	0.0	1.4	2.0		
MOR	1334	1303	24	108	110	117	117	27	64	110	170	148	31	MOR	13.2	3.1	10.9	17.2	22.0	3.1	6.6	15.9	22.6	2.5		
MOR	1998	1942	88	164	190	171	168	68	178	171	181	179	56	MOR	19.8	10.8	16.5	28.4	27.5	8.4	16.6	26.0	23.0	5.0		
NEWS	546	540	7	49	42	35	53	7	24	21	63	64	6	NEWS	5.4	0.9	5.0	6.6	6.6	0.8	2.5	3.0	8.3	0.5		
NEWS	674	658	7	52	39	62	84	3	33	46	61	78	16	NEWS	6.7	0.9	5.2	5.8	10.0	0.4	3.1	7.0	7.8	1.4		
PROG ROCK	174	160	60	48	14	1	0	26	6	3	0	0	14	PROG ROCK	1.7	7.6	4.9	2.2	0.2	3.0	0.6	0.4	0.0	1.1		
PROG ROCK	172	164	54	73	0	0	0	13	22	1	1	0	8	PROG ROCK	1.7	6.7	7.4	0.0	0.0	1.6	2.0	0.2	0.1	0.7		
SPANISH	32	31	0	0	1	3	8	0	0	7	6	1	1	SPANISH	0.3	0.0	0.0	0.2	0.6	0.0	0.0	1.0	0.8	0.1		
SPANISH	0	0	0	0	0	0	0	0	0	0	0	0	0	SPANISH	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
TALK	398	392	11	19	23	27	25	4	12	45	53	78	6	TALK	4.0	1.4	1.9	3.6	5.1	0.5	1.2	6.5	7.0	0.5		
TALK	101	101	0	0	13	7	19	0	4	6	13	22	0	TALK	1.0	0.0	0.0	1.9	1.1	0.0	0.4	0.9	1.7	0.0		
TOP 40	116	84	14	23	7	1	1	23	8	1	5	1	32	TOP 40	1.2	1.8	2.3	1.1	0.2	2.6	0.8	0.1	0.7	2.8		
TOP 40	508	271	65	20	20	3	4	86	46	8	13	4	237	TOP 40	5.0	8.1	2.0	2.9	0.5	10.6	4.3	1.2	1.6	8.3		

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

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# Sociologist Points To Labels As 'Culprits' In Disco Music Slump

Continued from page 6

18 to 24-year-old males who like disco."

Perikhal says the demand for rock clubs is a reaction by a social group who are "terrified that they can't dance like John Travolta and have been shut out of Studio 54."

Steve Dahl (WLUP-FM Chicago DJ who "blows up" disco records on the air and has made a career out of the anti-disco movement) "is talking to frightened people. Disco appealed to an elitist bias in a lot of people and as a result got a bad name," Perikhal said.

Perikhal sees the record labels "deserting disco. It was never packaged right. Women don't like the sexy covers" on the album jackets. "Women were looking for romance and escape and were given sexism instead."

Perikhal also said "disco is a musical form that is not understood. It has no star system. The public still buys 'Saturday Night Fever' because it doesn't know what else to ask for."

Turning to Casablanca Records, a label which has been prominent in disco, Perikhal said the philosophy is not centered on disco, but rather what he called theatre rock. He pointed to Kiss and the Village People, "who really began as theatre rock. Donna Summer is theatre rock to some extent."

Perikhal sees a growing importance to theatre rock. "People want

to be entertained at a concert. That's why the Cars concerts have stiffed. There's no theatre offered," he said.

Suggesting that WKUT is moving toward a Top 40 format, Perikhal explained, "there's just not the disco product."

Perikhal advised programmers to do as much research as possible. Too many people in radio don't think, he offered. "They are suckered by records moving up and down charts

## Graham DJ Letter

DECORAM, Iowa—David Graham, author and radio producer and disk jockey, has started a new newsletter of patter material for DJs. Called the Deejay Radio Newsletter, the monthly publication will include trivia, unusual topics, and "stingers" for jocks to insert during their air shifts.

with bullets, stars and circles. This can mean that just a lot of people are making the wrong choice."

Noting the trend to call disco "dance music," Perikhal suggested, "this is just a sop to the record labels. They are more comfortable with the term 'dance music.'"

"It's an error to believe that disco is just dance music, Perikhal said. "Most people who listen, just listen. People turn to disco for an electronic shot, an energy level that rock wasn't giving them."

Noting that the uncertainty and problems of the times are turning people toward nostalgia, Perikhal warned programmers not to expect the grownups from the baby boom years to begin to listen to beautiful music. "What gets into you in your puberty stays with you. They've got rock in their blood," he said.

# AUSSIE DEEJAY Dave White's Gaining Global Reputation For His Interviews

By GLENN BAKER

Plant gave his first radio interview concerning "In Through The Out Door," it was White's microphone under his nose.

When Stevie Nicks chose to sit down with one interviewer for almost six hours and detail all 20 tracks of the "Tusk" album a full year before release, it was White asking the questions.

And when Supertramp's Roger Houston wanted an opinion on the roughs of what would become "Breakfast In America," it was White whom he invited to his Topanga Canyon home.

World exclusives are fast becoming commonplace for the genial 31-year-old deejay at 2SM, which serves the Australian city of Sydney and has long topped that market's ratings surveys.

He counts such artists as Bev Bevan (Electric Light Orchestra), Alice Cooper, Graham Gouldman (10cc

## NOW BLUES, BALLADS, JAZZ

# San Diego's XHRM Aborts Soul Format

By CARY DARLING

LOS ANGELES—XHRM-FM in San Diego has changed its format from soul to a blues, ballads and jazz mix.

The switch was sparked in part by a changeover in American sales and programming rights to Combined Broadcast, Inc. from Phase One, Inc.

"It didn't appear that the soul format they had was good business," says Lee Mirabal, the new program director for the station.

The previous format, described as hard soul by Mirabal, was targeted for a 12 to 17-year-old audience. The new format is being aimed at the 25-49 age group.

"In our blues category, we're playing anything from Muddy Waters and Billie Holiday to Maria Mul-

daur," states Mirabal. "With our ballads, we choose some r&b and jazz material, something that was perhaps a standard sung with the Count Basie band or Joe Pass on it. In jazz, we're going from John Coltrane on up to George Benson, Bobbi Hutcherson and Al Jarreau."

As for mixing the sounds Mirabal says, "We try to pick our current survey so that it will blend in with the older jazz and blues rather than force the jazz and blues to fit anything currently."

The playlist consists of 40 current cuts, some of which come from the soul charts. "But it's only the mellow cuts. We're not playing any funk because we're going for an older demographic than what funk would bring us," Mirabal reasons.

All new air talent has been brought in and they include Mirabal, Dan Pothier, Scott Carson, Tony Galli, John Regan and Cathe Duncan. Pothier also acts as music director.

The air talent has a choice of what to play in accordance with the format and categories established by the station. It generally plays three to four songs in each set.

From midnight to 6 a.m., the station broadcasts in Spanish, which is programmed by owner Jose Rivas Marentes from Mexico. Mirabal is hopeful that the new format will go 24 hours.

"We've got some negative response from the 17 to 25 age group which liked the hard soul but mostly everyone has been positive," she adds.

# 'Wrong Records' On Air, Radio Executives Say

WASHINGTON—Too many adult contemporary stations are playing the wrong records. But these records are not oldies and are seen as growing in importance by a National Radio Broadcasting Assn. workshop Tuesday (9).

Both Bob Hughes, program director of WASH-AM-FM Washington, and Jack London, music director of KDNW-AM, Las Vegas, said "a lot of wrong music is being played in our format."

London complained that "too many p.d.s have got to find something to play off the top albums. It's not reason to play it just because it's No. 1," he said.

Michael O'Shea, program director of KMPC-AM Los Angeles said, "I've seen nostalgia rearing its head. People are looking for the good old days." O'Shea advised a 50% oldies mix was best for adult contemporary format.

He explained he picks oldies by questioning himself on whether they could be hits today. Applying this yardstick, O'Shea found that he could add "California Dreamin'" by the Mamas and the Papas, but not Leslie Gore's "It's My Party."

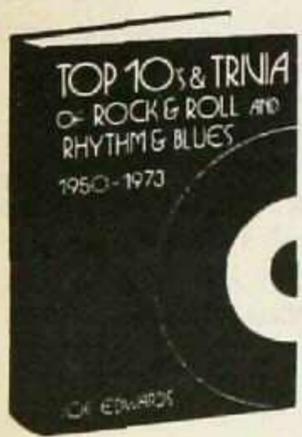
London said a nostalgia big band show "saved us at night."

Elmo Ellis, general manager at WSB-AM-FM Atlanta, said, "We're in the people-pleasing business. Some broadcasters think of selling an audience or killing an audience when we should be serving an audience."

OCTOBER 27, 1979, BILLBOARD

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## AT NRBA SESSION

# Execs Argue Changes In Taste, Demographic Shift

By JEAN CALLAHAN

WASHINGTON—Is Top 40 the mass appeal format of today? Or have tastes changed? Should Top 40 programmers aim for the new 25 to 34 demographics or stick with the teens and hope their parents will be pulled in as listeners?

Both Bruce McGregor of WAKX-AM-FM Duluth, Minn., and Scott Shannon of WPGC-AM-FM Washington said that they program for a 25-plus audience with the assumption that younger listeners will follow.

They and the third programmer on a Top 40 panel at the National Radio Broadcasters Assn. convention Oct. 10, former programmer Buzz Bennett, agreed that what comes between the music—the on-air personalities, the presentation of news and public affairs, even jingles—is often as important as music itself.

The day of the booming voice and crazy announcer is dead, said Shannon. "At PGC, the sound is loose and homey," he added. "We sound like our market. We want our DJs to sound like they're sitting in the front seat driving home with the folks listening.

"People getting up in the morning don't want to hear about rapes and plane crashes," Shannon added. "They read the newspapers for that. We don't even call our morning news, news. It's a two-man morning show."

The universal format of the future could be a cross between AOR and Top 40, predicted Bennett, who has given up programming for a trade paper post. He said there will be more syndication as well as a return to network programming.

Agreeing, McGregor added that a station programmed by syndicator Drake-Chenault in his market cuts in live on-air announcers and "grabs a significant slice" of the 25-plus audience.

"The main thing," Shannon interjected, "is how you execute your format. You have to look at what else is there to find your niche. That doesn't matter whether you are live or syndicated."

Shannon added that jingles can be "great identifiers," but he cautioned that jingles are often associated with old-style Top 40 and can be limiting.

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ABC	308	Three Dog Night	Coming Down Your Way
ABC	3081	Are	Are Album
A&A	49003	Chamber Bros.	The Right Move
A&A	49004	Stylistics	Heavy
B&B	1317	Down	Prime Time
B&B	9052	Down	Candice
B&B	4060	5th Dimension	Love Lines, Angles, and Rhymes
B&B	2102	Brownsville Sta.	"Teach"
Big Top	80500	Brownsville Sta.	School Punks
Capitol	30004	The Delts	Freeway Means
Capitol	30021	The Delts	Sweet As Funk Can Be
Capitol	30046	The Delts	The Delts
Chess	10004	Jack McDuff	Sophisticated Funk
Chess Int.	1001	T.N.T.	Orchestra
Electra	76003	New Seekers	Beautiful People
Gandy	340	Edwin Starr	25 Miles
Green	304	Joe Thomas	Joy of Cookin'
Green	308	Lucky Thompson	Goodbye Yesterday
Green	511	Rudolf Wilsch	The Sweet Life
Green	514	Larry Willis	Inner Crisis
Green	517	Lucky Thompson	I Offer You
Green	518	O'Donel Levy	Down of a New Day
Green	519	George Freeman	New Improved Funk
Green	527	Burden Wilson	The Cluck Kid
Green	525	Michael Longo	Funkia
Green	526	O'Donel Levy	Simba
Green	527	Grease Weibers	New Groove
Green	1304	Michael Longo	900 Shards of the Blues
Green	1304	George Freeman	Man and Woman
Mercury	11067	Bachman Turner Or.	Head On
Mercury	11084	The Delts	No Way Back
Mercury	11088	Ohio Players	Contradiction
Mercury	11091	Gabor Szabo	Night Flight
Mercury	11118	The Chi-Lites	Happy Being Lonely
MGM	4939	Donny Osmond	Get To Be There
MGM	5014	Great Tampall	Fly Jay
MGM	11014	Ray Manzarek	Ben
MCA	2102	Bachman Turner	The Supremes
MGM	4939	The Osmonds	Skywriter
MGM	4978	Donny Osmond	Music & Me
MGM	5014	Great Tampall	And The Jackson Five
Mercury	11014	Ray Manzarek	Madrigala
Mercury	11067	Bachman Turner	Don't You Want To Go
Mercury	11084	The Delts	Good Day
Mercury	11088	Ohio Players	Well Knew Secret
Mercury	11091	Gabor Szabo	Dimension III
Mercury	11118	The Chi-Lites	Sally Can't Dance
Motown	747	Michael Jackson	Duet On Main St.
Motown	751	The Supremes	Coney Island Baby
Motown	756	Michael Jackson	The Great Fatsby
Motown	756	The Supremes	Power In The Music
Motown	761	Jackson Five	Sandman
Motown	767	M. Jackson	See Of Dracula
Motown	1700	Diana Ross	Waitress in the Denial Shop
Motown	48001	Neighbor's	Washington County
Peacock	59207	Together	Look At Me
Polydor	6028	Lighthouse	City in the Sky
Polydor	6040	James Last	Eddie Kendrick's
RCA	103	J. Castro Bunch	The Greats
RCA	111	Low Reed	Disco Gold #1
RCA	117	Nelson	Disco Gold #2
RCA	115	Low Reed	Disco Gold #3
RCA	116	Leslie West	The Greatest Songs Of
RCA	117	Leslie West	Do To Woodstock
RCA	118	Leslie West	The Best Of
RCA	119	The Guess Who	I'm Gonna Be a Country Girl
RCA	120	Nelson	Again
RCA	121	Nelson/Start	Moonshot
RCA	122	Maria Muldaur	Best Of
RCA	123	Arlo Guthrie	Wish You Were Here
RCA	124	Arlo Guthrie	Climax
RCA	125	The Moments	Greatest Hits
RCA	126	Staple Singers	
RCA	127	Eddie Kendrick's	
RCA	128	Brubeck/Correll	
RCA	129	Various	
RCA	130	Various	
RCA	131	Various	
RCA	132	Woody Guthrie	
RCA	133	C'try Joe & The Fish	
RCA	134	C'try Joe & The Fish	
RCA	135	Buffy St. Marie	
RCA	136	Buffy St. Marie	
RCA	137	Dave Dudley	
RCA	138	Badfinger	
RCA	139	Ohio Players	
RCA	140	Ohio Players	

United	7807	Various	Disco Gold #1
United	7808	Various	Disco Gold #2
United	7811	Various	Disco Gold #3
United	7816	Various	Disco Gold #4
United	7827	Various	Disco Gold #5
Westbeat	1004	Funkadelic	Greatest Hits

A&A	49001	Stylistics	Let's Put It All Together
Columbia	1434	Ray Price	A Country Christmas
Columbia	10779	Staber Bros.	Hymns of Gold
Columbia	11301	Jerry Vale	What A Wonderful World
Columbia	11304	Jerry Vale	More
Columbia	11306	Jim Nabors	More
Columbia	11307	Jim Nabors	Somewhere My Love
Columbia	11317	Sara Vaughan	Favorites
Columbia	11344	Various	Christmas Wishes
Columbia	11346	Various	Merry Christmas
Mercury	11032	J. Reddiger	Just Get Up And Close the Door
Mercury	11057	J. Reddiger	Love Put a Song in My Heart
Mercury	11075	Faron Young	I'd Just Be Fool Enough
Mercury	11076	Tom T. Hall	Faster Horses
Motown	812	Diana Ross	Last Time I Saw Him
Polydor	6065	C.W. McCall	Wilderness
Ronco	1975	Various	In Concert
Ronco	2080	Various	Hot After Hot
Ronco	12417	Don Kirshner	Rock Power
Tamla	322	Marvin Gaye	Trouble Man
United Art.	377	Cher	The Very Best Of
United Art.	9906	Various	"Man of La Mancha"

ABC	856	Original S'ptr's.	The Godfather, pt. 2
Arista	4075	Eric Anderson	Sweet Sorcery
Atlantic	1395	Eddie Harris	Live At Newport
Atlantic	7017	New Cotton Band	Son Of Cotton
Atlantic	7043	Dr. John	Deliverance
Atlantic	7265	Aretha Franklin	Hey, Now, Hey
Atlantic	7276	Mama D'Angelo	Soul Makossa
Atlantic	7276	Mama D'Angelo	Soul Makossa
Atlantic	7300	Billy Cobham	Crossroads
Atlantic	8383	Delaney & Bonnie	Country Life
Atlantic	36100	Focus	Hamburger Concerts
Atlantic	36112	James Gang	Newborn
Atlantic	36117	Focus	Mother Focus
A&A	4904	The Stylistics	Heavy
Capitol	50017	The Delts	Sing Dionne Warwick's Greatest
Capitol	11261	Brewer & Shipley	Give Your Baby A Standing Ovation
Capitol	11426	Eric Burdon Band	Brewer & Shipley
Columbia	45224	Leonard Cohen	Slop
Dunhill	50159	Richard Harris	Live Songs
Electra	4191	Don McLean	Memories of My Days Living By The Days
Electra	84093	Mike Weiss	Smiling Men With Bad Reputations
Electra	84112	Incred. String Bd.	Liquid Akrobat As Regards The Air
Electra	85032	David Ackles	American Gothic
Enterprise	5005	Isaac Hayes	Live At The Sahara Tahoe
Enterprise	7504	Isaac Hayes	Tough Guys
Enterprise	7507	Isaac Hayes	Truck Turner
Impart	4118	Leslie Gore	Someplace Else Now
Impart	4116	Earthquake	Someplace Else Now
Impart	4125	Rare Earth	Someplace Else Now
Impart	4124	Undisputed Truth	Willie Remembers
Impart	4146	Edwin Starr	Law Of The Land
Impart	4149	Willie Hutch	Hell Up In Harlem
Impart	4154	Ruf	Foxy Brown
Impart	4161	Undisputed Truth	Welcome To The World Of Ruf
Impart	4172	Originals	Down To Earth
Impart	4179	Various	California Sunset
Impart	4181	Willie Hutch	Selma Per Disc Jockey
Impart	4182	Undisputed Truth	Ode To My Lady
Impart	4183	Various	Higher Than Truth
Impart	4184	Frankie Valli	Magic Disco Machine
Impart	4189	Tempations	Inside You
Island	9112	Sparks	House Party
Kama Sutra	82079	Brewer & Shipley	Propaganda
			Shake Off The Demon

Mercury	804	Spirit	Spirit of '76
Mercury	11021	The Joneses	Keeper' Up With The Joneses
Mercury	11031	Love Craft	We Love You Whenever You Are
Mercury	11041	Coke Escovedo	Coke
Mercury	11053	Spirit	Son Of Spirit
Mercury	11067	Bachman Turner Or.	Head On
Mercury	11074	David Byron	Take No Prisoners
Mercury	11083	Coke Escovedo	Comin' At Ya
Mercury	11094	Spirit	Farther Along
Mercury	11113	Charles Earland	The Great Pyramid
Mercury	11122	Coke Escovedo	Disco Fantasy
Mercury	11133	Spirit	Butterfly Ball, Grasshopper
Mercury	50000	Rodger Glover	Feet
Motown	748	Four Tops	Nature Planned It
Motown	752	Jerm. Jackson	Jermaine
Oyster	11602	Ian Gillan Band	Child In Time
Paramont	3001	Original S'ptr's.	The Great Gatsby
Polydor	3002	John Mayall	Back To The Roots
Polydor	3005	John Mayall	Ten Years Are Gone
Polydor	5004	Chakachas	Jungle Fever
Polydor	5036	John Mayall	Waving On
Polydor	5043	Mandrill	Composite Truth
Polydor	5059	Mandrill	Just Outside Of Town
Polydor	6030	John Mayall	The Latest Edition
Polydor	9002	Mandrill	Mandrilland
Polydor	822046	New Seekers	Never Ending Song Of Love
Polydor	827078	John Mayall	Moving On
RCA	312	Wilson Pickett	Mix Lena's Boy
RCA	370	Nelson	Pussycats
RCA	436	The Guess Who	Flowers
RCA	445	Brian Auger	Obscene Express
RCA	817	Nelson	Duel On Main St.
RCA	954	Leslie West	The Great Fatsby
RCA	1786	Joe Feliciano	That The Spirit Needs
RCA	1882	J. Castro Bunch	It's Just Begun
RCA	2056	Guess Who	Live At The Paramount
Rare Earth	543	Rare Earth	Willie Remembers
Reprise	2041	John Sebastian	The Four Of Us
Reprise	2187	John Sebastian	Tarzana Kid
Soul	740	The Originals	Came Called Love
Stax	9501	Dramatics	Dramatically Yours
Sunco	88035	Creative Source	Immigration
Tara	5300	Macedades	Eres Tu
United	7792	Rosevelt Sykes	Sings The Blues
United Art.	161	Don McLean	Playin' Favorites
United Art.	168	Roy Wood	Shoulders
United Art.	219	Ray Wadell's Wizard	Intros. Eddie & The Falcons
United Art.	315	Don McLean	Homeless Brother
United Art.	1348	Hawkwind	Hawkwind
United Art.	4461	Don McLean	Don McLean
Vanguard	81690	Buffy St. Marie	It's My Way
Vanguard	83334	Buffy St. Marie	Moonshot
Vanguard	89269	Jan & Silve	The Best Of
Warners	2193	Randy Newman	Good Old Boys
Warners	2599	Peter Farrow	Peter
Warners	2609	Mary Travers	Morning Glory
Warners	2652	Mals	Dis
Warners	2787	San Sebastian Str.	Summer
Warners	2795	Mary Travers	Circles

ABC	856	Orig. S'ptr's.	The Godfather, pt. 2
Aeylum	5058	Byrds	The Byrds
Atlantic	7265	A. Franklin	Hey, Now, Hey
Atlantic	18116	A. Franklin	With Everything I Feel In Me
Atlantic	18121	Billy Cobham	Total Eclipse
Atlantic	36103	Blue Magic	The Magic of The Blue Portrait
B&B	6045	Fifth Dimension	Portrait
Bright D	716	Lionel Hampton	Street Sounds Of
Bright D	7819	Charlie Barnett	On Stage With
Columbia	610	Laura Mero	New York Tendrberry
Columbia	30103	Leonard Cohen	Songs of Love & Hate
Columbia	30640	The Byrds	Byrdmania
Columbia	11103	The Rascals	The Island of Real
Columbia	11348	Association	Waterbeds in Trinidad
Columbia	11377	Delany & Bonnie & Ft.	Delany & Bonnie Together
Columbia	11724	Leonard Cohen	Live Songs
Dakar	86916	Hamilton Bohannon	Insides Out
Delite	2016	Kool & The Gang	Spirit of the Boogie
Enterprise	7507	Isaac Hayes	Truck Turner
Epic	80472	Chase	Chase
Epic	32837	Paul Horn	Wisdom
Epic	68039	Sly & Fam. Stone	Freeb
Gambit	501	Red Stewart	And The Faces
Gambit	502	The Guess Who	The Guess Who
Gambit	511	Leon Russell	Leon Russell
Gambit	517	Eric Clapton	And The Yardbirds
Gambit	519	Jimmy Page	Meets Brian Auger
Gambit	520	Jack Bruce	With Graham Bond & Ginger Baker
Gambit	521	Jeff Beck	And The Yardbirds
Gambit	532	Glady Knight & The Pips	Glady Knight & The Pips
Gambit	533	Red Stewart	And Steampacker

Gordy	965	Tempations	Masterpiece
Janus	3038	Don Covay & The Jefferson Lamon Blues Band	Different Stripes for Different Folks
MCA	2102	Sony & Cher	Mama Was A Rock & Roll Singer
MGM	4939	The Osmonds	Love Me For A Reason
MGM	4978	Donny Osmond	Donny
MGM	5014	Great Tampall	And His Outlaw Band
Mercury	11014	Ray Manzarek	Whole Thing Started With Rock & Roll
Mercury	11067	Bachman Turner	Head On
Mercury	11084	The Delts	No Way Back
Mercury	11088	Ohio Players	Contradiction
Mercury	11091	Gabor Szabo	Night Flight
Mercury	11118	The Chi-Lites	Happy Being Lonely
Motown	747	Michael Jackson	Get To Be There
Motown	751	The Supremes	Fly Jay
Motown	755	Michael Jackson	Ben
Motown	756	The Supremes	The Supremes
Motown	761	Jackson Five	Skywriter
Motown	767	M. Jackson	Music & Me
Motown	1700	Diana Ross	And The Jackson Five
Neighb'ly	48001	Neighbor's	Madrigala
Peacock	59207	Together	Don't You Want To Go
Polydor	6028	Lighthouse	Good Day
Polydor	6040	James Last	Well Knew Secret
RCA	103	J. Castro Bunch	Dimension III
RCA	111	Low Reed	Sally Can't Dance
RCA	117	Nelson	Duet On Main St.
RCA	115	Low Reed	Coney Island Baby
RCA	116	Leslie West	The Great Fatsby
RCA	117	Leslie West	Power In The Music
RCA	118	The Guess Who	Sandman
RCA	1031	Nelson	See Of Dracula
Rapelle	10220	Nelson/Start	Waitress in the Denial Shop
Reprise	2294	Maria Muldaur	Washington County
Reprise	6411	Arlo Guthrie	Look At Me
Stang	1026	The Moments	City in the Sky
Stax	5515	Staple Singers	Eddie Kendrick's
Tamla	327	Eddie Kendrick's	The Greats
United	7803	Brubeck/Correll	Disco Gold #1
United	7807	Various	Disco Gold #2
United	7808	Various	Disco Gold #3
United	7811	Various	The Greatest Songs Of
Vanguard	835	Woody Guthrie	Do To Woodstock
Vanguard	82728	C'try Joe & The Fish	The Best Of
Vanguard	85445	C'try Joe & The Fish	I'm Gonna Be a Country Girl
Vanguard	89200	Buffy St. Marie	Again
Vanguard	89312	Buffy St. Marie	Moonshot
Vee	220	Dave Dudley	Best Of
Warners	2827	Badfinger	Wish You Were Here
Westbound	1003	Ohio Players	Climax
Westbound	1005	Ohio Players	Greatest Hits

Atlantic	7288	Graham Nash	Wild Tales
Atlantic	7288	King Crimson	Starless & Bible Black
Atlantic	18155	Bette Midler	Songs For The New Depression
B&B	1118	Orig. S'ptr's.	Cosmojazz
B&B	1123	M. Manchester	Home To Myself
B&B	1301	M. Manchester	Bright Eyes
Blue Note	344	Bobby Humphrey	Satin Doll
Capitol	11359	Eric Burdon Bd	Son Secrets
Epic	30125	Donovan	Open Road
Epic	33731	Donovan	Barabajagal
Gambit	520	Jack Bruce	With Graham Bond & Ginger Baker
Grant	1002	Katner/Slick	Sunfighter
MGM	703	Sam Jo	It Could Have Been Me
MGM	4950	Yvonne	

## Vox Jox

By DOUG HALL

NEW YORK — Metromedia's WOMC-FM Detroit has signed two of the Motor City's top on-air personalities. **Marc Avery** has moved over from WJR-AM to handle morning drive and **Tom Dean** has left ABC's talk station WXYZ-AM to move into an afternoon slot.

Avery, who will be on from 6 to 10 a.m., comes from more than eight years at WJR where he first hosted his "Saturday Morning Confusion" show and more recently did the "Afternoon Music Hall." He also previously worked in Detroit as morning man on WJBK-AM and WXZY. He succeeds **Jim Davis**.

Dean, before being a talk host on WXYZ, was host of the "Femme Forum" program on WDEE-AM. He succeeds **Bob Charlton**, who has left the station to pursue his own business.

**Dick Sloan**, formerly with WXLO-FM (99-X) New York, is the new morning man at WGBS-AM Miami. While with WXLO he produced his own syndicated program "Playback" on which he interviewed recording artists. . . . **Mike Jackson**, program director at WWRN-AM Beckley, W. Va., has resigned and is looking for a position in a medium

to major market. He can be reached at 314 273 5471 or Route 1, Box 262, Glencoe, Mo. 63038.

**Gary Weiler** has moved from WNCO-AM Ashland, Ohio, to take over an evening slot on WMAN-AM Mansfield, Ohio. . . . **Cassandra Stancil** has joined WLPX-FM Milwaukee to handle the 2 to 6 a.m. shift. She succeeds **Cindy Marsh**, who has been promoted to the news department. Stancil comes from WRLX-FM (XL-102) Richmond, Va.

General manager **Jack Thayer** of Metromedia's WNEW-AM New York has shifted the air shifts on the station and created a new feature known as "Fitz Forum." **William B. Williams**, who runs the "Make Believe Ballroom" from 10 to 1 p.m. has been given an additional hour to 2 p.m. **Bob Fitzsimmons**, who had been on from 4 to 8 p.m. moves to 2 to 6 p.m. where he will add a telephone talk feature to the music. "Fitz Forum" will not, as some rumors have described it, be a revival of Feminine Forums, but will cover a wide range of topics. Finally, **Bill St. James** moves from 1 to 4 p.m. to 6 to 8 p.m.

**Jay Michaels**, former p.d. at KMOO-AM Mineola, Tex., is the new operations director of WLKE-AM Waupun, Wis. . . . **Robert Carson** resigned as general manager of WLKW-AM-FM Providence, R.I., to form a music syndication firm. He is being succeeded by **Eugene Mitchell** who comes from a television rep firm.

**KMND-AM Midland, Tex.**, is looking for an on-air personality to handle the noon to 4 p.m. slot. P.d. **Craig Anderson** can be contacted at 915 682 4300 or P.O. Box 4041, Midland, Tex. 79701.

**Paul Sullivan**, on the job for two months as p.d. of KZAM-AM-FM Seattle, has hired **John Napier** to be midday jock on the FM. Napier comes from KZEI-FM Eugene, Ore. Sullivan says he is moving the FM rocker to a course with more mainstream jazz mixed into the music. The AM is keeping an AOR format.

**KPLZ-FM Seattle**, which until recently was known as KVI-FM, had an additional feature on its morning drive show recently with the visit of **Dr. Johnny Fever** from the CBS tv show "WKRP In Cincinnati." Fever, who is actually **Howard Hesseman**, joined regular morning man **Mark Ellis**.

**Cynde Slater** has joined KQFM-FM (Q-100) Portland, Ore., as music assistant. She comes from KZEL-FM Eugene, Ore. . . . **KHJ-AM Los Angeles** has added jingles to its format for the first time in four years. Supplying them is Tuesday Productions of San Diego.

"Cruisin'," which claims to be the West Coast's longest running oldies show, celebrates its eighth anniversary next month. The program,

which features "Crazy" **Carl Stolz** and "Loony" **Lenny Goldberg**, began in 1971 on KPFA-FM and KPFB-FM Berkeley. A year ago the show moved to KLCC-FM Eugene, Ore., where it airs live on Saturday night and is taped for rebroadcast on the Berkeley stations as well as KFCF-FM Fresno.

**WXRT-FM** air personality and Beatles maniac **Terri Hemmert** served as mistress of ceremonies for the Aug. 3-4 Beatfest at the Palmer House, Chicago. It was the second year in a row that Hemmert was picked by producer **Mark Lapidus** to announce the festival.

**Jerry G. Bishop**, host of the Sun-Up television show on KFMB-TV in San Diego, joins this city's KCBQ-AM for an afternoon shift from 2 p.m. to 6 p.m. He continues with the tv show. Also at KCBQ, an adult contemporary station, **Perry Allen**

**Dave Betts** has joined KCMC-AM Texarkana, Tex., as production director. . . . For six days beginning Monday (15) **Larry "The Legend" Johnson** will move his morning drive show on WZUU-AM-FM Milwaukee to the Red Carpet Hotel. Festivities will include a sit-down breakfast for 200 each day, a live band and locally prominent guests.

**Bill Andrus** has been named production director of WHK-AM

Cleveland. He comes from WAKR-AM/WAEZ-FM Akron. . . . **Gene Chandler** visited WBLS-FM New York recently and met with **DJ Billie Burdett** and **Frankie Crocker's** assistant **Al Roberts**. . . . **Chris Warren**, p.d. at WGNA-FM Albany, N.Y., is taking pride in the fact that his station is the only one left playing in his market.

**WDET-FM Detroit**, which claims its studios are those where the first Lone Ranger broadcasts originated, recently broadcast a live show featuring a group called the Mutants. The show was produced and hosted by **Mike Halloran**.

## CMA Kudos To 3 Disk Jockeys

NASHVILLE—The Country Music Assn. presented its annual DJ of the year awards to three country music DJs at the recent "Grand Ole Opry" birthday celebration. The winners were announced prior to the CMA television broadcast, and were present at the show for acknowledgment.

The award is presented to DJs in large, medium and small markets. The winner of the large market was **Bill Bailey** of KENR-AM, Houston. **Dugg Collins** of KZIP-AM in Amarillo, Tex., was the winner in the medium market, while **Terry Slane** of WGTO-AM, Cyprus Gardens, Fla., took the honors for the small market.

## Pro-Motions

LOS ANGELES—Ariola promotion person **Martha Saino** recently set up a "buy it and try it" promotion in the Southeast. Ariola teamed with the Peaches retail store in Memphis and WZXR-FM there to promote Prism's "Armageddon" album and "Virginia" single.

Consumers who bought the product could return the material if they didn't like it. Buyers could also enter a drawing in which the winner received a seven-foot prism constructed of mirrored glass, plus a trip for two to Virginia Beach, Va., plus spending cash. A similar tie-in was set up with WKDF-FM and Port-O-Call Records in Nashville.

Also, Ariola promotion vice president **B.J. McElwee** says his label is sponsoring contests in three different markets wherein winners receive trips to Los Angeles or Miami. This is being done to promote the "Nite-flyte" LP by Niteflyte and the single, "If You Want It."

The stations involved are KAAY-AM in Little Rock, Ark., KEEL-AM in Shreveport, La., and KINT-FM in El Paso, Tex., which are running different contests with the common denominator being the prize is a "nightflight" sponsored by Ariola.

The Shreveport winners come to Los Angeles, the El Paso winners visit Disneyland and those from Little Rock jet to Miami. The winners leave on a Friday night and spend the weekend in their chosen city.

Virgin Records' new act **The Members** guested on **Vince Scelsa's** midnight show over New York's WNEW-FM Tuesday (16). Later in the month on Monday (29), the band becomes part of **KLOS** night at Los Angeles' Starwood club where admission is \$1.95.

## Chicago Ratings

• Continued from page 30

from 6.7 to 9.8, while country is down from 7.0 to 11.3.

Black is flat, edging from an 11.1 a year ago to a current 10.1. Top 40 is down sharply from 5.0 to 1.2. Progressive rock is up from 1.7 to 6.7.

Among teens contemporary is the favorite format with a 27.9, up from 22.3 a year ago. This is followed by AOR with a 22.7, up from 12.2; black with a 18.3, down from 20.4; and disco with a 10.5.

Among men 18 to 24, AOR, as usual is the first choice for a 24.7 share. This is followed by black with a 15.2 share and contemporary with a 15.0.

Contemporary is preferred by men 25 to 34 for a 24.6 share, but MOR is tops with men 35 to 44 and 45 to 54. These groups give MOR 17.2 and 22.9 respectively.

Among women 18 to 24, 25 to 34 and 35 to 44, contemporary is the favored format with 21.7, 27.6 and 17.6 respectively, although AOR is a close second with the 18 to 24 year old group. AOR scores a 20.6 with the group.

Among women 45 to 54, beautiful music is chosen for a 24.1 share. Looking at actual listeners per average quarter hour, contemporary has the highest listenership with 1,581.

This is followed by beautiful with 1,464, MOR with 1,334, black with 1,007, AOR with 982 and country with 705.

## Bubbling Under The HOT 100

- 101—**I JUST CAN'T CONTROL MYSELF**, Nature's Divine, Infinity 50027 (MCA)  
102—**SING A HAPPY SONG**, O'Jays, P.I.R. 9-3707 (CBS)  
103—**I DO THE ROCK**, Tim Curry, A&M 2166  
104—**GLIDE**, Pleasure, Fantasy 874  
105—**IS IT LOVE YOU'RE AFTER**, Rose Royce, Whitfield 49049 (Warner Bros)  
106—**(BRINGING OUT) THE GIRL IN ME**, Maxine Nightingale, Windsong 11729 (RCA)  
107—**I FOUND LOVE**, Deniece Williams, ARC/Columbia 1-11063  
108—**LAY IT ON THE LINE**, Triumph, RCA 11690  
109—**I CALL YOUR NAME**, Switch, Gordy 7175 (Motown)  
110—**SOONER OR LATER**, Rex Smith, Columbia 1-11105

## Bubbling Under The Top LPs

- 201—**THE POP**, Go, Arista AB-4243  
202—**STIX HOOPER**, The World Within, MCA, MCA 3180  
203—**BRAND X**, Product, Passport 9840 (Arista)  
204—**PRISM**, Armageddon, Ariola SW 50063  
205—**VARIOUS ARTISTS**, Bread & Roses, Fantasy F-79009  
206—**DAVID RUFFIN**, So Soon We Change, Warner Bros. BSK-3306  
207—**NATURE'S DIVINE**, In The Beginning, Infinity INF-9013 (MCA)  
208—**CARLENE CARTER**, Two Sides To Every Woman, Warner Bros. BSK-3375  
209—**MOTEL**, The Motels, Capitol ST-1196  
210—**NICOLETTE LARSON**, In The Nick Of Time, Warner Bros. HS-3370

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# Label Chiefs See Country Growth On Upbeat

## Mazza Of UA Is Confident: No Limit To Music Future

By KIP KIRBY

NASHVILLE—In an era when music is becoming broader and less critically defined, Jim Mazza, president of EMI/United Artists, believes there are no boundaries restricting the growth of country product today. In fact, he believes it's difficult nowadays to find music that isn't country-inflected.

"There was a time when country was a very limited entity. As Kenny Rogers puts it, 'You either liked it—or you didn't.' But today it's almost impossible to get away from music with country inflections, whether it's in the phrasing or the presentation or the subject matter."

Mazza sees the widening appeal of country coming about as a result of several factors: the economic situation and recession which has people reverting to basics, the sophistication of country music itself that adds greater demographic appeal, and the fact that the marketplace is less isolated and segregated musically than it once was.

"With the all-important key elements of harmony, melody and simplicity," he offers, "we're going to find country music in the 1980s reaching out to pop, rock and r&b. The coming decade is going to see country going in all directions and onto all the charts."

And, Mazza adds, the ideal vehicle for country will be motion pictures. "Movies are facing definite competition today from cable and syndicated tv, as well as from home video systems."

"The only way to get people out of their chairs and into theatres is to provide them with something they

(Continued on page 48)

## Zimmermann Sees Decade 'Challenging' For Capitol

NASHVILLE—"Challenging" is the way Don Zimmermann, president of Capitol Records, describes the forthcoming new decade. He believes the painful lesson the music industry learned in the lean period of 1979 will turn out to be both instructive and beneficial in the overall picture.

"I think many companies had lost sight of what was necessary and what wasn't—of what really was selling the records and what wasn't. In our case, we didn't actually go crazy in terms of staffing up and spending huge volumes of money, but in certain areas, we were a little too aggressive in our marketing campaigns. As a result, our returns ended up higher, perhaps, than we'd have liked them to be."

Most interesting, in Zimmermann's opinion, are the uncharted waters and new territory that record labels are going to be exploring in the coming decade.

"The 1980s will be a particularly challenging period for us. Music is in a state of flux right now. We're dealing with a whole new generation that grew up in the aftermath of the Viet Nam years. This record-buying public has a completely different attitude about life, and they're going to relate to a different set of artists and music."

Zimmermann waxes enthusiastic regarding the steadily-growing influence of country music in the marketplace. He points out that the Capitol roster includes both crossover styled artists (such as Anne Murray and Dr. Hook) and more traditional acts (such as Gene Watson and Mel McDaniel), all of

(Continued on page 48)



Phonogram/Mercury president Bob Sherwood, left, talks with roster artists Dickey Lee and Becky Hobbs.

## Full Commitment Is Bogart Creed

NASHVILLE—While most record companies are retrenching, Neil Bogart and Snuff Garrett are opening the doors to their new label—Casablanca West.

The label made its debut in Nashville Country Music Week with two relatively low-key parties and a ribbon-snipping at its new Nashville office.

Bogart, president of Casablanca Record and FilmWorks, listens to the beat of a different drummer. "I really don't look at what anybody else does," he answers when questioned about the timing of the Casablanca West kickoff. "Very rarely do I listen to other peoples' records or styles or fields. We don't look to follow paths, we look to blaze paths and hope that other people follow them."

Commitment is an important word to Bogart who emphasizes, "This is a total commitment. It has taken us this long to come to Nashville because we had to be sure that we were ready. When we make a commitment, we stay with an artist and stay with the field."

He plans to open the Casablanca machinery—records, movies, television and books—to the country music community.

Garrett is president and coowner of Casablanca West, with Wade Conklin in charge of the Nashville office. "We're looking for big acts, new acts, fresh music," says Garrett. The company is set up to make a "fairly quick" decision, he adds.

What type of acts will Casablanca West seek? Garrett notes the label is open to any type of talent, though "basically we want to be in 'country' business—the same section you have in Billboard magazine."

"Country-oriented" is a label that suits Bogart, who once enjoyed a top 10 record with Charlie Daniels, a big winner in the 1979 CMA awards. "I don't have any magic up my sleeve that I'm going to come into Nashville and teach anybody anything because there are a lot of people here who've got a lot to teach me."

Bogart says he's "pleasantly surprised" by the initial warm and friendly reaction to Casablanca West from Nashville artists, managers, attorneys, producers and writers.

Garrett, who has produced such acts as Tanya Tucker, Charlie Rich, Eddie Rabbitt and Mel Tillis, plans to produce some of the Casablanca

West acts. "But I'm looking for outside production as much as anything."

Carol Chase, a background singer from Los Angeles, is the first act signed to the new label. Her first single, "This Must Be My Ship," is now shipping.

Bogart believes the Casablanca West roster will contain crossover acts and traditional country acts "right to the roots of what Nashville was all about and the heritage that it is all about."

Has the record industry learned from its problems of 1979? "There are few people who have learned,"

(Continued on page 43)

## Sherwood Of Mercury Is Optimistic On 'Turnaround'

By MIKE HYLAND

NASHVILLE—Concern over the economy, record returns and the future of crossover records are a few of the items facing Bob Sherwood, president of Phonogram/Mercury Records. Sherwood sees both changes and continued success for his label's Nashville operation. In town to take part in the "Grand Ole Opry's" 54th birthday celebration, Sherwood had words of caution for the industry.

"The record industry has learned a valuable lesson this year," states Sherwood. "There was just too much music for the market place to absorb this year. We all got a little fat with record sales going up 20% each year. That kind of growth rate just can't continue, and we all found that out this year."

On an optimistic note, Sherwood feels that the business is turning around. "The retail situation is starting to pick up, with more and more people coming into the stores. One good thing about 1979 has been that more new artists have been able to break in all forms of music including country, rock, disco and even jazz. It's been a great year for new music."

"You can't minimize the problems

(Continued on page 38)

## Big Year For CBS Country Offsets Sad News Overall

By GERRY WOOD

NASHVILLE—"Despite all of the problems in the economy, we've had our biggest year in Nashville this year," reports Bruce Lundvall, president of the CBS Records Division. Both single and LP sales and profits have been "way up" for the CBS Nashville operation, claims Lundvall.

The CBS chieftan notes that the Nashville office took "a very small cut" in the label's job slashing.

What about those CBS heads that rolled? "We've had to make some real hard decisions and do some things I've never had to do before," says Lundvall, referring to terminating employees and slashing budgets. "It hurts real bad. It's an awful kind of year to go through."

Lundvall believes the label "did most of the right things" with the result that "we've come up better businessmen for it."

What is the major lesson? "It's a basic business discipline—living within budgets, making sure that the money is being effectively spent in all areas of marketing and talent signing."

The new CBS returns policy is termed "absolutely right for our company," by Lundvall. "Our returns were lower than many other companies where we heard the numbers being in excess of 40%-50%."

He feels the downturn has turned around. "It's hard to be wildly optimistic, but the business has been steadily picking up since Labor Day. Retailers feel a steady increase since then."

Were the problems real, or was much of the problem a panic mentality? "The problems were very real," advises Lundvall. "When you have serious problems after a long period of growth, maybe panic does set in."

The home duplicating problem is the most serious matter facing the music industry presently, states Lundvall. "We have to try to develop some system that will prevent recording from the air."

One of the label's few bright spots has been the consistency of the Nashville operation. That—coupled with the strong release schedule for the fourth quarter and next year's first quarter—puts Lundvall in a more optimistic frame of mind. He expects to capture the number one market share in country music in 1980.

He also sees personnel and roster expansion in Nashville in the same time period. Internationally, country music will grow much more rapidly than it has in the past, predicts Lundvall, who expects more live appearances overseas by artists to prod acceptance of country music there.

The psychology of the consumer is a barrier that country music is beginning to scale, says Lundvall. Consumers and radio stations that feel country is "less sophisticated" and is not youth-oriented have hampered country's progress, believes the CBS Records Division president.

(Continued on page 38)

## Expansion Plans Exciting Ovation

NASHVILLE—With business up for Ovation, label president Dick Schory is more concerned about expansion of his Nashville operation than the state of the economy.

"We're optimistic about the future of country music even in a down economy," states Schory, in Nashville for the "Grand Ole Opry" birthday celebration. "We found that with the success of our artists, the plans we laid two years ago are now bearing fruit."

Schory claims the label's volume of business has doubled in 1979, as well as the past four years. "The Kendalls continue to provide us with hit product," related Schory. "The success of any label is as good as its artists and its ability to sell their product."

Discussing the current economic situation and the problems of 1979, Schory believes, "we're going to have different problems in 1980. I hope the problems of '79 taught us a severe lesson. The problems were created by the industry itself with overloading product that the con-

sumer couldn't absorb. You must have hit product or it won't sell," Schory continues. "The consumer is not going to have the dollars he has had in the past."

Learning from the mistakes of the past will better the industry in the future. According to Schory, "Our label didn't have the problems the industry faced this year. Our label in 1978 had a return rate of 12.6%. For the first six months of 1979, we had a return factor of 9.5% which is way below the industry average."

New trends in country music? Schory feels that motion pictures, videodisk and an increased awareness of country music talent on television are imminent.

"We are committed to the tv and film business," acknowledges Schory. "We are actively developing the videodisk on the country side and we are taping all of our acts in preparation for it."

"We have plans for producing our own syndicated country tv show. We are also taking advantage of tv

(Continued on page 46)

# 18 reasons our country is great!

1979 ASCAP, BMI and SESAC Awards

## **A LOVER'S QUESTION (BMI)**

Writer: Brook Benton  
Jimmy Williams  
Artist: Jacky Ward  
Producer: Jerry Kennedy

## **ANY DAY NOW (ASCAP)**

Writer: Burt Bacharach  
Bob Hilliard  
Artist: Don Gibson  
Producer: Ronnie Gant

## **HEARTBREAKER (BMI)**

Writer: Carole Bayer Sager  
David Wolfert  
Artist: Dolly Parton  
Producer: Gary Klein  
Dolly Parton

## **I JUST CAN'T STAY MARRIED TO YOU (ASCAP)**

Writer: Charlie Black  
Rory Bourke  
Jerry Gillespie  
Artist: Cristy Lane  
Producer: Charlie Black

## **I JUST WANT TO FEEL THE MAGIC (ASCAP)**

Writer: Rory Bourke  
Mel McDaniel  
Artist: Bobby Borchers  
Producer: Eddie Kilroy

## **I KNOW A HEARTACHE WHEN I SEE ONE (ASCAP)**

Writer: Charlie Black  
Rory Bourke  
Kerry Chater  
Artist: Jenniler Warnes  
Producer: Rob Fraboni  
Jenniler Warnes

## **I WANT TO THANK YOU (ASCAP)**

Writer: Rory Bourke  
Artist: Kim Charles  
Producer: Eddie Kilroy

## **LAY DOWN SALLY (2nd AWARD) (BMI)**

Writer: Eric Clapton  
Marcy Levy  
George Terry  
Artist: Eric Clapton  
Producer: Glyn Johns  
Publisher: Stigwood Music

## **SAVE THE LAST DANCE FOR ME (BMI)**

Writer: Doc Pomus  
Mort Shuman  
Artist: Emmylou Harris  
Producer: Brian Ahern

## **SECOND HAND EMOTION (ASCAP)**

Writer: Charlie Black  
Rory Bourke  
Artist: Faron Young  
Producer: Eddie Kilroy

## **SEPTEMBER SONG (ASCAP)**

Writer: Maxwell Anderson  
Kurt Weill  
Artist: Willie Nelson  
Producer: Booker T. Jones

## **SHADOWS IN THE MOONLIGHT (ASCAP)**

Writer: Charlie Black  
Rory Bourke  
Artist: Anne Murray  
Producer: Jim Ed Norman

## **SWEET FANTASY (ASCAP)**

Writer: Rory Bourke  
Artist: Bobby Borchers  
Producer: Eddie Kilroy

## **THERE'S ALWAYS ME (ASCAP)**

Writer: Don Robertson  
Artist: Roy Price  
Producer: Fred Foster  
Publisher: Gladys Music

---

**CHAPPELL AND INTERSONG - ASCAP COUNTRY PUBLISHERS OF THE YEAR  
FOR THE SECOND CONSECUTIVE YEAR**

**RORY BOURKE - ASCAP COUNTRY WRITER OF THE YEAR**

**CHARLIE BLACK - SESAC COUNTRY MUSIC WRITER OF THE YEAR**

**SKIPPY BARRETT AND CHARLIE BLACK -  
MOST RECORDED COUNTRY SONG "LOVE LIES" (SESAC)**

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Chappell Music (ASCAP) Unichappell Music (BMI) Tri-Chappell (SESAC)

Intersong Music (ASCAP) Rightsong Music (BMI)

**Nashville Division:** Henry Hurt, Pat Rolfe, Celia Hill, Charlene Dobbins, Sharon Purcifull

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LOS ANGELES

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Polygram Companies

# 3 Country Deejays Make Hall Of Fame

• Continued from page 30

Hunter's posthumous award was presented to his widow, Carla Hunter Dominguez. Hunter, who died in 1968, had been on KTLW-

AM Texas City, KLEE-AM Houston and KRTC-AM Bayton, all in Texas.

Singer Ernest Tubb, who assisted in the presentations, said Hunter "did a great job. He didn't play favorites. He played what the people wanted to hear."

Tubb said radio needs "more personalities like Tater Pete" and asked, "What are you going to do about automation? Disk jockeys will be put out of work."

The organization also awarded honorary lifetime memberships to Ronnie McDowell, Tom T. Hall and Sonny James.

Hall was featured along with Cliff Cochran and Dave and Sugar at an RCA-sponsored showcase after the dinner. The fifth annual banquet was attended by several hundred DJs as well as such artists as Webb Pierce, Bill Anderson and Pee Wee King.



Ernest Tubb wins the Billboard Artist Resurgence Award on the Cachet Records show as label president Ed La Buick looks on.

# Mercury's Sherwood Says He's Hopeful But Cautious

• Continued from page 36

we faced in 1979," declares Sherwood. "It was a disappointing year coupled with the return problem. The one healthy sign has been the amount of new artists breaking through this year. Hopefully, out of the shambles of 1979," continues Sherwood, "several new superstars or future headliners were born."

Having stepped into the presidency of a record company during 1979 could have been a problem. "It was the first time I ever ran a record company. It was also a year of learning for me and for the entire industry. We're learning to be more careful with marketing, with overall expenses, and we learned that the consumer must be more careful in his spending."

With the current trend of country music being utilized in motion pictures, will Phonogram/Mercury get involved? "We'll see what develops," says Sherwood. "The Statler Brothers have been approached in several areas. The success of 'Every Which Way But Loose' proves that country and films can have a great deal of success. Anything that works well," continues Sherwood, "we'll take a shot at."

With the downturn of record sales, Sherwood feels that country has held steady. "We believe that Nashville or country was less affected than most, although black music was healthy this year, too. The Statler Brothers had their best year ever, and some of our developing

acts made some impressive gains as well."

What about the growth of country music? Sherwood feels that it will continue its upward spiral both in this country and gain an even more impressive growth rate overseas. "With the big festivals in Europe and the ability to utilize television as a means of breaking records, we feel that country music can grow rapidly overseas," reasons Sherwood.

The only problem Sherwood sees on the homefront is in the urban market where country sales are hard to pinpoint, and where country artists find it difficult to break through.

"There are stock problems in many of the major cities," says Sherwood, "and there are some radio stations that cannot find out what is selling because the country record sales don't compute."

Responding to the strength of traditional and crossover music, Sherwood states: "Traditional country nowadays is Moe Bandy as well as Hank Williams and Ernest Tubb. Overall, there seems to be a movement to have some form of pure country."

"The crossover is developed by the song. If it's a great song, the chances are that it will be able to crossover."

"Jacky Ward has had several records reach the adult contemporary chart, and when that happens, we work with it to see where and when it will develop. We don't actively seek out crossover records, but if they happen, we are prepared for it."

# Lacy Dalton Out There Plugging

NASHVILLE—Lacy J. Dalton is engaged in a six-week promotional tour to support her single "Crazy Blue Eyes." The tour will take her through 20 states and to more than 50 radio stations.

The tour began in September in Los Angeles and after a swing through the Midwest, will be completed in the Southwest. Dalton's debut Columbia album is scheduled for release in January and was produced by Billy Sherrill.

# Cedarwood Cited For 'Teddy Bear'

NASHVILLE—Celebrating the sales of 250,000 units for the song "Teddy Bear" by German artist Jonny Hill, Cedarwood Publishing Co., Inc. received the German silver disk award.

The presentation was made to Cedarwood president Bill Denny in Nashville by Jerry Bradley, vice president of operations for RCA Records, Nashville. Bradley represented RCA-Schallplatten GMBH of Hamburg, West Germany.

The Cedarwood-published "Teddy Bear," a number one U.S. country hit for Red Sovine in 1976, is now scheduled to be made into a motion picture.

# CBS High On Nashville Talent

• Continued from page 36

"Those barriers are slowly, but surely, coming down."

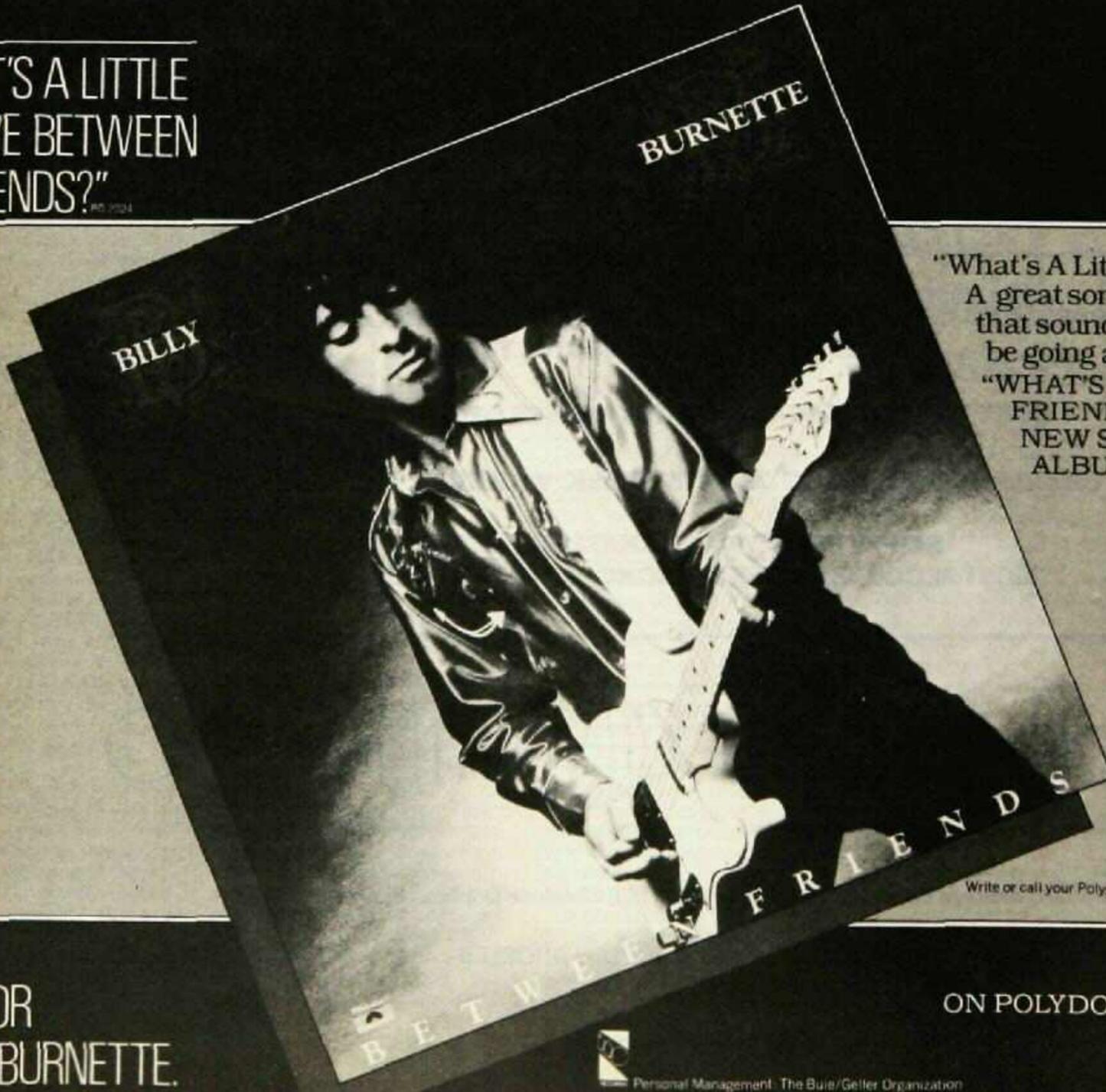
When will the entire industry enjoy its most dramatic turnaround? The fourth quarter will be "very important" because of the release of very strong records by CBS and other labels. "Fortunately, I can look for the first quarter, too."

It mean a much more profitable operation for retailers, wholesalers and manufacturers, says Lundvall, who adds, "It'll be a much more sane business."

He cautions, though, that the growth rate might not climb back to the 15%-17% level enjoyed in recent years. "Maybe it'll be back to 9½% like it was in the first half of the '70s. Hopefully, it will be better than that."

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# Country Music Salutes Its Brightest Stars



Bobby Wood, left, and Roger Cook, second from right, receive the Robert J. Burton Award from BMI president Ed Cramer and vice president Frances Preston for "Talkin' In Your Sleep," the most performed BMI country song of the year.



Preston and Cramer with BMI winners, writer Wayland Holyfield and publishers Bill Hall, Dean Kay and Roger Sovine of the Welk Music Group.



BMI's Preston and Cramer honoring Peer International's Ralph Peer, left, Monique Peer and Roy Horton.



RCA's Tom T. Hall, left, receives plaque from Charlie Douglas, center, and King Edward IV of the Federation of International Country Air Personalities.



An emotional Hank Garland receives a plaque and a kiss from Jo Walker, executive director of the CMA as Ralph Emery looks on at the RCA show.



Jerry Gillespie accepting his SESAC Hall of Fame Award for "Heaven's Just A Sin Away."



Big Al Downing accepts his Billboard No. 1 Award on stage during his performance at the Warner Bros. Showcase.



Larry Gatlin performs during the CBS Records show. He also served as the show's emcee.



Conway Twitty performing during the MCA Records Show.



Steve Wariner performing at the RCA Records show.



Winning ASCAP's publisher of the year award for Chappell/Intersong Music are from left Henry Hurt, president of the Nashville division; Ed Shea, Southern regional director, ASCAP; Rory Bourke, ASCAP's country songwriter of the year; Stanley Adams, president, ASCAP; and Irwin Robinson, Chappell president.



Displaying their ASCAP awards are, from left, Johnny MacRae, Bob Morrison and Bob Beckham, president of Music City Music. Flanking Morrison are ASCAP's Shea and Paul Marks.



More award winners: Cross Keys' president Buddy Killen, Donna Hilley, songwriter Sonny Throckmorton and Don Gant, with ASCAP's Adams and Shea.



SESAC awards: Dianne Petty, left, director of country music, and Norman Weiser, president, congratulate writers Charlie Black and Ronnie McDowell as Bud Wendell of the "Grand Ole Opry" looks on.



The Bellamy Brothers sing during a Warner Bros. Top Billing showcase the Exit/In for CMA week.

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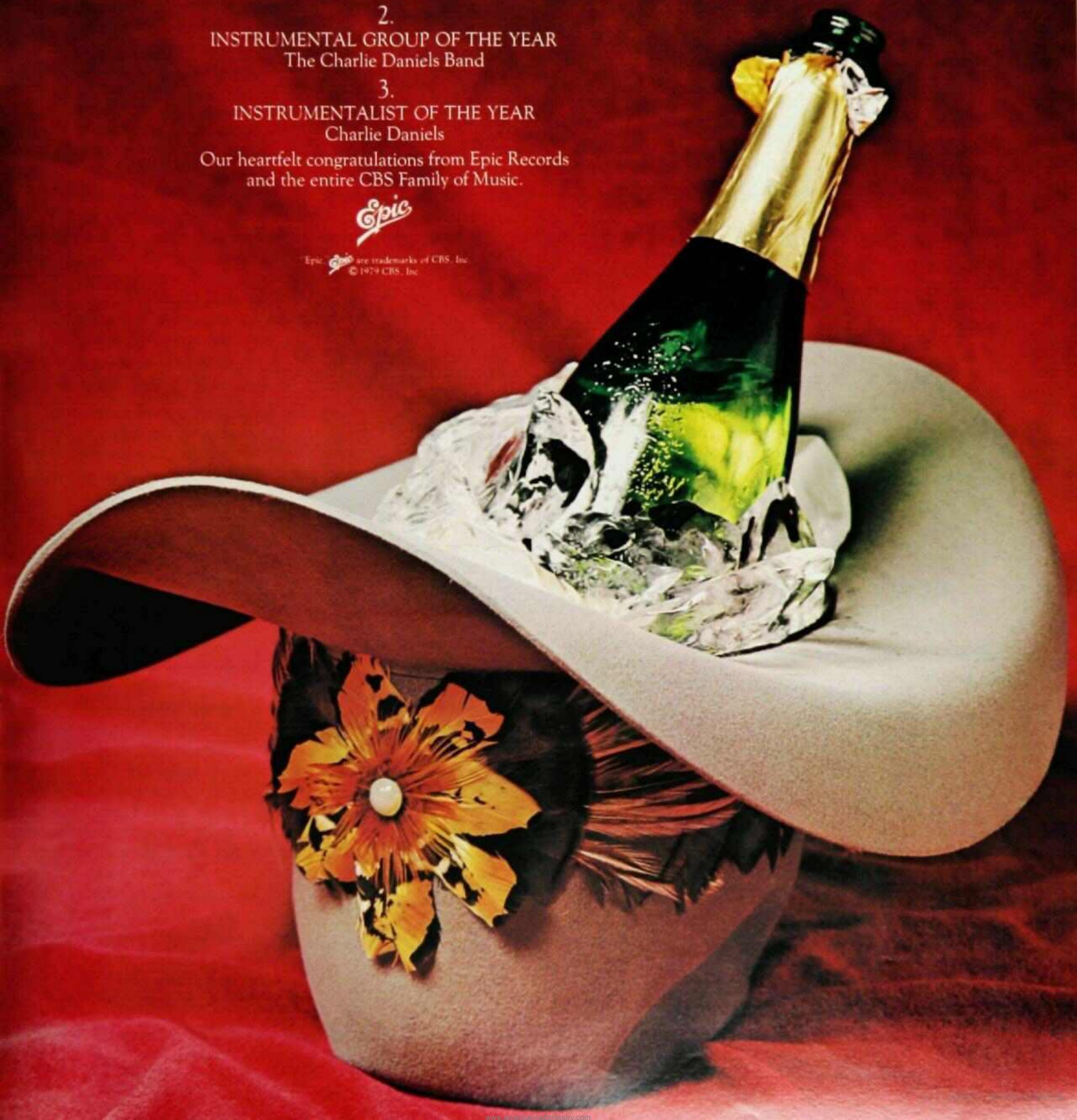
3.

INSTRUMENTALIST OF THE YEAR  
Charlie Daniels

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# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 10/27/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	26	GREATEST HITS—Waylon Jennings, RCA AHL 1-3378
★	3	5	KENNY—Kenny Rogers, United Artists UAA-979
★	6	46	THE GAMBLER—Kenny Rogers, United Artists UA-LA 534-H
★	4	12	3/4 LONELY—T.G. Sheppard, Warner/Curb WSR-3353
★	5	17	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb EE-134
★	2	23	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
★	10	4	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	8	19	IMAGES—Ronnie Milsap, RCA AHL 13346
★	9	16	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb WSR-3347
★	15	6	JUST FOR THE RECORD—Barbara Mandrell, MCA 3185
★	11	7	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 203606A
★	12	12	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
★	13	13	VOLCANO—Jimmy Buffett, MCA 5102
★	14	14	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
★	15	17	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL 1-3448
★	16	16	LOVELINE—Eddie Rabbitt, Elektra EE-181
★	17	18	YOU'RE MY JAMAICA—Charley Pride, RCA AHL 1-3441
★	18	19	CLASSICS—Kenny Rogers & Dottie West, United Artists UAA 946H
★	19	20	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. WSR-3318
★	20	21	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL 1-3360
★	26	4	FOREVER—John Conlee, MCA 3174
★	22	22	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★	23	23	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachel CL 33001
★	24	24	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
★	25	25	RANDY BARLOW, Republic 6024
★	26	27	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	27	11	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★	28	30	CROSS WINDS—Conway Twitty, MCA 3086
★	29	32	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★	37	3	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36207
★	38	2	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
★	32	34	A RUSTY OLD HALD—Hoyt Axton, Jeremiah JH5000
★	33	33	EXPRESSIONS—Don Williams, MCA AY 1069
★	34	28	STARDUST—Willie Nelson, Columbia JC 35305
★	35	29	NEW KIND OF FEELING—Anne Murray, Capitol SW 11845
★	36	31	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
★	47	2	IF LOVE HAD A FACE—Razzy Bailey, RCA AHL 1-3391
★	38	39	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL 1-3454
★	39	40	SERVING 190 PROOF—Merle Haggard, MCA 3099
★	40	42	JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL 1-3258
★	41	35	MR. ENTERTAINER—Mel Tillis, MCA 3167
★	42	43	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★	43	44	MOODS—Barbara Mandrell, MCA AY 1088
★	44	48	WHEN I DREAM—Crystal Gayle, United Artists UAA 858-H
★	45	46	JERRY REED LIVE, RCA AHL 1-3453
★	46	36	THE BEST OF BARBARA MANDRELL, MCA AY 1119
★	47	49	SILVER—Johnny Cash, Columbia JC 36086
★	48	41	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
★	49	45	ALL AROUND COWBOY—Marty Robbins, Columbia JC 36085
★	50	50	THE ORIGINALS—Statler Brothers, Mercury SRM-1-5016

\* Star Performer—LPs registering proportionate upward progress this week.

## Country

CROWDED PROGRAM BY CMA

# 360 At Talent Buyers Seminar

NASHVILLE—Although overall attendance figures were down for this year's annual DJ week activities, an unprecedented crowd of more than 360 participants turned out for the 1979 CMA Talent Buyers Seminar held Oct. 8-10 at the Radisson Plaza Hotel.

Following an all-day registration Monday, attendees were invited to see the CMA awards show that evening at the Opry House. CMA president Ralph Peer presented the welcoming address Tuesday morning.

Dr. Roger Blackwell, professor of marketing at Ohio State Univ., gave the keynote speech titled "Changing American Lifestyles: Implications For Marketing Strategy," discussing cultural and merchandising trends and their effect on the country music industry.

Tuesday's luncheon showcase featured live performance by singers Con Hunley (Agency for Performing Artists), Cristy Lane (Lee Stoller Enterprises) and Ronnie McDowell (United Talent).

The afternoon panel, moderated by Jack D. Johnson, featured panelists Jimmy Bowen of Elektra/Asylum Records, Ken Kragen of Ken Kragen Co. and Mike North of ICM discussing "Promotion—The Key Unlocking Your Market."

This was followed by a series of Workshop discussions on such topics as "The Pros And Cons Of Using A Stage And Lighting Package" with Rick Calhoun (Rick Calhoun and Associates) and Larry Hart (Studio Instrument Rentals Audio).

Also "Negotiating Concession Sales At A Concert" with Louis Owens (Louis Owens Productions) and "Country Music In The College Market" with Dr. William Brattain (Western Illinois Univ.), Dr. Gary English (National Entertainment and Campus Activities Assn.) and Sandra V. Keiser (Southwest Missouri State Univ.).

Tuesday evening, Amusement Business magazine hosted a cocktail reception for the Talent Buyers Seminar registrants prior to a showcase featuring the Cates (William Morris Agency), Billy "Crash" Craddock (International House of Talent) and T.G. Sheppard (Jack D. Johnson Talent).

A panel presentation led off Wednesday's roster, as speakers Louis Messina (Pace Concerts), Sonny James, Cliff Wallace (Von Braun Civic Center) and moderator Joe Sullivan (Sound Seventy Corp.) discussed "I Can't Make It—My Bus Ran Out Of Gas."

Other workshops throughout the

pects Of Putting Together A Major Country Festival." Panelists included Mervyn Conn (Mervyn Conn Productions, Ltd.), Bob Babish (Milwaukee Summer Festival), Neal Gunn (HMC Management Corp.) and Glenn Reeves (Jamboree U.S.A.).

Rounding out the activities were a trip to the CBS Records show and a banquet-dance at the Radisson Plaza Hotel.

The 1979 Talent Buyers Seminar, acknowledged by the CMA as "the most successful ever," was co-chaired by Don Romeo and Jim Halsey. Sonny Neal headed the showcase committee. Walt Heeney served as topics and speakers committee chairman and seminar committee members included Jack D. Johnson, Don Light, Hap Peebles, Tandy Rice and Joe Sullivan. Seminar coordinators for CMA were Toby Cannon, Joan Dickson and Helen Farmer.



Barbara Mandrell belts out a wailer on the MCA label show.

morning covered "Talent Prices... Ticket Prices" with Steven Griel (Sound Seventy Corp.) and C.K. Spurlock (Country Shindig); "A Record Producer's View Of The Marketplace" with Norro Wilson (Warner Bros. Records) and "Country Music In The College Market" with panelists from the previous day's discussion.

After the luncheon showcase with John Conlee (Buddy Lee Attractions), Big Al Downing (Top Billing, Inc.) and Louise Mandrell with R.C. Bannon (Dick Blake International), the agenda offered a debate on "As-

### Grabs Soundtrack

LOS ANGELES — Casablanca Records will release the soundtrack of "Roller Boogie," which opens nationwide Dec. 21. The album, shipping in mid-November, is being coproduced by Bob Esty and Larry Emerine. Esty also makes his debut as a solo artist performing on several tracks.

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### Bogart-Garrett Push New Label

• Continued from page 36

comments Bogart. "I think I have learned. The good stores, good racks, good retailers and good record companies will survive. The people who have lived off of each other and worked in the business that for the last four to five years has mostly been profitless prosperity will not survive."

He agrees that panic was apparent at some labels. "The panic was disastrous for the record business because we aired our dirty laundry when we shouldn't have. The panic was at the bigger labels as opposed to the smaller labels, and was not healthy."

"People who didn't understand the business made a lot of foolish changes the past few months. They'll regret it. There were some really good people who were sacrificed in those changes."

Bogart also reveals he is now writing a song! "I came up with a good idea."

He doesn't reveal, however, whether that song will be "country-oriented."

GERRY WOOD

## FIRST TIME EVER! 1980 Pictorial Calendar of Billboards Country Music Stars 1980

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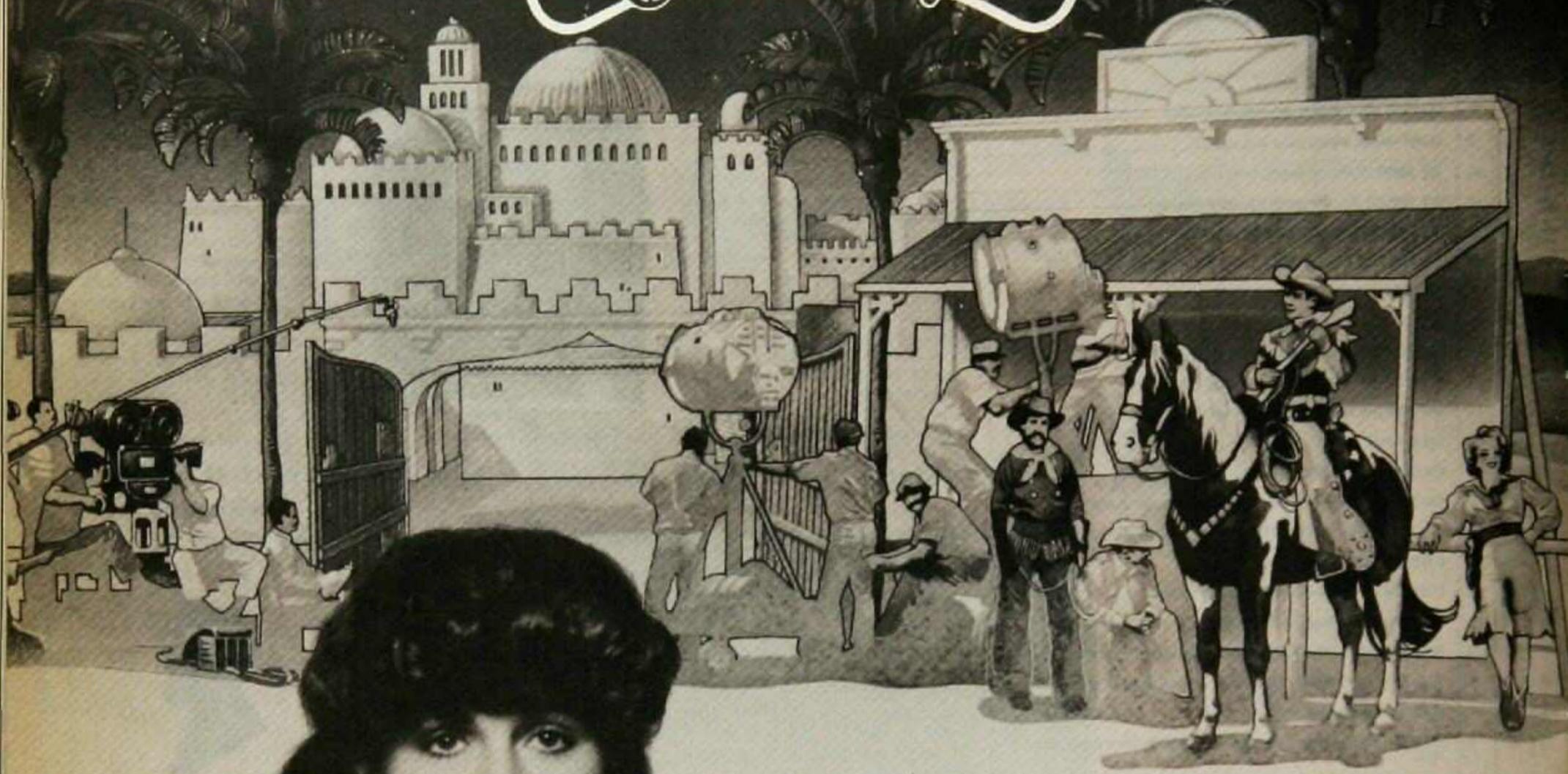
### Hartford Soundtrack For Yamaha

NASHVILLE — Three-time Grammy winner John Hartford has written and produced a soundtrack to be featured in a Yamaha promotional trailer film. The three-minute segment is to introduce Yamaha's

new "Tri-moto" bike, and is scheduled to be shown during a national dealers' show Oct. 29 at the Anaheim Convention Center in California.

OCTOBER 27, 1979, BILLBOARD

# Casablanca WEST



INTRODUCING:  
**CASABLANCA WEST'S**  
FIRST RELEASE:

# CAROL CHASE

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BE MY SHIP**

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CW 4501

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# Billboard Hot Country Singles

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\* 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	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	10	10	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin, Columbia 1-11066 (Larry Gatlin, BM))	48	3	3	I'VE GOT A PICTURE OF US ON MY MIND—Loretta Lynn (B. Harbin, MCA 41129 (King Coat, ASCAP))	69	52	12	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Dwight Friesley (T. Seals, D. Rice/D. Lindo, RCA 11679 (Dance, BM)/Columbia, BM)	
2	7	7	YOU DECORATED MY LIFE—Kenny Rogers (D. Hays, B. Womack, United Artists 1313 (Music City, ASCAP))	36	6	11	IN NO TIME AT ALL/GET IT UP—Ronnie Milsap (A. Jordan, R. Leigh)/(T. Brasfield, R. Byrne, RCA 11693 (Chess/United Artists, ASCAP)/ (I've Got The Music, ASCAP))	70	73	5	A LITTLE BIT SHORT ON LOVE—Billy Walker (B. Walker, Capitol 2059 (Best Way, ASCAP))	
3	9	9	HALF THE WAY—Crystal Gayle (E. Wood, R. Murphy, Columbia 1-11087 (Crownwood, BM)/Merchandise, ASCAP)	49	4	4	A RUSTY OLD HALO—Hoyt Axton (B. Martin, Arista 1001 (Byland, ASCAP))	71	42	7	THE SUN WENT DOWN IN MY WORLD TONIGHT—Lynn Everett (R. Murphy, S. Anders, Orlando 104 (Magic Castle/Blackwood, BM))	
4	2	12	BEFORE MY TIME—John Conlee (B. Peters, MCA 41072 (Bee Peters, BM))	50	4	4	MISSISSIPPI—The Charlie Daniels Band (C. Daniels, Epic 9-50768 (Hal Sand, BM))	72	NEW ENTRY	NEW ENTRY	NOTHING AS ORIGINAL AS YOU—The Statler Brothers (D. Reid, Mercury 57007 (American Cowboy, BM))	
5	4	12	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan, MCA 41077 (Pi-Gen, BM))	47	4	4	STRANDED ON A DEAD END STREET—The ETC Band (E. Conley, Warner Bros. 49072 (ETC/Easy Listening, ASCAP))	73	78	3	PHILODENDRON—Mando Earwood (M. Earwood, GMC 108 (Music West Of The Pecos, BM))	
6	11	6	COME WITH ME—Waylon Jennings (C. Howard, RCA 11723 (First Lady, BM))	51	3	3	BUENOS DIAS ARGENTINA—Marty Robbins (B. Raleigh, U. Jurgens, Columbia 1-11102 (T.A., ASCAP))	74	53	10	WHAT MORE COULD A MAN NEED—Tommy Overstreet (C. Rains, Elektra 46516 (ATV/Rainbow, BM))	
7	8	9	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Todd, B. Rosen)/(G. Blackwell, J. Hammer, RCA 11709 (Song Flare, ASCAP)/(Duchapell, BM)/Chappell, ASCAP)	42	45	6	GOOD TIME CHARLIE'S GOT THE BLUES—Bud Shuggall (D. O'Keefe, Elektra 46527 (Warner-Tamerlane/Road Conno, BM))	75	76	2	HEROES AND IDOLS (Don't Come Easy)—David Smith (M.D. 1004 (NSD) (Music Craftshop/Shedd House, ASCAP))	
8	14	7	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson (J. Allen, Capitol 4772 (Tree, BM))	55	2	2	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD—Dove & Sugar (S. Pappas, L. Keith)/(J. Foster, B. Rice, RCA 11749 (Tree/Windchimes, BM)/(April, ASCAP))	76	80	2	BECAUSE OF LOSING YOU—Narvel Felts (Foster, Rice, Collage 10 (Jack & Bill, ASCAP))	
9	14	7	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M. Haggard, R. Lane)/(S.D. Shuler, MCA 41112 (Shade Tree/Tree, BM)/(Acuff-Rose, BM))	44	7	11	DREAM ON—The Oak Ridge Boys (D. Lambert, R. Potter, MCA 41078 (Duchess, BM))	77	54	16	JUST GOOD OL'BOYS—Moe Bandy & Joe Stampley (A. Fleetswood, Columbia 3-11027 (Brandwood/Mallet, BM))	
10	10	11	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey (J. Stahl, D. Morrison, RCA 11682 (House Of Gold/Tree, BM))	62	3	3	YOU ARE ALWAYS ON MY MIND—John Wesley Ryles (W. Carson, M. James, J. Christopher, MCA 41124 (Rose Bridge/Sweet Home, BM))	78	NEW ENTRY	NEW ENTRY	YOU'RE THE PART OF ME—Jim Ed Brown (J. Schwenn, H. Wartel, RCA 11742 (Chess, ASCAP))	
11	13	9	PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis, Epic 9-50754 (Aigon, BM))	67	2	2	LOVIN' STARTS WHERE FRIENDSHIP ENDS—Mal McDowell (D. Lindo, A. Rock, Capitol 4784 (Columbia, BM))	79	56	13	ROBINHOOD—Billy "Crash" Craddock (L. Chesire, M. Kellum, Capitol 4753 (Flagship, BM))	
12	15	6	BLUE KENTUCKY GIRL—Emmylou Harris (J. Mullins, Warner Bros. 49054 (Sure Fire, BM))	47	25	9	HOUD DOG MAN—Glen Campbell (T. Shurtliff, Capitol 4783 (Gambon-Fancy That, ASCAP))	80	NEW ENTRY	NEW ENTRY	YOUR LYING BLUE EYES—John Anderson (K. McDuffie, Warner Bros. 49089 (Acuff-Rose, BM))	
13	22	5	BROKEN HEARTED ME—Anne Murray (R. Goodrum, Capitol 4772 (Chappell/Salmaker, ASCAP))	48	26	10	LOVE ME NOW—Ronnie McDowell (P. Kelly, Epic 9-50753 (Tree, BM))	81	NEW ENTRY	NEW ENTRY	DO IT IN A HEARTBEAT—Carlson Carter (C. Carter, N. Lowe, J. McFee, Warner Bros. 49083 (Rare Blue/Pangest Vision, ASCAP/Touchappell, BM))	
14	21	5	BLIND IN LOVE—Mal Tillis (B. Carter, Elektra 46536 (Sabal, ASCAP))	57	3	3	WALKIN' THE FLOOR OVER YOU—Ernest Tubb & Friends (E. Tubb, Capitol 44587 (Rightwing, BM))	82	92	2	THE PART OF ME THAT NEEDS YOU MOST—Miki Meri (M. Chapman, N. Olson, Oak 002-79 (Dinnichap, BM))	
15	5	11	YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers (D. Bellamy, Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP))	63	2	2	TELL ME WHAT IT'S LIKE—Brenda Lee (B. Peters, MCA 41130 (B. Peters, BM))	83	59	15	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach, Capitol 4746 (World, ASCAP))	
16	16	11	CRAZY ARMS—Willie Nelson (R. Moore, C. Seals, RCA 11673 (Tree, Cham, BM))	61	3	3	(Stay Away From) THE COCAINE TRAIN—Johnny Paycheck (J. Paycheck, Epic 9-50777 (Aigon, BM))	84	87	2	CAUGHT WITH MY FEELINGS DOWN—Mary Lou Turner (D. Boyd, M.L. Turner, Churchill 7744 (Plum Creek/Churchill, BM))	
17	19	8	SAIL ON—Tom Grant (L. Riche, J.J. Republic 945 (Jubilee/Commodore, ASCAP))	69	3	3	SEA OF HEARTBREAK—Lynn Anderson (H. David, P. Hampton, Columbia 1-11104 (Daphne Bernstein, ASCAP))	85	88	3	DO I EVER CROSS YOUR MIND—Kir Yassy (D. Parton, International Artists 501 (CMS) (Dewar, BM))	
18	20	8	NO MEMORIES HANGIN' ROUND—Bessie Cash & Bobby Bare (R. Crowell, Columbia 1-11045 (Cashwell/Graffiti, ASCAP))	64	4	4	LOVELY TOGETHER—Diana (B. Springfield, Elektra 46529 (House Of Gold, BM))	86	82	4	ENDLESS—David Mills (G. Harrison, D. Pinner, United Artists 1319 (Pi-Gen, BM))	
19	23	5	THE LADY IN THE BLUE MERCEDES—Johnny Duncan (D. Dant, G. Gentry, Columbia 1-11097 (Aigon, BM))	56	27	8	HAPPY BIRTHDAY DARLIN'—Conway Twitty (C. Howard, MCA 41135 (Butter, BM))	87	79	6	THAT OVER THIRTY LOOK—Faron Young (R. Klang, B. Ar, MCA 41046 (Rightwing, BM))	
20	32	4	I CHEATED ME RIGHT OUT OF YOU—Moe Bandy (B.P. Barker, Columbia 1-11090 (Barry, BM))	68	5	5	(I Wanna) COME OVER—Alabama (M. Bernard, R. Berand, M.D. 4634 (NSD) (Blackwood, BM))	88	74	5	TODAY I STARTED LOVING YOU AGAIN—Arthur Prysock (M. Haggard, B. Owens, Gusto 4-9023 (Blue Book, BM))	
21	24	7	I'D RATHER GO ON HURTIN'—Joe Stet (B. Rosen, D. Goodman, Ovalton 1127 (Pi-Gen, BM)/Chess, ASCAP)	58	5	5	HIDE ME (In The Shadow Of Your Love)—Judy Rigs (J. Hubson, A. Serrati, M.D. 4633 (NSD) (Branch/Armac, BM))	89	NEW ENTRY	NEW ENTRY	DALLAS COWBOYS—Charley Pride (J. Schwenn, RCA 11736 (Chess, ASCAP))	
22	34	5	SAY YOU LOVE ME—Stephanie Winlow (C. McKee, Warner/Curb 49074 (Michael Fleetswood/Warner-Tamerlane, BM))	77	2	2	I HATE THE WAY I LOVE IT—Johnny Rodriguez & Charly McClain (A. Aldridge, Epic 9-50791 (Song Doctor/Big Bear, BM))	90	NEW ENTRY	NEW ENTRY	YOU BETTER MOVE ON—Tommy Roe (A. Alexander, Warner/Curb 49085 (Kava, BM))	
23	35	4	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46535 (Scepter, BM))	60	4	4	THE WILD SIDE OF LIFE—Raybours Anthony with Kitty Wells (W. Warren, A. Carter, Mercury 57006 (Uhart, BM))	91	89	3	I JUST WANDER WHERE HE COULD BE TONIGHT—Hikka & Jerly (H.M. Cornelius, IBC 0004 (Scott ch & Brandy, ASCAP))	
24	28	7	YOU'RE A PART OF ME—Charly McClain (K. Carnes, Epic 9-50759 (Chappell/Brown Stone, ASCAP))	61	65	6	GET YOUR HANDS ON ME BABY—Dale McBride (D. McBride, Capri 158 (Capri, BM))	92	NEW ENTRY	NEW ENTRY	IF I EVER—Randy Garley (D. Young, RCA 11726 (Sterling/Addison Street, ASCAP))	
25	33	5	YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall (T.T. Hall, RCA 11712 (Halbrite, BM))	65	6	6	ME BABY—Dale McBride (D. McBride, Capri 158 (Capri, BM))	93	93	2	YOU CAN BE REPLACED—Lynn Burch (B. Anderson, J. Owenfield, Derrick 124 (Mass Rock/Champion, BM))	
26	30	6	YOU'RE MY KIND OF WOMAN—Jackie Ward (W. Sherrill, J. Whitmore, L. Kneibell, Mercury 57004 (A. Gallico, BM)/Gallo, ASCAP)	72	2	2	I'LL SAY IT'S TRUE—Johnny Cash (J.R. Cash, Columbia 1-11103 (House Of Cash, BM))	94	94	2	SUNDOWN SIDESHOW—Jano (J. Bourland, SDR 180 (Mickey Finn, BM))	
27	27	10	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyrick, T. Woodford, United Artists 1314 (I've Got The Music, ASCAP)/Song Tailors, BM))	83	2	2	YOU PICK ME UP (And Put Me Down)—Dottie West (R. Goodman, B. Mabers, United Artists 1324 (Chappell/Salmaker/Welbeck/Blue Quill, ASCAP))	95	96	2	WHEN OUR LOVE BEGAN—George Jones (M. Sherrill, B. Ramsey, Inc. 103 (Hi Ball, BM)/La-Bell, ASCAP)	
28	39	6	SWEET DREAMS—Reba McEntire (D. Gibson, Mercury 57003 (Acuff-Rose, BM))	64	66	3	YOU DON'T MISS A THING—Sylvia (Kye Fleming, D.W. Morgan, RCA 11735 (Pi-Gen, BM))	96	95	3	SHACKLES AND CHAINS—Dobson Brothers & Mac Wiseman (J. Davis, CMH 1522 (Peer, BM))	
29	29	10	I HEAR THE SOUTH CALLIN' ME—Hank Thompson (B.C. Bennett, J. Bettis, MCA 41079 (Warner-Tamerlane/Sweet Harmony, BM)/ASCAP)	75	3	3	SQUEEZE BOX—Freddy Fender (P. Townshend, Starline 9-4904 (CBS) (Tower/El Pix, BM))	97	97	2	YOU'RE A PRETTY LADY, LADY—The Wichita Linemen (G. Cleamer, Linemen 19838 (NSD) (Air Cap, SESAC))	
30	31	8	HANGIN' IN AND HANGIN' ON—Buck Owens (B. Owens, Warner Bros. 49046 (Blue Book, BM))	66	41	11	I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE—The Kendalls (R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice, Deaton 1129 (Gross Keys, ASCAP/Tree, BM))/(Jack & Bill, ASCAP)	98	NEW ENTRY	NEW ENTRY	THE HAT—Roger Miller (R. Miller, 20th Century 2471 (RCA) (R. Miller, BM))	
31	36	7	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut (J. Chestnut, MCA/Hickory/Curb 41106 (Acuff-Rose, BM))	67	43	13	IT MUST BE LOVE—Don Williams (B. McDill, MCA 41069 (Hall Clement, BM))	99	NEW ENTRY	NEW ENTRY	THE FLYING SAUCER MAN AND THE TRUCK DRIVER—Red Simpson (R. Simpson, K.E.Y. 108 (Reys Made/Plaque, BM))	
32	37	6	FIRST THING EACH MORNING (Last Thing At Night)—Chit Cochran (K. Fleming, D.W. Morgan, RCA 11711 (Pi-Gen, BM))	68	44	13	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan, RCA 11672 (Pi-Gen, BM))	100	100	3	TAKE MY LOVE—Joy Ford (A. Badale, G. Johnson, F. Stanton, Country International 142 (Rest-A-While, ASCAP))	
33	38	6	WINNERS AND LOSERS—K.C. Bonham (K. Bell, T. Skinner, J.L. Wallace, Columbia 1-11081 (Hall-Clement, BM))									
34	40	4	THE ONE THING MY LADY NEVER PUTS INTO WORDS—Mal Street (M. Huffman, Sunset 100 (P.P.S./Mercury/Apic, NSD))									



MCA's Bill Anderson performs on the label show during CMA week activities.

Epic artist Charlie Daniels is getting friendlier than ever with cameras, both tv and movie ones. He's filming "Urban Cowboy" in Texas with John Travolta, has taped "Dinah!", "Merv Griffin" and "Mike Douglas" talk shows, guests on Kenny Rogers' upcoming tv special and even hosts "The Midnight Special" Oct. 21 with his band. If he keeps this pace up, Daniels' next album will have to be titled, "Five Million Mile Reflections."

Razzy Bailey tells Scene that he appeared on the Charley Pride date which broke the Spencer, Iowa, State Fair's previous attendance record set by comedian Bob Hope. Pride and Bailey played to a reported paid crowd of 49,000 persons.

Wet Willie headlined the "Alabama Jam" in its hometown of Mobile, playing to more than 11,000 on a bill also featuring bands FCC and Crimson Tide. WABB-AM/FM cosponsored the concert and hosted a riverboat cruise for Wet Willie.

Moe Bandy, a confessed soap opera nut, managed to squeeze in dinner with actress Barbara Rucker from "As The World Turns" while he was in LA taping "Make Me Laugh." However, says Bandy, daytime dramas will never take the place of honkytonks, as listeners of his new duet LP with Joe Stampley, "Good Ol' Boys," can immediately tell.

If the cover of December's "Saturday Evening Post" looks familiar, that's because it will be country artist Jeannie C. Riley. She's being featured in the magazine's special salute to Christian motherhood.

The "Grand Ole Opry" featured the legendary Kitty Wells recently, marking her first appearance on the show in more than two years. Wells, who just celebrated her 60th birthday, maintains a constant touring schedule that keeps her out of town and on the road.

Wendy Holcombe created a stir at the Canadian Western Fair in September, when she opened shows for Rick Nelson, Gloria Gaynor and the Oak Ridge Boys. Reports still not in yet as to her success in trying to teach Gaynor's disco crowd the fine art of buck dancing.

Watch for Epic to release a "Volunteer Jam V" album to include performances by the Charlie Daniels Band, John Prine, Carl Perkins, Dobie Gray and members of the Lynyrd Skynyrd group. The LP was recorded at last January's annual "Jam" and shipment date should be late October.

Chute Records had such success with Bobby Hood's cut on "Easy," a song written by Jerry Fuller, that it has asked Fuller to produce Hood's next single. Fuller's former production credits include work with Mac Davis, Johnny Mathis and Gary Puckett and the Union Gap, and Fuller himself records for MCA Records.

Happy 20th birthday to J. Randall Collier's "Florida Country Music News" in Orlando. Collier, a victim of cerebral palsy, built the publication out of his love of country music and several years ago, was named "man of the year" in Florida's country music industry.

OCTOBER 27, 1979, BILLBOARD

## 2 Decades Of Struggling: Razzy Bailey Hits Jackpot

By KIP KIRBY

NASHVILLE—After a two-decade struggle in the music business and stints on four different labels, singer Razzy Bailey has become an "overnight success" on RCA.

His close skirmishes with success previously might have caused less persevering artists to look elsewhere for work, Bailey believes, but in his case, failure only heightened his ambition.

"I got so used to my songs being turned down and my efforts at recording deals falling through," he says, "that it just made me all the more stubborn."

Bailey's unshakable determination finally paid off in January 1978 when producer Bob Montgomery signed him to RCA.

The artist promptly churned out a string of four consecutive top 10 country hits, including "What Time Do You Have To Be Back To Heaven," "Tonight She's Gonna Love Me (Like There's No Tomorrow)," "If Love Had A Face It Would Be Yours" and his current single, "Ain't Got No Business Doin' Business Today," now at number 10 on the Hot Country Singles chart.

And when Bailey's first album for the label was released in April of this year, it reached number 43 on the Billboard Country LP chart.

Bailey's career began as a Top 40 performer in clubs throughout the Southeast. "I've always loved doing country," he recalls, "but back then, it was a question of playing what-

ever kind of music would get you work. Rock'n'roll had just come in big and club owners didn't want to hire unknown country acts."

In 1972, Bailey formed a group he called Razzy Bailey & the Aquarians and released "I Hate Hate," an r&b-flavored uptempo song that picked up sufficient national airplay to interest MGM Records in signing him.

When that label was plagued by various problems, Bailey secured his release, signing next with Capricorn in 1975. His first release, a country song he'd written called "Peanut

(Continued on page 73)



Jazzy Razzy: RCA's Razzy Bailey entertains a full house outdoors at Chicago's Lamb's Farm, as 18,000 fans hear him perform, "Ain't Got No Business Doin' Business Today."

## Ovation Seeks Major Expansion

• Continued from page 36

around the world and sending our acts abroad to appear in concerts and tape as many tv shows as possible."

"We're ready for expansion of our operations, and we're committed to Nashville," explains Schory. When many labels may be in the process of trimming down their investments, Schory and Ovation are bullish on Nashville.

"We just moved into our new building in Nashville," states Schory. "We're expanding our staff into further involvement in publishing and production, and we're looking to acquire some companies in both of these areas."

"Ovation is not a small company anymore," Schory boasts. "Due to our success in country music and the recent forays into film and television, Ovation is building for the future when other companies are trying to hang on."

Forthcoming trends or area of improvement on the horizon? Schory believes the major markets of the North must be cracked. "Major cities in the North now seem more prepared to have major country packages come into these markets. This will be a growing trend, as long as the record companies, local promoters and talent agencies work together."

Speaking on the growth of coun-

try music, Schory comments, "The general consumers concept of what a country act is has certainly been changing over the last three years. The crossover potential for act after act, without losing its country market, has broadened the base and scope of the record industry. The going uptown of the production and the changing pop scene have brought about a new awareness in country music."

With such artists as the Kendalls, Joe Sun, the Cates and Shelia Andrews, Schory and Ovation are building a country label in Nashville with finesse and perseverance that is in no way an overnight success story.

MIKE HYLAND

## RCA FETE FOR GARLAND

NASHVILLE—One of the highlights of this year's "Grand Ole Opry" birthday celebration came during the RCA Records breakfast show on Oct. 10 when legendary guitarist Hank Garland was honored.

In addition to accolades voiced by industry and civic dignitaries and a nostalgic display of visuals, Garland played on the show, demonstrating the impressive degree of recovery achieved since his automobile accident in 1961 brought an abrupt end to his career.

Garland, as a studio musician, helped structure the famous "Nashville Sound" with such colleagues as Grady Martin, Chet Atkins, Harold and Owen Bradley, Floyd Cramer, Bob Moore and Buddy Harmon. In addition, he was a performer widely known via his and Red Foley's recording of "Sugarfoot Rag."

The tribute to Garland at the RCA show was filmed by Underwood Productions International in conjunction with a motion picture based on Garland's life, now in production.

## \$15,000 Raised

NASHVILLE—A check totaling \$15,000 from the 1979 Buck Owens Rodeo was presented at the Bakersfield, Calif., offices of Buck Owens Charities to representatives of the Kern County Unit of the American Cancer Society. The check represented proceeds from the three-day rodeo held in Bakersfield, the third year of the event.

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and a fissured  
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COUNTRY MUSIC ASSOCIATION

# CONGRATULATIONS FROM ALL OF US AT RCA

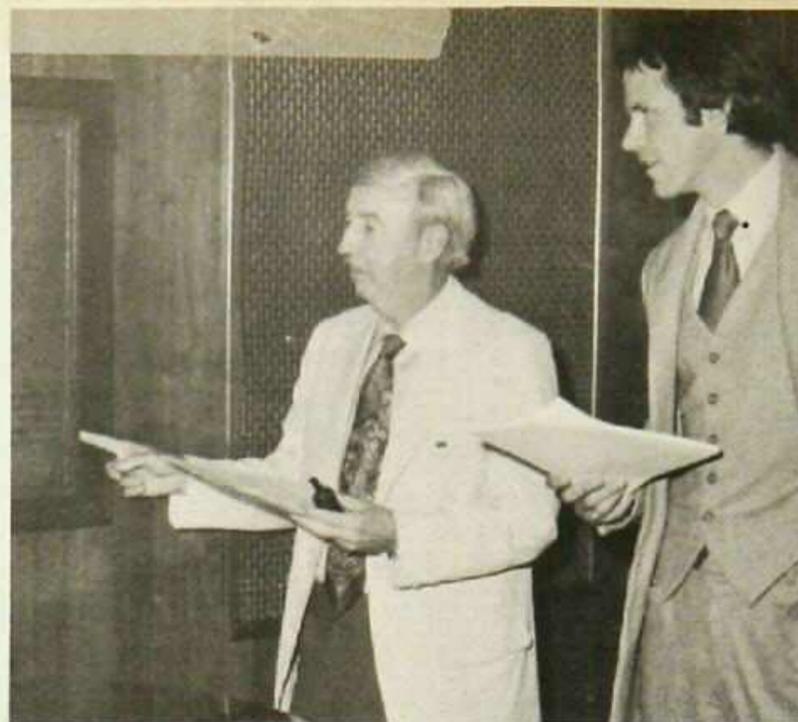
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# Adult Contemporary

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	6	<b>BROKEN HEARTED ME</b> Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
2	3	6	<b>YOU DECORATED MY LIFE</b> Kenny Rogers, United Artists 1315 (Music City, ASCAP)
3	6	5	<b>YOU'RE ONLY LONELY</b> J.D. Souther, Columbia 1 11079 (Ice Age, ASCAP)
4	2	15	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
5	4	18	<b>RISE</b> Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
6	5	13	<b>THIS NIGHT WON'T LAST FOREVER</b> Michael Johnson, EMI America 8019 (Captain Crystal, BMI)
7	23	3	<b>SHIPS</b> Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
8	8	10	<b>SO GOOD, SO RIGHT</b> Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
9	11	6	<b>HALF THE WAY</b> Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP)
10	21	4	<b>HOLD ON</b> Ian Gomm, Stiff/Epic 9-50747 (Albion, BMI)
11	10	18	<b>ALL THINGS ARE POSSIBLE</b> Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
12	16	8	<b>WHEN I THINK OF YOU</b> Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
13	7	16	<b>AFTER THE LOVE HAS GONE</b> Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
14	9	11	<b>SAIL ON</b> Commodores, Motown 1456 (Jobete/Commodore, ASCAP)
15	15	10	<b>ONE FINE DAY</b> Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
16	12	25	<b>LEAD ME ON</b> Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
17	32	3	<b>STILL</b> Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
18	13	18	<b>DIFFERENT WORLDS</b> Maureen McGovern, Warner/Curb 8835 (Brun, BMI)
19	14	23	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> Dionne Warwick, Arista 419 (Irving, BMI)
20	17	12	<b>THEN YOU CAN TELL ME GOODBYE</b> Toby Beau, RCA 11670 (Acuff-Rose, BMI)
21	19	10	<b>GET IT RIGHT NEXT TIME</b> Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
22	20	12	<b>GOOD FRIEND</b> Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
23	<b>NEW ENTRY</b>		<b>NO MORE TEARS</b> Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
24	18	12	<b>LIFE GOES ON</b> Charlie Rich, United Artists 1307 (MakaMillon, BMI)
25	40	4	<b>FOREVER</b> Orleans, Infinity 9006 (Lucid, BMJ/Orleansongs, ASCAP)
26	24	18	<b>IF YOU REMEMBER ME</b> Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bull, ASCAP/Unichappel/Begonia Melodies, BMI)
27	31	9	<b>FOOLED BY A FEELING</b> Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
28	50	2	<b>BETTER LOVE NEXT TIME</b> Dr. Hook, Capitol 4785 (House Of Gold, BMI)
29	27	24	<b>SHADOWS IN THE MOONLIGHT</b> Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri Chappell, SESAC)
30	36	6	<b>RAINBOW CONNECTION</b> Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
31	33	20	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappel, BMI/Tri Chappell, SESAC)
32	39	2	<b>WHAT CAN I DO WITH THIS BROKEN HEART</b> England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc, BMI/First Concourse/Silver Nightingale, ASCAP)
33	41	2	<b>BABE</b> Styx, A&M 2188 (Stygain/Almo, ASCAP)
34	25	19	<b>MAIN EVENT</b> Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
35	26	9	<b>SPOOKY</b> Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
36	22	24	<b>SAD EYES</b> Robert John, EMI America 8015 (Careers, BMI)
37	38	23	<b>HEART OF THE NIGHT</b> Poco, MCA 41023 (Taratul, ASCAP)
38	28	13	<b>LONESOME LOSER</b> Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
39	37	6	<b>DEPENDIN' ON YOU</b> Doobie Bros., Warner Bros. 49020 (Sequel Songs, ASCAP/Snug, BMI)
40	44	5	<b>ANGEL EYES</b> Abba, Atlantic 3609 (Countless, BMI)
41	48	2	<b>PLEASE DON'T LEAVE</b> Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
42	29	27	<b>MORNING DANCE</b> Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
43	<b>NEW ENTRY</b>		<b>DEJA VU</b> Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
44	49	2	<b>PLEASE DON'T GO</b> K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI)
45	47	3	<b>SWEET SUMMER LOVIN'</b> Dolly Parton, RCA 11705 (Song Yard, ASCAP)
46	46	9	<b>TOUCH ME WHEN WE'RE DANCING</b> Bama, Free Flight 11629 (RCA) (Half-Clement, BMI)
47	<b>NEW ENTRY</b>		<b>LOOKS LIKE LOVE AGAIN</b> Dann Rogers, International Artists 500 (ABC/Dunhill, BMI)
48	<b>NEW ENTRY</b>		<b>DREAM ON</b> Oak Ridge Boys, MCA 41078 (Duchess, BMI)
49	<b>NEW ENTRY</b>		<b>DIM ALL THE LIGHTS</b> Donna Summer, Casablanca 2201 (Sweet Summer Night, BMI)
50	<b>NEW ENTRY</b>		<b>HEARTACHE TONIGHT</b> Eagles, Asylum 46545 (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)

## Country



Producer Pals: Wesley Rose, president of Acuff-Rose, points out the Hank Williams Hall of Fame plaque to Robin McNeil.

### AFTER CANADIAN SUCCESS

## Hank Williams Show Starting U.S. Dates

By GERRY WOOD

NASHVILLE—After a successful Canadian run, a musical play about the late Hank Williams is set to open in the U.S.

The play, "Hank Williams: The Show He Never Gave," not only has the blessings of Williams' publisher, Acuff-Rose Publications, but Wesley Rose, president of the publishing company has set up a new firm, Acuff/Rose Musicals Inc. to handle the show.

"We're expanding country music into musicals," comments Rose. "We're betting it'll go to Broadway."

After a week run, starting Oct. 30 in St. Louis, the show will hit Rapid City, S.D., Omaha, Kansas City, Detroit and Wilmington, Del. Further projections on the itinerary would take the show to the West Coast, then the South.

Rose also sees foreign potential for the country music play. He notes that Japan has issued a multi-record set of all of the Williams hits, while in England a Hank Williams month is staged every year. "Hank Williams isn't just an American idol now—he's worldwide," Rose notes.

The show stars Canadian musician Sneezy Waters. It takes place in the fictitious setting of a concert hall on New Year's Eve in 1952. The play depicts the final tormenting days of the troubled Williams as told

through a performance on the eve of his death.

"Hank Williams: The Show He Never Gave" is produced by Rose, Robin McNeil and Dawn Harwood-Jones. It was written by Maynard Collins and directed by Peter Froehlich. Harwood-Jones/McNeil Producers Inc. originally launched the production in its critically-acclaimed Canadian tour.

"The border doesn't make any difference," says McNeil, when asked if the Canadian success can be transferred back into the U.S. The musical drew solid crowds and favorable critical response, claims McNeil, as it swept across Canada into such cities as Ottawa, Toronto, Hamilton, Winnipeg, Calgary, Edmonton and Vancouver.

McNeil is cautious about Broadway acceptance. "We'll want to take very special pains in how we take it to New York," he states. "I wouldn't like to take the straightest route to New York."

The show is being booked by Columbia Artists Theatrical Corp. in New York.

Future projects for Acuff/Rose Musicals will depend on the success of this joint venture. Says the candid Rose, "It's not a one shot deal... unless we learn a quick lesson."

## Zimmermann Sees a 'Challenge'

Continued from page 36

whom generated sturdy sales patterns throughout this past year.

"I think it's encouraging that traditional country artists are now reaching higher sales plateaus and broadening their bases," he comments, although he adds that he doesn't believe grassroots traditional country music will expand greatly.

"You've got to remember that the young country buyer is pretty much the same as the young pop buyer or the young r&b buyer: he's looking for something that's new and exciting."

Capitol Records, says Zimmermann, has deliberately maintained the profile of having a restricted artist roster. "We've only got between 80-90 signed acts, because we feel we

can concentrate on those and have a better batting percentage in representing them."

In fact, he emphasizes, when Capitol reached the point where it decided to expand its roster, it created EMI-America instead to handle an increased number of artists.

Noting that EMI operates what he terms "a rather aggressive film company with which we're in close collaboration and constant dialog for our artists," Zimmermann stresses that motion pictures will play an increasingly important part in the development of country music in the coming years.

On the international front, he sees country as "trendy," illustrated by the popularity abroad of an act such

## Mazza Confident Of Cap-UA's Country Future

Continued from page 36

can't get at home. With 90% of the films being released now getting 'R' ratings, it's obvious that movies are having to deal with real life in honest ways. And country music depicts real drama and emotion better than any other kind of music."

Mazza is enthusiastic about the growth of both United Artists and EMI-America; underscoring his commitment to breaking roster artists in a variety of fields.

"We believe that any act we sign should have the potential to cross over and appeal to larger audiences. We consider all our artists as future pop acts, whether it be Kenny Rogers, Dottie West, Billie Jo Spears or Crisly Lane."

A key component in EMI/UA's marketing strategy is developing the artists' bases carefully at the domestic level before exploring the international scene.

"We usually attempt to promote our acts on an artist-by-artist basis rather than by category, and we don't break it down by definition or specific labels. For instance, we have a mammoth campaign on right now in support of Kenny Rogers in foreign markets because he's already semi-established in southeast Asia and Europe.

"We prefer to take each act on a particular basis. As soon as we develop in one area, we move on to the next step. A lot of people like to try and hit all markets at the same time, but our strategy is to wait until we get things going well in one place before moving on to the next effort."

Mazza believes that the time has come when delineations and categorization no longer apply to music or to artists.

"It used to be that the presence of a steel guitar on a record marked it as country, while today, lots of country records don't even have a steel on them. It no longer matters whether a song gets cut in Nashville or Los Angeles. The important things are the essence and appeal of the music."

And, he adds that he wasn't surprised by the events of 1979 in the economic marketplace. "It was the pop and rock markets that got hurt the most. Music with strong roots—country and r&b—wasn't seriously affected; in fact, country took an upturn this year. Which is why I happen to believe that the most appealing music to audiences both here and abroad is—and will continue to be—country inflected."

as Slim Whitman or Billie Jo Spears, whose European sales may far outstrip their domestic sales figures.

"We handle our marketing in different ways to allow for this. If one of our foreign affiliates expresses excitement about a certain act, we'll go with that rather than building in a pre-specified pattern."

Ahead for Capitol's Nashville division in the immediate future, says Zimmermann, will be "new artist signings before the end of this year," as well as a change of location. Capitol Records, along with its sister labels, United Artists and EMI-America, will be moving into new facilities owned by Kenny Rogers at 29 Music Square East around the first of December.

KIP KIRBY

# The Favorites' Favorite GEORGE JONES

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For years many of the top names in music have stated that George Jones is their favorite singer. When the idea of recording the George Jones My Very Special Guests album was conceived, an incredible list of superstar recording artists jumped at the chance to record with George.

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JE 35544



**FINAL INSPECTION**—InterMagnetics officials check over a videotape coating machine with a flotation dryer in the firm's California factory prior to shipping it to a Japanese customer.

## First Japanese Deal For Vid Technology With InterMagnetics

TOKYO—InterMagnetics Corp., the American company which builds audio tape factories for global clients, has sold its first videotape facility to one of Japan's multibillion-dollar conglomerates.

The deal marks the first reported time that a Japanese company has acquired video technology from an American company or for that matter from any other international firm. Such firms as Sony, Fuji, TDK and Matsushita all have developed their own videotape technology and a cross-licensing pact between 3M and Sony is only on patents, not technology.

Terry Wherlock, InterMagnetics president, confirms the sale of the video equipment to the local company, but says a confidential agreement with his client prohibits InterMagnetics from revealing the firm at this time.

Wherlock does state that the client "is fully involved in the magnetic tape industry."

The sale of the video production and research plant here launches a new venture for InterMagnetics in building and licensing videotape facilities for some of its existing audio tape licensees and to companies now on the periphery of the tape business.

"We have opportunities to open dialogs with several American record companies and film studios on videotape technology because of their vast libraries of soft-

ware," Wherlock says from his Santa Monica, Calif., headquarters.

InterMagnetics' plan is to sell and license videotape plants in much the same manner the firm sells its magnetic tape cassette facilities.

The move into videotape now puts InterMagnetics in competition with such U.S. firms as 3M, Memorex and Ampex.

And the hookup with the Japanese firm puts it into videotape for the first time.

Equipment being sent here includes a coater, polisher, videotape slitter, milling and test machinery. The package involves a seven-figure deal.

The American company says it plans several different types of videotape programs: one suitable for research and development, another aimed at companies with limited markets and investments and a third targeted at major video users.

The company's audio licensees are in Singapore, Thailand, Egypt, Indonesia, Greece, Japan, Taiwan, Hong Kong and Transkei (Africa).

### Precision LP Deal

CHICAGO—Precision Sound Marketing, Ltd., a Bothwell, Wash., firm has been granted worldwide distribution rights by American Gramophone Co., producer of audiophile disks by the group Mannheim Steamroller. A direct disk classical piano recording, "The Sunken Cathedral," also has been released by American Gramophone.

## PHILIPS & BASF VTRS & STEREO TV

### New Technology At Video Music Confab

• Continued from page 1

icipating labels and independent producers will be previewed at special Video Showcases, documenting the music magic now in preparation for the home videocassette and videodisk markets.

Special small-group presentations include the Magnavox videodisk, Sony and Panasonic video studios, Pickwick International in-store video displays and long-form programming from Jon Roseman Productions ("Juke Box") and Ron Hays ("Music Image").

Morning sessions will run the gamut of video involvement, covering creative input, in-house/in-store, legal rights, hardware update, retailing experience, marketing muscle, audio/video studios, international networks, programming progress and future technologies.

Among additions to the program:

- Private introductions at the recent Berlin Radio-TV Fair of the new Philips Video 2000 flip-over 8-hour VTR and the American-made BASF 1/4-inch LVR system, both expected to debut next year, are highlighted on a videotape made by David Lachenbruch, Television Digest

editorial director, with video editor Seth Goldstein providing the commentary at the Billboard forum, on the hardware update panel.

- Implications for the music industry of the first study commissioned by a hardware manufacturer on consumer reaction to stereo tv sound will be offered by Horst Heisrath, manager, market planning and development, for GTE Consumer Electronics, who commissioned the survey earlier this year, as part of the future technology panel.

- Insights into the development of the first music synchronization license that included provisos for home video will be covered by Harry Garfield, vice president, Universal City Studios, who came up with a formula for publishers in this very gray area, during the legal rights session.

- The audio/video marriage between recording studios and video

production houses will have the added expertise of Kent Duncan, president of Sierra Audio, which has installed a number of audio rooms in video facilities and Sam Kopper, president of Starfleet Productions, Boston, the biggest mobile recording operation in New England with a growing number of joint video ventures.

- Former Monkee Michael Nesmith, now head of his own Pacific Arts Company in Carmel, Calif., joins the creative input panel to provide his views on the role of music in pay tv, the video disco and other video areas.

- Arnold Levine, vice president, creative services/advertising, CBS Records, responsible for the highly effective Meat Loaf film, and Jerry Landry, president of PromoVision, one of the first in-store video networks for placing label artists' tapes.

(Continued on page 56)

## AudioMagnetics To Push 'Premium' With Its 'Promo'

LOS ANGELES — AudioMagnetics, according to executive vice president Stu Schlosberg, will be placing greater emphasis on the middle to high-end of the consumer market with its High Performance I and High Performance II cassettes.

While not de-emphasizing its promotional product, such as Tracs, Schlosberg contends that premium tape is continuing a growing trend in the domestic marketplace and the firm wants to achieve a greater market share in that segment.

High Performance I, is aimed at high-end audio salons and High Performance II, a chromium dioxide-compatible tape introduced at the last CES, will receive "a real push at the January CES in Las Vegas. We will be offering new displays, promotions and packaging."

Schlosberg adds that AudioMagnetics, with the addition of more regional managers and several new aggressive rep organizations, has greatly increased its account base in the past few months for not only high-end product but for promotional tape as well.

"You can draw an analogy," says Schlosberg, "between good, better

and best. We're aiming for better and best."

Fall promotions on promotional tape include: a three-pak Tracs which features three C-60s at \$1.89 suggested list that offers buying two and getting the third free; a three-pak Tracs which features three C-90s at \$2.99 which is also buy two and get one free; and a bag of six hinged poly boxes for cassettes.

Eight-track promotions include a two-pak of 45-minute configuration at \$2.69 which offers buying one at regular price and getting the other at half-price; and a 90-minute two-pak at \$3.19 that offers buying one at regular price and getting the second at half-price.

AudioMagnetics has also seen the completion of a new Passavant line at its Irvine facility that will also give the firm video capability next year.

When onstream, AudioMagnetics will become the fourth American tape manufacturer, after 3M, Memorex and Ampex, to offer blank videotape.

On the industrial side, Schlosberg adds that the firm has had "a substantial surge of business" and is upgrading its facilities with new and more automated equipment.

JIM McCULLAUGH

## SEX ADVICE TAPES IN U.K. 'TASTEFUL'

LONDON—Sex education company Forum Press has launched a series of audio cassettes, titled "The Forum Tapes," designed to help in the overcoming of sexual problems, and to improve emotional relations. Produced in association with Audiogenics, the three tapes so far available cover such topics as "How To Finish Last" and "Functioning Over 50" and may prove indispensable for enervated record company executives.

Reviewers report the advice is expert, the tone "impeccably tasteful." At the moment the tapes are only available on mail-order from Forum in the U.K., priced around \$8 each, but the company is keen to acquire national distribution. If it succeeds, dealers may be hard put to decide in which category to stock the material. "Fusion" or even "rock" seem likely choices.

## NRBA EXHIBITS 4,000 Radio Broadcasters See Expo Hall Become Giant Studio

By JEAN CALLAHAN

WASHINGTON—More than 100 exhibitors including audio and video hardware firms, business computer services and program syndicators packed the exhibit hall at the sixth annual National Radio Broadcasters Assn. conference at the Washington Hilton, Oct. 7-10.

Many sellers brought new items to introduce to the close to 4,000 radio broadcasters here for the meeting—but sales were slow, exhibitors said, and the volume of complaints in the hall almost drowned out the music.

"If this goes on this way, we're not coming back next year," a representative from Orange County Electronics complained halfway through the expo. Other exhibitors stood around talking to each other and members of the press, who sometimes outnumbered broadcasters on the exhibit floor.

At least 40% of NRBA's members are station owners and managers who often lack the expertise to shop

for electronic hardware. However, according to an NRBA spokesman, those conventiongoers who made it to the exhibit hall were buying. Exhibitors were asked to file reports on the volume of sales during the three-day meeting, and those figures should resolve the argument.

Whether they were selling or not, exhibitors assembled an array of machinery that turned the Hilton concourse into a giant recording studio. Several new products were being introduced, including broadcast consoles and cartridge machines.

- 3M, which had not planned to attend, apparently was able to complete an advanced prototype of the CetraCart Radio Cartridge System introduced at the NAB in March. The new approach to endless loop cart systems consists of an improved tape, a special cartridge with a center-slot and companion player/recorder units, with eventual mar-

keting dependent on industry response.

- Rockwell International's Collins Broadcast Products unveiled the "Generation 4" transmitter model 831G-3. This new 25 kw FM transmitter is type-accepted to operate as low as 10 kw. Collins also bowed the "Audio Rock 10," a 10-channel stereo console.

- Orban Associates featured its full line of audio units, including the Optimod-AM, Optimod-FM, a dual-spring reverb, stereo synthesizer, stereo compressor/limiter, parametric equalizer and dynamic sibilance controller.

- Ramko Research introduced the PhaseMaster Cart/Cassette Recording Center, which it calls "a totally new concept in cartridge recording, playback and duplication." The Center is a complete production facility with four modules, an electronic control center, an A

(Continued on page 54)

## Electro Sound, the first mastering equipment designed especially for 64:1



Electro Sound's 3.75/7.5 ips mastering recorder/reproducer, with frequency response to 18KHz at 3.75 ips, comes in several configurations for any needs.

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# SPOTLIGHT ON BLANK TAPE



## STILL GROWING- BUT NOT WITHOUT PAINS

By STEPHEN TRAIMAN

The music industry finds itself increasingly caught on the horns of a growing dilemma with the continuing bloom of blank audio tape and the promise of even larger video-cassette profits.

The economic crunch that hit the recording industry in the U.S. from late in 1978 through much of this year, and similar though lesser declines in other key global music marts, focused attention on the home taping situation.

Even with prerecorded cassettes continuing to boom in sales, with 61 million sold in the U.S. alone last year (a solid 66% rise on top of a prior 71% increase) an estimated 220 million blank cassettes were sold in the same period—about 106 million in the "premium" category.

This year, with cassettes the brightest category of music sales for dealers (perhaps 75 million will be sold), blank cassettes are projected to top 250 million units, with the biggest gain in the premium area to 128 million.

The recording industry sees the encroachment of blank tape—cassettes in particular—as eroding a retail base that already has been hard hit by a combination of factors including the economy, higher list and discount prices, and more competition for the leisure dollar (for gas in the car and oil for the home!).

Up to this year, the U.S. industry had treated the home taping situation with what might best be termed "benign neglect," although strong voices have been raised in the last three to five years in Germany—which instituted the first tax on tape recording hardware, the U.K., France and Scandi-

navia, among other markets.

Now both the National Music Publishers Assn. and the Recording Industry Assn. of America have taken up the issue, calling for detailed studies that could lead to the imposition of a levy on blank software and/or tape hardware, with proceeds to some type of copyright fund for reallocation to the labels, publishers, writers and artists.

The U.S. Copyright Tribunal already has taken note of the home taping controversy, engaging an outside research firm to conduct a massive consumer attitude study to come up with some documented evidence of the impact of off-air and LP dubbing on retail sales. A preliminary report is hoped for by year end, though definitive figures probably won't be available until early 1980.

The blank tape industry, however, isn't taking the rap for lower or lost retail sales. Several leading marketing executives, including Gene LaBrie of Maxell and Erik Jensted of AmpeX, see it as strange that the recording industry didn't see the "perils of blank tape" until the sales crunch hit this year.

Others put the onus as much on quality of the typical prerecorded tape and LP as another prime reason for consumer dissatisfaction with the product, and the alternative purchase of a premium tape to get a better dub off the air from a good FM tuner than available at the store.

As for a tax on blank software at the manufacturing level that would be allocated to a copyright fund or other use, there is a wide range of opinion.

Stephen Traiman is Billboard's Tape/Audio/Video Editor.

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# RECORDING ACTS HELP PLUG MERCHANDISING CAMPAIGNS

By JIM McCULLAUGH

A Billboard Spotlight

In the midst of what may be blank tape's best sales period ever, blank tape manufacturers continue to tie-in more and more with recording artists as part of their marketing and merchandising strategies.

Consider: A few years ago Memorex and Ella Fitzgerald broke ground and entered a still viable association that has seen the "Is It Live... Or Is It Memorex" shattered glass commercials result in ever mushrooming sales for the firm. Now TDK has joined forces with super star artist/composer Stevie Wonder, Ray Charles brings the 3M Scotch message to consumers via television and print, and Ampex is unleashing its "Tape Of The Stars" campaign. Meanwhile, Memorex continues its association with Fitzgerald while adding new artists such as Chuck Mangione.

Additional manufacturers such as Maxell, Sony, BASF, and others continue to stress the music element of recording tape. New print ads from Sony, for example, feature a full-page of varied-colored musical notes while an opposite page heralds: "Sony Tape. Full Color Sound."

Umbrella for the new TDK advertising campaign which features Wonder is "The Amazing Music Machine." According to the firm, the phrase is an outgrowth of TDK's "The Machine For Your Machine" approach which has been running successfully in special interest hi fi magazines for nearly three years. These ads postulate "the

cassette is an integral component of the high fidelity system in which it is used" and pioneer the concept of the cassette as "more than recording tape, but in fact, hardware."

While TDK has a firm foothold at the premium end of the market with its SA (Super Avilyn) tape, Wonder will initially

focus on the firm's economically priced D line which, according to the firm, has been improved and has had its availability expanded. The intent, for the long run, is to get the same kind of grip on the middle mass market segment.

The campaign, with Wonder as a spokesman, will broaden to take in the entire TDK Cassette line in 1980. Initial national media commitments for the fall, 1979 D campaign extend to network and selected market television and radio, on top of TDK's already ambitious enthusiast and general consumer print media buys.

The program coordinates down to the local level with availability of customized newspaper and broadcast materials for co-op use, plus merchandising materials. During the fall, TDK D will be offered in various promotion-pack units, and offered to dealers at 25% free goods on two and four packs, plus in a blister packed premium deal which gives consumers a free TDK HC-05 headcleaning kit, with purchase of five TDK D cassettes. Anticipated consumer demand will be tied in with a doubled-capacity plant in Irvine, Calif.

TDK's D cassette is the normal bias, economically priced cassette in the TDK family which also includes MA-R (metal), SA, for high bias use; and AD (Audua) for normal bias use.

The fall schedule for Memorex, according to Al Pepper, marketing manager/audio division, will continue strong with Ella Fitzgerald and Chuck Mangione tv spots continuing to emphasize the "Is It Live... Or Is It Memorex?" theme. The mix also sees radio spots in selected markets throughout the

country.

Pepper, who notes that the firm's business has been very



Jim McCullaugh is Billboard's Recording Studios Editor.

strong, has a wide array of distributor and dealer programs set for the fall which involve incentives and point of purchase enticements for both the trade and consumer level. Included are such items as T-shirts, counter and shelf cards among others.

"We want to make sure that distributors and dealers are well stocked for the fall," Pepper points out. Memorex is also offering a special self-contained, free standing display which will house eight dozen pre-packs of high bias product.

"We've had a great first half," he notes, "with the introduction of the new high bias product. And we've had great success with the MXR3 oxide. In fact, September looks like it will be the biggest month in our history."

He points to the mushrooming auto stereo business as a key factor in the overall high levels of the blank tape industry and notes: "Blank tape is not hurting the recording industry. I think we are being much maligned for the record slowdown. Blank tape is doing well for a variety of reasons; the car stereo explosion with consumers buying records because people want to tape programs for their cars, for example.

And I think more consumers are realizing the increasing quality of blank tape and its convenient form. And dealers are pushing it because it represents good profits for them. I think what you are seeing in the marketplace is the emergence of more well-run business operations and they are going to do a good job with blank tape."

The firm will also place emphasis on its 8-track and open reel product.

Ampex is embarking on the most extensive advertising/marketing push in its history as it unleashes its multimillion-

(Continued on page BT-10)

OCTOBER 27, 1979, BILLBOARD

## STILL GROWING

Continued from page BT-1

TDK's Ken Kohda believes that "every element in the reproduction of music should share the surcharge, from tape recorders to tuners and receivers" if blank tape is to be taxed. BASF's Jack Dreyer feels "any type of tax on one segment of the magnetic media industry is discriminatory and inflationary." And 3M's Don Rushin is "100% in favor of finding an equitable way to compensate artists and publishers—as long as the government isn't involved in any way!"

Every blank tape exec is totally opposed to a levy such as the California proposal introduced earlier this year and then withdrawn, that would have imposed a flat levy on all blank tape sold, with proceeds to amateur musicians.

It's impossible to segregate lower-priced audio-visual tapes from premium music cassettes in percentage of usage, they contend, and while a line could be drawn at the wholesale level for "premium" compared to "promotional or a/v" it would be difficult to come up with an adequate formula.

The basic feeling of the blank tape industry is that the cassette and 8-track have extended the reach of music in the U.S. and around the world, where more than one billion cassettes were sold in 1977, the last global analysis. The making of tapes for the portable player, or for the autosound system, has done far more to boost music usage that it has taken away from retail sales, they basically contend.

Caught in the middle are the retailers, who have seen blank tape volume continue to mount this year, providing vital profits as recording sales plummeted.

As a whole, music industry distri-

bution pipelines move as much as 60% of all blank tape sold in the U.S.—a large share of the estimated 263 million units purchased last year at an estimated \$700 million-plus.

This means the collective muscle of the music industry accounted for an estimated 132 million tapes worth more than \$425 million at retail last year. They moved through some 10,000 to 12,000 free standing record/tape outlets or mall stores, and conservatively 40,000 racked locations—department, discount, drug and variety stores, and supermarkets.

While overall growth in tape recorder/player hardware has slowed, this is more due to the rapid growth of cassette coupled with the corresponding decline in 8-track machines. And with cassette tape by far the most popular configuration, the prospects for the '80s are exciting.

• In car stereo, 1979 figures project 3.37 million cassette units, up 14%, with 8-track machines down 12% to 4.14 million units, for a slight overall dip of about 2% to about 7.5 million players, recorders and radio/tape combinations.

• Component tape decks in 1979 should hit 705 million units, an 8% increase, with the big jump in cassette units as the new metal-capable machines are phased in. Cassette recorders will hit 498 million, up 13%; with open reel up 6%, reflecting the continuing semi-pro growth, to 122 million, and 8-track machines declining 11% to 85 million.

• Compact systems still show a preponderance of 8-track combinations, but again the big gains are in cassette and the relatively new "quadmode"—receiver/changer/cassette/8-track combination. This latter model is expected to rise 30%

to 108 million units, while all cassette combinations are up 34% to 512 million, and 8-track versions should climb slightly to 3.908 million, up 4.5%.

• Portables, considered the biggest reason for the extension of the music medium by the blank tape industry, will top 14.2 million units this year, a 7% gain, again paced by cassette models with 12.76 million of the total, a 10% increase. Nearly 1.4 million 8-track players and recorders will be sold, but this represents a 13% drop from the year before.

• Microcassette recorders, a relatively new configuration, continues to climb, with a forecast for 132 million units, up 15% from 1978. This reflects, in part, the growing availability of premium micro products from TDK, 3M and Sony later this year, leading to what could be a true "micromusicassette" in the not distant future.

Olympus of Japan, which pioneered the two-speed Micro-cassette transport that offers 15/16 as well as 1 1/2 i.p.s. recording/playback speeds, showed a prototype Microcassette component deck in its Summer Consumer Electronics Show suite in Chicago this past June. While this particular format may be priced beyond the consumer market, the company is known to be investigating the car stereo and portable markets as more adaptable to the small configuration.

• The premium metal-particle tapes are just moving into national distribution, as more than a dozen leading manufacturers now offer a growing range of metal-capable decks ranging from a \$189.95 Sanyo model to units at \$1,395 and up from Technics, Tandberg and Nakamichi, among others.

Since 3M took the plunge with its Metafine in selected markets late last year when the first metal decks arrived in the U.S., TDK, Fuji, Sony,

Nakamichi (TDK), BASF and Philips have all debuted their own formulations. Priced at least 50% over comparable "premium" lines, the new tapes offer a limited new "cream of the cream" market for the retailer, but realistically only to audiophile traffic.

• The intriguing prospect for a prerecorded metal cassette is being explored in Japan, where this spring five leading labels bowed the first premium priced—about \$18 U.S. list—cassette recordings using a metal formulation. CBS/Sony started the concept, joined by Victor Musical Industries, RVC Corp. (JVC/RCA), Crown Records and King Records. Playback on any cassette deck offers 3 to 5 dB better output, as a "metal" deck is needed only for recording.

While the U.S. industry is slowly accepting a better grade of duplicating tape, particularly in cassette pancakes, there is still a long way to go. BASF and Agfa, both with premium duping products, continue to show gains, but both will admit it is tough to convince a client to spend even an extra half-cent, let alone the 10% to 15% premium that the better grades command. The test by TDK of its top-line SA formulation in a duplicator product with several leading U.S. custom dupers will be watched with interest, as the results could help prove the viability of a better product that could easily command an extra dollar or two at retail.

• It is the video market, however, that the record retailer and distributor sees as the big profit potential of the 80s and beyond. Despite the overall soft economy in audio and video hardware, an estimated 580,000 half-inch video tape recorders should be sold this year, up 44% from the 402,000 that moved in 1978. The VHS format has rapidly overtaken the lead of the Sony-developed Beta format, with 430,000 VHS sales projected,

a 55% gain, and only 150,000 Beta machines, up 20% from 1978.

The conservative forecast for blank videocassettes is 9.35 million units, up some 70% from the 5.5 million sold at retail last year. Of these, 4.8 million will be VHS tapes, a sharp 92% increase, and 4.55 million in the Beta format, a still substantial 52% gain.

With new VHS licensees BASF, Memorex and Ampex joining the market recently, and Dupont expecting its license before long, the VHS supply becomes less of a problem when only 3M and Japanese suppliers TDK and Fuji had tapes. In the Beta area, the availability of a viable L-750 for 3/4-inch 1/2-hour recording from both Sony and Dupont will alleviate what was a critical shortage through early spring. This shortage was a key factor in the quantum jump taken by the VHS format with its 2 1/4-hour machines, and now a 6-hour model from at least six companies. Even with the longer-recording Beta machines ready last Christmas, there were no "long" tapes available in any great supply.

However, even in video, the blank tape market has faced a legal challenge of greater dimension than the audio area and its allegations of home taping inroads on retail sales. The favorable ruling for Sony and its Betamax this October in the Universal Studios/Walt Disney Productions action, in which the judge decided that off-air recording of movies for private use in the home did not constitute copyright infringement, is being appealed. The U.S. Supreme Court is expected to ultimately resolve the key question, although the home VTR side—including blank videotape firms—have won the first round in the precedential action.

The impact of the ruling on home videotaping, with more than one million VTR households in the U.S. (Continued on page BT-10)



# Why the tape company with the most liberal return policy has the fewest returns.

If *anything* ever goes wrong with a Maxell cassette, we'll replace it. Free.

We can afford to make such a generous offer because so few people have ever had to take us up on it.

You see, we go to great lengths to put together a cassette that won't fall apart.

For example, we use high impact styrene in our cassette housing, so it'll stand up to years of constant use and abuse.

We use steel screws to hold our cassettes together and keep them from warping.

We've even designed a special

anti-jamming rib to make sure you never get stuck with tape that sticks.

It's because of features like this that we have such an extremely liberal return policy.

A policy you'll rarely, if ever, have need of.

**maxell**



# BLANK VIDEOTAPE MARKET GEARING FOR BOOM PHASE

BY RICK FORREST



To put it simply, the videotape market is booming. Tape sales are expected to hit the 10.9 million unit sales figure in 1979 (a 70% increase over 1978 unit sales) and with projected sales of 17 million units in 1980, 25 million in 1981, 36 million in 1982 and 52 million in 1983, the gold rush is only just beginning.

This year sees a number of complex growth factors blending together. More and more major tape companies and distribution outlets are flocking to the video fold. Memorex, Dupont, Maxell and BASF all expanded their business to include 1/2-inch consumer video product. Old timers in the 1/2-inch field such as TDK, Ampex, Fuji and Sony have followed suit, updating and expanding their product lines and time lengths to keep up with the seemingly never ending demand for videotape. The prices for videocassettes are in a sort of stable balance. Inflation and rising oil costs buoy the prices up while increasing market competition and tape production weigh the prices down. The net result: few price changes.

Appliance stores continue as the major outlet for video sales with such relative newcomers as record stores, video specialty chains and national outlets like Fotomat making an increasingly significant mark on videotape sales.

The format tug-of-war between VHS and Beta wages on. VHS is handling an estimated 60% of the market. Beta manufacturers are fighting the longer cassette time appeal of VHS with new, longer playing Beta machines, added machine features and longer tape lengths. And it looks as if beginning next year, the format fight may be split five ways. Three new formats are entering the market in 1980: the longitudinal recording systems (LVR) of BASF and Toshiba and the eight-hour azimuth recording system of Philips/Grundig.

With the VHS system presently taking the larger share of the video market, new and old entries into the field are set on opening up that line of product. Unfortunately, a stumbling

block to companies entering the VHS field has been a tightening up of the licensing arrangements. A Beta license from Sony simply requires a licensing fee while a VHS licensing arrangement from JVC and Matsushita requires the manufacturer to go through a wide array of mechanical and electronic testing before a license is authorized. Industry officials complain that the mounting VHS licensing requirements are an artificial, unnecessary and time consuming restraint to American manufacturers entering the VHS field, preferring the simpler Sony arrangement and the judgment of the consumer as to the relative quality of various VHS brands.

Memorex and Maxell have had their VHS product approved and on the market since June. Ampex received its VHS license approval at the Summer Consumer Electronics Show (CES) and BASF and Dupont at the time of this writing are on the edge of receiving VHS approval after a long battery of tests.

Whereas Maxell's Epitaxial tagged video line began nationwide distribution in June, Memorex has taken a slower course, opening up in the major metros from Ohio to California and adding as availability permits. Both Maxell and Memorex have entered the market with only VHS product because of the format's higher appeal but plan on getting into Beta hopefully sometime before the end of the year. Both companies are well pleased at the initial acceptance of their video wares and par-



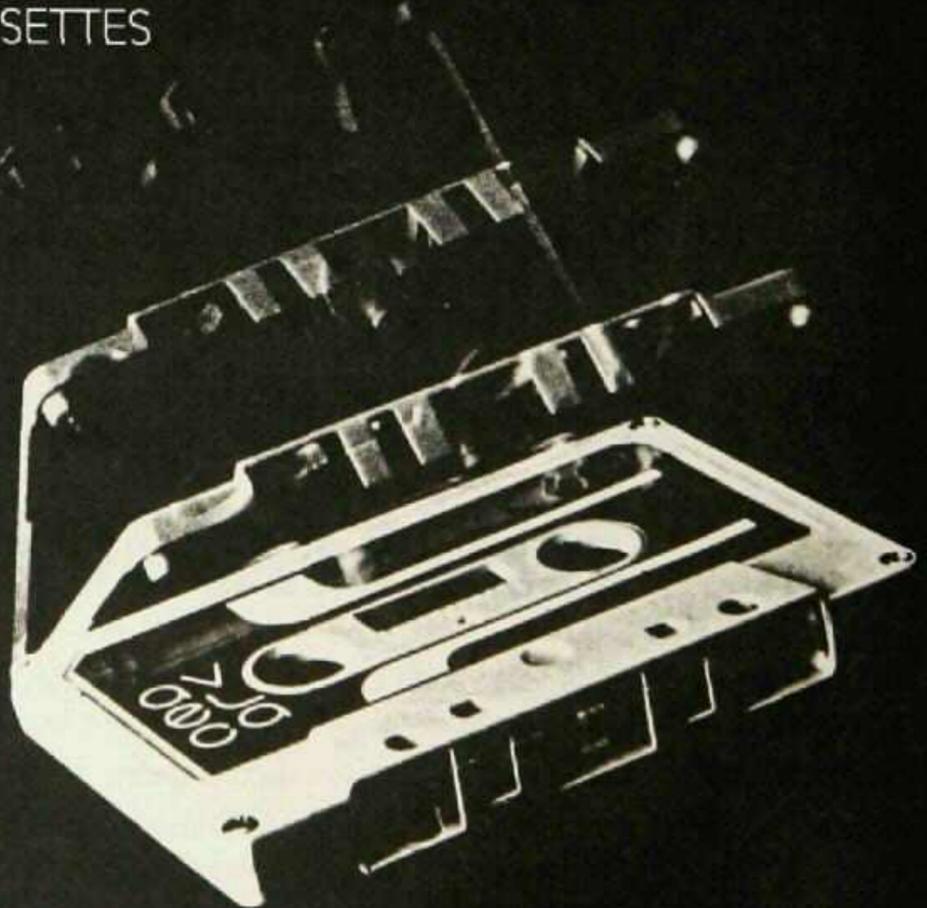
tially account for it by the consumer's previous awareness of their respective audio products, a response consistent with other videotape manufacturers known for quality audiotape.

"Our customer base is aware of our success with audio product," comments Philip Ostrom, Memorex's video marketing manager. "We have a proven track record and that carries over to our video product."

(Continued on page BT-)

Rick Forrest is a freelance writer in Los Angeles.

WE HAVE PRODUCED MILLIONS AND MILLIONS OF BLANK CASSETTES WITH OUR TRADE-MARK OR SOME OF THE MOST FAMOUS ONES DURING THE MOST RECENT YEARS. WE ARE THE LEADERS IN ITALY AND ARE ORGANIZED AND AVAILABLE TO PRODUCE MILLIONS AND MILLIONS OF BLANK CASSETTES FOR YOU, UNDER A BRAND OF YOURS OR OURS, FOR THE YEARS TO COME.



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# Stevie Wonder and TDK. Both bring great music to millions.

There's nothing like music to bring people together. Your TDK cassette customers care about music. And Stevie Wonder makes the kind of music they care about. With seven gold albums and 22 gold singles, it makes perfect sense to bring Stevie Wonder and TDK together.

Beginning this fall, Stevie Wonder will be singing the praises of TDK's full line of quality cassettes. Exciting TV and radio advertising will turn on your customers across the country. A full schedule of TDK magazine and newspaper ads will be read by millions. And Stevie Wonder in-store displays and posters will create the kind of store traffic you've always dreamed about.

As our featured cassette this fall, TDK D offers co-op and promotional opportunities unprecedented in the history of premium cassette merchandising. Tie-in with TDK advertising and take advantage of special promotions including TDK D in multi-packs. Remember, with hardware sales slowing down, tape has never been a more important profit-center. And economical TDK D has never been a more attractive value. Your customers recognize TDK quality, and the D cassette delivers it consistently. Watch for Stevie Wonder and TDK D this fall. Millions will.



**TDK**

**The Amazing Profit Machine.**

# —Billboard's 1979 Blank Tape Product Chart—

## CASSETTE

PLAYING TIME	PRODUCT	COATING	LIST PRICE
<b>ABBEY TAPE DUPLICATORS</b>			
2:120	AT Pro	LN	44.183
<b>ALPHA MEDIA</b>			
30/45/60/90	LN/HD	FD	Contract
Custom Lengths	LN/HD	FD	Contract
<b>AMPEX</b>			
45/60/90/120	LoNoise	FD	1.20/1.60/2.40/4.20
45/60/90/120	Plus series	FD	1.70/2.10/3.50/5.20
45/60/90/120	20/20+ series	FD	3.00/3.40/4.70/6.60
60/90	Grand Master I	FD	4.60/6.00
60/90	Grand Master II	CMFO	5.20/6.60
<b>AUDIO ACCESSORIES</b>			
Custom	STD		
Up to 3 mins.	Endless Loop		
<b>AUDIOMAGNETICS</b>			
60 3-pack	Audio	LN F	1.29
45/60/90/120	Tracs	LN F	99/1.09/1.89/1.99
60 3-pack	Tracs	LN F	1.99
90 3-pack	Tracs	LN F	2.99
45/60/90/120	High Performance I	HP F	2.19/3.99/4.95/5.99
45/60	High Performance II	HE F	3.99/4.99
<b>BASF</b>			
45/60/90/120	Performance	LN/HD	2.49/2.69/3.79/4.99
60/90	Studio I	FD	3.29/4.69
60/90	Studio II	CrO <sub>2</sub>	3.49/4.99
60/90	Professional I	FD/MD	3.49/4.99
60/90	Professional II	CrO <sub>2</sub>	3.89/5.29
60/90	Professional III	CrO <sub>2</sub> /FD	3.89/5.29
<b>BAZZY ELECTRONICS (Custom)</b>			
1 to 90		LN/P/NB	65 & up
<b>CAPITOL MAGNETIC</b>			
45/60/90	The Music Tape	HD/LN	1.99/2.49/3.69
3-pack 60/90	The Music Tape	HD/LN	4.98/7.38
<b>CERTRON</b>			
60/90/120	Certron HE	HE	1.89/2.39/2.79
30/45/60	Certron LN	LN	79/89/99
90/120	Certron LN	LN	1.39/1.59
30/45/60	Certron HD	HD	99/1.19/1.29
90/120	Certron HD	HD	1.69/1.99
30/40	Mini	HD	3.99/4.99

<b>CHASE MEDIA</b>			
30/45/60/90	FO	RC	1.13/1.75/1.96/2.91
<b>CONTINENTAL AUDIOPHILE</b>			
45/60/90/120	Continental Audiophile	FO/HD/HD	2.99/3.39/4.59/5.99
<b>CORY SOUND</b>			
14/20/30/45/60	Digital	HD/LN	Spec. Quote
<b>D A K</b>			
30/60/90/120	C series	SP/NB	65/77/98/1.66
30/60/90/120	LNC series	LN/HD/NB	74/88/1.12/1.89
2:122	EC series	LN/HD/NB	91 to 1.82
40/60/90/120	HEC series	HE/HP/NB	1.27/1.57/1.91/2.96
60/90	ML series	EHD/HE/NB	1.65/2.19
<b>DUOTONE</b>			
30/60/90/120	Duotone	HP	1.25/1.50/1.95/2.50
<b>E M I TAPE LTD.</b>			
60/90/120	High Fidelity	FO	5.75/7.75/9.95
60/90/120	Super High Fidelity	FO	4.40/6.50/8.70
<b>FINETAPE U.S.A.</b>			
45/60/90/120	LN	LN	1.10/1.25/1.75/1.95
45/60/90/120	HE	HE	1.35/1.75/2.50/2.95
<b>FUJI</b>			
45/60/90	Fuji FX I	FD/LN/HD	4.25/4.85/6.70
45/60/90	Fuji FX II	Beridox LN/HD	4.40/5.10/6.95
45/60/90/120	Fuji FL	FO/SLN	3.00/3.40/4.70/6.50
46/60	Metal tape	EHD/LN	9.95/10.97
<b>HITACHI</b>			
60/90	UDEX	EC	4.00/5.50
60/90	UDER	EO	4.00/5.50
<b>IRISH MAGNETIC</b>			
30/60/90	Irish	FS	1.40/1.60/2.05
45/60/90/120	Irish	FS	1.95/2.20/3.00/5.30
60/90	Irish	F	2.95/3.70
<b>LE-BO</b>			
60/90/120	Le-Bo	FD	1.19/1.69/1.99
60/90/120	Le-Bo	FD	1.99/1.99/2.99
3-pack 60/90	Le-Bo	FD	2.39/3.79
<b>M J S</b>			
45/62/92/122	High Bias II	C	1.85/2.25/3.00/4.50
45/62/92	Wide Dynamic	F	1.65/2.00/2.75
45/62/92/122	HD/LN	F	1.55/1.75/2.25/3.50
<b>MAXELL</b>			
45/60/90/120	Low Noise	GFO	2.45/2.70/4.10/5.30
45/60/90/120	Ultra Dynamic	PxGH	3.70/4.00/5.90/7.90
60/90	UD XL I	EO/CM	5.25/7.25
60/90	UD XL II	EO/CM	5.25/7.25
<b>MEDIA INTERNATIONAL</b>			
30/45/60/90/120	HD/LN		75/1.00/1.25/1.75/3.50
<b>MEMOREX</b>			
30/45/60	MRX	FD	2.59/2.79/2.99
90/120	MRX	FD	4.49/5.99
60/90	High Bias	FE <sub>2</sub> O <sub>3</sub> (CM)	4.39/5.99

<b>NAKAMICHI</b>			
60/90	Nakamichi EX	FD	4.50/5.80
60/90	Nakamichi EXII	FCu	5.20/7.00
60/90	Nakamichi SX	FCu	5.50/7.20
60	Nakamichi ZX	Metal	9.75
<b>R K O</b>			
60/90	Broadcast I	F	3.79/5.75
45/60/90	RK0 XD	F	2.36/2.60/3.66
60/90	Superchrome	C	3.96/5.76
<b>BILL BASE PRODUCTIONS</b>			
C 1 thru C 92		BC	
<b>RECOTON</b>			
45/60/90	Ultra Flow	LN/HD	
<b>ROBINS</b>			
60/90	Robins Brand 5	SP	1.25/1.69
60/90	Lecture Brand		2.40/3.15
3-pack 60	Robins Brand 5		2.75
Popular M. 30	Mini Cassette		3.80
<b>SONY</b>			
46/60/90/120	LNK	FD	1.95/2.15/3.10/4.00
46/60/90/120	HFX	FD	2.90/3.10/4.40/6.00
46/60/90	SHF	FD	3.30/3.70/5.00
46/60/90	EHF	FCu	3.60/4.00/5.60
46/60/90	FECR	FCh	4.20/4.60/5.90
46	Metallic	Metal	8.00
60	Micro cassette	FD	3.80
60/90	Ecassette	LN	8.00/10.60
60/90	Ecassette	FCh	10.60/12.80
<b>SOUNDPRO</b>			
45/60/90	SoundPro	LN/HD	3.49/3.99/4.69 (2 for 1)
45/60/90	SoundPro XL	FO/MD	
<b>SWIRE INTERMAGNETICS</b>			
40/60/90/120	XL	FO	.89/.99/1.49/1.99
45/60/90/120	Laser	FO/HD	1.19/1.49/1.99/2.19
<b>T D K</b>			
60	MA-R (Metal)	Metal	12.99
60/90	Super Avilyn (SA)	FCu/AV	5.00/7.10
45/60/90/120	Audua (AD)	LN/HD/ER	3.60/3.85/5.60/7.75
30/45/60	Dynamic (D)	LN/HD	2.25/2.50/2.75
90/120/180	Dynamic (D)	LN/HD	3.85/4.75/6.75
20 sec./30 sec.	Endless (EC)	LN/BC	5.25/5.35
1/3/6/12	Endless (EC)	LN/BC	5.50/5.60/6.25/7.50
<b>3M-SCOTCH</b>			
45/60/90/120	Highlander	LN	1.59/1.79/2.69/3.99
45/60/90/120	Dynarange	LN	2.59/2.99/4.19/5.79
45/60/90	Master I	HD/LN	3.99/3.89/5.09
45/60/90	Master II	HP/HP/CDeq	4.19/4.49/5.69
45/60/90	Master III	Ferrichrome	4.19/4.49/5.69
46/60/90	Metafine	Metal	6.25/6.95/8.95

## OPEN REEL

PLAYING TIME	PRODUCT	COATING	LIST PRICE
<b>AMPEX</b>			
12/18	20/20+	FD	9.20/11.20
12/18	Plus Series	FD	7.40/9.20
12/18	406/407	FD	9.99/11.12
6**	406	FD	7.20
50*** (2")	406	FD	240.21
9" (1 1/2")/36" (2")	407	FD	8.47/198.21
12/18/25/36	Grand Master (356 series)	FD	10.90/12.50/28.70/33.10
50*** (2")	Grand Master (456 series)	FD	432.55
12/25*	Grand Master (456 series)	FD	11.84/29.71
25 (1 1/2")	Grand Master (456 series)	FD	84.32/184.77
<b>AUDIOMAGNETICS</b>			
12/18/24	Tracs	LN F	5.89/6.29/6.49
<b>BASF</b>			
18/24/36	Performance	LN/HD	7.49/9.99/15.99
18/24/36*	Studio	FD	9.99/14.99/19.99
18/36*	Professional	HD	14.99/29.99
18/24/36	Ferro LH	LN/HD	10.99/14.99/19.99
<b>BAZZY ELECTRONICS</b>			
12/18		NB/HD/PLN	2.95/5.00
<b>D A K</b>			
6/12/24	DO210	LN/HD	1.37 to 5.18
9/18/36	DO951	LN/HD	2.02 to 7.50
<b>E M I TAPE LTD.</b>			
12/18/24	Super-Pro	FD	24.95/25.95/27.95
36*	Super-Pro	FD	59.95
<b>FUJI</b>			
12/18/36*	FujiFB	BC/FO/LN/HD	12.25/15.85/43.20
12/18/36*	FujiFG	FO/LN/HD	8.65/11.50/32.40
9**/12/18	FujiFM	FD/LN	6.90/8.30/9.40
<b>IRISH MAGNETIC</b>			
12/18/22.5	Emerald	FS	2.75/3.49/4.95
6**/12/9**	Irish	FS	5.00/7.35/6.00
18/24/18**	Irish	FS	9.25/16.10/17.05
12/18	Irish	F/BC	13.15/17.20
<b>M J S</b>			
12/18/24*/36*	Pro Mastering	Ferric backed	4.00/5.00/12.00/10.00
12/18/24/36*	LN HD	F	3.00/4.00/8.00/10.00
12/18	LN	F	1.75/2.50
18/36*	Chrome II	C	7.00/12.00
<b>MAXELL</b>			
12/25*/18	Low Noise	GFO	8.70/24.70/10.00
36*/24/36	Low Noise	GFO	28.00/14.95/21.25
12/25/18/36	Ultra Dynamic	GFO	9.95/28.30/11.50/31.90
12/25/18/36	UDXL	CM/GFO	12.45/33.75/14.00/38.50
<b>RECOTON</b>			
6**/9**/12**/18**	Recoton 5"	Poly	
12/18/24/36	Recoton 7"	Poly	
<b>ROBINS</b>			
3	Brand 5	P	1.25 (2 reel)
12**/24/36	Brand 5	P	4.25/7.25/10.75
9**/18	Brand 5	P	4.00/6.00
12	Park Brand	Recycled tape	3.25
<b>SONY</b>			
12/18/36*	ULH	FD	9.00/11.50/31.00
18/36*	FeCR	FCh	14.00/39.00
<b>T D K</b>			
18/36*	Audua (LB)	LN/HD/ER/BC	14.40/39.10
12/18/36M*	Audua (L)	LN/HD/ER	9.50/11.75/33.25
18/36P*	Superior (S)	LN/HD	9.60/23.25
<b>3M-SCOTCH</b>			
12/18	Highlander	LN	4.79/6.59
12/18/24/36	Dynarange	LN	5.99/7.89/11.89/15.69
12/18	206/207	HD/LN	7.59/9.39
18/24/36*	Master	HD/LN	10.89/14.19/28.49

## PRODUCT CHART KEY

AV—Avilyn	FCa—ferric cobalt	M—mastering
BC—back coated	FCr—ferrocristal	MB—master backed
C—chrome	FG—ferric gamma hematite	MO—maximum output
CD—chrome equivalent	FD—ferric oxide	NB—normal bias
CM—cobalt modified	FS—ferrous	P—polyester
CrO <sub>2</sub> —chromium dioxide	GFO—gamma ferric oxide	PF—pure ferric
EC—editaxial cobalt	HD—high density	PLN—premium low noise
EO—extra high output	HE—high energy	PxGH—Px gamma hematite
EO—epitaxial oxide	HF—high ferric	SC—super coating
ER—extended range	HL—high fidelity	SF—standard ferric
F—ferric	HP—high output	SH—super high fidelity
FC—ferric cobalt	HP—high performance	SLN—super low noise
FCh—ferric chrome	LN—low noise	SP—standard performance
		XHE—extra high energy

## 8-TRACK

PLAYING TIME	PRODUCT	COATING	LIST PRICE
<b>AMPEX</b>			
45/90	Plus Series	FD	2.90/3.50
45/90	20/20+ series	FD	3.50/4.40
45/90	Grand Master	FD	4.10/5.00
<b>AUDIOMAGNETICS</b>			
45/90	Tracs	LN F	1.79/2.19
45 2-pack	Tracs	LN F	2.59
90 2-pack	Tracs	LN F	3.19
45/90	High Performance I	HP F	2.59/3.29
<b>BASF</b>			
45/90	Performance	LN/ER	2.89/3.49
45/90	Studio	LN/HD	3.29/3.99
<b>BAZZY ELECTRONICS (Custom)</b>			
1 to 90		NB/PLN/HD	80 & up
<b>CAPITOL MAGNETIC</b>			
45/60/90/100	The Music Tape	HD/LN	2.49/2.79/2.99/3.19
45/90	The Music Tape 2-pack	HD/LN	3.79/4.49
<b>CERTRON</b>			
45/60/90	Certron	LN	1.49/1.69/1.89
<b>DUOTONE</b>			
35/70/80	Duotone	HP	2.95/3.20/3.50
<b>FINETAPE U.S.A.</b>			
45/90	HD	HD	1.95/2.75
<b>FUJI</b>			
45/90	Fuji	FO/LN/HD	4.20/5.60
<b>IRISH MAGNETIC</b>			
45/90	Irish	FS	2.05/2.35
<b>LE-BO</b>			
40/45/80/90	Le-Bo	FD	1.89/1.89/1.99/1.99
45/90 2-pack	Le-Bo	FD	3.49/3.99
<b>MAXELL</b>			
46/60/90	Low Noise	GFO	3.95/4.40/4.95
46/90	Ultra Dynamic	PxGH	5.20/5.50
<b>MEDIA INTERNATIONAL</b>			
45/60/90		HD/LN	1

# EUROPE GRAPPLES WITH HOME SOLUTION

**T**o the record industry today, blank tape has become something of a dirty word. In the minds of record company executives it means just one thing: unauthorized home-taping on a large scale, and the ruinous loss of revenue that it entails.

Consequently, the dominant feature of the European software market in recent years has been the struggle by the copyright holders to gain some recompense for what the public in general has stolen. It's a struggle made more urgent by recession in record markets, and more piquant, though no less fierce, by the fact that record manufacturer and blank tape manufacturer are in most cases two different divisions of one company.

Signs now are that the lobbying may be paying off. Western European governments are reluctantly beginning to concede the justice of the case and the need for action. It's a process that's most noticeable in the more advanced markets.

- In West Germany, for instance, where blank tape sales according to BASF were \$83 million in 1978, a levy on tape hardware has been in force for some time. The record companies and copyright society GEMA are still fighting hard for a similar levy to be imposed on blank tape.

EMI Electrola managing director Friedrich Wottawa explains: "A switch of tax from hardware to software would be most welcome. We are looking for a levy of at least 50 cents on current blank tape prices of between \$1.60 to \$3. The price would obviously have to go up, but I don't think there would be any great swing away from the format. The situation at the moment is that the industry has made an application to the federal government, but I do not think any legislation could be brought into effect before about two years' time."

- In Britain, the British Phonographic Industry has been tirelessly vociferous in putting the case for a levy. Even if the boom in home taping slows drastically in the coming years, says the organization, it will still be enough to prevent any growth in the prerecorded sector. Unchecked it could bring the U.K. market "to a standstill." Conservative estimates from BPI-commissioned research put revenue losses at \$220 million annually; more than one-third the value of the entire prerecorded market.

Several lines of action are being pursued. Research continues, as elsewhere, into a spoiler signal, though not a peep, so to speak, has so far been heard from it, despite the hundreds of thousands of pounds spent.

The original Mechanical Copyright Protection Society license for legitimate home-taping was a half-hearted makeshift, treated with derision by tape users. Despite the almost token \$3 cost, only a few thousand have been bought. Now it is to be beefed up: the price will rise substantially and record companies will be asked to print on sleeves and inlay cards messages explaining the purpose of the license and urging it be bought.

But main hopes of a longterm solution are pinned to government acquiescence in a levy. This could be on either software or hardware, though the first seems both preferred and more likely. BPI director-general John Deacon has warned that unless the government actively supports the industry's submission to the Department of Trade, the whole future of prerecorded music in the U.K. is in danger.

No decision has yet been taken. The work of the Whitford committee set up to consider this and related matters was held up by this year's election, and is still unfinished. Shortly before that election, John Deacon, speaking at a Music Trades Assn. awards dinner, pointedly reminded guest of honor Sir Keith Joseph, now a leading minister in the Tory government, of the urgency of the problem. Joseph himself was not encouraging. In an oblique reference to the blank tape levy he said: "A lot of persuasion would be needed from the record industry before a Tory government

would be disposed to increase existing legislation."

- In France a levy seems near. The minister of cultural affairs has been asked to draw up a draft bill which will go before the French parliament, aimed at imposing a blank tape levy of unspecified size.

- Scandinavian countries likewise are moving slowly toward implementation of similar levies to recoup lost royalties. Elsewhere in Europe the picture is rather different. Countries like Greece, Portugal and Italy have enormous piracy problems. Figures supplied to last year's BIEM/CISAC meeting in

Canada showed that in Italy sales of pirated cassettes amounted to 55% of total legitimate album and tape sales.

- In Greece and Portugal the figure was 80%. In these circumstances, illegal home-taping becomes one of a number of problems, and not necessarily the most pressing.

Faced with a mounting chorus of protest on home taping, blank tape manufacturers find themselves somewhat in the position of tobacco firms as the dangers of lung cancer are more and more widely publicized, and like them have kept

a fairly low profile, bent with the wind, and redoubled their marketing efforts.

Privately they may feel they are convenient whipping boys at a time when the record industry is faced by a stagnation it seems to find otherwise inexplicable, but they accept the legal rights of the matter. They have not been uncooperative in amending advertising copy that might amount to incitement—in the U.K. for instance, TDK recently withdrew its copyline "For the price of a good double you could have 30 sensational singles"—and they

(Continued on page BT-11)

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

## ON MULTI-TRACKING

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

## ON DIPLOMACY

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

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

## ON MUSICAL STYLES

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

## ON TAPE

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

**SCOTCH 250  
WHEN YOU LISTEN FOR A LIVING.**

RON NEVISON  
ON TAPE

3M

SCOTCH is a registered trademark of 3M

zu 2

*ff*

*p*

zu 2

This system contains five staves of music. The first staff has a treble clef and a 2/4 time signature. The second staff has a treble clef and a 2/4 time signature. The third staff has a treble clef and a 2/4 time signature, with the instruction "zu 2" above it. The fourth staff has a bass clef and a 2/4 time signature, with the dynamic marking "*ff*" below it. The fifth staff has a treble clef and a 2/4 time signature, with the dynamic marking "*p*" below it. The system is filled with colorful illustrations of various landscapes, including trees, hills, and sunsets, which are integrated into the musical notation.

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*ff*

This system contains five staves of music. The first staff has a treble clef and a 2/4 time signature, with the dynamic marking "*ff*" below it. The second staff has a treble clef and a 2/4 time signature, with the dynamic marking "*ff*" below it. The third staff has a bass clef and a 2/4 time signature, with the dynamic marking "*ff*" below it. The fourth staff has a bass clef and a 2/4 time signature, with the dynamic marking "*ff*" below it. The fifth staff has a bass clef and a 2/4 time signature, with the dynamic marking "*ff*" below it. The system is filled with colorful illustrations of various landscapes, including trees, hills, and sunsets, which are integrated into the musical notation.

Announcing The Most Colorful Tape Introduction Ever.

# Sony Tape.

# Full Color Sound.

We're going in with colors flying. No one will miss our message because we'll be talking about it all year, all the time.

We'll be telling everyone about our new line of tapes with their brand-new packaging. And how every tape has our new, exclusive SP mechanism that allows smoother running for superior sound.

We'll also explain that music has color — subtle hues, big brassy notes, delicate shadings — that can get lost on ordinary tape. But Sony Tape with Full Color Sound has such a wide dynamic range it captures and brings out every nuance, every note, every time.

Just take a look at our multi-million dollar plans:

### **Full Color Prime Time Television.**

Heavy schedule of television in major markets on the shows your customers love: such as Mork & Mindy, Saturday Night Live and golf and tennis tournaments.

### **Full Color Two-Page Spreads.**

Unforgettable, impactful ads in all the books constant tape users constantly read: Playboy, Rolling Stone, Stereo Review. . . more.

### **Full Color Network Radio.**

On the big, most-listened-to stations we'll be telling your target audience why they can get more music from Sony Tape with Full Color Sound.

### **Full Color Promotions.**

A complete array of dazzling merchandising material for you and your customers. Plus a full year-long series of exciting promotional and merchandising events will be coming thick and fast.

You'll be seeing a lot of Sony. But more importantly, so will millions of people. So stock up. That way you won't miss out on the glorious full-color sound of your cash registers ringing up lots of Sony sales.



# MERCHANDISING CAMPAIGNS

• Continued from page BT-2  
dollar "Tape Of The Stars" campaign which will see ads in such consumer/music publications as Rolling Stone, Playboy and others. Basically the theme is "Tape The

Stars On The Blank Tape Of The Stars" according to Pete Cain, market development manager. The firm initially inked associations with four major artists—Blondie, Blue Oyster Cult, Atlanta Rhythm Sec-

tion and Alicia Bridges—and recently pacted the Bee Gees as a potent addition. The approach tells consumers that Ampex is a leader in professional recording tape (its Grand

Master) and that it offers a consumer version of Grand Master. The ads emphasize that the artists' hit albums are mastered professionally on Grand Master and that more albums by more stars are originally recorded on Ampex than all others combined. That massive advertising um-

brella, according to Cain, will be coordinated with a major push at the wholesale, retail and consumer level. In the mix are sales incentive programs for the trade, extensive point of purchase at retail and promotional packets of tape for the consumer which offer him a cost savings on premium product.

Another music tie-in, according to Cain, is featuring Tape Of The Stars ads on the back page of in-concert Rockbills for Blue Oyster Cult. Adjacent to the ad is an offer to the consumer who has been to the concert to send away for a satin tour jacket with the artists' name and logo. All the consumer has to do is send \$28.50 to a special address along with proof of purchase of two Grand Master cassettes (lower cassette insert flap which says 'magnetized heads can cause noise') and what name he or she wants stitched on the jacket. When the Rockbill is unfolded, there's a huge group shot of members of the group with its tour jackets which also have Ampex emblazoned on the front.

Gene LaBrie, vice president of marketing and sales for Maxell, agrees with Pepper. He says: "The idea that home taping is a significant factor in the declining sales of the record business is ludicrous. There's no evidence of that. As one might imagine, we do a great deal of market research as a part of our overall marketing program and nothing we've found indicates that tape customers have significantly cut their record purchases. Most people record from their own albums rather than borrow from friends. The main reason for this is that they want a pristine record to put on tape. They don't want record noise or pops and clicks. That means they need a new record."

He adds that the growing sales of blank recording tape probably indicates that the public's reaction to the inferior quality of pre-recorded cassettes. "People," he notes, "are getting more sophisticated when it comes to listening to recorded music and they can hear the difference between a pre-recorded product made on inferior tape and a home-made recording on a premium-quality cassette. The fastest growing segment of the blank tape business is the premium quality area. That indicates to me that people

(Continued on page BT-1b)

## When The Others Don't Come Up To Level



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# MAGNETIC TAPE

from AGFA-GEVAERT

## GROWING

• Continued from page BT-2

at this time, will have its effect on audio taping as well, most industry observers believe. The Copyright Tribunal undoubtedly will study the video decision carefully when it considers its own findings in the study of home audio taping now underway.

Despite all the furor over home taping—it is termed "home piracy" in Britain and other continental countries—the blank tape industry expects to weather any storm in this area. Acknowledging that any additional costs at the manufacturing level will ultimately be passed along through the dealer to the consumer, the industry is looking to continued gains in both audio and video in the decades ahead.

The music industry must reconcile itself with the facts of life. Consumers more and more are demanding a better product, and if the record companies can't—of won't—give it to them, then the alternative is increasingly the blank cassette.

# Blank Tape Spotlight

## EUROPE GRAPPLES

Continued from page BT-7  
 would probably not protest too loudly at a modest levy, provided it were small and not the 200% or so some record industry militants would like to see. Provided also that it were a flat rate, rather than a percentage.

The case against a levy has not gone unargued. Henry Pattinson, head of BASF U.K. and chairman of the European Tape Industry Assn., the blank tape manufacturers' organization, has repeatedly questioned both the extent of home taping and its effect. He believes the first is exagger-

ated and the beneficial aspects of the second ignored; he says home-taping has been instrumental in expanding the overall market for prerecorded music. He also points out the sum lost is hypothetical, since it is money that was never spent, and asks why, if home-taping is such a growing scourge, the growth of the blank tape market has not been more rapid.

Statistics on just how fast the European market for blank tape is growing, and how large it is, are hard to obtain. BASF has calculated that in 1977 230 million blank cassettes were sold and in 1978, 253 million. Over the same two years, pre-recorded cassette sales went from 136 million to 157 million. For West Germany alone the figures for blank tape were 75 million rising to 83 million; for prerecorded cassettes, 36 million rising to 41 million.

If accurate, these figures could hardly be said to support the record industry case unequivocally though of course there is no way of knowing how rapidly the prerecorded cassette market might have grown had it not been for home-taping. Nor is there any mention of albums, the prime area of nil growth.

In Italy, Georgio Regorda of Agfa Gevaert in Milan says around 15 million blank tapes are sold in the country each year, with growth running at the fairly modest rate of 10% annually. It is notable that although only around 10% of these blank tapes were imports from Hong Kong, North Korea and the like, only just over half the market is accounted for by branded lines, the remainder being unbranded.

The BPI has produced its own figures for the U.K. market. In 1979, it predicts total consumption of blank cassettes will be 83 million against only 61 million in the previous year. A breakdown of the first figure indicates that of the total number, around 59 million tapes will be purchased for domestic use, and by implication for home copying from radio, tv and prerecorded sources. Most of the remainder are destined for commercial or industrial use, and the copying of speech or non-copyright music.

Reports from individual manufacturers are in broad agreement. EMI Tape reached a production level of 12 million blank cassettes in its Hayes factory last year, only around 12% of which were exported. BASF U.K., which claims the biggest U.K. market share and imports all requirements from the West German manufacturing plants, will not reveal detailed figures, though Henry Pattinson says the development in U.K. blank tapes sales generally has been fairly slow, on the order of 10%-15% annually.

His own estimate of the total U.K. market size is that sales of legitimate branded quality cassettes amount to around 35 million units a year, with cheaper lines adding slightly less than half as much again. Consumer expenditure, he says, is running at about \$96 million a year. This is put in proportion when one considers that BASF's worldwide income from blank tape sales is running at \$1.44 million a year.

Technically, tape quality continues to improve, and as new formulations—chrome dioxide, now pure metal—replace the old, prices drift upward, while cheaper branded lines, in some cases retail chains' own brands, and a great invisible iceberg of unbranded imports fill

(Continued on page BT-14)

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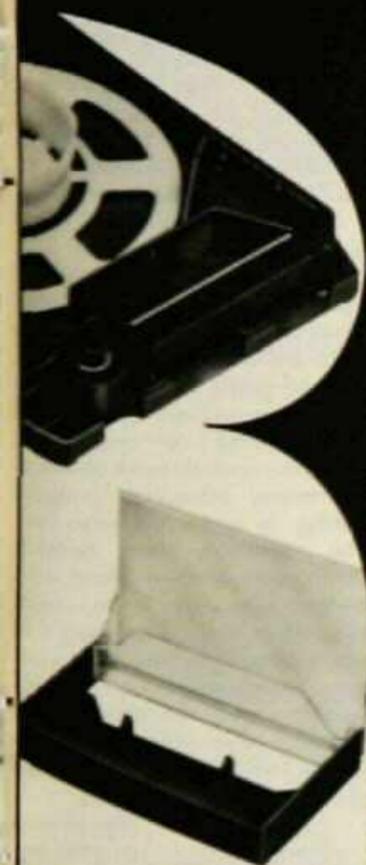
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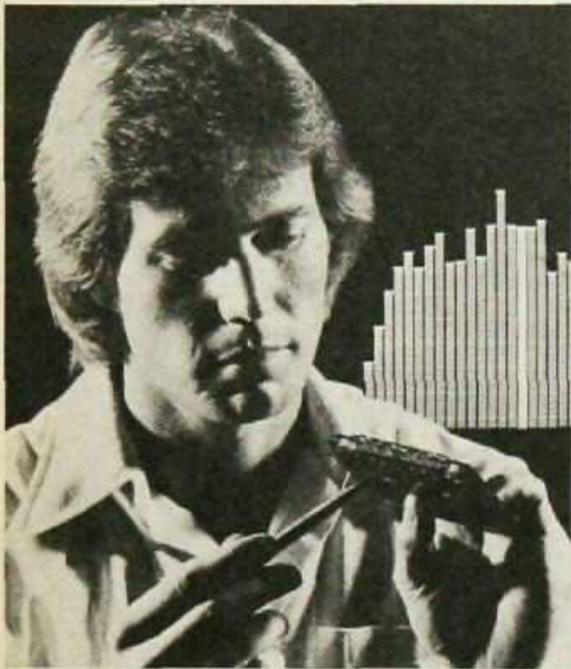
# TECHNOLOGY SETS PAGE IN DUPLICATION SECTOR

By RON TEPPER

If duplication of blank tape were a horse race and the ponies were coming around the far turn and into the stretch, 8-track would be fading; cassettes would be in the lead and on the outside would be two newcomers to the circuit—metal pigment (cassettes) and miniaturized tapes.

Although last year's figures show that 8-track duplication held a 2:1 lead over cassette, at best 8-track (today) is even. Of course, the demise of 8-track is no secret and there doesn't

Below, 3M sound technician makes quality check of Scotch "Master" audio tape cassette. Display in the background illustrates the sound of a recording, each vertical bar representing the output level of music at a given frequency.



seem to be any concern on the part of manufacturers over its slip. There's general agreement among all with Ed Havens of TDK: "8-track is a dead issue." Al Pepper, Memorex's marketing manager for consumer products, puts it in a softer tone—"There's been a gradual decline and the configuration hasn't grown for the past couple of years."

What has grown, however, is cassette and the future for the configuration is even brighter than the past. The most dramatic innovation in the past 10 years is metal particle (cassette) tape. This pure metal tape as opposed to the presently used oxide cassettes has greater magnetic capability and thus will "catch" sounds that may have been previously lost. There's unanimous agreement that this improvement will make blank cassettes one of the finest quality tapes ever developed in the industry.

There is disagreement, however, over when—and if—this configuration will make inroads. Memorex's Pepper is blunt when he talks about it. "The press will continue to write about it and the industry will continue to try and figure out who will buy it. Would you pay \$9 for a 90 minute cassette? Don't misunderstand. We're certainly interested in the 'metal' but having the technology and making it profitable are two different things."

Terry Wherlock, president of Intermagnetics, is practical in his viewpoint. "It's a great technological innovation but our interests are in serving the largest market. Every tape duplicator has that same interest. The problem with the metal pigment is in the equipment at the consumer level. If you took a survey I would venture to guess that less than 1% of the equipment out there can utilize it."

Although home equipment has improved dramatically during the past 10 years, manufacturing technology has far exceeded it. Many manufacturers feel that improvements made in the raw product are oftentimes not obvious to the consumer because of his equipment. Even with 8-track, which

Ron Tepper is a freelance writer in Los Angeles.



A typical tape duplication operation.

has seen little technological improvement during the past decade, there is seldom a complaint from the consumer market. Thus, the new metal particle tapes—although far superior—might stir few reactions among consumers.

"I can see growth of it during the next five years but it's going to be slow and gradual," Wherlock says. "It depends upon the consumer. Is he willing to spend the money for a deck that can handle the tape?"

Though he has questions about the time it will take before the metal particle cassettes are mass marketed, Wherlock is quick to point to another innovation that he thinks will tie in metal particle and another cassette development—miniaturization.

(Continued on page BT-14)

## VIDEOTAPE MARKET

Continued from page BT-4

Memorex has tried to enhance that carry over through its packaging.

"What we've tried to do in packaging is to take the consumer image of the audio product and retain that general look so the Memorex name will carry over. We've been in the professional video business for years but the average consumer may not be aware of that. He just doesn't come in contact with 3/4-inch and 1-inch formats. So in color and in packaging the video resembles the audio product."

Richard Buckley, division market manager of Dupont Magnetic Products, sees packaging as a matter of greater concern for newer entries into consumer video rather than the already established manufacturers in the consumer market such as Sony or RCA. Dupont recently went national with a full line Beta format called Primetime after some months of test marketing in the New York area.

"We feel that the video market is so competitive, both in price and quality, that other advantages have to be sought. Packaging is one of the premiums. We've got a special plastic storage case which we consider premium. It's not typical of the existing packaging methods used by other home video product manufacturers. They have mostly gone with a sort of sleeve, either vinyl or cardboard. Very simple. What we're providing is a very high impact, clear plastic permanent storage case which will protect the cassette from dust and enable you to see the label. We think it's a better concept."

Dupont's Primetime line runs the gamut from the L-125, 30/60 minutes, to the popular L-750, the three hour cassette that in the long

play mode of the new Beta machines recently put on the market plays for 4½ hours. Along with plans for VHS Primetime lines, the firm plans on being among other Beta tape manufacturers with the new L-830 tape.

The L-830 tape is a five-hour cassette for Sony's newest Beta recorder. The new tape length is just one more step in the Beta vs. VHS format fight. Sony achieved the five-hour Beta length by both lengthening the tape and slowing down the machine speed by one-third. The L-830 tape, priced roughly 12% higher than the L-750, will considerably close the time gap between the two formats. The new tape should be on the market before the year's end.

As part of the format struggle, VHS manufacturers have achieved a six-hour time capacity through simply slowing down the tape speed on their new machines. With new thinner, longer tape, nine-hour VHS cassette capacity is seen as a good possibility in the near future.

A major advantage the VHS format has over Beta in terms of the time length is the simple fact that the VHS tape box is almost twice as big as the Beta box. Thus any tape length increase achieved by Beta manufacturers can be easily surpassed by the physical capability of the VHS box to hold almost twice as much tape as Beta.

As proven by the rapid growth of VHS, many in the industry feel longer cassette time is a definite advantage in the video marketplace because of the relative high cost of videotape. The new longer playing Beta machines (with fast forward and rewind scanning features presently unavailable on VHS equipment) and longer tape length may be the key, say some industry leaders, in the resurgence of the

Beta format. But with Beta and VHS tapes now at such extreme lengths, hardware and tape manufacturers are sensing that they've reached an impasse. Much longer tapes aren't really necessary for the consumer market.

"My old joke is that we're going to come out with a tape that records for life," says Ed Pessara, national video product manager for TDK, one of the major purveyors of VHS tape. Pessara agrees that long tape time is key point in the VHS appeal but he says that it represents only one aspect of the consumer use of tape.

"The consumer buys tape for two reasons. One of them is he buys long tape so he can record six different shows on six different channels over six different days and come back, watch them all, then come back and erase and use it all over again. But if that was the total use of the video tape recorder our tape sales would probably be half of what they are. People who are buying a lot of videotape are using it to save programs. They're recording a specific movie, historical event, sports, whatever and saving it."

More convenient lengths are the province of program savers, insists Pessara, because of the lack of random access capabilities in VCRs and the cumbersomeness of finding where a certain program may begin on a very long tape (this is being somewhat alleviated in new VCRs through the use of micro-processors to pinpoint key tape locations). Another factor with a similar thrust to the short vs. ultra long audio cassette tape appeal, is that the shorter the tape the better the recording quality. This is a key point of appeal to consumers interested in building up a quality tape library.

As part of this pattern, both Fuji and TDK officials see an upward buying trend toward the standard two-hour tape and the recently introduced 90-minute tape.

"We introduced the 90-minute tape about April or May," says TDK's Pessara. "And as the dealer and the consumer become educated in the value of having a T-90 to record a program to save we're seeing a nice sales growth pattern taking place. The trend is continuing on an upward pattern as people are generally buying more and more tape per year. Depending on who you read the estimates say consumers buy anywhere from 10 to 12 tapes per year. We did our own survey and we came up with the results that the average consumer is buying up to 18 tapes per year. He's buying five or six initially and then one a month. That's a lot of videotape. Why is the consumer buying so much? Because he is saving programs."

The average video buyer is characterized as educated, male and upper middle class. The high cost of VCRs and tape is cited as the main factor in keeping video beyond the reach of the lower middle class family. Although consumer ignorance is waning as the video field reaches the mass consumer consciousness, industry people focus on the continuing lack of consumer awareness of brand differences as a major stumbling block in videocassette sales.

"You have to understand that about 50% of all videotapes sold bear the same name as the kind of VCR the consumer owns," asserts Pessara. "That's because the consumer is not educated to the fact that there are differences in tape. He has an RCA tv set so he buys himself an RCA videotape recorder and he thinks that RCA must be ideally suited to it. That's a problem all companies that sell strictly tape have to overcome. The next step then is differentiate the brands and you have to have brand recognition based upon a quality difference."

The video consumer today is increasingly trying different brands to find those he or she likes best.

Sometimes they experiment simply out of restlessness, sometimes because of prices and sometimes because due to production shortages, a certain tape brand may be the only one available.

One way of educating the consumer of brand and quality differences is by linking the audio history of a brand's tapes to the video product and riding on that reputation until the consumer can see what the difference is for himself.

Fuji has recently come up with an interesting promotion campaign linking its audio and video lines. The promotion, which started in September, involves giving every person who buys a Fuji video-cassette a free Fuji premium C-90 audio cassette by sending in a coupon. In addition when the consumer receives the audio cassette he also receives a dollar off coupon on the purchase of the next audio cassette.

"The dealer has little involvement other than handling the coupons," says John Dale, vice president general manager of Fuji. "It makes a nice clean promotion for the dealer and this way the dealer has to do less discounting on Fuji product than he might do on other videocassettes and he still retains his profit margin. We have the added advantage of getting additional sampling of our audio cassettes and determining if the video-cassette user is also an audio cassette user and then lock into followup sales in the audio. It's the first big video promotion that anyone has come up with."

Fuji's promotional campaign marks a sort of competitive coming of age for the consumer videocassette. With the customer base of VTR owners expanding to an impressive one million this year, video is having an increasing hold on the consumer dollar. Tape and video hardware companies are becoming

(Continued on page BT-15)

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## DUPLICATION SECTOR

• Continued from page BT-12

"Looking a decade ahead—and I think we all should—I can see miniaturization of cassettes with the hi fi user as the prime buyer. Everyone's seen the miniature cassettes which are primarily used for dictation. However, all you have to do is ask why the cassette has grown rapidly—convenience—and that's a good reason for miniaturization to come about. With the addition of 'metal' tape, quality on miniaturized tape will satisfy the hi fi listener."

Ampex Peter Kane, market devel-

opment manager for consumer products, doesn't see the metal particle tape being a factor in the short run. "Too expensive. It will be used in the long run but look for a doubling of cost." Ampex, however, will join TDK and 3M and introduce the tape in the near future.

The greatest cost concern to manufacturers is in the raw materials, primarily because of oil problems. For example, the raw cost of a C-60 cassette two years ago was 10-12 cents. Today it's 13-17 cents and in the next four to five years, it will climb to 15-20 cents. That's al-

most double for the oxide tape. What about the metal tape?

The metal will cost more but John Povolny, 3M's division vice president, sees this as an insignificant price rise. "It will be in the ball park with reel-to-reel by the time it gets to the consumer." As for tape deck capability for playback, Povolny points out that most new equipment—particularly decks being produced by the Japanese—are coming out with metal adapter switches.

Despite the difficulties and questions as to consumer acceptance, Pepper argues that the cassette business is not as it was 10 years ago. "We had miles to go for improvement then but today's con-

sumer feels that he's buying the best tape available and there's not the demand for continual improvements that we saw before."

Pepper agrees, however, that cassettes will continue to improve in quality. "Five years ago, nobody cared about a three-headed cassette. Today, everyone does. Progress in this business comes but it happens slowly." As Povolny says: "This business is evolutionary, not revolutionary. Everything you see has come about over a period of time."

That evolution concept holds true in the hardware area as well. Mort Fujii, Cetec Gauss' president, says that the last major innovation took place about "a year and a half ago

when we came out with the 64:1. Most of the effort now is in developing and improving the existing equipment internally. For example, we're working with the micro-processors presently. That's really, however, an evolutionary concept."

As for the revolutionary introductions—such as "metal" tape—Fujii sees some problems. "We can't get pancakes of metal to experiment with at present because the supply is limited. Most of it comes from Japan and there's only one U.S. company (3M) manufacturing it. Aside from the supply, it's also going to be a question of cost vs. quality. The metal tapes will cost about three times more. Will the market pay that tab?"

Interest in other improvements is down, according to Fujii primarily because of the sales lag. "There's not a great interest in discussing digital or other innovations because of the slower sales we recently went through, however, to us it appears that things are picking up."

Things couldn't be better for King, a Massachusetts-based company that specializes in loading cassettes. "The slowdown certainly hasn't affected this end of the business," says King's Bill Klein. "Blank is up about 10%-15% and a lot of our smaller customers have shown some exceptional growth in the past nine to 12 months."

Virtually all the improvements that have come about have been for cassettes. "You've got to remember that the mechanics of the 8-track are more sophisticated and therefore were more difficult to improve," says Pepper. Other manufacturers agree with this assessment. "As cassettes improved and consumers began to show a preference for it, manufacturers paid less attention to 8-track," adds Havens.

Among those improvements the most significant in Wherlock's view are the magnetic performance of the coatings on the tape. "Raw materials were greatly improved. Ten years ago, we had a cassette response of 6,000 to 8,000 KHz; today it's in the range of 18,000 to 20,000 KHz."

Pepper agrees and says that the current cassette high bias tapes are "outstanding and dramatically improved from two to three years ago. And, the high bias will continue to improve."

Wherlock points out that in order to understand the dramatic improvements in cassette you have to take two other elements—aside from the tape itself—into consideration. "We're dealing with a complete system. You've got to look at the entire system, from tape machine to electronics and the tape itself."

Although 8-track improvement has been negligible and has "virtually disappeared," says Ampex's Kane, there are some manufacturers that have upgraded the product. "We brought out an improved

(Continued on page BT-16)

# There are other ways to improve your sales record besides selling records.



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Before you know it, you'll be recording big sales with more than just records.

Scotch® Recording Tape. The truth comes out.

# 3M

## EUROPE

• Continued from page BT-10

the vacuum. What must be disconcerting for the manufacturers is that surveys undertaken in the U.K. and elsewhere show the great majority of customers are unable or unwilling to differentiate between lines.

They are little concerned by the difference between superferric and CrO<sub>2</sub>, and even less by the difference between Maxell and TDK, EMI and Philips. Yes, says the record industry, all they are worried about is whether you can tape albums with it.

# VIDEOTAPE MARKET

Continued from page BT-12

increasingly competitive as the outlets for video product expands by leaps and bounds.

"The primary market," says Fuji's Dale, "is appliance stores and TV stores as opposed to video specialty outlets. That's where the major sales of videocassettes are being sold at the moment. After that hi fi stores and video outlets are about even. What we're seeing now is the consumer buying his videotape recorder and going back initially to the same place they got that for the first supplies of blank tape. But after a short period of time they switch off to other locations."

Dale, like many industry people, sees videotape as a product that will eventually be available everywhere, from record stores to department stores to the local Thirty mart.

"Videotape is the kind of product that lends itself to mass distribution as opposed to a specialty product like high fidelity audio cassettes. Everybody in this country is addicted to tv and people who buy videocassette recorders are not necessarily the hobbyist as we think of hi fi enthusiasts. They are tv watchers and they think of buying their tv in an appliance or department store and then they go back there to buy their cassettes. A high fidelity enthusiast is much more specialized in his hobby. He wouldn't go to a drug store to buy a high fidelity audio cassette. He would go to a high fidelity store."

One of the newest and biggest outlets for videotape is Fotomat, a 3,500-store nationwide chain of film development drive-thru outlets which embarked early this year on a very successful videotape rampage. Combining a number of aspects into its video onslaught, Fotomat not only sells blank videocassettes, but has a catalog of prerecorded films and shows and will transfer home movies to videotape. The program is a leap into the future of videotape distribution, endowing drive-thru, one-stop accessibility to video in shopping malls and the like along with linking film and video consumers into one purchasing point.

The growing link between audio and video is evident in the increasing participation of record chains and independents in videotape accessories. The 26-store Licorice Pizza chain of Southern California is a good example of the growing audio outlet involvement with video.

"We got involved with blank videotape in January," notes Larry Foster, general merchandise buyer for the chain. Researching the potential of video for Licorice Pizza is Foster's special project these days. "We got into prerecorded tape shortly after that. We're still in the testing state to see which happens first, tape or the videodisk. We're doing most of the sales in the blank tape area."

"There's a giant shift in the marketplace towards video. The music and video fields are going to be related. Even in terms of disks the industry is going towards video and record stores are the natural outlet for it all. We don't even have to change fixtures for video. We're ready for it right now. By stocking videotape we're letting everybody know we're totally up-to-date with what we're doing."

Although blank tape sales far outweigh it, prerecorded videotape is a fast growing market. Of blank tape sales, 1/2-inch bulk duplicator programming accounts for an estimated 10%-15%.

"Sales to duplicators are a sizable part of the market right now," says TDK's Pessara. TDK is a large supplier to the duplicator field. "It's grown in the last couple of years. There's more and more software

available now. More and more movies are being made for the consumer and therefore sales are increasing."

The strongest market for duplicators is feature films, thus making the 90 minute and two hour tapes the most sought after. The shorter lengths are primarily for industrial

purposes such as corporations or schools doing training tapes or educational series. Since the industrial market primarily uses the more professional 1/4 inch format, this is where most of the shorter length sales are concentrated. But it's noted that more and more companies and educational facilities

are switching from 1/4 inch formats to the less expensive 1/2-inch format for field distribution. So in the future, shorter length 1/2-inch tape for industrial and educational use is expected to grow.

In addition to its entrance into the consumer blank tape market, (Continued on page 51)

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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# Blank Tape Spotlight MERCHANDISING

• Continued from page BT-10

are after quality. They're not interested only in saving money by avoiding the purchase of an album."

The firm, which is celebrating its 10th anniversary, indicates that sales for the first six months of calendar 1979 exceeded sales for the same period in 1978 by more than 22%. The company's president, Tadao Okada, attributed the strong performance to aggressive merchandising by Maxell dealers and strong promotional activity by the firm's marketing department.

The firm places a good deal of emphasis in its advertising and dealer level merchandising support on Maxell quality, not only of the tape but of the construction as well. A recent ad theme depicts the entire family of Maxell tape products with slogan "the hottest recording group in the business." Again, the music suggestion. For the fall Maxell is offering a "Reel Great Deal."

"Our dealers have done a tremendous job for us in open reel tape," says Paul Miller, Maxell's product and advertising manager. Running until the end of September, the open reel promotion offers consumers a free metal take-up reel with the purchase of three reels of tape. The program is available in both 7½-inch and 10-inch configurations. To support the program, Maxell has a special advertising campaign running in such publications as Stereo Review, High Fidelity and Opera News. In addition, the firm is offering dealers in-store merchandising aids including cards that either stand on the counter or hang from the ceiling (illustrated on both sides), posters and ad slicks.

An expanded Scotch brand audio tape tv campaign for 1979 featuring singer/composer/producer Ray Charles is set according to Peter M. Gavin, retail advertising manager of 3M Co.'s Magnetic Audio/Video products division.

"The Truth Comes Out" commercials will be seen during such major shows as "Saturday Night Live" and Johnny Carson's "Tonight" Show.

3M is also supporting its recently introduced Metatone metal tape cassettes with its most extensive package of advertising, promotion and point of purchase material ever used to launch a new tape. The program includes: One and two page color advertisements in major consumer audiophile publications and in selected mass market publications; at the retail level, window banners and decals, counter and point of purchase displays, hanger tags and pocket cards. A specially designed product display will hold 80 cassettes occupying only one square foot of counter space. Additionally, radio scripts and fact

sheets, as well as newspaper ads, will be available for retailers to use.

Sony intends becoming a prime factor now in blank tape merchandising. In addition to its aggressive "Sony Tape. Full Color Sound" at both the trade and consumer level, the firm plans a heavy schedule of tv in major markets on such shows as "Mork & Mindy," "Saturday Night Live," and golf and tennis tournaments.

Two page spreads will appear in such publications as Playboy, Rolling Stone, Stereo Review and others.

In addition, the multimillion-dollar campaign will feature network radio and a wide array of in-store merchandising materials as well as a continuing barrage of promotional and merchandising events. Sony tape also has a new no-nonsense packaging approach with the name Sony featured very large on the product.

In the line now are FeCr, EHF, SHF, HFX and LNX in 46-, 60- and 90-minute configurations.

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## SETS PAGE

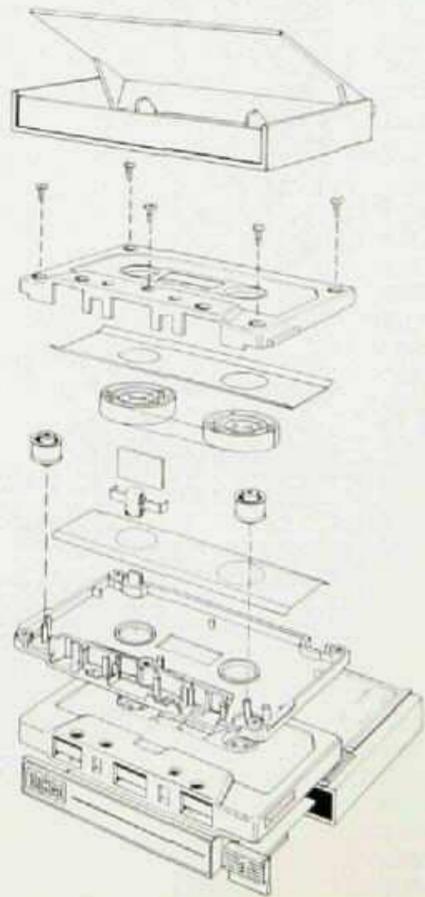
• Continued from page BT-14

8-track about a year ago," says Stu Schlosberg of Audio Magnetics. "that would allow better Quad." For the most part, however, the sophistication of 8-track and the diminishing interest in the configuration has put improvements at a standstill.

The most significant innovation in broadcast tape is the new one inch video tape which has more adaptations than the present two inch and will offer a number of portable advantages to users.

Video growth in the consumer  
(Continued on page 51)

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# BLANK VIDEOTAPE MARKET GEARING FOR BOOM PHASE

Continued from page BT-15

Dupont is going after the program duplicator field. The company is experimenting with odd play lengths in Beta such as a L-370, 90 minutes, and a L-625, 150 minutes. These lengths lend themselves particularly well to a large percentage of prerecorded motion pictures.

Some view the coming of the videodisk as a threat to the consumer videocassette market. But industry leaders maintain that the videodisk and videotape formats can and will peaceably coexist. The example for coexistence lies in the relationship between audio tape and disk. The former is used for recording and assembling personal programs. The latter for permanent storage capacity.

Although such new upcoming formats as BASF's and Toshiba's LVR systems (Billboard, Sept. 8, 1979) offer such pluses as low consumer cost, random access capabilities and high speed duping potential, the industry views the entrance of the new formats with a touch of skepticism mingled with a definite wait-and-see attitude.

"The LVR system will not make a significant dip in the market initially," says Fuji's Dale. "Possibly downstream in time, yes, but not initially. I think there are too many formats. The consumer is settling in and I don't think he wants any more options. Downstream LVR could have some effect but not now. In audio there are regular cassettes, microcassettes, elcassettes,

open reel and 8-track. The consumer gets himself pretty confused. I don't think the consumer will tolerate that same approach in

video as we went through with audio. He'll rebel."

Says Ostrom of Memorex: "What we may be seeing is the beginning

evolution of a whole new home video market. Half-inch may not become the standard over the long term. Who knows? Memorex, like

most tape manufacturers, is watching all the new systems and when it warrants it we'll have Memorex LVR tape or whatever. We'll see."

## HOW TO SELL A TON OF VIDEOTAPE.

### SETS PAGE

Continued from page BT-16

market is "higher than audio," says TDK's Havens, "primarily because it is newer. But video and audio are closely entangled. I can see a day where we'll get to the point where audio/video systems are sold together to the consumer. The options the consumer has in this combined format will be the ultimate."

In the audio field there seems to be little movement towards digital. Warren Simmons, Ampex audio product manager, feels that digital "has been hurt by a lack of standardization. Digital is on a hold. Developments are continuing and it is being fine tuned but we need to solve the standards problem. AES will be pushing for that."

Interestingly, there's a divergence of opinion as to what effect—if any—the economy and the drop in record sales has on the tape business. Ampex's Kane hasn't seen any decline. "The price of blank tape has not increased and LPs have. I see the record business suffering while the tape business increases."

TDK's Havens calculates that the blank tape business is a "large growth area, with an increase of somewhere around 15-20% this year. The overall drop in record sales seems to have had no effect on us."

Schlossberg, however, feels that the two coincide. "When you get a slump in the record business, you'll see a carryover effect to tapes. We had a slump and are just now coming out of it." 3M's Povolny sees only "roll-off on 8-track but cassettes are perkin' along."

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A Billboard Spotlight

OCTOBER 27, 1979, BILLBOARD

CREDITS

Editorial direction, Stephen Trueman  
Assistant editor, Susan Peterson; Art  
Salvatore Scorza; Editor, Edith Paige

## Audiophile Recordings

MARK LEVINSON PRESENTS. . .—Various artists, dbx Recording Technology Showcase Series Vol. 1, RTS1, distributed by dbx, \$20 list.

This first collection of jazz and classical selections highlights the benefits of the new series

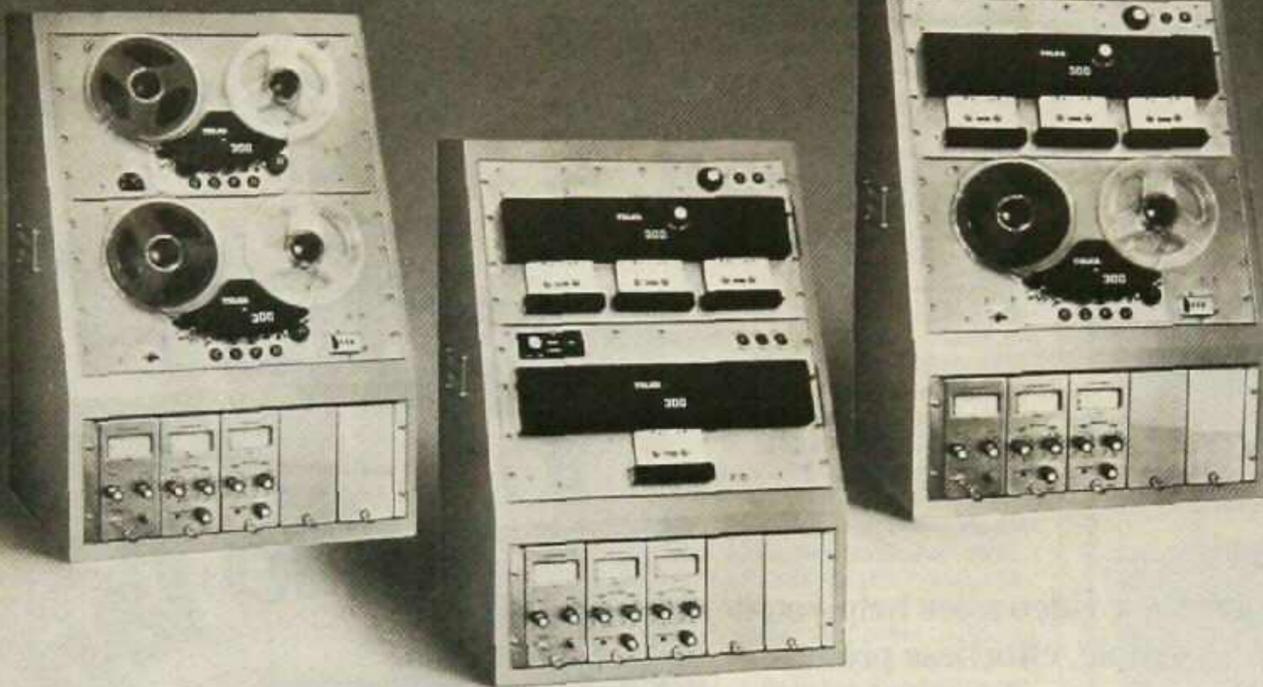
of dbx encoded disks, offering as much as 30 dB less surface noise with expanded dynamic range, in the encoding/decoding process. Comparison with the original cuts from Levinson's own audiophile "super II" series is particularly

favorable to the dbx process. The bright, tonal colors on the high-end of Bach's "Contra-punctus XII" with organist Charles Krigbaum's light, airy passages, excellent separation and a low end doing justice to any disco on the "So-

cial" excerpt from jazz percussionist Bill Elgart's "A Life," and the clarity and resonance of tuba and trumpet solos of the New Haven Brass Quintet on the Beatles' "Penny Lane." The classical side provides a good demo of separation and

clarity with guitar, piano organ and choral/organ pieces, while the jazz side is more a test of tonal qualities. Dealers can use the original Levinson albums, most still available, for effective in-store A/B comparisons.

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SONIC FIREWORKS (MUSIC FOR ORGAN, BRASS & PERCUSSION, VOLS. I & II—Richard Morris, organ, Atlanta Brass Ensemble, Crystal Clear CCS-7010/11, distributed by Crystal Clear, each \$14.95 list.

Let it be said right off. These two records present some of the cleanest and most impressive sound to be encountered anywhere regardless of technology. By the most welcome confluence of ingredients, performance, microphone placement, recording venue and engineering expertise combine to deliver an outstanding product. Anyone inclined to argue the superiority of direct disk has strong evidence here. While both albums should do extremely well in the audiophile market, Vol. I appears to have a noticeable commercial edge by virtue of repertoire. Aaron Copland's "Fanfare For The Common Man" offers one of the most exciting demonstrations of brass, percussion and organ on the disks, and the oft-recorded "Tocatta And Fugue in D Minor" by Bach for organ alone is given an invigorated rendition apparently uninhibited by the performance pitfalls of direct-to-disk. Elsewhere on the two albums are pieces by Brahms, Arthur Bliss, Eugene Gigout, Richard Strauss, Marcel Dupre, Jean Mouret and Louis Couperin. None fails in delivering an almost mystical sense of presence.

BOYD NEEL CONDUCTS ENGLISH STRING MUSIC—Toronto Chamber Orchestra, Ultra Fi ULDD10, distributed by Sine Qua Non Records, \$9.98 list.

Artificial reverb used to enrich the sound of this small string orchestra creates a pingy electronic decay that critical ears may find hard to digest. Analog tapes are the source for this release, part of a series of Canadian Boyd Neel recordings that were produced in direct-to-disk sessions. The strong interpretations under Neel's veteran hand of Britten's "Simple Symphony" and works of Elgar and Thomas Arne are of interest to many classical collectors. Pressing and packaging have been done with care; however, some of the transient clarity and high frequency impact of the earlier direct disks is gone.

Audiophile recordings for review should be sent to Alan Pechansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1, 15, 29; Oct. 13.

### Warn Dealers On TDK Fakes

NEW YORK—TDK Electronics is alerting dealers and consumers to counterfeit TDK SA-C90 cassettes being offered through local newspaper ads from a New Jersey-based mail order ring. Ads offer a 10-tape box, at \$2.59 each, while suggested list of the genuine cassette is \$5.69.

TDK intends to prosecute all parties producing and knowingly trafficking in the counterfeit cassettes to the full extent of the law, notes Ann Boucher, advertising/public relations manager. The bogus tapes have a number of identifying features that dealers should easily spot.

### Sound Guard Promo

CHICAGO—"Put Sound Guard On Trial" keys a fall consumer promotion for the Ball Corp. Sound Guard line of record care products, including the Record Cleaner, Stylus Care Kit and Total Record Care System.

Steve Oseman, national sales manager, claims the firm is the first to offer an unconditional 30-day money-back trial offer on disk care items, promoted nationally in four-color ads with audio buff publications.

# Video Takes

Sierra Audio Corp. in Burbank, Calif., a leader in audio recording studio design worldwide, has found growing demand from video studios looking to update facilities to include acoustic design, president Kent Duncan reports. Vidtronics, wholly owned Technicolor Corp. subsidiary, will open a new Sierra-designed Hollywood audio post-production facility with state-of-the-art equipment next July. ... Premiere Inc., which produces "Alice" and "The Cliffwoods" for tv, has a North Hollywood site on which Sierra has designed and is supervising construction of an audio/video production/editing complex which Duncan says will include the "first acoustically designed, video shooting stage." ... **Producers Sound**, one of the leading film scoring studios, is using Sierra to design a new seven-room facility at the Hollywood Ranch Market site that will integrate state-of-the-art film video and music production.

**Video Club of America**, mail-order division of Magnetic Video, just published the first holiday catalog of video items, including 24 videocassette movie gift kits. Each with three to five films, the kits are 20% off regular prices, including packages with Elvis Presley, Shirley Temple, Marilyn Monroe, Charlie Chaplin and themes such as western, historical epics, war, cartoon and others. Also offered are movie books, videocassette storage units, blank videotapes and the full MV library.

**VidAmerica** videocassette rental club subsidiary of Video Corp. of America is now running page ads in key metro market editions of Time magazine, with Dick Kelly reporting good results from insertions in New York, Los Angeles and Chicago for the \$10 membership pitch. Earlier ads ran in the full edition, but now are targeted at those markets that produced better response.

**Home VTR sales** to dealers in the U.S. hit 53,766 in September, down 53% from a year ago, but through nine months sales of 294,643 units are 21.5% ahead of 1978 totals, reports the EIA Consumer Electronics Group marketing services department.

Second eight programs produced by **Jon Roseman Productions** for the syndicated tv "Juke Box" series of **American International Television** continue the mix of new and established artists. Listed by program are: (9) Van Halen, Devo, Alicia Bridges, Sylvie Vartan; (10) The Who, Ambrosia, Davie Bowie; (11) Journey, Leo Sayer, Alice Cooper, Peaches & Herb; (12) John Cougar, Vivabeat, Rufus/Chaka Khan, Members; (13) Rod Stewart, Nicolette Larson, Bonnie Tyler; (14) Ashford & Simpson, Genesis, Graham Parker; (15) Thin Lizzy, Darling, the Who; (16) George Harrison, Sex Pistols, Bram Tchaikovsky.

Although **Finland VTR sales** to date amount to only about 2,000 units, next year will see a doubling of the market at least, according to Dennis Livson, managing director of **Vidart Oy** video import/production/marketing firm. Livson predicts steady growth through the 80s despite the incompatibility problem, with 600,000 units projected by 1989, at prices around \$1,500, similar to today. He also notes that local tv manufacturers, notably **Finlux** and **ASA**, are looking to license systems for local VTR production, which should accelerate domestic expansion.

"**Nickelodeon**," Warner Cable's young people's satellite network show introduced just six months ago with a heavy accent on contemporary music, passed the million subscriber mark, John Lack reports, with availability 13 hours a day all week. **Warner Cable** also will be the first major CATV operator to offer programming from the new **Black Entertainment Television** network, headed by **Bob Johnson** who leaves the National Cable TV Assn. to head his new venture. The net will give black artists, both established and unknown, strong promotional emphasis, with jazz programs one of the initial offerings. **Firm will use UA-Columbia's** transponder on RCA Americom's SATCOM I satellite for transmission starting in January.

**Waseed Ali**, **Video Communications Inc.** sales director, confirms that **Fotomat** has ordered about 11,000 videocassettes of 29 feature film titles in the firm's catalog under a two-year distribution agreement. Programs will be part of some 140 available in national rollout of Foto-

mat Drive-Thru Movies rental/purchase campaign in November, with bulk of material from Paramount Pictures.

Also launching a national campaign is **Films Inc.**, Wilmette, Ill.-based marketer of home movies since 1927. Peter Rosenfelt, director of home video operations, reports subdistribution of the 1980 **Home-Vision** catalog of 45 "award-winning videocassettes for home play" is open to all home video dealers and distributors. List prices run from \$39.95 for half-hour children's fare to \$64.95 for longer feature films like "The Hustler" and "Can Can," with most movies \$44.95 and \$49.95. (Films Inc., 733 Green Bay Rd., Wilmette, Ill. 60091.)

In London, **Philips Industries** confirms it will convert its plant at Blackburn to a major production center for videodisks in anticipation of a 1981-82 European launch for the VLP system now in the U.S. via Magnavox. More than \$20 million is committed to the project over five



**FOURTH EMMY**—Don Kleffman of Ampex, left, accepts an Emmy shared with Sony for development of the Type C helical broadcast format from Bob Wussler, board chairman of the National Academy of TV Arts & Sciences, as president John Cannon looks on. It is the firm's fourth for technical broadcast achievements.

years, with the plant to employ 200 in the center by late next year.

**Columbia Pictures Home Entertainment** division have 20 of its major titles at \$59.95 list to launch its retail marketing in six key regional areas this fall, according to general manager Steven Schiffer. Areas and sales reps include: **Metro New York**, Dick Dunnigan, Lewis & Dunnigan, Syracuse, N.Y.; **Eastern Pennsylvania/Delaware**, Barry Furman,

**F.F.&K. Sales**, Westville, N.J.; **Maryland / Virginia / Washington, D.C.**, Jack Black, Jack Black Sales, Rockville, Md.; **Northern California/Northern Nev.**, Paul Seaman, Paul Seaman Co., San Leandro, Calif.; **Southern California/Southern Nevada**, Jack Carter, North Hollywood, Calif.; **Illinois/Michigan/Wisconsin/North & South Dakota**, Sheldon Schak, Schak & Associates, Skokie, Ill.

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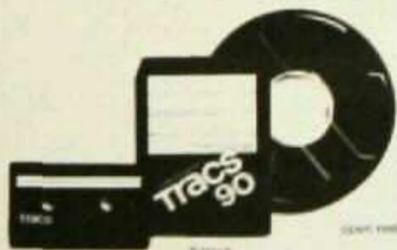
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## Tape/Audio/Video

100 EXHIBITORS

### NRBA Expo Giant Studio

• Continued from page 50

and B size cart deck, an A size deck and a cassette deck. Multiple, simultaneous recordings can be made on all three units using an external audio source.

• **Moseley Associates** brought out its new model TGR-340 Audio Gain Rider, the TAL-320 AM Stereo Limiter and the SCM-1 Sub-carrier Mainframe.

• **Kahn Communications** introduced its SIGMA-LINE, a quality enhancement system utilizing low-quality dial lines to provide good-quality remote pickups. Kahn also demonstrated off-the-air tapes made with the Kahn/Hazeltine AM Stereo system.

• **Belar**, another AM Stereo contestant, had its new FMS-2 modulation monitor designed for stereo service, and the FMM-2, an FM monitor which is suitable for ATS, using a sample-and-hold peak modulation meter circuit, which allows the meter to respond to very short program duration peaks.

• **Automated Broadcast Controls** displayed the CEI computer-controlled automation system, its Kartel multiple-cartridge machine, a mini-sequencer controller, tone and generator detectors, modular programming systems and logging units.

• **Broadcast Electronics** brought its new Series 350 slide-attenuator, a 10-channel stereo and mono consoles, the 150/250 Series audio consoles and the Z100 series cartridge machines. The new machines handle A, B and C size carts, include two cue tones and provide unique designed-in electronic switching for mono/stereo compatibility.

• **International Tapetronics** introduced the Series 99 Audio Tape Cartridge Machine, which utilizes computerized control, the latest solid state electronics and advanced mechanical features to provide "reel to reel sound from tape cartridges." Also new is the 1K Cartridge Library Storage System designed to eliminate handling and improve program control with its ability to store, retrieve and air up to 1,024 carts in any preprogrammed order.

• **Telex Communications** showed

its new 10 1/2-inch open reel tape deck, a new automated preamp, lightweight cameraman's headsets and an intercom system.

• **Comtronics Inc.**, a Florida firm, had its "Airbus" parked outside the hotel. Filled with the latest in equipment, the Airbus travels throughout the Eastern U.S., offering demos and salestalk to personnel at the smaller market stations who often don't get to see the newest audio and video units available.

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### VTRs Pacing '79 U.K. A/V Sales

LONDON—U.K. video recorder sales are beginning to take off. Deliveries in the first seven months of 1979 totaled 100,000, more than triple the 29,000 for the same period last year.

July's figure of 20,000 was the highest ever in a single month, and there is no reason to expect a slowdown. All units were imported.

The statistics come from the British Radio Equipment Manufacturers Assn., which also records buoyant sales in the audio sector generally, and few indications of the downturn some observers expected would succeed June's pre-budget spending spree.

In the "record players and record decks" category, for instance, deliveries over the seven months were 318,000, up 46% from the 218,000 last year, almost evenly split between U.K. manufactured and imported product.

Tape recorder and tape deck imports were 869,000, up 59% from the 546,000 to July 1978. Music centre (compact stereo) unit deliveries totaled 464,000, up 7% from 433,000 last year, though the balance shifted noticeably from domestic to imported hardware.

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# Tape/Audio/Video

## Sound Waves

### Quadcasting Is Still Alive

By IRWIN DIEHL

NEW YORK—It was not long ago that quad was a buzz word in the record industry. It's been only a few years since the labels and buying public alike were divided between discrete and matrix systems. But even during the height of the quad era, confusion and misconceptions concerning hardware and formats were rampant.

At the peak of the quad period, companies were aligning to one system or another but the consumer never quite aligned. This was due to many factors, not the least of which were incompatibility of formats, splits among the major record labels concerning the optimum format, and general feelings on the part of the public of being exploited.

Historically, such divisive issues have been resolved in the marketplace. Issues such as the 33 1/3 r.p.m. LP versus the 45 r.p.m. single, and mono versus stereo were both dealt with in just this manner. A "natural selection" process, where the market allows better engineering to rise to the top while the less effective fall-out, is both fair and efficient.

After many years of "in-market testing" and untold millions of dollars invested, proponents of all the various quad formats would appear to have lost. Now imagine the events of the 50s recast so that instead of the "45" and "33" each finding its proper dominance in the marketplace, labels eschewed both in favor of the 78!

Perhaps one reason none of the proposed systems "caught on" is because quad was never given a fair chance within the broadcast medium.

Aside from the difficulties concerned with choice of hardware, formats, etc., the Federal Communications Commission has successfully studied the issue of quad into oblivion, and still after some 10 years, has not issued a definitive statement as to one favored system for broadcasting.

Radio, a key means for presenting music product to the public, was denied 4-channel. If the FCC had made a move early and opened up the radio waves to quad perhaps one of the proposed systems or a hybrid of several could have been adopted.

It's ironic that in the past few months two FM stations have gotten into 4-channel broadcasting with temporary authorities from the FCC. K101 in San Francisco has, off-and-on, conducted experimental discrete four-channel broadcasts. And, one of Boston's top progressive rock stations, WBCN-FM has engaged in a very ambitious discrete quad programming effort.

Both K101 and WBCN have employed the discreet broadcast system invented by Lou Dorren of Quotation Systems, Inc. in San Francisco. WBCN got on the air with quad this past summer and since has broadcast a quad signal full-time, although most of the programming is stereo duplicated on front and rear channels.

One of the biggest difficulties encountered by WBCN has been the securing of current quad program material. To fill the programming gap, the station has arranged a schedule of some dozen live quad broadcasts over the next few months. These live quad concerts originate from Boston's Paradise Club and are picked up by Starfleet a 16-track Boston recording studio.

The WBCN broadcasting efforts have been supported by JVC and

Panasonic/Technics, both of which are still deeply interested in four-channel. Almon Clegg of Technics has recently recontacted a number of record companies that were previously supportive of discrete quad. The response has been mixed but sufficiently positive to cause a degree of optimism.

Clegg plans to have three or four one-hour taped broadcasts produced over the next month, using new quad material supplied by certain key labels.

Presently the listening audience for 4-channel broadcasts is limited to a handful, but plans are underway to get quad receivers to a large number of Technics and JVC dealers in the Boston area, coinciding with radio and other-media promotion efforts.

The quality of the quad broadcast signal is superb, according to Gerald Cushing, Chief Engineer at WBCN. Shortly after completing final modifications to changeover to a discrete 4-channel broadcasting format, the station went through a critical rating period. The result was that the station moved up in its standings.

An advantage of the Dorren system is compatibility between signals received, "folded-down" from quad to stereo or mono. The listener hears all signal components whether his receiver is 4-channel, 2-channel or mono. The engineering staff at station WBCN feels that the improvement in compatibility has contrib-

(Continued on page 64)

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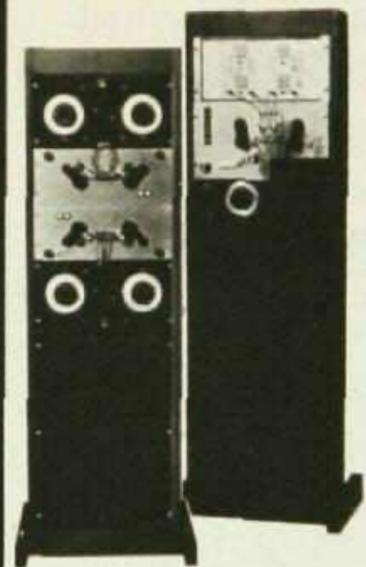
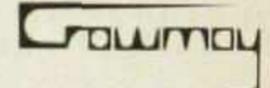


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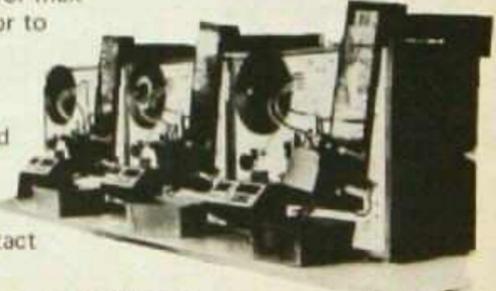


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OCTOBER 27, 1979, BILLBOARD

## Tape Duplicator

Audico Ltd., Elk Grove Village, Ill., is now offering 12-up pressure-sensitive labels in nine colors, furnished on a 7 1/4 by 1 1/2-inch sheet for typing or the "Insty Printing" process. At about 1 1/2 cents each for the 1,200 minimum order, the labels also are available in a sampler "Rainbow Assortment" of 120 of each of eight colors plus matte and glossy white at \$25.

At Preferred Sounds Inc., Rye, N.Y., custom duplicator, David Travis has joined as corporate vice president of sales, operating from the new Campbell, Calif., facility, president Sal Nastro announces. Travis was custom products vice president for GRT, with 11 years in the custom duping field.

Firm recently took delivery on the first ElectroSound Series 8000 microprocessor-controlled high-speed tape duping system in the U.S., with the sale arranged through Audiomatic Corp.

Candlelite Music, the parent company of Preferred Sounds, recently set up a new subsidiary Country Music Magazine, Inc., for the publication's recent acquisition. Candlelite claims to be the largest independent direct-marketer of rec-

### DEBUT IN U.K.

## New Rank Speaker Lines

LONDON—Rank Hi Fi has announced two new loudspeaker lines in an attempt to consolidate its 20% U.K. market share while simultaneously improving penetration in world markets.

The two are the mid-price Laser range—named after the holographic technique used in examining the behavior of speaker cones in use, and the top-of-the-line TSR series consisting of three models priced between \$500-\$1,200 a pair.

Both will coexist with the present XP2 and E series speakers, giving a total of 14 models under the Wharfedale brand name.

Explaining these moves, marketing manager Graham West dwelt on the variety of market profiles presented by different countries in

ords and tapes in the U.S. and Canada, with annual revenues of \$50 million, and also operates an Inner Circle Record & Tape Club, a Continuity Club, a tv Broadcast division and markets the Treasury series of records and tapes.

respect of age groups, price ranges and the proportion of first time to renewal sales. The industry was already highly competitive and faced an ominous threat from the Japanese manufacturers.

"If the British audio business is not to be reduced to the level of a cottage industry," West warned, "then we have got to produce what the consumer wants, not just in the U.K. but in all markets worldwide." Hence the concept of several lines targeted at specific markets.

Notable features of the TSR models include the use of mineral filled homopolymer, a cone material specially developed by Wharfedale for bass and midrange drivers with high stiffness/weight and extremely low coloration factor. Tweeters are high sensitivity soft domes, and time delay compensation is achieved by recessing the treble unit and sloping the baffle board. All TSR models carry a five-year guarantee.

## Orange Coast Is A 'Super Mobile'

LOS ANGELES—Orange Coast Video is operational here as a major video production, editing and remote facility.

In addition to its home base, located in Irvine, Calif., which includes a 2,500 square foot studio with a wide assortment of video equipment, the company has a new 40-foot mobile production center.

Built with the design and direction of Paul Boykin, the company's vice president of engineering, the remote rig operates up to 12 cameras, Vital 114-4A switcher with Quantel digital effects, four one-inch videotape recorders with slow motion, Vidifont Mark IV A, and Tangent 48 by 24 audio console.

The specially equipped vehicle is designed for taping a wide range of television and movie productions including sports events, music concerts and entertainment specials.

Recently the unit was used in the L.A. area for a KCET-TV taping of the Teddy Pendergrass/Yvonne Elliman Summerfest concert at the Greek Theatre.

Principals at the firm include: James Irvine, president; Phillip Bonnell, executive vice president; Clark Dwinell, vice president and general manager; Paul Boykin, vice president of engineering; and Kevin Hayes, operations manager.

Videotape capabilities include one-inch, two-inch and 3/4-inch formats.

## Video Music

• Continued from page 50

join the in-house to in-store to in-home panel.

Iris Dugow, vice president, special programming, Home Box Office, responsible for such successes as the recent Barry Manilow pay tv special, and Waseed Ali, sales director for Tulsa-based Video Communications Inc., one of the largest home videocassette libraries, will add their expertise to the videodisk/tape programming progress session.

Registration to the conference, including an opening reception, three continental breakfasts, two luncheons and a closing brunch, is \$275, or \$195 for panelists, students and spouses. Full information is available from BILLBOARD International Video Music Conference, 9000 Sunset Blvd., Los Angeles, Calif. 90069, (213) 273-7040.



Billboard photo by Bob Sherman

**STAR SUPPORT**—Finalizing details of the Bee Gees' endorsement of Ampex Grand Master recording tape are Peter Cain, Ampex market development manager; Bee Gees Maurice Gibb and Barry Gibb; and Joe Uhlan, account executive for Ampex's advertising agency. The Bee Gees will headline the firm's "Tape Of The Stars" ad campaign appearing in major national consumer publications.

## Streisand: 130th Ampex Golden Reel

LOS ANGELES—Barbra Streisand becomes the 130th recipient of an Ampex Golden Reel award with her recent "Superman" album.

The CBS songstress also won one for her "Songbird" LP. Ampex made the presentations at Sound Labs recording studios here where work was done on both LPs.

Recent Golden Reel honorees include: Atlanta Rhythm Section, Evelyn "Champagne" King, Roberta Flack, Maze, Pink Lady, Con Funk Shun, Instant Funk, Isley Brothers, Supertramp, Kansas, Gro-

ver Washington, Jr., and Donna Summer.

Since being formed three years ago, Ampex has provided \$130,000 to charitable causes through the Golden Reel program.

To qualify for an Ampex Golden Reel award, an LP must exceed 500,000 units in sales and have been recorded and mixed on Ampex audio mastering tape.

The artist as well as the recording studio receives a Golden Reel award and the artist designates a charity to which Ampex contributes \$1,000.

## JBL Extends T-Shirt/Concert Ties

LOS ANGELES—JBL Sound will continue its successful concert tour T-shirt program following this summer's experience with specially designed Rod Stewart, Kansas and Peter Frampton shirts, made available to the firm's consumer and pro products dealers.

Stewart toured with L.A.-based ElectroSound, Kansas with dB Sound of Chicago and Frampton with Clair Bros., Lutz, Pa., all JBL pro dealers, who reported excellent response to the T-shirt promo, which has the JBL logo and sound firm on the back.

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## Powerful Promo On 'Skatetown' Picture

NEW YORK—CBS records, in conjunction with Columbia Pictures, is mounting a promotional effort in support of the roller disco film "Skatetown, U.S.A." The film opened in Los Angeles and by this Saturday (27) will be on screens in approximately 1,000 outlets nationwide.

This cinematic attempt to cash in on the roller disco movement will have a soundtrack released by CBS. Several artists in the CBS records family are on the soundtrack, including Dave Mason, Heatwave, Earth, Wind & Fire, the Jacksons, Marilyn McCoo and Billy Davis, McFadden & Whitehead, and the Hounds. John Sebastian, GQ and Anita Ward are also on the disk.

Mason will be performing two

songs on camera. He also wrote the title song that runs over the credits. Arista's GQ will perform "Disco Nights" on screen also.

Sebastian and Davis & McCoo will be represented by material written expressly for "Skatetown, U.S.A."

In 25 major markets a local radio station has been chosen as the official "Skatetown" station and will co-sponsor with Columbia Pictures special roller disco events to tie-in with the film's release. In New York, for example, WKTU-FM held a skate competition at the Wollman Rink in Central Park. The stations are also giving away tickets to a special preview of "Skatetown."

NELSON GEORGE

## Weapons Detector Boosts Crowds

NEW YORK—A Latin disco here has installed a weapons detector at the front door which it says has boosted attendance "twofold," according to its owners.

The device, which cost \$7,000 and is similar to the systems used at airports, isn't a mere publicity stunt, says Hector Maisonave, owner of Casa Blanca, a 1,000-capacity club located on the site of the old Birdland club. The first night it was used, he claims, six pistol-toting patrons were asked to leave their guns outside.

Maisonave says there hadn't been any gunplay at the club before the incident, but a shooting at La Maganette, a club across town, and reports of scuffles at the door to Studio 54 which is nearby, prompted him to install the system. In addition to the pistols, the weapon check has turned up several knives and a bayonet, he adds.

Casa Blanca, like other Latin discos here, employs live bands, up to four a night, in addition to recorded music.

## Davis As 'Monster' Going Unrecognized

By ROBERT ROTH

NEW YORK—John Davis walks down Broadway unrecognized while his songs play forth from suitcase-size radios carried by youths.

For the leader of the Monster Orchestra, the recognition comes in the city's discotheques every time "Love Magic" or "Ain't That Enough For You" brings a crowd onto the dance floor.

The 28-year-old musician got the nickname "The Monster" a few years ago while still a novice at recording when he expressed surprise at the use of the term "monster" to mean a super hit.

With about 20 musicians at a session, the orchestra is not monstrous in size, a mistaken notion of even some avid discophiles. When Davis makes his first tour soon, he'll be taking 16 people, and notes "I'll try to have the same ones as on the records."

While he claims to have worked in music since he was a teenager, Davis actually got started in the record business five years ago after getting his bachelor's degree at the Philadelphia Musical Academy.

At Sigma Sound Studios in that city, Davis met producer Tom Moulton. "Tom gave me a kind of insight as to what the guy in the club listened for," Davis says.

After arranging and producing for others, including the song "Be Thankful For What You've Got," for Willie DeVaugh, Davis was approached by Sam Weiss, who was starting his own label in 1976.

Only two of the eight songs were Davis compositions. The rest were new arrangements of Cole Porter tunes. "Night And Day," for which the album was titled, got some disco play but never took off.

Following the release of his next album two years later, Davis had learned more about disco music and Weiss had made a new deal. Sam Records would now become Sam Productions in a venture with Columbia. The first disco record selected to bear the new label would be a 12-inch of "Ain't That Enough For You."

Davis first had pressings sent to key disco deejays, because he feels that in a club, "a deejay is as important as an arranger is to a record." The record was slowed down following the feedback he received and the introduction was altered ("They said it was hard to get into.")

In the meantime, Davis formed Monster Productions, arranged the horn and strings on "The Boss" for Diana Ross, arranged and conducted the music for television commercials ("Burger King And I", "Heaven Scent"), and worked with

Ashford and Simpson on their new album.

Luck changed for Davis on his next project when he wrote several songs for the ill-fated Broadway musical "Got Tu Go Disco," which ran less than two weeks, and was panned by almost every critic. "In the beginning," the composer relates, "I was fascinated since Broadway was something I hadn't done."

## National Disco Contest Opens At N.Y. Club

By DICK NUSSER

NEW YORK—The Technics Grand National Disco Dance Competition gets underway here Nov. 15-17 at Melon's disco and is expected to hit 20 other markets before the finals are held in January as part of the Winter Consumer Electronics Show in Las Vegas.

Twenty couples in each market will share prizes valued at up to \$4,000. Each local team that takes first place will get a Technics RSM-63 tape deck and an all-expenses-paid trip to Paul Anka's Jubilation disco in Las Vegas. Top prize is a week's engagement in Las Vegas plus a pair of Technics audio systems valued at \$8,000.

Other companies taking part in the promotion are Casablanca Records, Sasson jeans, Arthur Murray Dance Studios, Canada Dry soda and Doubleday, publishers of Porter Bibb's "Disco Inferno" novel.

Here is a partial list of markets participating discos and radio stations where spots will announce details of local contests:

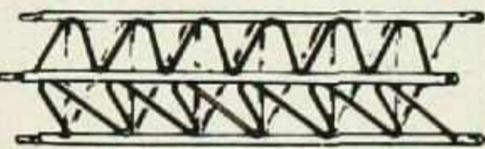
Contests will be held in Albany a

(Continued on page 84)

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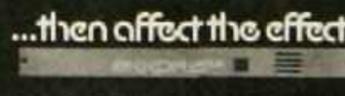


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# Billboard's Disco Action

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## Disco

### Studio 54 Execs To Trial Nov. 12

NEW YORK—Steve Rubell and Ian Schrager, coowners of Studio 54, are scheduled for trial Nov. 12 on charges that they skimmed more than \$2.5 million from their disco's proceeds in its first two years of operation.

U.S. District Judge Richard Owen will preside over the trial which stems from a 12-count indictment handed up at the beginning of the summer (Billboard, July 7, 1979) and also naming as a defendant Richard DeCourcy, the disco's former manager.

Rubell and Schrager, if found guilty, could each be sentenced to up to 36 years and fined a maximum of \$60,000. In addition, Schrager is separately charged with criminal possession of cocaine, a misdemeanor.

Internal Revenue Service agents raided the disco last December and seized numerous books and financial records in the course of several hours.

Jack Dushey, a third coowner, subsequently was named an unindicted co-conspirator with the three others on the tax evasion charges. He pleaded guilty to one charge on June 14, 1979 and could be sentenced to as much as five years imprisonment and a \$10,000 fine.

### New Chi Spinner

CHICAGO—The prime Thursday through Sunday slot at the BBC disco has been taken over by deejay Steve Deltova. Spinners Mike Colcord and Cam Zimmerman also share duties at the club.

### ATLANTA

- This Week**
- 1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
  - 2 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP)
  - 4 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 5 DANGER—Gregg Diamond—TK (12 inch)
  - 6 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 7 FEVER—All Cuts—Fever—Fantasy (LP/12 inch)
  - 8 BACKSTREET—Patsi Whalley—Warner/BFC (12 inch)
  - 9 THE BREAK—Kat Mandu—TK (12 inch)
  - 10 POP MUZIK—M—Sire (12 inch)
  - 11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
  - 12 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
  - 13 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
  - 14 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
  - 15 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)

### DALLAS/HOUSTON

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 2 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 3 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 4 POP MUZIK—M—Sire (12 inch)
  - 5 FEVER—All Cuts—Fever—Fantasy (LP)
  - 6 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch)
  - 7 I'LL TELL YOU—Sergio Mendez—Elektra (12 inch)
  - 8 DANGER—Gregg Diamond—TK (12 inch)
  - 9 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 10 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
  - 11 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
  - 13 DONT LET GO—Isaac Hayes—Polydor (12 inch)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)
  - 15 ROCK IT—Lipps, Inc.—Casablanca (12 inch)

### NEW ORLEANS

- This Week**
- 1 FEVER—All Cuts—Fever—Fantasy (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 4 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)
  - 5 POP MUZIK—M—Sire (12 inch)
  - 6 E=MC²—Gorgio—Casablanca (LP)
  - 7 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 8 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
  - 9 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 10 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 11 THE BREAK—Kat Mandu—TK (12 inch)
  - 12 DONT LET GO—Isaac Hayes—Polydor (12 inch)
  - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
  - 14 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
  - 15 COME TO ME—All Cuts—France Joli—Prelude (LP)

### PITTSBURGH

- This Week**
- 1 POP MUZIK—M—Sire (12 inch)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 3 HARMONY—Suzi Lane—Elektra (12 inch)
  - 4 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 5 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
  - 6 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12 inch)
  - 7 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 8 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 9 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 10 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
  - 11 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
  - 12 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
  - 13 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
  - 14 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
  - 15 THE BREAK—Kat Mandu—TK (12 inch)

### BALT./WASHINGTON

- This Week**
- 1 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12 inch)
  - 2 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 4 FANTASY—Bruno Pagan—Elektra (12 inch)
  - 5 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
  - 6 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)
  - 7 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
  - 8 I DONT WANT TO BE A FREAK—Dynasty—Solar (12 inch)
  - 9 TAKE A CHANCE—Queen Samantha—TK (12 inch)
  - 10 FEVER—All Cuts—Fever—Fantasy (LP/12 inch)
  - 11 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 12 LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMG (12 inch)
  - 13 I'LL TELL YOU—Sergio Mendez—Elektra (12 inch)
  - 14 WEAR IT OUT—Starguard—Warner (12 inch)
  - 15 LOVE INSURANCE—Front Page—Panorama (12 inch)

### DETROIT

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 2 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12 inch)
  - 3 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 4 FEVER—All Cuts—Fever—Fantasy (LP)
  - 5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 6 DONT LET GO—Isaac Hayes—Polydor (LP/12 inch)
  - 7 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
  - 8 DANGER—Gregg Diamond—TK (12 inch)
  - 9 POP MUZIK—M—Sire (12 inch)
  - 10 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
  - 11 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 12 GIVE ME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
  - 13 THAT'S WHAT YOU SAID—Leikatta Holloway—Salsoul (12 inch)
  - 14 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)

### NEW YORK

- This Week**
- 1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 2 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 4 POP MUZIK—M—Sire (12 inch)
  - 5 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 6 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
  - 7 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 8 WHEN YOU TOUCH ME—Tiana Gardner—West End (12 inch)
  - 9 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
  - 10 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca (12 inch)
  - 11 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 12 E=MC²—Gorgio—Casablanca (LP)
  - 13 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
  - 14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
  - 15 HOLLYWOOD—Freddie James—Warner (LP/12 inch)

### SAN FRANCISCO

- This Week**
- 1 FEVER—All Cuts—Fever—Fantasy (LP)
  - 2 E=MC²—Gorgio—Casablanca (LP)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 4 TAKE A CHANCE—Queen Samantha—TK (12 inch)
  - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 6 POP MUZIK—M—Sire (12 inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 8 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 9 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 10 THIS IS HOT—Pamela Stanley—EMI (12 inch)
  - 11 HOW HIGH—Salsoul Orch./Cognac—Salsoul (LP/12 inch)
  - 12 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
  - 13 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
  - 14 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)

### BOSTON

- This Week**
- 1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 3 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
  - 4 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
  - 5 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
  - 6 POP MUZIK—M—Sire (12 inch)
  - 7 WHEN YOU'RE #1—Gene Chandler—20th Century (12 inch)
  - 8 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
  - 9 I JUST WANT TO BE—Cameo—Chocolate City (12 inch)
  - 10 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 11 WHEN YOU TOUCH ME—Tiana Gardner—West End (LP/12 inch)
  - 12 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 13 THE BREAK—Kat Mandu—TK (12 inch)
  - 14 THE BOSS—All Cuts—Siana Ross—Motown (LP/12 inch)
  - 15 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)

### LOS ANGELES

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 2 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 4 THIS IS HOT—Pamela Stanley—EMI (12 inch)
  - 5 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
  - 6 FEVER—All Cuts—Fever—Fantasy (LP)
  - 7 POP MUZIK—M—Sire (12 inch)
  - 8 E=MC²—Gorgio—Casablanca (LP)
  - 9 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12 inch)
  - 10 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
  - 11 DONT LET GO—Isaac Hayes—Polydor (12 inch)
  - 12 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 13 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12 inch)
  - 14 THE BREAK—Kat Mandu—TK (12 inch)
  - 15 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)

### PHILADELPHIA

- This Week**
- 1 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
  - 2 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
  - 3 WEAR IT OUT—Starguard—Warner (12 inch)
  - 4 DONT LET GO—Isaac Hayes—Polydor (LP/12 inch)
  - 5 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 6 LOOKING FOR LOVE—Fat Larry—Fantasy/WMG (12 inch)
  - 7 FOUVERT—John Gibbs/Jam Band—TEC (12 inch)
  - 8 SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP)
  - 9 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 10 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 11 STAND UP, SIT DOWN—AKB—RGO (12 inch)
  - 12 I DONT WANT TO BE A FREAK—Dynasty—Solar (12 inch)
  - 13 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 14 FANTASY—Bruno Pagan—Elektra (LP/12 inch)
  - 15 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)

### SEATTLE/PORTLAND

- This Week**
- 1 POP MUZIK—M—Sire (12 inch)
  - 2 FEVER—All Cuts—Fever—Fantasy (LP)
  - 3 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 4 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
  - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 6 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
  - 7 HARMONY—Suzi Lane—Elektra (12 inch)
  - 8 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (LP/12 inch)
  - 9 E=MC²—Gorgio—Casablanca (LP)
  - 10 KRRRROCK—Foxy—TK (12 inch)
  - 11 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch)
  - 12 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
  - 13 LOVE INSURANCE—Front Page—Panorama/RCA (12 inch)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)
  - 15 SWEET TALK—Robin Beck—Mercury (LP/12 inch)

### CHICAGO

- This Week**
- 1 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 2 DEPUTY OF LOVE—Don Armando—Buddah (12 inch)
  - 3 HARMONY/DOH LA LA—Suzi Lane—Elektra (LP/12 inch)
  - 4 POP MUZIK—M—Sire (12 inch)
  - 5 E=MC²—Gorgio—Casablanca (LP)
  - 6 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 8 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 9 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 10 WHEN YOU TOUCH ME/PARADISE EXPRESS—Tiana Gardner—West End (LP/12 inch)
  - 11 ONE WAY TICKET—Eruption—Arista (LP/12 inch)
  - 12 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
  - 13 THE BREAK—Kat Mandu—TK (12 inch)
  - 14 KEEP ON MAKING ME HIGH—Unique—DIM Records (LP/12 inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)

### MIAMI

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 2 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
  - 3 POP MUZIK—M—Sire (12 inch)
  - 4 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 6 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12 inch)
  - 8 FEVER—All Cuts—Fever—Fantasy (LP)
  - 9 WHEN YOU TOUCH ME—Tiana Gardner—West End (12 inch)
  - 10 E=MC²—Gorgio—Casablanca (LP)
  - 11 THE BREAK—Kat Mandu—TK (12 inch)
  - 12 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
  - 13 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 14 GET UP AND BOOGIE—Freddie James—Warner (LP/12 inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)

### PHOENIX

- This Week**
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
  - 2 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
  - 3 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (12 inch)
  - 4 E=MC²—Gorgio—Casablanca (LP)
  - 5 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
  - 6 GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12 inch)
  - 7 FEVER—All Cuts—Fever—Fantasy (LP/12 inch)
  - 8 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
  - 9 COME TO ME—All Cuts—France Joli—Prelude (LP)
  - 10 REVANCHE—All Cuts—Revanche—Atlantic (LP)
  - 11 CATCH THE RHYTHM—Bunny Midway—RCA/Warner (LP/12 inch)
  - 12 THE BITCH—Olympic Runners—Polydor (LP/12 inch)
  - 13 TUMBLE HEAT—Michelle Freeman—Polydor (12 inch)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmac (LP/12 inch)
  - 15 ONE WAY TICKET—Eruption—Arista (12 inch)

### MONTREAL

- This Week**
- 1 FOUND A CURE—Ashford and Simpson—WEA
  - 2 EVERYBODY GET UP AND BOOGIE—Freddie James—LON
  - 3 THE BREAK—Kat Mandu—LON
  - 4 DONT STOP 'TIL YOU GET ENOUGH—Michael Jackson—CBS
  - 5 HOLD ON I'M COMIN'—Karen Silver—QUA
  - 6 E=MC²—Gorgio—POL
  - 7 YOU CAN DO IT—Al Hudson and The Partners—MCA
  - 8 COME TO ME—France Joli—CAP
  - 9 LOVE INSURANCE—Front Page—RCA
  - 10 KEEP ON MAKING ME HIGH—Unique—LON
  - 11 DEPUTY OF LOVE—Don Armando—QUA
  - 12 STOP YOUR TEASING—Hydro—LON
  - 13 WHATCHA DO TO ME—Luis Love—QUA
  - 14 GIMME BACK MY LOVE AFFAIRS—Sister Power—UA
  - 15 GOTTA GIVE IN TO LOVE—Bonnie Boyer—CBS

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# Disco Mix

By BARRY LEDERER

NEW YORK—Alan Mambar, disco promotion head of Fantasy Records, is touring the country with Sylvester to promote the release of the artist's upcoming album, "Living Proof."

Three of the four sides were recorded live at Sylvester's concert at the Opera House in San Francisco earlier this year. Side four, recorded in the studio, contains "Can't Stop Dancing," "In My Fantasy (I Want You, I Need You)" and a reprise of "Can't Stop Dancing."

Prior to the release of the LP, a special disco mix of "Can't Stop Dancing" and "In My Fantasy" is being made available to deejays. These 12-inch 33 1/2 r.p.m.'s were written by Sylvester, produced by Harvey Fuqua and Sylvester and mixed by Marty Blackman and John Hedges. Needless to say, reaction to these cuts is more than favorable in keeping with Sylvester's preeminence as one of the top male disco stars.

Reviewed several months ago was the Calello Serenade LP on Midsong Records which consisted of uptempo big band disco cuts. Response to the album was spontaneous and one of the catchier tunes "Sing, Sing, Sing" is now a 12-inch 33 1/2 r.p.m. lengthened to 6 minutes. The original melody has been kept intact with an

added incessant percussion break that repeats itself throughout. It is a sort of 1940's equivalent of Kat Mandu's present hit.

Tightly orchestrated with brass and a sax solo, various electronic effects punctuate Charlie Calello's refreshing version.

From AVI comes "Pop Goes The Captain" featuring Captain Sky (otherwise known as Daryl Cameron, producer, writer and lead vocalist on this LP). The artist's attempt at funk works best with "Here" at 5:42 minutes. A low down, strung out feeling prevades this cut for intense late evening play. The sound is a cross between Earth Wind & Fire and Parliament, making this selection one of the more worthwhile cuts on the album.

Sam Avellone, president of the Ohio Record Pool, located in Columbus, reports strong response from "Love Massage" by Musique on Prelude, "People's Party" by Gonzalez on Capitol and "I Think We're Alone Now" backed with "Will You Love Me Tomorrow" by Scott Allen on TK Records. This last 12-inch 33 1/2 r.p.m. is continuing to receive notice from key disco areas in California, Texas and New York.

Jackie McCloy, director of the Long Island Disco Deejays Pool, indicates fast movement from "Hollywood" by Freddy James on Warner Bros./RFC, "Don't Drop My Love," Anita Ward on TK, and "Everybody Get Up" by Ken Woods on ARC.

Joel Cameron, president of the Nevada Disco Deejay Assn. in Las Vegas, is responsible for the disco mix on "Apollo Disco," a 12-inch 33 1/2 r.p.m. from Motown. Cameron is one of the many deejays realizing that ability and expertise in playing records can also be applied to the re-mixing of a disco record. To his pool's play list, add-ons include "I Have A Destiny," Denise McCann on Butterfly, "Keep On Rocking," Dennis Dazz on 20th Century-Fox and "Looking For Love," Fat Larry's Band, Fantasy/WMOT.

"Dance Yourself Dizzy" appropriately describes the probable reaction to Liquid Gold's 12-inch 33 1/2 r.p.m. on Parachute. Like its previous success of "My Baby's Baby," the vocal and instrumental versions of the tune are on either side of the disk.

As with the first hit, this new release is equally energetic, uplifting and a step forward for the group.

The O'Jays' Philadelphia International LP is titled "Identify Yourself." Tunes vary from beautiful ballads to funk material to strident disco. The latter description is apropos for "Sing A Happy Song" at 5:03 minutes. The group's harmonizing is smooth with an enticing keyboard and drum break entering at the right moment. This selection was written and produced by Kenneth Gamble and Leon Huff.

If rock is making a surge into disco, then Mighty Pope's version of Iron Butterfly's hit "In-A-Gadda-Da-Vida" can only increase the impact. This 7:26 minute cut is from his first LP for FRC Records.

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# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	10	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	★	50	NEW ENTRY	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca (12-inch) NBD 20199
	2	11	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	51	51	8	OOOH WHAT A LIFE—Gibson Bros.—Island (12-inch) CP 706
★	3	11	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	52	56	5	SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787
★	4	8	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887	★	62	3	GO DANCE—Billy Moore—Emergency (12-inch) EMDS 6503
★	5	12	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170	54	35	15	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS
★	8	8	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	★	65	2	DIM ALL THE LIGHTS—Donna Summer—Casablanca (LP/12-inch) NBLP 7150
	7	7	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	56	52	12	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513
	8	6	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YO 11677	57	57	9	TUMBLE HEAT—Michele Freeman—Polydor (12-inch) PDD 514
	9	12	THE BREAK—Kat Mandu—TK (12-inch) TKD 155	58	55	8	I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008
★	12	8	E=CM—all cuts—Giorgio—Casablanca (LP) NBLP 7159	59	60	8	SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159
	11	13	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	★	60	NEW ENTRY	LOVE RUSH—Ann-Margret—Ocean (12-inch) OR 8911
	12	10	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	61	66	6	J'OUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
★	15	8	WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End (LP/12-inch) WES 107/PDD 513	★	70	3	KING TIM 111—Fatback Band—Spring (LP) SP-1-6723
★	19	6	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba in My Eyes (12-inch) ZEA 10-003	63	63	10	IT'S A DISCO NIGHT—Isley Brothers—T Neck (LP/12-inch) PZ 36077/428-2289
★	17	6	SADNESS IN MY DREAMS/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	★	64	NEW ENTRY	MARISSA—Deborah Washington—Ariola (LP) SW 50066
	16	14	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166	66	67	4	RRRRROCK—Foxy—TK (12-inch) TKD 412
★	17	8	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175	★	68	NEW ENTRY	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794
★	20	7	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	68	69	4	I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937
	19	13	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874	★	79	2	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420
★	22	17	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	★	78	3	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308
★	21	9	DANGER—Greg Diamond—TK (12-inch) TKD 408	★	80	2	KEEP ON MAKING ME HIGH—Uyque—DJM Records (LP/12-inch) DJM 26
★	28	6	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	★	72	6	SHARE MY LOVE—D'L'legance—RSO (12-inch) RSS 306
★	37	4	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	73	73	5	BACKSTREET—Patti Whitley—Warner/RFC (12-inch) DRCS 8884
★	24	16	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	74	76	2	GET IT UP—Ronnie Milsap—RCA (12-inch) JD 11683
★	38	5	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	★	85	3	(not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK 3371
★	43	4	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	76	47	22	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103
	27	27	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137	★	77	NEW ENTRY	I'M CAUGHT UP—Life—TGT (12-inch)
★	28	29	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	★	78	2	LOVE MESSAGE—Musique—Prelude (LP) PRL 12172
★	32	5	HOW HIGH—Salsoul—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	79	74	11	LOVE THANG—First Choice—Salsoul (12-inch) GG 502
	30	31	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503	80	82	4	SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
	31	25	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)	81	92	2	BODY LANGUAGE—Spinners—Atlantic (12-inch) DSKO 205
	32	23	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707	82	84	3	HANG ON IN THERE BABY/MY KNIGHT IN BLACK LEATHER—Bette Midler—Atlantic (12-inch) DSKO 201
	33	24	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940	83	53	19	THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994
	34	26	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1	84	59	14	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921
	35	30	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80	85	87	2	WHATCHA DO TO ME—Louis Love—Ocean (12-inch) 7504 A/S
	36	33	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384	86	86	2	GIRL YOU NEED A CHANGE OF MIND—Paul Lewis—Sunshine Sound (12-inch) SSD-4214
	37	34	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401	87	90	2	HIT ME WITH YOUR RHYTHM STICK/REASONS TO BE CHEERFUL—Ian Drury—Stiff/Epic (12-inch) 48-50779
	38	39	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216	88	89	2	THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch) BXL-3479/JD-11733
	39	41	SWEET BLINDNESS—Mighty Pope—Warner/RFC (12-inch) DRCS 8885	89	64	9	LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC-35632
★	44	4	LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD-1 6231	90	58	13	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513
★	49	3	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	91	61	6	QUE TAL AMERICA—Two Man Sound—JDC Records (12-inch) 12 4
★	46	5	MISS THING—Melba Moore—Epic (12-inch) 48-50771	92	NEW ENTRY	HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003	
	43	36	RISE—Herb Alpert—A&M (12-inch) SP 12022	93	NEW ENTRY	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409	
	44	45	ONE WAY TICKET—Eruption—Anola (12-inch) AR-9020	94	77	4	YOU'RE THE ONE—Rory Block—Chrysalis (12-inch) CDS 2334
	45	40	I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch) PD 11594	95	98	3	SLEAZY—Village People—Casablanca (LP) NBLP-7-7183
	46	48	DON'T STOP—L.A.X.—Prelude (LP) PRL 12171	96	97	12	SHOE SHINE—Jim Capaldi—RSO (12-inch) RSS 370
★	54	5	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	97	99	5	THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196
★	48	6	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693	98	81	11	ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
	49	42	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8 2778	99	71	18	SHINING/NIGHT RIDER—Venus Dodson—Warner/RFC (LP/12-inch*) 3348
				100	75	5	STREET LIFE—Crusaders—MCA (LP) 03094

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

# DANCE MUSIC



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## L.A. Firm Adds Mixdown Studio

LOS ANGELES—Studio Masters here is adding a new mixdown studio, expected to be operational after the first of the year.

Built in 1973, according to Linda Wood, manager and vice president,

the studio is now putting a major thrust on commercial clients.

Its main room features a Harrison 36 in/24 out console, two Ampex 1200 tape machines, a Studer A-80, dbx and Dolby noise reduction, Allison 68K automation, Eventide digital delay and a Westlake monitoring system.

Mastering equipment includes a Neumann system.

Clients who have used the facility include the Temptations, Diana Ross, Billy Preston, Supremes, Funkadelics, Bootsy's Rubber Band, Lakeside, B.B. King and others.

President is Randy Wood while chief engineer is Don Blake.

## Sunsound Complex New In San Diego

SAN DIEGO—Sunsound Recording has opened here as a new 24-track recording complex.

Equipment, according to Ed Peters, president, includes an MCI JH528 console, Stephens 24-track recorder with auto-locator, and Westlake bi-amped TMI monitors.



**ENVIRONMENTAL LURES**—George Martin, left, tells Cheap Trick's Tom Petersson, middle, about the advantages of recording at the former Beatles producer's recently opened Air Studios Montserrat in the Caribbean. The occasion was a recent reception at the Beverly Wilshire Hotel in Los Angeles introducing the studio to the Southern California industry. A smiling Terry Ellis, president of Chrysalis Records, stands by.

## ATTORNEY'S SALE

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## Studio Track

LOS ANGELES—Bob Welch winding up his upcoming Capitol LP at the Capitol Studios, Carter producing.

Rusk Sound sees: Al Davies producing James

Michael Reid for Casablanca, Steven D. Smith engineering, David Clark assisting; and Juergen Koppers producing and engineering Sunshine for Casablanca, Steven D. Smith assisting.

Filmways/Heider activity: John Denver working on his upcoming LP, Milt Okun producing with Ed Barton engineering, Tchad Blake assisting; Bones Howe producing Willie Aames for Lorimar Records, Geoff Howe engineering, Les Cooper assisting; Michael Carnevale engineering Roberto Carlos for CBS International; John Stewart working on a new LP, Nick Venet producing and Geoff Howe at the board; and Triumvirat recording a new LP for Capitol, Jurgen Fritz producing, Jimmy Hite engineering with assistance from Tchad Blake. The Filmways/Heider Mobile Unit 1 recorded Moe Koffman and Woody Herman at the recent Monterey Jazz Festival, Biff Dawes and Wally Heider engineering with assistance from Les Cooper, Billy Youdelman and Phil McConnell. Heider's Mobile Unit 2 recorded Dr. John at the Studio Drive-In for the movie "KGOD," David Gertz engineering with Paul Sandweiss and Phil McConnell assisting.

Boston-based Starfleet's Mobile Unit B recently cut the Cars for Elektra at the Universal Amphitheatre.

Natalie Cole and Peabo Bryson working on a dual LP at United Western, Gordon Shryock engineering. And Dirk Hamilton working on an Elektra/Asylum LP there, Richard Digby Smith engineering.

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## Sound Waves

• Continued from page 55

uted markedly to an overall better sound.

Quad, or for that matter "octaphonic" sound, might be achieved digitally with a minimum of effort and recording hardware. It's possible that 4-channel was "before its time." Stations WBCN and K101 may be assuming just that. If and when quad does resurface, FM listeners in Boston and San Francisco will be among the first to experience surround-sound over the air.

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## Jazz Beat

LOS ANGELES—Eberhart Weber and Colours opened UCLA's new directions in jazz series, followed by Anthony Braxton. The avant garde program also presented the Art Ensemble of Chicago in its first shot in L.A. in three years.

Saxophonist Nick Brignola, currently on a Coast tour, has picked up trumpeter Ted Curson for this western swing. And in another pairing, Johnny Griffin is working with Ronnie Mathews on a fall tour of the U.S.

The Latin Percussion Ensemble worked two shows opposite Dizzy Gillespie at New York's Bottom Line and featured Tito Puente, Carlos "Patato" Valdez, John Rodriguez, Eddie Martinez, Alfredo de la Fe, Sal Cuevas and Mario Viera.

The Women's Jazz Festival, a Kansas City, Mo., operation, is looking for candidates for the combo and high school/college scholarship competition.

The combo winners will perform at the third annual event next March; the scholarship competition winners will earn \$500. Deadline for receiving applications is Dec. 15. Information: PO Box 22321, Kansas City, Mo. 64113.

The Universal Jazz Coalition presented Buddy Aquilina and the Boston Jazz Conspiracy with vocalist George Smith recently at Town Hall in Manhattan. Grove Mitchell and his 17-piece band played the Sound Room in Studio City, Calif., and Bill Holman took his big band to Pasquales in Malibu for two sets on a recent Sunday.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

### Smith Donates \$\$

LOS ANGELES—Lonnie Liston Smith will donate a portion of the royalties from his LP, "A Song For The Children" to the Music for UNICEF committee.

### 4TH ACTIVE YEAR

## 'Jazz Alive' Swings Along On NPR Net

LOS ANGELES—"Jazz Alive!" reportedly the only weekly national broadcast of jazz in performance, is now in its fourth year. The National Public Radio program has 12 shows lined up through the end of 1979.

The programs include the Strides of March, a jazz party in Somerset, N.J., which brings together such players as Zoot Sims, Bob Wilbur, Ruby Braff, Buddy Tate, Milt Hinton, Dick Hyman, Bobby Rosen-garden. This show aired Sunday Last Sunday (21). Stan Getz performed with his quintet as heard at the Telluride Jazz Festival in 1978.

Elvin Jones & His Jazz Machine and Ahmad Jamal share the program Oct. 28. Jones' segment was recorded at Chicago's Jazz Showcase while Jamal's part was done from Lulu's in Boston.

### Rounder Picks Up

LOS ANGELES—Rounder Records which operates out of Somerville, Mass., has picked up several international labels for distribution. Included are Red Records of Italy and Steeplechase of Denmark. Kai Winding is on a Red LP along with Dino Piana. Lee Konitz is heard on a Steeplechase disk with a nine-piece band.

The Nov. 4 show features Michael Franks, recorded at the Cellar Door in Washington, D.C., and Spyro Gyra from the Trafamadore Cafe in Buffalo.

Improvisational group Old And New Dreams Band is part of the Nov. 11 show, along with clarinetist Alvin Batiste and pianist Paul Bley. They were recorded at San Francisco's Keystone Corner, the New Orleans Jazz and Heritage Festival and Washington, D.C.'s, Blues Alley, respectively.

Recorded at the Roxy in Los Angeles, the late Irene Kral is honored in a show featuring Al Jarreau, Willie Bobo, Carmen McRae, the Bill Holman Orchestra, Roy Kral, Shelly Manne and Alan Broadbent. This shows airs Nov. 18.

The next Sunday showcases Irakere, Mongo Santamaria and Angel Sucheras recorded at the 1978 Newport Jazz Festival, San Diego's Catamaran Hotel and the KUT-FM studios in Austin, Tex., respectively.

For the Sundays in December, the program has scheduled reedman and pianist Sam Rivers; sessions from the 1979 Women's Jazz Festival in Kansas City, Mo., the Gil Evans orchestra, the NHO Pederson Orchestra and pianist Dave Burrell



HOT NOTES—Sonny Rollins seems to be inspiring guitarist Larry Coryell as the two work on Rollins' Fantasy LP in the label's Berkeley, Calif., studio. There are two duets by the tandem on the LP.

with the first two being recorded at the Zurich Jazz Festival and Burrell at New York's Entermedia Theatre. A tribute to Count Basie with Jay McShann, Philly Jo Jones, Major

Holley, Al Grey, Jimmy Forrest and Carrie Smith recorded at Sandy's Jazz Revival in Beverly, Mass., rounds out the year. Billy Taylor is the host.

Billboard SPECIAL SURVEY For Week Ending 10/27/79

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	21	STREET LIFE Crusaders, MCA MCA 3094	26	26	23	FEVER Roy Ayers, Polydor PD 1-6204
2	2	3	RISE Herb Alpert, A&M SP 4790	27	27	10	HOT Maynard Ferguson, Columbia JC 35124
3	4	4	8-30 Weather Report, Arc/Columbia PC2 36030	28	31	65	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
4	7	9	WATER SIGN The Jeff Lorber Fusion, Arista AB 4234	29	29	14	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC 34814
5	5	30	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	30	35	32	HOT DAWG David Gorman, Horizon SP731 (A&M)
6	3	11	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC 36056	31			CARRY ON Flora Purim, Warner Bros. BSK 3344
7	6	8	FEEL IT Noel Pointer, United Artists UALA 973	32	42	4	KEYED IN Joanne Brackeen, Tappan Zee/Columbia JC 36075
8	8	25	HEART STRING Earl Klugh, United Artists UALA 942 (Capitol)	33	24	32	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZBSK 3277
9	9	16	MINGUS Joni Mitchell, Asylum SE 505	34	34	42	ANGIE Angela Bofill, GRP/Arista GRP 5000
10	10	15	I WANNA PLAY FOR YOU Stanley Clarke, Nonesuch K2-2 35680 (CBS)	35	45	4	TALL, DARK AND HANDSOME Les McCann, A&M SP4780
11	11	17	BROWN SUGAR Tom Browne, Arista/GRP GRP 5003	36	30	13	KNIGHTS OF FANTASY Donalyn, Warner Bros. BSK 3321
12	16	7	A SONG FOR THE CHILDREN Lonnie Liston Smith, Columbia JC 36141	37	33	8	TALE OF THE WHALE Matria, Warner Bros. BSK 3360
13	13	14	EUPHORIA Gato Barbieri, A&M SP 4774	38	39	4	MICHAEL PEDICIN JR. Michael Pedicin Jr., P.I.R. J2 36004 (CBS)
14	14	25	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)	39	28	46	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35544
15	12	18	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP 6701	40	40	17	PART OF YOU Eric Gale, Columbia JC 35715
16	32	2	THE WORLD WITHIN Six Hooper, MCA 3180	41	37	24	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)
17	17	9	DUET Gary Burton & Chuck Corea, ECM ECM 1-1140 (Warner Bros.)	42	41	10	ARROWS Steve Kahn, Columbia JC 36129
18	18	9	HIGH GEAR Neil Larsen, Horizon AP 735 (A&M)	43	36	17	PARADE Ron Carter, Milestone M-9088 (Fantasy)
19	15	7	ROOTS IN THE SKY Oregon, Elektra GE 224	44	43	5	QUADRANT Joe Pass, Pablo 2310837
20	20	27	PARADISE Grover Washington Jr., Elektra GE 182	45	38	16	DREAMER Caldera, Capitol ST 11952
21	23	2	B.C. Billy Cobham, Columbia JC 35993	46			FLUID RUSTLE Eberhard Weber, ECM ECM 1-1137 (Warner Bros.)
22	22	11	THE GOOD LIFE Bobby Humphrey, Epic JE 35607	47	46	15	THE LOVE CONNECTION Freddie Hubbard, Columbia JC 36015
23	19	13	BETCHA Stanley Turrentine, Elektra TE 217	48	48	24	LIVE Jean Luc Ponty, Atlantic SD 19229
24	21	38	CARMEL Joe Sample, MCA AA 1126	49	44	3	CHILDREN OF THE WORLD Stan Getz, Columbia JC 35992
25	25	20	IN MOTION Heath Brothers, Columbia JC 35816	50	49	14	DELIGHT Ronnie Foster, Columbia JC 36019

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OCTOBER 27, 1979, BILLBOARD

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□ **The International Scene** global progress in Europe and Japan, and the potential for international video-music networks...

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□ **Video D.J.** tomorrow's spinners will offer multi-channel videodisk with digital audio sounds...

□ **The Need for Standards** synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems...

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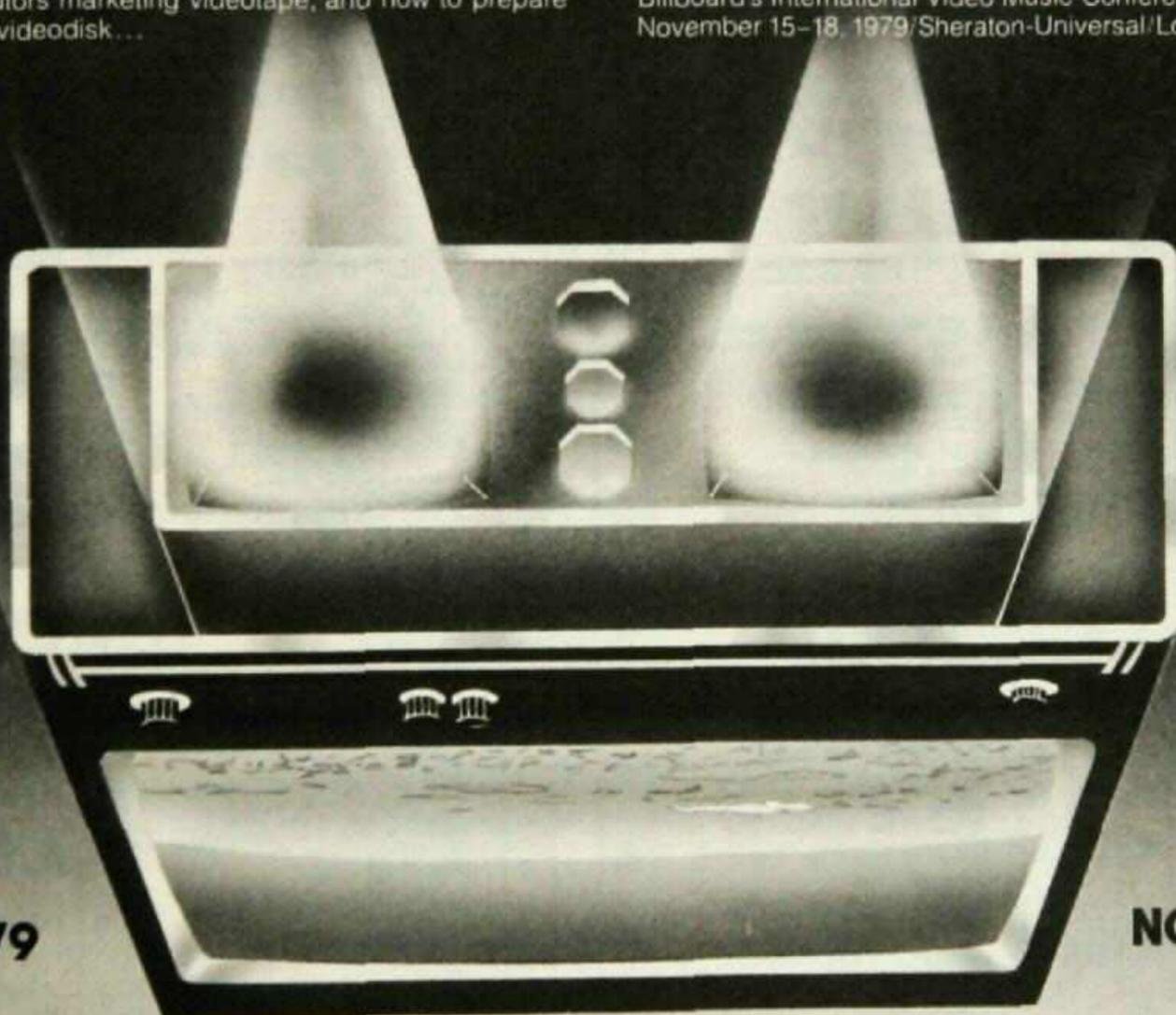
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**ISSUE DATE:  
NOVEMBER 17, 1979**

Billboard

# Soul Sauce

# Billboard Hot Soul Singles

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## Bishop Now Taping Scot In England

By JEAN WILLIAMS

LOS ANGELES—Jimmy Bishop, former Philadelphia International and CBS executive and a top radio DJ in the '60s, is now basing his operation in London.

Bishop, who built a major reputation as promoter of some of the top black music concerts in Philadelphia, is working on an LP by Scottish singer T.A. Brown for Kennedy Music's new Royalty label, headed by Eddie and Billie Kennedy.

Bishop says: "Brown has one of the most soulful voices I've come across, and I've worked with all the greats."

Several persons have questioned Millie Jackson's decision to tour racially troubled South Africa.

According to a Jackson representative, "Millie has a large black following in South Africa. Yes, many people think it's strange that she would go there with the trouble they're (South Africa) having. But Millie will be playing to black audiences. After all, if she has such a large following there why should they not see her perform because of some other problems?"

Jackson left Oct. 13 for a month-long tour of four South African cities—Capetown, Elizabethtown, Durban and Johannesburg.

As a result of the efforts of singer Lou Rawls and the Anheuser-Busch Companies, Inc., 41 private, predominantly black colleges will receive \$3 million.

The schools, all members of the United Negro College Fund, will receive donations generated by "The Lou Rawls Parade Of Stars," a three-hour television special to be aired next year in 50 metropolitan areas.

Rawls, as national honorary chairman of the college fund, accepted a \$200,000 contribution from Anheuser-Busch. In addition to serving as seed money for the fundraising effort, the money will underwrite production of the tv special and a radio special as well as production costs for filming the singer on different college campuses as part of the tv special.

A group called Musicians' Wives, Inc., originally formed in 1960 and later disbanded, has reformed.

The group, with 45 active members is pledged to aid musicians and their families. To accomplish this it sponsors different activities, according to LaRue Brown Watson, widow of the late trumpeter Clifford Brown.

Watson notes that a couple of the group's goals are to help build a musicians' rest home and provide scholarships for needy and deserving music students.

She points out that since its reactivation, other areas of the country and abroad are setting up chapters, including Las Vegas, New York and Australia.

There are two types of memberships, full and associate. "For a full membership she must be the wife or widow of a musician. Associate members are those who believe in the work of Musicians' Wives, Inc. Of the 45 members, 35 are wives or widows of musicians," says Watson.

(Continued on page 69)

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	10	KNEE DEEP—Funkadelic (G. Clinton, Warner Bros. 49040 (Mal-Biz, BMI))	34	30	14	STREET LIFE—Crusaders (J. Sample, W. Jennings, MCA 41054 (Four Knights/Irving, BMI))	★	79	3	CONCENTRATE ON YOU—Stanley Turrentine (H. Johnson, Elektra 46533 (Jobete, ASCAP))	
★	3	8	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang, De-Lite 801 (Mercury) (Delightful/Gang, BMI))	35	33	10	LADIES ONLY—Aretha Franklin (A. Franklin, Atlantic 3605 (Pundit, BMI))	★	80	2	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young, Cotillion 45005 (Atlantic) (Cotillion/Sputtize/Slave Song/W's Still Our Funk, BMI))	
	3	2	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillinganes, Epic 9-50742 (Merac, BMI))	★	44	6	COME TO ME—Franca Idd (T. Green, Prelude 8001 (Cicada PRO/Truman, BMI))		71	17	21	THE BOSS—Diana Ross (N. Ashford, V. Simpson, Motown 1462 (Nick O'Val, ASCAP))
	4	4	RISE—Herb Alpert (A. Armer, R. Badazz, AAM 2151 (Almor/Badazz, ASCAP))	37	18	17	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (B. Foster, J. Graydon, B. Champlin, (Ninth/Garden Rake/Irving/Foster Procs. BMI/Bohette, ASCAP) Arc 3-11033 (CBS))		72	46	15	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings, MCA 41062 (Irving/Four Knight, BMI))
★	21	4	STILL—Commodores (L. Ritchie, Motown 1474 (Jobete, Commodores Entertainment, ASCAP))	38	40	10	READY FOR YOUR LOVE—Chapter 8 (D. Washington, Ariola 7763 (Woodson/Chapter 8/U.S. Arletta, BMI))	★	27	83	2	I ONLY HAVE EYES FOR YOU—Heaven & Earth (A. Dubin, Mercury 75012 (Remick, ASCAP))
	6	5	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman, Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	40	41	6	KILLING ME—Johannie Taylor (M. Buckner, R. McCormick, Columbia 1-11084 (Muscle Shoals Sound, BMI))	★	84	2	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Whims, R. Lucas, Arista 0453 (Frozen Butterfly, BMI))	
	7	6	I DO LOVE YOU—G.O. (E. R. LeBlanc, H. Lane, R. Crier, P. Service, (Arista, ASCAP/Careers, BMI) Arista 0426)	★	51	5	YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson, Elektra 46531 (At Home/Baby Dump, ASCAP))		75	54	10	DO IT WITH YOUR BODY—7th Wonder (J. Weaver, K. Ecolt, Parachute 527 (Casablanca) (Weapub. BMI/Echo Rums, ASCAP))
★	12	9	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin, Tamla 54306 (Motown) (Bertam, ASCAP))	★	52	6	WHILE WE STILL HAVE TIME—Cindy & Roy (T. Wortham, C. Biggs, Casablanca 2202 (Mighty Three, BMI))		76	68	8	LET'S TURN IT OUT—Sly (R. Muller, Salsoul 2102 (RCA) (One To One, ASCAP))
	9	9	BREAK MY HEART—David Ruffin (D. Garner, Warner Bros. 49030 (Groovesville/Forgetton, BMI))	★	53	5	REMEMBER WHO YOU ARE—Sly & The Family Stone (S. Stewart, R. Banks, Warner Bros. 49062 (Fresco, BMI/Bubba, ASCAP))	★	NEW ENTRY			ROLLER-SKATIN' MATE—Peaches & Herb (D. Fakaris, F. Perren, Polydor/MVP 2031 (Perren/Vibes, ASCAP))
★	13	7	I JUST CAN'T CONTROL MYSELF—Nature's Divine (M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA) (Willow Girl, BMI))	★	54	4	GLIDE—Pleasure (N. Phillips, B. Smith, Fantasy 874 (Three Hundred Sixty, ASCAP))	★	88	2	MEET THE BEAT—East Coast (C. Palmaster, T. Barbella, RSO 1002 (Moonstruck, BMI))	
	11	8	FIRECRACKER—Mass Production (R. Williams, Cotillion 44754 (Atlantic) (Two Pepper, ASCAP))	★	55	5	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Gold, Unlimited Gold 9-1409 (CBS) (Seven Songs/Ba-Da, BMI))	★	89	2	YOUR LONELY HEART—Natalie Cole (N. Cole, Capitol 4767 (Cole-Arama, BMI))	
★	16	9	DIM ALL THE LIGHTS—Donna Summer (D. Summer, Casablanca 2701 (Sweet Summer Night, BMI))	★	56	13	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters, Heat 01978 (Jimi Mack, BMI))	★	90	NEW ENTRY		DEJA VU—Dionne Warwick (J. Hayes, A. Anderson, Arista 0459 (Ikeco/Angela, BMI))
	14	15	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield, RSO 941 (Mayfield, BMI))	★	57	4	KING TIM III—Fatback Band (F. Demery, B. Curtis, Spring 199 (Mercury) (Cita, BMI))	★	91	NEW ENTRY		SPARKLE—Cameo (A. Lockett, L. Blackman, Chocolate City 3292 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))
	15	10	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff, P.I.R. 9-3707 (CBS) (Mighty Three, BMI))	★	58	5	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby, Solar 11709 (RCA) (Spectrum VII/Roy, ASCAP))	★	92	7	CLOSER—Johnny Nash (J. Nash, E. Brown, D.E. Brown Jr., W. DeLandre, Epic 8-50737 (Vanac, BMI/Arax, ASCAP))	
★	27	6	I WANNA BE YOUR LOVER—Prince (Prince, Warner Bros. 49050 (Eonip, BMI))	★	59	3	MY FORBIDDEN LOVER—Chic (B. Edwards, N. Rodgers, Atlantic 3620 (Chic, BMI))	★	93	3	AROUND AND AROUND—Ullanda (U. McCullough, F. Floyd, Ocean/Ariola 7500 (Ullanda-LA/FDHF, ASCAP/Kreimers/Six Continents, BMI))	
★	19	10	SO GOOD, SO RIGHT—Brenda Russell (B. Russell, Horizon 123 (A&M) (Ratland Road, ASCAP))	★	60	3	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis, ARC/Columbia 1-11093 (Sagittaire, ASCAP/Ninth/Irving/Foster Procs. BMI))	★	94	NEW ENTRY		PEANUT BUTTER—Teentonyne Featuring Lenny White (D. Blackman, Elektra 46552 (Nodlew/Mchoma, BMI))
	18	14	COME GO WITH ME—Teddy Pendergrass (K. Gamble, L. Huff, P.I.R. 9-3717 (CBS) (Mighty Three, BMI))	★	61	3	A SONG FOR DONNY—Whispers (D. Hathaway, Solar 11739 (RCA) (Kaumba, ASCAP))	★	95	NEW ENTRY		SHAKEDOWN—Bell & James (L.M. Bell, K.C. James, A&M 2185 (Mighty Three, BMI))
★	23	10	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch, Sunshine Sound 1014 (T.K.) (Sherlyn/Horne, BMI))	★	62	3	I FOUND LOVE—Deniece Williams (J.D. Williams, F. Bassett, R. Nichols, ARC/Columbia 1-11083 (Kee Brock/Mane/Randy, BMI))	★	96	NEW ENTRY		I WANNA TAKE YOUR LOVE—Joe Simon (J. Simon, V. Pike, Spring 3003 (Mercury) (Possee, BMI))
	20	20	LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Doner, Capital 4761 (Minnie's/Bull Pen, BMI))	★	63	4	LOVE HURT ME, LOVE HEALED ME—Lenny Williams (J. Footman, J. Wieder, T. McFadden, MCA 41118 (Spec-D-Life/Jobete/Traco, BMI))	★	97	NEW ENTRY		HOW HIGH—Salsoul Orchestra (S. O'Donnell, C.H. Jennings, Salsoul 72096 (RCA) (Salsoul, ASCAP))
★	21	22	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen, P.I.R. 9-3710 (CBS) (Mighty Three, BMI))	★	64	4	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott, Atlantic 3619 (Sumac, BMI/Louise-Jack, ASCAP))	★	98	NEW ENTRY		PURE FIRE—Sun (K. Yancey, Capitol 4780 (Glenwood/Defente, ASCAP))
★	26	7	DON'T LET GO—Isaac Hayes (J. Stone, Polydor 2011 (Sixteen Gems/EMI, BMI))	★	65	4	REACHIN' OUT—Lee Moore (F. Moore, Source 41068 (MCA) (Accent, BMI))	★	99	NEW ENTRY		FOR YOU—Noel Pointer (N. Pointer, United Artists 1311 (Olive Tree, ASCAP))
★	45	4	I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP))	★	66	10	LOOKIN' FOR LOVE—Fat Larry's Band (L. James, D. James, Fantasy/WMDT 867 (Parker/WMDT, BMI))	★	91	38	12	GROOVE ME—Feroz Kinney (K. Floyd, Malaco 1058 (T.K.) (Malaco/Rofignac, BMI))
★	48	3	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski, MCA 41131 (Overdue, ASCAP))	★	67	4	MELLOW, MELLOW RIGHT ON—Lowrell (G. Redmond, L. Brownlee, F. Simon, I. Simon, AVI 300 (Ensign, BMI))	★	92	34	11	I LOVE YOU—New Birth (J. Baker, L. Washburn, Ariola 7760 (Sky Driver/Lite-Strike, BMI))
	25	25	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees, T.K. 1035 (Moonsong/East Memphis/Two Knight, BMI))	★	68	3	STRANGER—LTD (J. Riley, J.L. Osborne, A&M 2192 (Almo/McRivsood, ASCAP/Irvine/McDonsov, BMI))	★	93	NEW ENTRY		BUSSLE—Dipas-7 (G. Orit, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.J. Amir, V. Burka, Source 41121 (MCA) (Accent/OPI VII, BMI))
★	32	7	RRRRROCK—Foxy (L. Ledesma, Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI))	★	69	3	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey, Solar 11694 (RCA) (Spectrum VII/Roy, ASCAP))	★	94	35	14	OPEN UP YOUR MIND—Gap Band (R.J. Wilson, C.K. Wilson, Mercury 74080 (Total Experience, BMI))
	27	28	MORE THAN ONE WAY TO LOVE A WOMAN—Raydio (R. Parker Jr., Arista 0441 (Raydiola, ASCAP))	★	70	2	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy, Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI))	★	95	95	2	RED HOT—Mary Wilson (F. Busby, J. Duarte, Motown 1467 (Jobete, ASCAP))
★	36	6	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Burch (V. Burch, H. Redmon Jr., J. Gadson, Chocolate City 3201 (Casablanca) (Rick's/Sand B, BMI))	★	71	3	WEAR IT OUT—Stargard (R. Wright, C. Fearng, R. Runnells, Warner Bros. 49066 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP))	★	96	81	8	I LOVE TO SING THE SONGS I SING—Barry White (B. White, P. Poite, V. Wilson, F. Wilson, 20th Century Fox 2416 (RCA) (Seven Songs/Ba-Da, BMI))
	29	29	IT'S A DISCO NIGHT—The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley, T. Neck 9-2287 (CBS) (Bovina, ASCAP))	★	72	3	LET ME KNOW—Gloria Gaynor (D. Fakaris, F. Perren, Polydor 2021 (Perren/Vibes, ASCAP))	★	97	43	22	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Ken, W. Jennings, Arista 0419 (Irving, BMI))
★	37	6	DOIN' THE DOG—Creme D'Cocoa (T. Camillo, C. Barker, Venture 112 (Barcam, BMI))	★	73	3	DON'T DROP MY LOVE—Anita Ward (F. Knight, Juane 3425 (T.K.) (Knight After Knight, BMI))	★	98	90	8	WE GOT TO HIT IT OFF—Millie Jackson (B. Lattimore, Spring 3002 (Mercury) (Sherlyn, BMI))
	31	31	IS IT LOVE YOU'RE AFTER—Rose Royce (Miles Gregory, Whitfield 49049 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI))	★	74	3	EGO TRIPPING OUT—Marvin Gaye (M. Gaye, Tamla 54305 (Motown) (Buggie, ASCAP))	★	99	91	10	YOU CAN DO IT—Al Hudson & The Partners (A. Myers, K. McCord, MCA 12459 (Perko, BMI))
	32	24	LOVE ON YOUR MIND—Con Funk Shun (F. Platte, Mercury 76002 (Val-Joe, BMI))	★	75	2	SUMMER LOVE—David Oliver (C. Womack, M. Wells, Mercury 76006 (Relaxed/Willcom, BMI))	★	100	100	4	DON'T LOOK BACK—Yvonne Marie (W. Robinson, R. White, Gordy 7173 (Motown) (Jobete, ASCAP))
	33	11	SAIL ON—Commodores (L. Ritchie Jr., Motown 1466 (Jobete/Commodores Entertainment, ASCAP))	★	76	2	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams, Arista 0442 (VSOA, BMI))	★				
				★	77	3	BE EVER WONDERFUL—Rockie Robbins (M. White, L. Dunn, A&M 2180 (Sagittaire, ASCAP/Ninth, BMI))					
				★	78	3						

OCTOBER 27, 1979, BILLBOARD

# Billy Preston: Making It On Own

## Keyboard Artist 'Forgets' His Old Beatles Affiliation

By CARY DARLING

LOS ANGELES—Billy Preston is out on his own and doing fine, thank you.

The Motown artist and keyboard player has just released his first solo album on the label, "Late At Night," and he is beginning a tour that includes stops in South America and South Africa. However, in some circles, he is still best known for his 1960s backup work with the Beatles and the Rolling Stones. But he's not going to let that hamper his solo career.

"I want to concentrate on myself," he says. "I want to spend more time working on my product. I enjoyed working with the Beatles. It was a great experience. But, by their images being so big, it's kind of hard for people to recognize me."

More recently, Preston teamed with singer Syreeta for material for the "Fastbreak" soundtrack, his first Motown-affiliated product. "That was a one-time thing. I don't know, we might work together again."

In the early 1970s, with a reputation for a flashy stage show that played in front of such large crowds as the Madison Square Garden concert for Bangla Desh in 1971, Preston had a string of hits for A&M. They included "Outa-Space," which reached No. 1 in 1972 plus "Will It Go Round In Circles," "Nothing From Nothing" and "Space Race."

Preston has not had a major hit since, but he's not looking in the past. "I miss it in a way but it really doesn't matter that much. Success is an every day thing to me. Just to be able to have your health, strength and your mind in a good place is success to me."

The flamboyant Preston of those years has changed. "It has been a natural growing up process, a settling down and maturing," he states.

Much of his attitude comes from a renewed interest in Christianity. "I try to say something positive in my music and gospel music to me is the truth. I try to sing about the truth."

It's an extension of religious music to me."

When Preston's own blend of soul and pop is not adequate, he records full-fledged gospel material for Word through an arrangement with Motown. "I've always wanted to be able to do both," notes Preston, whose "Behold" album picked up a Grammy nomination last year. A second LP, "Universal Love," is scheduled for release soon.

His gospel career, he feels, has not been hampered by any association with pop music. "It's not held against me," he says. "That is a change because in the beginning a lot of people were narrow-minded about that."

Preston still continues his tradition of producing himself. "I like to have control over what's going on because when I first started recording, I was under another producer," he says. "They (producers) would tell me what's going to be on the album and all that. It was kind of stifling."

## Arts \$ Budget Asks \$154.4 Mil

WASHINGTON—The National Endowment for the Arts fiscal 1980 budget has passed the House without any cuts. The 1980 budget requests \$154.4 million, an increase of almost \$5 million over this year's funding.

That figure, more than \$13,750,000, is specifically earmarked for music grants, including funds for jazz projects, classical orchestras and chamber music groups among others. The budget requests must now pass through the Senate's approval and then be approved by President Carter before Oct. 1 when the 1980 fiscal year begins.

Aida Chapman, former "Soul Train" producer, has just been hired as assistant director of the Endowment's music program. Chapman will take charge of jazz grants under the music program.

The National Endowment of the Arts is an independent agency of the federal government, created in 1965. It is advised by the 25 presidentially appointed members of the National Council on the Arts.

## Soul Sauce

Continued from page 68

Among the women involved in the organization are Cathy Pierce, president and wife of Nat Pierce; Patti Ellis, vice president and wife of Herb Ellis; Mina Katz, recording secretary, wife of Frankie Ellis; Jane Feather, wife of jazz critic Leonard Feather; Marilyn Feldman, wife of Victor Feldman; Thelma Mitchell, widow of the late Richard "Blue" Mitchell and Watson, among others.

The organization plans a celebrity auction after the first of the year. According to Watson, celebrities who have donated articles for the auction include Count Basie, Frank Sinatra, George Shearing, Tony Bennett, Dizzy Gillespie, Benny Carter and members of her organization.

Watson is handling the donations and may be reached for membership or donations at (213) 936-3473.

Remember... we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 10/27/79

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	6	★ <b>KOOL &amp; THE GANG</b> Ladies' Night, De-Lite DSR 9513 (Mercury)	39	39	18	<b>DO YOU WANNA GO PARTY</b> KC & The Sunshine Band, T.K. TK 611
	2	1	9 <b>OFF THE WALL</b> Michael Jackson, Epic FE 25745	40	40	4	<b>STRATEGY</b> Archie Bell & The Dells, P.R. 12 3696 (CBS)
★	30	2	★ <b>UNCLE JAM WANT YOU</b> Funkadelic, Warner Bros. BSK 3371	41	38	14	<b>DO IT ALL</b> Michael Henderson Sudder B05-5719 (Arista)
	4	4	11 <b>MIDNIGHT MAGIC</b> Commodores, Motown M8 926	★	★	★	<b>ROYAL RAPPIN'S</b> Millie Jackson & Isaac Hayes, Polydor PD-14229
	5	3	7 <b>IDENTIFY YOURSELF</b> O'Jays, P.R. 12 36027 (CBS)	★	★	★	<b>ROUGH RIDERS</b> Lakeside, Solar BXL1-3489 (RCA)
	6	5	9 <b>STAY FREE</b> Ashford & Simpson, Warner Bros. WS 3357	★	★	★	<b>A NIGHT AT STUDIO 54</b> Various Artists, Casablanca NBLP-7-7161
	7	7	18 <b>TEDDY</b> Teddy Pendergrass, P.R. 12 36003 (CBS)	44	41	13	<b>HEAVEN &amp; EARTH</b> Fantasy, Mercury SRM-1-3763
	8	6	10 <b>RISQUE</b> Chic, Atlantic SD-16003	45	45	6	<b>HAPPY FEET</b> Al Hudson & The Soul Partners, MCA MCA-1087
★	22	3	★ <b>RISE</b> Herb Alpert, AAM SP 4790	46	42	8	<b>GOIN' HOME FOR LOVE</b> Jimmy "Bo" Horne, Sunshine Sound 7805 (T.K.)
	10	11	19 <b>I AM</b> Earth, Wind & Fire, Arc/Columbia FC 35730	47	51	5	<b>BREAKIN' THE FUNK</b> Face-O, She 742 (Atlantic)
	11	10	19 <b>DIONNE</b> Dionne Warwick, Arista AB 4230	48	48	5	<b>OUTRAGEOUS</b> Richard Pryor, LAFF A-206
	12	8	15 <b>SECRET OMEN</b> Cameo, Chocolate City CCLP 7008 (Casablanca)	49	47	9	<b>MARATHON</b> Santana, Columbia FC 36154
	13	9	31 <b>DISCO NIGHTS</b> S.O., Arista AB-4225	★	★	★	<b>MORNING DANCE</b> Soyuz Gyr, Infinity INF-9004
★	17	19	★ <b>WHERE THERE'S SMOKE</b> Smokey Robinson, Tamla T3 386 (Motown)	51	50	29	<b>RAIN FIRE</b> David Oliver, Mercury SRM-1-3784
★	18	5	★ <b>DON'T LET GO</b> Isaac Hayes, Polydor PD-1-6224	★	★	★	<b>I WANNA PLAY FOR YOU</b> Stanley Clarke, Nemperor K2-2 35680 (CBS)
	16	16	23 <b>SWITCH II</b> Switch, Gordy G7-988 (Motown)	★	★	★	<b>BACK ON THE STREETS</b> Tower Of Power, Columbia JC-35784
	17	14	25 <b>WHATCHA GONNA DO WITH MY LOVE</b> Stephanie Mills, 20th Century T-583 (RCA)	★	★	★	<b>BROWNE SUGAR</b> Tom Browne, Arista/GRP GRP-5003
	18	12	21 <b>STREET LIFE</b> Crusaders, MCA MCA 3094	★	★	★	<b>WHEN LOVE COMES CALLING</b> Deniece Williams, Arc/Columbia JC-35568
	19	13	12 <b>PLEASURE</b> Future Now, Fantasy 9576	56	52	15	<b>PRIORITY</b> Painter Sisters, Planet P 9003 (Elektra/Asylum)
	20	20	19 <b>THE BOSS</b> Diana Ross, Motown M7 923	57	44	4	<b>TOTALLY CONNECTED</b> T-Connection, Dash 30014 (T.K.)
★	25	5	★ <b>XII</b> Fatback Band, Spring SP-1-6723 (Mercury)	★	★	★	<b>FEEL IT</b> Neil Pointer, United Artists UOLA 973
★	28	17	★ <b>DEVOTION</b> L.T.D., A&M SP-4771	59	59	3	<b>THE WORLD WITHIN</b> Six Hooper, MCA 3180
★	27	4	★ <b>SO SOON WE CHANGE</b> David Ruffin, Warner Bros. BSK 3306	60	64	2	<b>LOVE TALK</b> Manhattans, Columbia JC 35693
	24	19	14 <b>HEARTBEAT</b> Curtis Mayfield, RSD RS-1-3053	61	61	30	<b>SO DELICIOUS</b> Pockets, Columbia JC 36001
	25	26	4 <b>LA DIVA</b> Aretha Franklin, Atlantic SD 19248	62	43	5	<b>SHE'S KILLING ME</b> Johnnie Taylor, Columbia JC 36061
★	32	4	★ <b>FRANCE JOLI</b> France Joli, Prelude PRL 12770	63	★	★	<b>TIME IS SLIPPING AWAY</b> Dafne Wansel, P.R. 12 36024 (CBS)
	27	21	29 <b>IN THE PUREST FORM</b> Mass Production, Atlantic SD 5211	64	58	3	<b>WILD &amp; PEACEFUL</b> Teena Marie, Gordy G7 985 (Motown)
	28	29	6 <b>BRENDA RUSSELL</b> Brenda Russell, Horizon SP 739 (A&M)	65	55	26	<b>I HAVE A RIGHT</b> Gloria Gaynor, Polydor PD-1-6231
	29	23	24 <b>BAD GIRLS</b> Donna Summer, Casablanca NBLP-7-7150	66	★	★	<b>BIG FUN</b> Shalamar, Solar BXL1-3479 (RCA)
	30	15	24 <b>MINNIE</b> Minnie Riperton, Capitol SD 11936	67	67	2	<b>MATHIS MAGIC</b> Johnny Mathis, Columbia JC 36216
	31	24	7 <b>RAINBOW CONNECTION IV</b> Rose Royce, Whitfield WS 3367 (Warner Bros.)	68	68	2	<b>SMILE</b> Rance Allen Group, Stax STX 4127 (Fantasy)
	32	35	20 <b>WINNER TAKES ALL</b> Isley Brothers, I-Back I2-2-36077	69	69	2	<b>ONE WAY FEATURING AL HUDSON</b> One Way Featuring Al Hudson, MCA 3178
★	49	2	★ <b>IN THE BEGINNING</b> Nature's Divine, INF 9013 (MCA)	70	★	★	<b>BURN</b> Melba Moore, Epic JE 36128
	34	34	6 <b>BOBBY BLAND</b> I Feel Good, I Feel Fine, MCA MCA 3157	71	71	2	<b>A SONG FOR THE CHILDREN</b> Lewie Laton Smith, Columbia JC 36141
	35	31	23 <b>CANDY</b> Con Funk Shun, Mercury SRM 1-3754	72	57	5	<b>UNFORGETTABLE</b> Leroy Hubon, KID RS-1-3062
	36	33	13 <b>FIVE SPECIAL</b> Five Special, Elektra 6E-206	73	★	★	<b>CHAPTER 8</b> Chapter 8, Arista SW 50056
	37	37	10 <b>TAKE IT HOME</b> B.B. King, MCA MCA 3151	74	74	2	<b>KINSMAN DAZZ</b> Dazz, 20th Century T-5584 (RCA)
	38	36	28 <b>ROCK ON</b> Raydio, Arista AB 4717	75	62	6	



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DIANA ROSS	MAHOGANY SOUNDTRACK	MOT 858
THELMA & JERRY BUTLER	FIRST	" 887

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GROVER WASHINGTON	SOUL BOX VOL 1	KUDU 12
GROVER WASHINGTON	SOUL BOX VOL 2	" 13
HIGH ENERGY	TURNIN' ON	GORDY 978
MANDRE	MANDRE	MOTOWN 886

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### CUTOUT LP'S \$2.00

STEEVIE WONDER	LOOKING BACK (3 RECORD SET)	MOTOWN 804
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### CUTOUT LP'S \$2.50

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THE COMMODORES	LIVE	MOTOWN 894
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OCTOBER 27, 1979, BILLBOARD

## RICH, VAUGHAN & OTHERS

# Major Acts Playing L.A. Suburban Room

By CARY DARLING

LOS ANGELES—Orange County, directly south of here, has a new showcase for entertainment. The Crown Royale restaurant in La Habra turns its banquet room into the Celebrity Room twice a month and features such acts as Buddy Rich and Sarah Vaughan.

"Our mainstay is still the restaurant," says Tom Wright, whose Wright Way Productions is handling the media campaign for Crown Royale. "We wanted to come up with a unique way to promote the restaurant."

The Celebrity Room was the idea of owner Randy Dabbs who wanted to bring big name entertainment to Orange County.

The venue opened Oct. 8 with Buddy Rich. Vaughan performed Monday (15) with Count Basie scheduled for Monday (29). Though Woody Herman is set for Thursday (1), the club has no plans to have acts in most cases more than twice a

month. Also, engagements are restricted to two shows a night.

"The impact of having the name here is all we're looking for," says Wright. "We aren't looking at this as a money maker by itself. We get good overflow from the shows booked into our dining rooms." When no one is performing in the Celebrity Room, it again becomes a banquet hall for the six-month-old restaurant.

The room has been expanded from a seating capacity of 260 to 400. Renovations cost \$100,000 including putting in a full service bar and a 22-foot by 16-foot stage that can be altered into various sizes depending on the act.

All bookings are for midweek since there are more big name acts available at this time. Ticket prices vary between \$10 and \$20 with a two-drink minimum.

So far the bookings through New Year's Eve, when Nelson Eddie will perform, are more in the jazz vein. "We may break format after the first of the year and bring in comedians but we like sticking to jazz because the demographics we're aiming for are conducive to jazz," says Wright, whose target crowd is 30 years old and over.

Wright says the club has been a success so far with the Vaughan date being a sellout. "We are in an awkward location," notes Wright, who explains that despite this, people come from the Los Angeles area for the shows.

"We did a survey and found the audience was half from Los Angeles and half from here," says George Michaud, booker for the club.

Promotion is being carried in the Los Angeles Times and over jazz outlet KKGQ-FM.

## GROUP LOOKS TO THE 1980s

# Breaking New Ground, Jones Says Of Foreigner 'Games' LP

By ED HARRISON



Foreigner: Gearing up for the '80s with some changes in sound.

LOS ANGELES—Foreigner's new "Head Games" album is a good indication of the direction the band will take in the '80s, according to lead guitarist/vocalist/writer Mick Jones.

"'Head Games' could have made an album that was a followup to 'Foreigner' and 'Double Vision,' explains Jones. "But we've managed to break some new ground, something that wasn't done on the other two albums."

"We felt our responsibility was to carry on and keep the music vital and interesting. Foreigner has the potential to travel through the '80s."

With Roy Thomas Baker (Cars, Queen) producing along with Jones and guitarist/keyboardist Ian McDonald, Foreigner has hardened its overall sound to the point where it's now "more vital and urgent."

A major influence in that vitality has been the addition of bassist Rick Willis to the Foreigner lineup of Jones, McDonald, lead vocalist Lou Gramm, keyboardist Al Greenwood and drummer Dennis Elliott.

Jones also foresees other directional changes in the band's music. "We're going to concentrate less on the rich vocal textures. It's a natural evolution for us since that was an integral part of how we started."

"We'll still apply them where fitting but we don't want to get into overproduction which I think we fell into on the first two albums."

Jones feels that Foreigner's music will become a good counterbalance to new wave, falling somewhere between "mainstream American music and the

kind of music coming out of England."

Jones sees a direct correlation between the group's demanding touring schedules and Foreigner's studio sound. The prime criterion for Foreigner's music, according to Jones, is how it will sound live. "We like to go for a live feeling when we're in the studio since the material will eventually be performed on stage."

"Because we don't get the opportunity to play unrecorded songs on tour, we'd like to play some club dates to try out new material."

Foreigner's current single, "Dirty White Boy," has been receiving resistance at the radio level because of its lyric content. This is causing Jones to believe there is a degree of prudishness on the part of radio programmers.

"I think people are misunderstanding it," claims Jones. "It's not meant as a derogatory racial term. It's a term to describe a lot of kids in bad situations like gangs. Yet it seems to have offended a lot of people. It's just the way you interpret it." The album's cover artwork, displaying a female sitting on a urinal, has also raised eyebrows.

He says that some of Foreigner's songs "reflect the band's personal lifestyle while others are reflections of the way we feel or images of fantasies."

Yet beneath Foreigner's "macho croch-oriented rock songs" there is a more probing and introspective side to Jones' writing. Songs like "Lonely Children" (off "Double Vision") and "Blinded By Science" from "Head Games," were written with a distinct message in mind

and are songs which Jones feels critics seem to ignore.

Foreigner is in the midst of a world tour that will continue through April with stops in Japan, Australia, New Zealand, Germany and England.

Ironically, despite the fact that the band boasts four English members, England is one of the few major markets where Foreigner has not achieved the kind of success it has in the U.S.

Explains Jones: "We've never made an impact in England. We emerged at a time when there was an incredible upheaval in the English music scene and I think we suffered because of it. Everything that was American or mainstream rock was a dirty word there. We didn't get any help from the press and we didn't tour there much."

"But the English press is broadening its outlook and things are settling down. We want to show the European countries that we're not resting as a megarock American group."

Jones is aware of the gloomy reports about the live concert scene, but says that it's difficult judging the economics of it although the band is up for meeting the challenge.

"When money gets scarce people want entertainment that gives them value for their money. We're aware of that and aware that people want to be entertained."

Foreigner's West Coast dates, originally slated for October, have been postponed until early next year. Comments Jones: "The album wasn't really out at the time and we wanted to give exposure to it. We want the audience to be familiar with the new music so we can give it a better shot."

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# Ignore Garden To Play N.Y. Apollo

NEW YORK—Parliament-Funkadelic and Bob Marley are bypassing Madison Square Garden where they have headlined in recent years in favor of Harlem's old Apollo Theatre.

George Clinton, Parliament's leader, has been quoted as saying he was dissatisfied with the sound mix and security measures employed by the Garden on his last appearance

there. This move to a smaller hall was foreshadowed by Parliament-Funkadelic's last New York date when it played Ron Delsener's rock concert hall, the Palladium.

Reportedly another factor influencing Clinton was the summer-long furor over major black attractions abandoning venues in the nation's black communities. During the Black Music Assn. convention last July, Clinton's musical aggrega-

tion was one group singled out for criticism on this point.

Apollo manager David McCarthy is pleased that Clinton "has chosen to renew his acquaintance with the Apollo and the black community of New York."

Marley's management approached the Apollo about performing there, signing on to do seven shows in four days from Thursday (25) through Sunday (28).

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Billboard photos by Chuck Pulin

**CARTER CLAN**—Johnny Cash and June Carter Cash watch as daughter Carlene Carter performs at the Bottom Line in New York.

**E/A GROUP ON RISE**

# Shoes Typifying A&R, Promo Link

By PAUL GREIN

LOS ANGELES—The need for close communication between a&r and promotion departments is taken to its ultimate extreme in the case of Shoes, a four-man group from Zion, Ill., which was signed to Elektra/Asylum by its vice president of promotion, Kenny Buttice.

Early this year, Shoes sent a demo of the songs that were to make up its "Present Tense" album (which leaps 49 notches in its third chart week to number 89) to a dozen labels. Elektra's assistant album promotion

director, Marty Schwartz, got a copy and tipped off Buttice, who flew to Zion in February and signed the group in April.

It is Buttice's first signing; all the other pop acts signed to Elektra since a&r director George Daly left the label earlier this year have been packed by chairman Joe Smith or recently-departed president Steve Wax.

Unlike most bands tied into the new rock movement, Shoes has little live performing experience. It played some clubs and battle of the band events in the Midwest (and did one big date at last year's Chicago-Fest), but has basically shied away from such activity.

"There's no way playing clubs on the outskirts of Chicago is going to get you any closer to a recording contract," says Jeff Murphy, one of the group's two guitarists. "There are a few bands that beat their brains out for years playing clubs, but it didn't make sense to us."

Adds Jeff's brother John Murphy, the group's bassist: "We know a lot of bar bands back home doing Mott the Hoople, Led Zeppelin and Van Halen covers night after night to survive, but we wanted to do new songs and fresh ideas. There's no advantage for us in learning to do a letter-perfect version of 'Stairway To Heaven.'"

Instead, the group toyed with recording on a Teac 4-track machine in the Murphys' living room. In this way they cut an LP, "Black Vinyl Shoes," and pressed 1,000 copies for their own label, Black Vinyl Records. The group sold copies to stores on a consignment basis, charging the stores \$3 and asking them to sell the disks for \$3.50. After that the group sublicensed the LP to Jem Imports, which released it on its domestic PVC label.

The group's maiden album for Elektra worldwide was produced on 24-track at the Manor studios in Oxfordshire, England, by Mike Stone, whose previous Elektra experience includes producing the Simms Brothers and engineering several LPs for Queen.

Shoes' sound has drawn comparisons with the fulsome harmonies of the Beatles, the Byrds and the Who. "We all grew up on '60s British rock," says John. "So even without trying that's in there."

Administration of Shoes publishing in the U.S. and Canada for the past 1½ years has been handled by Dan Bourgoise of Bug Music. Since June the group has also been managed by Bourgoise, who also handles Del Shannon and Ray Campi & the Rockabilly Rebels.

# Chaotic Start At Chicago's Pier Concert

By MILAN SAMARDZIJA

CHICAGO—Navy Pier's newly renovated Auditorium on Chicago's lakefront got off to a chaotic start Oct. 13-14 when it presented Wayne Newton in the first of a proposed series of major cabaret acts.

Mayor Byrne has stated that she wants to make Chicago a major entertainment center, and the city has put more than \$8 million into renovating the Auditorium, according to Bill Fagan, a city architect, with a good part of that money invested in lighting and acoustics.

"It was a complete disaster," says Lolain Dobbs, director of Navy Pier Management. "Everything that could possibly have gone wrong, did. Once the people got through the door they just scrambled for the best seats they could find," claims Dobbs. "Pical Enterprises (the firm hired to produce the show) was supposed to supply the ushers."

Pical claims it contracted with Andy Frain for ushers but "not enough of them showed up. It was just a combination of things that went wrong," says a source at Pical. "But I don't think it's fair for Miss Dobbs to point her finger at Pical." "That's why it took some people half an hour to get into the auditorium. There were two ushers taking tickets for more than 2,000 people," says Dobbs.

Although ticket holders were promised two drinks with the \$14-\$20 tickets without reserved seating, the bar ran out of liquor before most people could get their second drink.

"We hired caterers for the refreshments," admits Jim Feeley, Pical public relations director, "and they simply ran out of liquor. This was the first big show at Navy Pier and it was like a shakedown cruise."

The success of this summer's ChicagoFest prompted the city to remodel the Auditorium and offer it to booking agents and concert producers as an alternative to suburban supper clubs.

"I'm going to suggest that from now on we do our own bookings," says Dobbs. "We did okay at the ChicagoFest and we did it by ourselves."

The city commissioner is planning a meeting with Navy Pier Management to discuss the future of the Auditorium where there were hopes for at least 10 shows a year.

# Singer Peters: 1st Solo Album

LAS VEGAS—Singer-entertainer Bernadette Peters, known for her Broadway, television and cabaret work, is undertaking her first solo LP project.

Teamed with producer Brooks Arthur in a joint venture christened Peters/Palmdale, Peters will record for MCA with a January release date.

"The album will reflect all types of music, some old rock'n'roll, ballads, crossover country and some disco," says Peters.

Peters is enthused about her affiliation with Arthur, who has worked with Bette Midler, Robin Williams, Janis Ian and Carol Bayer Sager.

Barry Mann and Cynthia Wyle, the husband-wife team, will work on original material.

According to Peters, Peter Matz and Artie Butler will handle orchestrations with plans calling for studio work to begin by Oct. 1 at the Record Plant in Los Angeles.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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## Stadiums & Festivals (More Than 20,000)

1	<b>KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS</b> —C.K. Spurlock Productions, Superdome, New Orleans, La., Oct. 13	24,039	\$9-\$10	\$209,597
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## Arenas (6,000 To 20,000)

1	<b>FRANK SINATRA</b> —Frank J. Russo, Inc., Civic Center, Providence, R.I., Oct. 14	13,250	\$10-\$15	\$181,225*
2	<b>THE JACKSONS/LTD</b> —Rowe Productions, Spectrum, Philadelphia, Pa., Oct. 12	18,385	\$7.50-\$9.50	\$157,539*
3	<b>KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS</b> —C.K. Spurlock Productions, Omni, Atlanta, Ga., Oct. 14	17,641	\$9-\$10	\$172,833*
4	<b>JETHRO TULL/U.K.</b> —Cross Country Concerts, Col., New Haven, Ct., Oct. 9 & 10 (2)	20,415	\$6.50-\$8.50	\$164,119*
5	<b>STYX/GAMMA</b> —Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Oct. 2	18,000	\$8	\$142,272*
6	<b>EARTH, WIND &amp; FIRE</b> —Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada, Oct. 11	15,602	\$8.50-\$9.50	\$141,237*
7	<b>FRANK SINATRA</b> —Frank J. Russo, Inc., Col., New Haven, Ct., Oct. 13	10,627	\$10-\$15	\$138,387*
8	<b>EARTH, WIND &amp; FIRE</b> —Festival East Concerts/Alan Haymon, Mem'l. Aud., Buffalo, N.Y., Oct. 10	16,149	\$8-\$9	\$137,413
9	<b>DOOBIE BROTHERS/NIGHTS</b> —Pace Concerts/Louis Messina, Summit, Houston, Tx., Oct. 14	14,586	\$8.65-\$9.65	\$126,805
10	<b>EARTH, WIND &amp; FIRE</b> —Cross Country Concerts, Col., New Haven, Ct., Oct. 8	10,807	\$7.50-\$9.50	\$98,446*
11	<b>KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS</b> —C.K. Spurlock, Col., Civic Center, Huntsville, Ala., Oct. 12	9,164	\$9-\$10	\$89,381*
12	<b>WAYLON JENNINGS/ASLEEP AT THE WHEEL/THE CRICKETS</b> —Charlie Magee Productions, Col. Arena, Oakland, Calif., Oct. 12	10,480	\$7.50-\$9.50	\$89,122
13	<b>BLUE OYSTER CULT</b> —Schon Productions, Aud., Omaha, Neb., Oct. 13	8,585	\$8-\$9	\$72,998
14	<b>KISS/JOHN COUGAR</b> —Pace Concerts/Louis Messina, Center Arena, Pine Bluffs, Ark., Oct. 14	8,257	\$8-\$9	\$71,818
15	<b>THE JACKSONS/LTD</b> —Rowe Productions, Civic Arena, Pittsburgh, Pa., Oct. 13	8,200	\$7.50-\$8.50	\$71,238
16	<b>THE CARS/BRAM TCHAIKOVSKY</b> —Monarch Entertainment, Barton Hall, Cornell Univ., Ithaca, N.Y., Oct. 11	8,000	\$6.50-\$8	\$62,904*
17	<b>THE DOOBIE BROTHERS/NIGHTS</b> —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Oct. 9	7,450	\$7.50	\$59,171
18	<b>REO SPEEDWAGON/MOLLY HATCHET</b> —Feyline Presents, Activity Center, Tempe, Ariz., Oct. 9	7,551	\$6.50-\$7.50	\$56,632
19	<b>FOREIGNER/CHARLIE</b> —Brass Ring Productions, Civic Aud., Grand Rapids, Mich., Oct. 14	5,585	\$10	\$55,850*
20	<b>LITTLE RIVER BAND/STAMPEDERS</b> —Concerts Productions Int'l., Maple Leaf Gardens, Toronto, Canada, Oct. 12	6,017	\$7.50-\$8.50	\$51,120

## Auditoriums (Under 6,000)

1	<b>THE CLASH/JOE ELY/REBELS</b> —Avalon Attractions, Palladium, Hollywood, Calif., Oct. 11	4,293	\$8.50-\$9.50	\$36,859
2	<b>REO SPEEDWAGON/MOLLY HATCHET</b> —Bill Graham Presents, Mem'l. Aud., Sacramento, Calif., Oct. 11	4,330	\$6.95-\$8.95	\$35,868*
3	<b>REO SPEEDWAGON/MOLLY HATCHET</b> —John Bauer Concerts, Ice Arena, Portland, Oreg., Oct. 14	3,118	\$8.50-\$9.50	\$26,952
4	<b>THE KNACK/THE FOOLS</b> —Monarch Entertainment, Capitol Thea., Passaic, N.J., Oct. 10	3,423	\$7.50	\$25,673*
5	<b>TRIUMPH/HARLEQUIN</b> —Concert Productions Int'l., Civic Center, Oshawa, Canada, Oct. 13	3,203	\$7.50-\$8	\$24,174
6	<b>JOE JACKSON/MEMBERS</b> —Concerts Productions Int'l., Seneca College, Toronto, Canada, Oct. 13	2,805	\$8.50	\$23,843*
7	<b>THE CLASH/THE CRAMMPS/DEAD KENNEDYS</b> —Bill Graham Presents, Kezar Pavilion, San Francisco, Calif., Oct. 13	3,040	\$7.50-\$8.50	\$23,477
8	<b>AC/DC/PAT TRAVERS</b> —Entam, Old Arena, Norfolk, Va., Oct. 12	3,500	\$6-\$7	\$22,850*
9	<b>JUDAS PRIEST/POINT BLANK</b> —Mike Clark/Friends Productions, Civic Center, El Paso, Tx., Oct. 14	3,070	\$7-\$8	\$22,641
10	<b>IAN HUNTER/DAVID JOHANNSEN</b> —Electric Factory Concerts, Tower Thea., Philadelphia, Pa., Oct. 13	3,072	\$6.50-\$7.50	\$21,758*
11	<b>THE KNACK/FOOLS</b> —Electric Factory Concerts, Tower Thea., Philadelphia, Pa., Oct. 12	3,072	\$7	\$21,000*
12	<b>MOTHER'S FINEST/JAY FERGUSON</b> —Sound Seventy Productions, Mem'l. Aud., Chattanooga, Tenn., Oct. 9	3,244	\$6-\$7	\$20,804
13	<b>TALKING HEADS/PEARL HARBOR</b> —Perryscope Concerts, P.N.E. Gardens, Vancouver, B.C., Oct. 8	2,337	\$8.50-\$9	\$20,075*
14	<b>JOHN PRINE/STEVE GOODMAN</b> —Electric Factory Concerts, Tower Thea., Philadelphia, Pa., Oct. 14	3,072	\$5-\$7	\$19,646*
15	<b>TRIUMPH/HARLEQUIN</b> —Concert Productions Int'l./Donald K. Donald, Mem'l. Gardens, Sault St. Marie, Canada, Oct. 10	2,602	\$8.50	\$19,182
16	<b>RANDY HANSEN/YESTERDAY &amp; TODAY</b> —Bill Graham Presents, Comm. Thea., Berkeley, Calif., Oct. 13	2,427	\$7.50-\$9.50	\$17,840

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## SPECIALIZING IN TOURS

## Qonexions Bus Service To Expand From N.Y. To L.A.

By ROMAN KOZAK

NEW YORK—Qonexions, the only custom bus operation reportedly licensed by the Interstate Commerce Commission is expanding westward with a Los Angeles garage planned for January. Qonexions specializes in musical tours.

Qonexions is based in Secaucus, N.J., and has 22 custom made buses, making it the biggest such company in the country. Acts using the buses are guaranteed 100% transportation with \$3 million in liability insurance. The company will also be adding four more buses as soon as they are delivered from MCI.

Gasper Damanti, president and founder of Qonexions, says he plans to have 10 new buses headquartered in the new Los Angeles garage when it opens. Because of its ICC license for interstate carriage, Qonexions will be able to do short and long hauls out of its California garage, enabling it to be a true nationwide carrier, says Damanti.

Qonexions does a lot of work for Damanti, and some of the bus company's regular musical clients include Willie Nelson, the Commodores, Bob Dylan's crew, Bad Company's crew, Kris Kristofferson and Rita Coolidge. On tour currently with Qonexions are Joe Jackson, the Bee Gees crew, Ian Hunter,

Dire Straits, Kenny Loggins and LTD.

When the ICC granted Qonexions its interstate carriage license last January the company became the first custom coach carrier to be able to pick up and discharge passengers anywhere in the U.S. Previously the right was granted only to Greyhound and Trailways. Without it a bus company is restricted to a radius of 50 miles from its home base.

Also, because of this license, the four-year-old firm is able to have full charter status which enables the company to provide its own staff drivers.

Damanti claims the energy crisis and business slowdown during the past year have been a blessing for him, with business doubling. Many acts can no longer afford to charter planes or a fleet of cars when going on the road. Also, if the legs of a tour are not too long a bus is more convenient as it can get the musicians and crew right to the door of a venue, while a charter plane can go only as far as the nearest airport.

To charter a Qonexions bus costs \$3,200 a week, plus tolls, fuel and the driver's room, says Damanti. The various Qonexions buses can accommodate from six to 22 passengers, depending on the configuration.

## \$100,000 Loss Registered At New Jersey Art Center

NEW YORK—A seasonal loss upwards of \$100,000 at The Garden State (New Jersey) Arts Center is being blamed on the gas crunch and the weather.

Center officials started doing their own booking two years ago, after the Nederlander organization raised its fee from \$100,000 to \$150,000 and the center refused to meet the demand. First year gross without a professional booker resulted in a record \$2.9 million.

This past season, which ran from June 8 to Sept. 12, was expected to hit \$2.5 million, but a series of cancelled dates and poor attendance figures may wipe out any chance of breaking even. Among the acts cancelling were Frankie Valli, K.C. & The Sunshine Band, Gloria Gaynor, Stan Getz, Jim Messina, Richie Havens, Sister Sledge and Bob Welch.

The cancellations were blamed on

poor advance sales, which in turn were blamed on the gas crunch. The Center, operated by the state's Highway Authority, is an outdoor venue with 5,000 seats under a roofed amphitheatre and seating for another 5,000 on an adjacent, exposed lawn area. Average attendance was given as 4,500 this year, compared to 5,000 last year.

An unusually rainy summer hurt the sale of lawn seats, and a series of six-night bookings didn't draw as well as expected.

Most successful acts were Steve Martin, who drew an average audience of 7,200 nightly during his six days, and Liberace, who drew 5,300 fans on a nightly average for his six.

To combat this year's slump, Center officials are going to promote group sales involving bus transport, and arrange for credit card users to charge advance subscriptions.

## Razzy Bailey Finally Scores Big

• Continued from page 46

Butter," was produced by Bob Montgomery, but its lack of notable chart activity caused Capricorn to drop Bailey after only one outing.

Finally in 1976, country singer Dickey Lee cut another Bailey tune, "9,999,999 Tears," for RCA and the song catapulted to No. 1. Lee also recorded "Peanut Butter," which charted this time and established Bailey's credibility as a songwriter. It eventually led to his own recording contract with the label two years later, with Montgomery once again at the controls.

Now comfortably settled into the country market, Bailey has been concentrating on his touring, appearing on shows with headliners such as Mel Tillis, the Oak Ridge Boys and Charley Pride. This summer, Bailey switched to Pride's Dallas-based Chardon, Inc. agency for

booking, a move which finds him on the road with Pride in Canada this month and on a series of concert dates with Waylon Jennings before the end of the year.

Upcoming for the artist in 1980 will be more television exposure, including segments on "Austin City Limits" and "Hee Haw." Also in the works is an Australian tour with Pride and his second album for RCA, due out early next spring.

Bailey—who changed the spelling of his name from Rasie to Razzy when deejays couldn't pronounce it—smiles now when confronted by people wanting to know how he feels about his "overnight success."

"Lots of folks never heard of me until 'What Time Do You Have To Be Back To Heaven' last year," he says. "So I tell them if 20 years in the business counts as 'overnight success,' then I like it fine."

## Talent In Action

DR. HOOK

Tennessee Theatre, Nashville

Dr. Hook happens to be one of the most amusing and original acts performing. When the group is hot, it's a visual delight, and is exciting to hear.

Unfortunately, Hook's concert here Oct. 13 didn't qualify as one of its stronger outings. Unless you'd never seen the group before, the show came off as only mildly funny and the band appeared slightly worn out. After eight years of touring more than 300 dates annually, Dr. Hook could probably perform its stage show blindfolded, which is the crux of the problem.

The same old repartee and staged zany antics tend to pale after repeated viewings, and the truth is, Dr. Hook could use some fresh material. The 75-minute set offered a collection of hits but relied heavily on older shopworn chestnuts such as "Queen Of The Silver Dollar," "I Got Stoned And I Missed It" and "Freakers' Ball." It contained only a few newer numbers like "When You're In Love With A Beautiful Woman" and the current single, "Better Love Next Time."

Noticeably absent were the songs that helped re-establish Dr. Hook as a major recording act, songs like "A Little Bit More" and "Only 16." In their place were long stretches of forced banter and audience patter that came off more like delay filler than comedy routines.

The show was not without its bright moments. One of these, lead singer Dennis Locorriere's emotionally stirring version of "Sylvia's Mother," filled the 2,200-seat hall with only the timbers of his husky voice and an acoustic guitar. And musically the band was extremely tight, playing well off each other.

Opening the show as a solo artist before Dr. Hook can't be an easy task; however, Sam Weedman, who has written several of the group's songs, did an admirable and thoroughly impressive job. He deserves a lot more exposure.

KIP KIRBY

IAN GOMM  
YIPES

Bottom Line, New York

Ian Gomm is best known for his association with the early '70s English country-rock band Brynley Schwartz. But if his 16-song, 50-minute appearance Oct. 11 was any indication, Gomm will soon be a major headliner in his own right.

Like Nick Lowe with whom he wrote "Cruel To Be Kind," Gomm makes short pop tunes with pleasing hooks and tight instrumentation. His excellent four-man supporting band supplied a smooth, clean background for Gomm's intelligent country and r&b-influenced lyrics.

CARY DARLING

## Talent Talk

The press had a rare opportunity to meet the Knack, and vice versa, at a party atop the RCA Building following the Knack's performance at Carnegie Hall in New York Oct. 13. Another party the same night for "Saturday Night Live" was called off the day before, reportedly because the show's producers felt the season premiere was not up to par following the departure of John Belushi and Dan Ackroyd, who are working on the second Blues Brothers LP.

Charlie Daniels has been signed by the U.S. Tobacco Co. to promote Skoal, Happy Days and Copenhagen smokeless tobacco. He is a regular user. Joe Perry is leaving Aerosmith. He will record solo for Columbia. The new news sheet from the Mercury Records publicity department is called Whatchamacallit.

The recent Abba concert in Boston was 90 minutes late because a storm in the area prevented the backup musicians charter plane from landing in Boston on time. The flight was from

Throughout the performance Gomm's music was bright and uptempo in the vein of his Top 40 single, "Hold On." Other standout material was "Chicken Run," "Airplane" and an irresistible tune about an overworked cabby called "24 Hour Service."

Gomm's stocky appearance belies the fact that with his ability to write good pop music and to play guitar with the confidence of a session musician, this Stiff/Epic performer has the makings of an across the board star.

Opening act Yipes had little of Gomm's polish, but this five man pop-rock band on Millennium had a lot of stage presence and a couple of very good songs during its 30-minute set.

"Out In California" and "Russian Role" were good mixes of social commentary and wry wit. Unfortunately, many of the group's other lyrics tried too hard and left the Bottom Line audience chuckling not with the music, but at it. Musically this young band was more than adequate and with a little seasoning could yield some pop hits.

NELSON GEORGE

BILLY PRESTON

Roxy, Los Angeles

Motown artist Billy Preston nearly turned this club into a revival hall Oct. 15. His 13-song, 55-minute set, while emphasizing such hits as "Outa Space" and "Nothing From Nothing," also relied upon that old time religion to get the crowd going.

Backed by a tight sextet and three female singers, Preston danced, sang and played his keyboards in such an infectious style that it was hard not to be impressed by the energy he exudes. However, it was during the more spiritual songs that he truly came alive.

One of the highpoints occurred during "That's The Way God Planned It" in which he took his case to the audience. He walked around the club, putting the mike to patrons and urging them to sing the chorus. Finally, at the rear of the hall, he found gospel star James Cleveland who lent his voice to the proceedings.

Other notable moments were renditions of "It Will Come In Time" and "With You I'm Born Again" in which he was joined by singer Syreeta.

Preston is to be commended for using selections from various points in his long career. Though some of his hits are nice yet throwaway pieces of pop funk, he performed them in a tight, crisp manner that breathed new life into them. Recalling his days with the Rolling Stones, he even threw in a funky version of "Jumpin' Jack Flash" near the end of his set.

CARY DARLING

New York. Hank Williams: The Show He Never Gave" will premiere at the America Theatre in St. Louis at the end of October. Sneezy Waters plays the father of modern country music.

Elektra/Asylum sent retailers in the south pairs of old shoes without explanation as a way of breaking Shoes, its new act, in the area. Shoes is rehearsing its stage show, which it intends to open in January.

Warner Bros. Marshall Tucker Band has been named ambassadors of music for the 1980 Winter Olympics. First task is a benefit gig at the new Olympic Center in Lake Placid, N.Y., with tickets going at \$25 a head which gets the holder a party and a free LP besides a seat. Atlantic's Sniff 'N' The Tears lost all its sound equipment when their van was stolen during a stopover in St. Louis recently where the group was to open a U.S. tour. Alco's Blackfoot suffered a similar loss in Long Beach weeks before.

## Signings

Kiss re-signs to Avco Management on long-term contract. Kiss and Avco first joined forces in 1973. Walter Murphy to New York International Records, distributed by RCA. A new LP, "Disco Symphony" has been released.

Little River Band has signed a new long term agreement directly with Capitol. The band was formerly on Capitol-distributed Harvest.

Hiroshima to Arista Records. Dyan Diamond to Robert D. Randall for personal management and Artist/Heller Agency for booking. Deniece Williams to Jeff Wald and Associates for management and Warren Lanier Enterprises for

public relations. Cheeks to New Day Entertainment for personal management.

Members of Infinity band Screams to Infinity Music International for publishing. Los Angeles new wave group Bates Motel to Hartmann and Goodman for management.

Gospel artists Gladys Hardy and Robert Kaeberlin to Seattle-based Roseway International Records and soul singer Roger Filgo to its subsidiary, Star Step Records. Shawn Stevens to the Soloway Co. Brenton Wood to the Clark Group for motion pictures, television and commercials.

## College Bookings Hit \$1 Million For John Scher

By DICK NUSSER

NEW YORK—Promoter John Scher's Monarch Entertainment Bureau is expected to gross a million dollars this year from college bookings alone, a far cry from the days when Scher launched his operation with a couple of bookings at the 900-seat Kean College auditorium in New Jersey.

It now takes three associates to run Monarch's college department, which booked 32 acts this month ranging from McGuinn, Clark and Hillman at the Rutgers Univ. campus to the Ramones at Northwestern Univ. And, of course, Monarch still books Kean College regularly. Peter Frampton was this month's headliner.

David Hart, who went from an usher at the old Fillmore East to an "agent-in-training" position with Bill Graham's Millard Agency, now heads Scher's college department, assisted by Bruce Moran and Michael Gaiman. The latter two come from Rutgers and New York's Stony Brook, L.I., state campus, respectively, where they handled concert bookings as students.

Although the colleges Monarch deals with are mostly in and around New Jersey, the firm books several upstate New York colleges as well, and occasionally goes farther afield.

"We got with Northwestern because they called us about a Grateful Dead booking," Hart recalls. Monarch books the Dead in the East, and also handles the Grateful Dead movie.

Hart credits the Monarch production staff and the fact that Monarch has close ties to booking agents here with its ability to deliver the college market.

For example, Hart also handles bookings at Scher's Capitol Theatre so he knows which acts are available and, most important, where they are heading.

"We know the specific dates on a group's tour, and we know where they have three days off between two routing points," explains Moran. "It enables us to act as promoters, representing the colleges, rather than just middlemen between the college and the agent."

There's always a Monarch representative at the college date, Hart adds, and sometimes there's a production crew on hand.

"We can't afford to foul up because we'll see that same group at the Capitol sometime, or at another venue handled by John," Hart notes.

"Colleges often call us and let us negotiate a deal for them because they know we can get the best price," he says. "We know what an act can get through our other experiences."

Another benefit is Monarch's ability to secure a number of bookings on a breaking act at a set price and then deliver the act at that price even when its nightly fee has risen considerably upwards.

That has been the case with Meat Loaf, Bruce Springsteen and others.

"Ed Micone at ICM and I knew each other from the old College Entertainment Assn.," Hart recalls, "and it was through him we got Meat Loaf for a series of college dates around New York."

"We booked him two months in advance for \$3,500 a night. By the time he got around to the dates he was getting \$10,000 a night."

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**General News**  
**Canada's High Court**

• Continued from page 1  
• The Canadian Copyright Act employs the simple verb "make" in reference to the exclusive right of the copyright holder to produce records. In this context, the statute means the direct sense of physically causing the record to come into being. It may also include the general activity of bringing the record into production and indirect action associated therewith:  
• That there can be more than one manufacturer of a single record, and that all partners in this manufacture are liable when copyright is violated by whichever partner;  
• That an earlier Federal Court appeal exonerating Compo was done on the grounds that the company did not "sell" records, and, therefore, did not violate a sub-section pertaining to such practice, and by reason of Compo's ignorance that Canusa did not hold rights to use the copyright in question.

Thus, the court decision finds the manufacturer of parts, Compo, and Canusa liable in copyright violations.

In its interpretation, equal liability could have been brought against all technical or creative persons employed in the making of the recording, namely singers, musicians, engineer, producer and studio. However, in Blue Crest's original 1969 suit, only Compo and Canusa were named as defendants.

Terms of the financial settlement were deferred by the Supreme Court, and are to be settled privately between the plaintiff and the two defendants. It's believed that the 10-year legal battle will be settled in a cash sum estimated at between \$25,000 and \$50,000.

**Steal Mann Flutes**

MIAMI—Herbie Mann has been using the same two solid silver Haynes flutes for more than 25 years. Monday night (15) someone stole them from his room at the Mutiny Hotel in Coconut Grove, Fla.

Mann was in town for a concert with his New Family of Mann group at Dade County Auditorium Sunday (21) and to promote his new Atlantic LP, "Yellow Fever." He returned to his hotel room to find his flutes gone.

The flutes, valued at \$8,000, were insured and engraved with the company's name and serial number. Haynes Flute Co. in Boston promised to prepare a custom flute for Mann in time for the concert.

**Claim Delinquency**

LOS ANGELES—WEA has instituted suit against Robert L. Haisman, Santa Cruz, Calif., doing business as Record Dealers Co-op, in Superior Court here, claiming an open book delinquency of \$89,474.06. The court was supplied with a personal guarantee letter signed by Haisman, dated Nov. 25, 1974.

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**RADIO-TV JOB MART**

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OCTOBER 27, 1979, BILLBOARD

# EMI Open To Bids Again? Takeover Attempt By Thorn

• Continued from page 1

started from scratch 51 years ago, and has built itself into a powerful conglomerate with 80,000 employees, sales last year of \$2.3 billion and pre-tax profits of \$237.5 million.

It obviously sees EMI as a potential provider of software for its well-established hardware products, as it gears up for the video age—an era which will see a tremendous extension of the uses of the domestic tv receiver.

Further, Thorn and EMI have enjoyed friendly relations for years, and between 1958 and 1978, the former used to manufacture audio and tv equipment under the latter's HMV logo.

The basis of last week's bid was that for every 20 ordinary EMI stock units of \$1.07, Thorn would offer

seven ordinary (53.5 cents) fully paid Thorn shares. The intention was to acquire the ordinary stock of EMI with all rights, including entitlement to all future dividends.

On the day of the offer, Tuesday (16), EMI shares finished 35p up at \$2.79 and Thron closed down at \$8.

After a brief statement confirming the merger proposal and advising shareholders to await further comment, the EMI board declared Wednesday that it regarded the terms "inadequate," not least in that they didn't reflect the potential of EMI's international businesses and its high technology development.

At presstime, it wasn't clear whether the carefully worded EMI statement might lead to a new, higher Thorn bid. But the company's reference to "the force and indisputable logic" of much of the Thorn proposal suggests an open door to further talks.

(In the event that Thron and EMI do reach agreement over a new offer, American holders of U.S. shares would not be able to accept the Thorn shares, but would have to nominate trustees in the U.K. to sell the shares on the market, and remit the proceeds).

For its part, Thorn claims a strong and healthy cash flow position that has "much to offer toward the solution of EMI's current difficulties."

The company claims to have studied the implications of the changing pattern of entertainment in the '80s, particularly in home entertainment. It believes that EMI, through its international music, movie and tv interests, "has an excellent opportunity, provided it has the financial strength, to play a major part in the manufacture and distribution of this software, to match Thorn's strong market position in the manufacture, sale and rental of tv receivers and video players."

Thus, Thorn was looking to EMI's considerable software and software distribution resources to fuel its expansion into the video-conscious '80s—just as Paramount Pictures

must have done when making its earlier takeover bid.

Thorn estimates that the market in rented video recorders and video-disks will be worth \$2.1 billion by 1986.

EMI's electronic operations would also be an important addition to Thron's existing defense and commercial electronics operations in the U.K. and U.S., should a deal be consummated, and would strengthen its technological base.

Thorn chairman, Sir Richard Cave, says that before the present offer was made, Thorn had been discussing with EMI the possible transfer of its defense electronics interests.

If a merger with Thorn should take place, it's thought that EMI's leisure interests, including music, would remain in the hands of the present EMI management.

Ironically, EMI Music's international operations have been enjoying something of an upswing in recent months, with big-selling product by a variety of recording artists.

But the British conglomerate's financial crisis goes deeper than music, with its "miracle" invention, the medical scanner, a prime contributor to the 1979 losses.

## Umbrella Up

LONDON—Harvey Goldsmith and Alec Leslie, top U.K. concert promoters, have set up a joint venture, Umbrella Productions. But the pair, who have worked on previous joint ventures with Abba and Little Feat, stress they will still work independently on "regular" tour attractions.

Leslie handles such acts as Bob Marley, Elkie Brooks and Earth, Wind & Fire, and Goldsmith is currently handling tours by the Stranglers and Manhattan Transfer; he was also responsible for Elton John's concerts in Russia.



MIDNIGHT MESSENGER—Stephen Michel, left, international product manager of WEA Germany, takes delivery of the new Eagles' album, "The Long Run," on the dance floor of Hamburg's Trinity disco. The special security messenger, seen uncuffing the case containing the record, was brought by midnight motorcycle to the club on the day of its worldwide simultaneous release.

## O'Neill LP For Export Next Year

By PHIL GIFFORD

AUCKLAND—Tracks laid down in Wellington by New Zealand's female rock singer of the year, Sharon O'Neill, are now being mixed in Los Angeles by producer Jay Lewis.

Lewis, who has produced hit-maker Gary Wright in the past, has been heavily involved with New Zealand in recent months. His connection with the country dates back to a 1972 tour here with Albert Hammond, for whom Lewis played lead guitar.

In July, he was brought over for a producers' seminar, and was tapped by local CBS chief, John McCready, to work with local acts.

First completed project was an album with what's considered New Zealand's most promising group, Citizen Band, which includes two ex-members of former Chrysalis act, Split Enz.

Working in Auckland's Mandrill Studios, where industry eccentric Kim Fowley produced a WEA album for Auckland's Streettalk in February, Lewis completed a Citizen Band LP, "Just Drove Thru' Town," which he mixed in Los Angeles.

Released on CBS, the record made the local top 20, and is slated for Australian issue.

Lewis was also impressed during his New Zealand sojourn with O'Neill, a singer-songwriter whose style has been compared with Linda Ronstadt and who was the local CBS company's first signing when it became fully operational last year, and with a 17-year-old soul singer, Jon Stevens.

So the producer returned to work with both in Wellington's Marmalade Studios, sometimes sitting in on guitar himself with local musicians.

The results, according to John McCready, are excellent. "Sharon's stuff is gigantic. There's no question that it puts her right into the American league." The CBS executive will be pushing for worldwide release of the upcoming album.

He's also enthusiastic about Stevens' material. A booster of local artists, he sees Lewis' work here as the start of a new era for New Zealand performers. "We've stopped looking at making records just for here. Getting released overseas is where it's at."

## What's In A Name? Pye Must Find One

LONDON—The launch by Pye Records here of a new, contemporary rock label, Blueprint, is viewed by the company's management as the first move to change and freshen its corporate image, now that it seems certain to lose rights to the Pye name from next year.

Pye Records, formed more than 20 years ago, owes its identity to Pye of Cambridge, the Philips-owned audio/electronics company. Letter is offering the use of its name for records next year for a royalty payment of 1% of sales.

For today's Pye Records that could mean anything up to \$200,000 per year. Considering the disk firm's recent financial status—its 1978 profit of \$2.55 million became a \$94,600 loss in 1979 (Billboard, Sept. 1, 1979)—there's a certain lack of enthusiasm for this option.

The new Blueprint label is to be the outlet for contemporary rock, with Bryan Justice as label manager. Now the search is on for fresh identities to cover mainstream pop and MOR labels, says Pye Records managing director, Derek Honey.

While Pye Records is a subsidiary

of ATV, Associated Television, it's felt that ATV Records as a name, with its links to commercial tv, might damage acceptance by the non-commercial BBC channels.

Many observers agree that the Pye Records image could use some sprucing-up. It's often been described as a dull and old-fashioned company, particularly by younger U.K. industryites who point to MOR artists such as the Brotherhood of Man, Max Bygraves and Lena Martell as epitomizing the label.

Pye executives counter with claims of success for those artists, and can point to Martell's current top 10 hit, "One Day At A Time," and an earlier (albeit tv-supported) big-selling LP.

Nevertheless, it's possible that the "image" of the Pye label itself has been something of a deterrent to fresh, young rock'n'roll acts and their management.

And there's no doubt that the company's disk sales and profits through the '70s have come largely from licensed repertoire sources such as Buddah, 20th Century, Casablanca and, recently, Ariola and Ariola/Hansa.

A change from the Pye name, then, could yield results—and Blueprint, plus a new deal with Tim and Nick Heath's Rialto Records, seem to point the way.

Pye's gain is Decca's loss. Rialto was previously handled by the latter, and cited by Decca executives as an example of how it was prepared to change with the times, as MOR and catalog sales slumped, dragging down profits.

First product from Rialto through Pye is "Young 'N' Russian" by the Korgis (for the U.S., the band is signed to Warner Bros.), followed by albums from the Planets and Kim Beacon.

Comments Louis Benjamin, Pye chairman, "This deal was signed, after a week of negotiating, at noon on a Friday, and by four hours later, we had distributed the Korgis singles to retail stores throughout the country."

Not that the Pye "veterans" won't have their moment in the months ahead. Due for big promotion in the pre-Christmas sales buildup is the re-releases of the three-album "Life And Times Of Lord Mountbatten," first available 10 years ago and featuring the voices of such leaders as Winston Churchill and President Eisenhower. A percentage of the royalties are going to the Mountbatten Memorial Trust.

## MEETING CONSUMER DEMAND

# Melodiya: Only Slow Progress

By VADIM YURCHENKOV

MOSCOW—Although Russia's state-run Melodiya has built strong trading links with worldwide record companies since 1974, the actual number of licensed recordings available to the public here falls woefully short of demand.

Most product is put out in limited batches of 10,000-20,000 units and are fast sold out. But the number of records pressed by Melodiya pressing facilities is stipulated by deals between the company and its licensing partners, restricted by the amount of currency available for Melodiya to pay out.

Even so, these releases are vital in the development of the local market, enabling Russian record fans to become familiar with major pop and rock contemporaries from Western Europe and the U.S.

Melodiya currently has licensed material deals with 15 companies: Hispavox, EMI, CBS, ABC, United Artists, Capitol, Motown, Polydor, Ariola Eurodisc, CWR, Philips, (Holland), Le Chants du Mond, Polar Music, Hungaraton (Hungary) and Jugoton (Yugoslavia).

Mainly through classical music, Melodiya in turn is steadily increasing its export of Russian repertoire to the world markets. Its product goes to Victor (Japan), Columbia (Japan), United Artists (U.K.), Pickwick International (U.K.), plus Hispavox, EMI, CBS, Polydor, Ariola Eurodisc, ABC and le Chants du Mond.

This side of the business is controlled by Mezhduna-

rodnaya Kniga, the Soviet trading firm involved with export of national music, books and records, dealing with 75 different territories.

Recently, Melodiya released two albums by Azerbaijan pianist-composer-bandleader Vagif Mustafa-Zade and his group, and the LPs, "Mugam" and "Aspiration," are rated most interesting of all local jazz product this year. Mustafa-Zade took first prize at this year's Monaco competition for jazz themes.

Alexei Kozlov, another veteran of the Russian national jazz movement, has released his first jazz-rock album with the group Arsenal. The band, formed in 1973 and professional from 1976, recorded the LP at Melodiya's Riga studio in 1977.

But national superstar Alla Pugatchova remains tops, her recent albums enjoying the biggest sales ever registered by Melodiya. Her two-record set "Mirror Of The Soul" was first out in the fall of 1977 and has been re-issued several times since, hitting a sales total in excess of two million. She has also made a debut as songwriter, writing melodies to lyrics by Illiya Reznik.

October has seen the first edition of Melodiya's ambitious music magazine, which includes an article by Viktor Kukharsky, deputy minister of culture, along with news and reviews, plus an interview with French singer Joe Dassin, currently very popular throughout Russia. This is the first national record publication put out in more than 60 years.

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# Malaysian Pirates To Become Legal?

By CHRISTIE LEO

KUALA LUMPUR—Malaysia's music pirates, who have been raking off substantial profits in this fledgling market, may not be running scared, as many predicted when the country's Copyright Act was amended to beef up piracy penalties this summer (Billboard, Sept. 8, 1979).

Instead, it seems, they could be turning legitimate, seeking the assistance of their erstwhile pursuers.

The managing director of one leading record company here reports that quite a few pirates have approached him, seeking co-manufacturing arrangements and even partnership proposals.

He notes: "These people have obviously at last recognized that there's money for everyone if the legitimacy of the trade is maintained. And anyway, they've little choice in the matter now."

Fines for convicted music pirates were raised from a \$1,000 maximum to \$49,000, jail sentences increased from a one-year maximum to five, and such cases made criminal offenses, not civil.

Industry sources also say that several "towkays" (Chinese businessmen) have decided to pool resources for extra capital to launch their new, legitimate line of business.

## Extra Impetus

LONDON — The International Federation of Producers of Phonograms and Videograms (IFPI) has a new director of antipiracy, David Gibbins. He succeeds John Hall, who relinquished those duties upon being appointed the organization's director general.

Gibbins has specialized, as a lawyer, in patent, trademark and copyright law, and has been involved on a number of piracy cases.

There's no sign yet, however, whether this is in pursuit of profits or a genuine contribution to the growth of the local industry.

Executives here, then, are in wait-and-see mood, though optimistic. Many are prepared to do their best to "educate" this group about legitimate activities.

They say that apart from being able to conduct business upfront, these now-legal operators (if that's indeed what they become) should help Malaysian artists accrue more royalties and aid long-established legitimate firms to increase their return on investment.

Concrete evidence of the reduction in pirate activities is hard to identify, though local industryites are taking heart from, say, the response to the recent album by instrumentalist Ahmad Nawab, signed to WEA Malaysia. Disk's initial run of 5,000 copies was exhausted in less than three days of release, setting something of a precedent in volume and speed of sales.

WEA confirms the existence of some pirate copies of the LP, sold mostly in bazaar outlets. But it feels that these haven't significantly hurt Nawab's sales.

Cynics here expected the price of records to rise in the wake of the Copyright Act amendment, but no labels have disclosed such moves to date. Says one insider: "We favor the total eradication of piracy. A price increase will only serve to encourage piracy and help it thrive as before."

Finally, as an encouraging footnote, one local businessman, directly involved in the recording field, apparently has plans to construct a new studio—"to facilitate those new in the legitimate business, to handle their recordings at inexpensive rates and, thus, to ensure them of a fair profit margin." Further details are expected soon.



IN APPRECIATION—Des Brown, left, international director of Chrysalis Records, thanks Allan Hely, managing director of Australia's Festival Records for his company's sterling work as licensee for the British label. Brown was in Sydney recently to make product presentations to Hely's team. Looking on is Debbie Harry of Blondie, whose "Heart Of Glass" has been certified as the largest-selling single in Festival's 27-year history.

# Turn Disco Acts Into Concert \$ Fat Larry's Band, Slick Find The Key In U.K. Market

By ADAM WHITE

NEW YORK—Disco dying? Its acts unable to translate on-disk assets into live performance appeal?

Not if the recent experience of Fat Larry's Band and Slick in Britain is any measure. The two groups, not exactly household names in their U.S. homeland, crossed the Atlantic Oct. 2-15 for a ten-date concert tour characterized by speed, efficiency and boxoffice profits.

The excursion was promoted by Marshall Arts, London-based operation which is currently handling the Commodores' world tour. Its other recent clients include Smokey Robinson, Grover Washington Jr., Tina Turner and Roy Ayers.

Working with Marshall Arts was EMI Records U.K. to which Fat Larry's Band and Slick are signed via its license deal with Fantasy Records of California (the acts are actually contracted to Fantasy-distributed WMOT Records of Philadelphia).

Playing clubs throughout England's North and South, the two aggregations drew between 7,000 and 8,000 paying customers, in venues handling from 800 to 1,500 patrons.

Marshall Arts' Byron Orme and EMI's Bob Fisher, senior product manager at the company's licensed repertoire division, planned the tour so that it wouldn't stretch the acts' pulling power, but were more than rewarded for their strategy.

## Bow Finnish Paper

HELSINKI—Finland's newest pop magazine, Freetime, will be launched here in November, edited by Perttu Rousi, former Scandia Musiikki label manager and a noted deejay.

Publisher of the monthly, which will cover various youth-oriented leisure topics alongside music, is Kustannus Oy Freetime. The magazine will be distributed free at SOKOS department stores across the country. SOKOS is the subject of heavy television advertising, and initial print-order for "Freetime" will be 200,000, nearly twice as much as its closest rival "Suosikki-lehti."

Several shows were SRO or close, including those at London's Southgate Royalty, top-rated and influential disco, and the Venue, Virgin Records-owned club most akin to New York's Bottom Line.

Billing was "Fat Larry's Band featuring Slick," to capitalize upon the former's trio of British hits ("Center City," "Boogie Town" and "Lookin' For Love") and the latter's chart couplet, "Space Bass" and "Sexy Cream."

Their U.K. disk sales to date—excluding "Center City," which was WEA-handled in 1977—are over 300,000, claims Fisher. These are respectable figures for disco acts in this market, and don't take into account sales of other WMOT/Fantasy product with which the acts have been involved as backup and composers.

And, in the case of "Sexy Cream," over 50,000 sales were achieved despite a complete airplay ban by both the British Broadcasting Corp., covering its Radio One pop channel, and the Independent Broadcasting Authority, spanning the country's 19 commercial radio stations.

Fisher attributes audience interest in the tour partly to "Center City" by Fat Larry's Band, considered a disco classic here since its first release.

Now it'll be included in "Bright City Lights: The Best Of Fat Larry's Band," which EMI is rush-releasing. The album will contain disco-length tracks, including a mix of "Center City" which has never been commercially available on either side of the Atlantic.

Running order of the LP's eight tunes will be the same as the band performed them onstage, topping off with "Last Chance To Dance" and "Hey Pancho, It's Disco," two entries from its forthcoming U.S. album.

Packaging was devised during the U.K. tour, on the band's only day off, with cover art featuring the porno cinemas of London's seedy Soho district.

Fisher also holds near-complete tapes of the next Fat Larry's Band 45, "Here Comes The Sun," which will be issued early January.

# Goody Triumphs At Song Fest

CASTLEBAR—The \$10,000 first prize in the 14th International Song Contest staged Oct. 1-6 in this Irish town went to England for "Talkin' To A Stone," by Zack Laurence and Paul Ferguson, performed by Kim Goody and published by Weinberger in London.

Kim Goody also received an award as singer of the winning entry and as best female singer.

Second place went to Israel with "I Want To Tell The World About You," written by Nurit Hirsch, composer of the Israeli 1978 Eurovision Song Contest winner "A-Ba-Ni-Ba," performed here by Israel singer Avi. In third place was England again, with "Who Gets The Lovin'," written by Mike Redway and performed by Johnny Peters.

A special award went to Shay Healy as best Irish composer and Valerie Avon as best U.K. composer, with a third award going to Kristian Lindeman, of Norway, named best composer from "the rest of the world."

England also picked up top prize in the instrumental section, Jerry Lanning winning \$2,000 for "Juli's Theme."

The EMI executive believes that strong disco product and genuine disco acts will continue to register strongly in the U.K. marketplace, despite the music's apparent sales slowdown and metamorphosis in the U.S.

Fisher points to current and recent British hits which are either mainstream disco or employ the form's stylistic tricks. Most conspicuous example of the latter, he says, is Cliff Richard's "We Don't Talk Anymore."

He also speaks of renewed retail and consumer interest in disco imports, after a lull earlier in the year. This often centers on hot new U.S. titles not immediately available via the labels' local licensees—where they exist—and Fisher cites as current examples Lee Moore's "Reachin' Out" (Source), the Sugarhill Gang's "Rapper's Delight" (Sugarhill) and Jupiter Beyond's "The River Drive" (Azo).

## Giveaway Singles In Lighter Drive

LONDON—Pop singles by big name artists are flooding into the U.K. from Italy as part of a giveaway promotion on behalf of Feudor Stick disposable cigaret lighters. The records, from Pyc, WEA, Ariola and CBS, all imported through CBS Italia, are on sale in confectioners and tobacconists throughout the country.

Some 400,000 records were brought in initially, and Feudor's promotion company claims that lighter sales are up by some 100% in October already, over the September figures.

Says a spokesman: "We went for this kind of promotion because market research proved that disposable lighters are most popular with the 16-30 age group which is most attracted to free pop records."

Among the titles involved in the scheme: Boney M's "Mary's Boy Child"; "Revelations," by Santana; "What I Did For Love," by the Three Degrees; and "Best Of My Love" by the Emotions.

+ t e l e g r a m + + + u r g e n t + + + t e l e

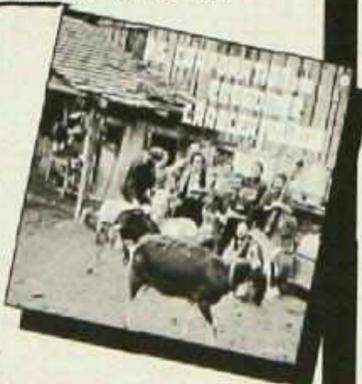
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## DIRTY TRICKS ALLEGED

# Tozzi In 'Gloria' Tussle With King

By PETER JONES

LONDON—Heated exchanges between Jonathan King, controversial independent producer-performer, and CBS Records U.K. over rival versions of a major European hit have enlivened the scene here, complete with charges of "dirty tricks."

Song in question is "Gloria" by Italy's Umberto Tozzi, whose local language recording (for CGD Records) has topped the best-sellers in his homeland, and charted strongly (via CBS) in Germany, France, Belgium, Austria, Switzerland and several Latin American markets.

King picked up "Gloria" while in Italy, wrote new lyrics and recorded it for Ariola U.K.

Tozzi re-recorded the song for CBS, using King's new lyrics, and both disks have been on sale now for a couple of weeks. CBS is advertising the Tozzi entry as "the original European hit—accept no substitute."

Now King claims that CBS has sold radio stations there was a music publisher objection to his version and that it shouldn't be aired. He denies any such objection, and accuses CBS of employing "dirty tricks" to hold back exposure of his release.

He also instructed lawyers to threaten CBS with legal action for "malicious intent."

It's been followed by a statement from CBS, tagged "King Tozzi vs. Jonathan King," in which it declares, "Italian superstar Umberto Tozzi, king of Europe with his single 'Gloria,' is engaged in a battle royal with the crown prince of cover recordings, Jonathan King."

The statement makes mock of King's "unimpressive track record" in covering big Continental hits. It quotes Tozzi as saying, "If King is such a good singer, I want to hear him sing 'Gloria' in Italian."

And CBS Records chairman, Maurice Oberstein, denying any knowledge of "dirty tricks," says he's grateful to King for diverting industry attention away from its more serious problems.

King's version has been named a BBC Radio One "record of the week," and he concedes: "Tozzi sings it better in Italian, but I'm better in English. That's what it's all about."

Thus, the enfant terrible of the British record industry continues his reign. As CBS points out, King, currently a consultant to Decca Records in its attempt to recapture a contemporary presence in the U.K. market has covered Continental hits before.

Most successful was "Una Paloma Blanca," a top five hit four years ago. Among the least successful, King's version of Dutch group Luv's "You're The Greatest Lover," earlier this year. Both disks were on King's own UK label.

He's also championed the flexi-disk as the 45 of the future, and even

## K-tel Finnish LP

HELSINKI—K-tel International, Finland, which has released only foreign product since setting up here in January last year, has put out its first domestic compilation, "Tiger Tracks." This features 16 items from Teddy and the Tigress, a top-selling teenybopper act, normally on the Poko label.

considered issuing (in flexi-disk form) an edited version of the tape sent to English police by a man alleged to be the "Yorkshire Ripper," said to have killed at least 11 women (Billboard, July 14, 1979). In the tape, the self-proclaimed murderer threatened to strike again; he since has.

King subsequently scrapped plans for the release.

Meanwhile, Umberto Tozzi continues as Italy's currently most successful disk export. "Gloria" follows in the tradition of his earlier international hits, "Ti Amo" and "Tu."

The artist supported his popularity with several months of foreign treks, visiting Chile, Argentina, Colombia and Mexico during August and September, taping television appearances in each country, including several specials built entirely around his act.

Crowded press conferences, particularly in Mexico City and Buenos Aires, saw him to announce his Latin American concert tour in February and March next year.

This month, he's made tv appearances in Germany and France, and visits Berlin Nov. 9-10, where the Italian is scheduled to star in the East German tv show, "Ein Kessel Bunt."

To date, Tozzi's "Gloria" is reported to have sold more than one million copies worldwide.



PREMIER PRESSING—Japanese conductor Seiji Ozawa, who recently toured Europe with the Boston Symphony Orchestra, is given the first copy of the orchestra's recording of Schoenberg's "Gurrelieder." Making the presentation in Salzburg is Ernst van der Vossen, vice president of Phonogram International. The recording itself was made in Boston earlier this year with Ozawa conducting.

## Industry Debates For Vienna

VIENNA—"The Phonogram In Cultural Communication" will be the subject of a study session in this Austrian capital Nov. 12-15, sponsored by Mediacult, the International Institute for Audio/Visual Communication and Cultural Development. The organization was formed in 1969 with the assistance of Unesco.

Participants include Peter Albu of the International Federation of Producers of Phonograms and Videograms, dealing with import duties and taxes on records; Wolfgang Arming, president of Polygram Austria, speaking on economic aspects of the record industry; K. Peter Etzborn from the University of Mis-

souri, dealing with sociological research on phonograms in the U.S.; and Yvon Ferland of Statistics Canada, offering a look at that nation's recording industry.

Confab will be followed Nov. 15-17 by the International Music Centre (IMZ) congress on "The Phonogram In Contemporary Society," with record industry representatives, publishers, producers, composers, retailers and journalists participating.

Further details are available from Mediacult at Metternichgasse 12, A-1030 Wien, Austria (tel. 72 53 44), and IMZ at Lothringerstrabe 20, A-1030 Wien, Austria (tel. 72 57 95).

## TOP-RATED AUSTRALIAN DEEJAY

# White's Worldwide Interviews

• Continued from page 32

presented the station's highly popular Sunday night album show.

White's role as specialist interviewer actually began late in 1976, when he accompanied Alice Cooper on an Australian tour, piecing together the artist's life story for an award-winning documentary, "Alice In Downunderland." After a stint with 2SM's onetime programming company, Digamae, in 1976-77, White was dispatched to the U.S. by 2SM to prepare an enormous project entitled "Silver Jubilee Rock."

As the youth input to the 1977 British Silver Jubilee celebrations in Australia, White visited London, Montreux, Copenhagen, Stockholm, Paris, New York, Indianapolis, Washington D.C. and Los Angeles on his first overseas trip. He interviewed Yes, Led Zeppelin, Supertramp, the Moody Blues, 10cc, Queen, Fleetwood Mac, ELO, Peter Gabriel and Andrew Webber and Tim Rice ("Jesus Christ Superstar," "Evita"), among others.

Apart from the interviews, he tapes promos by each artist endorsing the Prince Charles Appeal for study assistance to promising young Australians. The specials themselves were syndicated free throughout the country, as part of the celebrations.

As to his style, White modestly claims that, after "living" with a cassette and headphones for a couple of days, he knows "every flourish of every track" of an artist's album, an exactness he claims helps him elicit previously undisclosed comments from an oft-interviewed subject.

White was considered instrumental in the much-hailed breaking of Nicolette Larson, Meat Loaf and Rickie Lee Jones in Australia, hav-

ing picked up on their debut albums immediately upon release. Instinct, he believes, should always be followed.

So, it seems, should perseverance: "I chased Steve Miller for two years without any luck. Then I read in the trades that he'd married an Australian girl from Albury, so I told the record company to work on her. She told Steve to do it, and I ended up with his life story backstage at JFK Stadium in Philadelphia."



Twin Toast: Radio 2SM's Dave White, right, raises his glass with A&M recording artist, Peter Frampton.

At that very same 1978 show, Fleetwood Mac played before 90,000 persons. Backstage in a caravan with Mick Fleetwood, Christine McVie and Stevie Nicks, White was asked by Nicks if he'd like to hear some tracks from their next album.

"I had met her twice before, so I thought if I was lucky, I would get an hour. But she said, 'How would you like to hear the whole album?' and I didn't emerge for 5½ hours. All the way through, I kept thinking 'can this really be happening?'"

Such tales are not isolated. Sitting in the bar of the Blakemore Hotel in Little Wymondley, 20 minutes from England's Knebworth Festival, with three winners of a 2SM contest (Billboard, Sept. 22, 1979), White spotted Robert Plant, an acquaintance of two previous meetings. White took the three boggled youths over to greet the singer and reminded him of an occasion in 1977 when a meeting at New York's Plaza Hotel had ended with White accompanying Led Zeppelin on their 707 Starship to a Washington D.C. concert and back.

Plant agreed to an interview after the next day's performance at Knebworth, and, with the aid of Atlantic's Phil Carson, a 15-minute, world exclusive, track-by-track commentary on "In Through The Out Door" was obtained. "When I rang the station to tell them what I'd got," White grins broadly, "I heard this almighty yell at the other end of the line!"

"I must admit," says White, "that if 2SM calls any major U.S. record company, they're aware of me. In the eyes of these people, we really are a major world market."

Pressed for comments on his most rewarding and/or exciting interview experiences, he cites chasing David Bowie through New York, Paris and Sydney for a comprehensive "life story" special.

But he's obviously most proud of his experience with Steely Dan's Donald Fagin, possibly the world's toughest interview subject. "He came to my room at the Continental Hyatt House in Los Angeles, looking like he hadn't been out of a studio in six months, and snapped 'my name is Donald Fagin, let's get on with it.'"

## Soccer 45 Is Aussie Top Seller

SYDNEY—Australia may not dominate international sporting contests as it did in decades past, but its quota of armchair sportsmen is apparently without peer.

In February, this nation's No. 1 single was "C'mon Aussies, C'mon," a beer-swilling, loud-chanting cricket cheer released to coincide with the end of the cricket season.

This month, the 100,000 sales of that single have been outstripped by the 200,000 (four times gold) sales of "Up There Cazaly," a song related to a '20s hero of Australian Rules football.

The disk has been No. 1 in every Australian city except Sydney, where it still made a fine showing in the top five. Sydney is one of two major cities in this country—with Brisbane, where "Up There Cazaly" topped the charts, anyway—which embraces Rugby League, another code of football.

Performed by the Two Man Band, featuring '60s pop hero Mike Brady, the Fable Records 45 originated from a 1.15-minute promotion jingle for Melbourne television station HSV-7's football telecasts. Its progression to a 2.40-minute disk version was instigated by radio 3MP deejay Keith McGowan, who had generated enormous interest from spins on his morning shift.

A promotional film clip, made by HSV-7 from edited football highlights, was screened by the national current affairs forum, "Willesee At Seven," and the national pop program, "Countdown," creating a phenomenal public demand.

Released as a single June 25, the song was gold within two weeks. Fable distributor, Astor, was so overwhelmed by the orders that outside pressing was called upon.

Within just 11 weeks, "Up There Cazaly" had become the largest-selling Australian recorded single in the home marketplace, beating out the previous champion, Slim Dusty's 1958 "Pub With No Beer" smash.

Sydney football fans, although they're buying the Melbourne record in copious quantities, have been given their own hymn on vinyl: "The Greatest Game Of All," by legendary pop producer, Pat Aulton, on the 7 Records label. It's currently in the top 40 and climbing swiftly.

Not to be outdone, the Tasmanians have made the national charts with "Hudson The Football King," by Lincoln & Munday on the tiny Opal label.

## New Song Fest Set In Korea

SEOUL — Korea's Tong-yang Broadcasting Corp. and the Joong-gang Daily News are presenting the World Song Festival '79 at this city's Sejong Cultural Center Dec. 9.

Entries for the event, planned to become an annual affair, have been solicited internationally, open to songs that are either original or published this year. Festival is open to music performers of all types.

First prizewinner will collect \$10,000, followed by gold (\$5,000), silver (\$3,000) and bronze (\$2,000). There will also be winners of Most Outstanding Performance and Most Outstanding Composition, offering \$2,000 each.

Winning repertoire will appear on a commemorative live recording of the Festival, which will also be videotaped for broadcast.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 10/19/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	VIDEO KILLED THE RADIO STAR	Bubbles, Island
2	1	MESSAGE IN A BOTTLE	Police, A&M
3	4	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson, Epic
4	3	DREAMING	Blondie, Chrysalis
5	9	ONE DAY AT A TIME	Lena Martell, Pye
6	11	EVERY DAY HURTS	Sad Cafe, RCA
7	6	SINCE YOU'VE BEEN GONE	Rainbow, Polydor
8	5	WHATEVER YOU WANT	Status Quo, Vertigo
9	26	WHEN YOU'RE IN LOVE	Dr. Hook, Capitol
10	16	CHOSEN FEW	Dooleys, GTO
11	18	QUEEN OF HEARTS	Dave Edmunds, Swan Song
12	23	O.K. FRED	Erroll Dunkley, Scope
13	10	LIVE ON STAGE	Kate Bush, EMI
14	7	CARS	Gary Numan, Beggars Banquet
15	15	YOU CAN DO IT	Al Hudson & The Soul Partners, MCA
16	8	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers, Warner Bros.
17	28	BACK OF MY HAND	Jags, Island
18	30	TUSK	Fleetwood Mac, Warner Bros.
19	14	CRUEL TO BE KIND	Nick Lowe, Radar
20	27	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band, Epic
21	36	THE GREAT ROCK 'N' ROLL SWINDLE	Sex Pistols, Virgin
22	19	THE PRICE	Madness, 2-Tone
23	NEW	MY FORBIDDEN LOVER	Chic, Atlantic
24	21	TIME FOR ACTION	Secret Affair, I-Spy
25	34	STAR	Earth Wind & Fire, CBS
26	12	LOVE'S GOT A HOLD ON ME	Dollar, Carrere
27	NEW	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills, Ariola/Hansa
28	37	MAKING PLANS FOR NIGEL	XTC, Virgin
29	NEW	LUTON AIRPORT	Cats Uk, WEA
30	NEW	GIMME GIMME GIMME	Abba, Epic
31	NEW	CHARADE	Skids, Virgin
32	25	SLAP AND TICKLE	Squeeze, A&M
33	NEW	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
34	17	STRUT YOUR FUNKY STUFF	Frantiqua, Philadelphia Intl.
35	40	SPIRIT BODY AND SOUL	Nolan Sisters, Epic
36	20	DON'T BRING ME DOWN	Electric Light Orchestra, Jet
37	NEW	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor, Polydor
38	13	SAIL ON	Commodores, Motown
39	39	SING A HAPPY SONG	O'Jays, Philadelphia Intl.
40	NEW	NUCLEAR DEVICE	Stranglers, United Artists

30	NEW	FACADES	Sad Cafe, RCA
31	23	QUADROPHENIA	Original Soundtrack, Polydor
32	NEW	KENNY ROGERS SINGLES ALBUM	United Artists
33	35	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Intl.
34	26	MANILOW MAGIC	Barry Manilow, Arista
35	25	NIGHT OWL	Gerry Rafferty, United Artists
36	36	LAST THE WHOLE NIGHT LONG	James Last, Polydor
37	NEW	WE ARE FAMILY	Sister Sledge, Atlantic
38	20	VOULEZ VOUS	Abba, Epic
39	22	THE ADVENTURES OF THE HERSHAM BOYS	Sham 69, Polydor
40	NEW	ONE VOICE	Barry Manilow, Arista

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 10/17/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	POP MUZIK	M, Sire
2	NEW	SAD EYES	Robert John, EMI
3	16	GOOD GIRLS DON'T	The Knack, Capitol
4	3	LEAD ME ON	Maxine Nightingale, RCA
5	NEW	DON'T STOP TILL YOU GET ENOUGH	Michael Jackson, Epic
6	2	MY SHARONA	The Knack, Capitol
7	5	BAD CASE OF LOVING YOU	Robert Palmer, Island
8	NEW	I'LL NEVER LOVE THAT WAY AGAIN	Dionne Warwick, Arista
9	11	AFTER THE LOVE HAS GONE	Earth, Wind & Fire, Columbia
10	6	BORN TO BE ALIVE	Patrick Hernandez, Columbia
11	NEW	GOTTA GO HOME	Boney M, WEA
12	NEW	RISE	Herb Alpert, A&M
13	7	LONESOME LOSER	Little River Band, Capitol
14	4	DON'T BRING ME DOWN	ELO, Jet
15	NEW	DIRTY WHITE BOY	Foreigner, Atlantic
16	NEW	SAIL ON	Commodores, Motown
17	NEW	HEAVEN MUST HAVE SENT YOU	Bonnie Pointer, Motown
18	12	CRUEL TO BE KIND	Nick Lowe, CBS
19	8	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
20	10	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band, Epic

### LPs

1	2	IN THROUGH THE OUT DOOR	Led Zeppelin, Atlantic
2	1	BREAKFAST IN AMERICA	Supertramp, A&M
3	4	DREAM POLICE	Cheap Trick, Epic
4	3	GET THE KNACK	Capitol
5	NEW	THE LONG RUN	Eagles, Asylum
6	NEW	EAT TO THE BEAT	Blondie, Chrysalis
7	7	HEAD GAMES	Foreigner, Atlantic
8	12	VOULEZ VOUS	Abba, Atlantic
9	6	CANDY-O	The Cars, Elektra
10	10	THE CARS	Elektra
11	5	AT BUDOKAN	Cheap Trick, Epic
12	8	DISCOVERY	ELO, Jet
13	11	SLOW TRAIN COMING	Bob Dylan, Columbia
14	17	FIRST UNDER THE WIRE	Little River Band, Capitol
15	9	I AM	Earth, Wind & Fire, Columbia
16	NEW	CORNERSTONE	Styx, A&M
17	15	BAD GIRLS	Donna Summer, Casablanca
18	NEW	LOOK SHARP	Joe Jackson, A&M
19	13	EVE	Alan Parsons Project, Arista
20	NEW	FEAR OF MUSIC	Talking Heads, Sire

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/22/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	WE DON'T TALK ANYMORE	Ciiff Richard, EMI
2	2	EL LUTE	Boney M, Hansa
3	3	BOY OH BOY	Racey, RAK
4	5	A WALK IN THE PARK	Nick Straker Band, Decca
5	8	DON'T BRING ME DOWN	Electric Light Orchestra, Jet
6	4	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
7	11	DAS LIED VON MANUEL	Manuel & Pony, Polydor
8	6	KINGSTON KINGSTON	Lou & The Hollywood Bananas, Hansa
9	10	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
10	9	I DON'T LIKE MONDAYS	Boombtown Rats, Mercury
11	7	SO BIST DU	Peter Maffay, Telefunken
12	14	GLORIA	Umberto Tozzi, CBS

13	15	TU SEI L'UNICA DONNA PER ME	Alan Sorrenti, Decca
14	16	MOSKAU	Dschinghis Khan, Jupiter
15	NEW	SCHWARZES GOLD	Peter Alexander, Ariola
16	NEW	MAYBE	Tom Pace, RSO
17	13	BRIGHT EYES	Art Garfunkel, CBS
18	12	MY SHARONA	The Knack, Capitol
19	20	WHATEVER YOU WANT	Status Quo, Vertigo
20	18	I WANT YOU TO WANT ME	Cheap Trick, Epic
21	17	UNDER FIRE	Clout, Carrere
22	28	EL LUTE	Boney M, Ariola
23	NEW	NACHTS WENN SCHLAEFT	Howard Carpendale, EMI
24	23	BREAKFAST IN AMERICA	Supertramp, A&M
25	19	RING MY BELL	Anita Ward, TK
26	25	FABULOUS LOVER	LOVE ME, Amanda Lear, Ariola
27	30	ICH LIEBE DICH	Peter Orloff, Aladin
28	22	KNOCK ON WOOD	Amii Stewart, Hansa
29	21	1-2-3-4 RED LIGHT	The Teens, Hansa
30	NEW	VOULEZ VOUS	Abba, Polydor

### LPs

1	1	OCEANS OF FANTASY	Boney M, Hansa
2	21	FREI SEIN	Peter Maffay, Telefunken
3	2	EVE	Alan Parsons Project, Arista
4	5	STEPPENWOLF	Peter Maffay, Telefunken
5	3	TRIUMPH DER GOLDENEN STIMME	Karel Gott, Polydor
6	4	DIE STIMME DER PRAERIE	Ronny K-tel
7	7	BREAKFAST IN AMERICA	Supertramp, A&M
8	6	ZAUBER DER GITARRE	Ricky King, Epic
9	8	DSCHINGHIS KHAN	Dschinghis Khan, Jupiter
10	11	COMMUNIQUE	Dire Straits, Vertigo
11	10	TRAEUMEREIEN	Richard Clayderman, Telefunken
12	13	DISCOVERY	Electric Light Orchestra, Jet
13	14	DYNASTY	Kiss, Casablanca
14	9	TEENS AND JEANS AND ROCK 'N' ROLL	The Teens, Hansa
15	16	DIRE STRAITS	Vertigo
16	15	VOULEZ VOUS	Abba, Polydor
17	17	LIVE KILLERS	Queen, EMI
18	NEW	ROCK 'N' ROLL JUVENILE	Ciiff Richard, EMI
19	NEW	GONE TO EARTH	Barclay James Harvest, Polydor
20	NEW	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE	John Denver, RCA

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 10/15/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	BORN TO BE ALIVE	Patrick Hernandez, CBS
2	6	I DON'T LIKE MONDAYS	Boombtown Rats, Mercury
3	2	MY SHARONA	The Knack, Capitol
4	3	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
5	5	WE DON'T TALK ANYMORE	Ciiff Richard, EMI
6	4	HOT SUMMER NIGHTS	Night, Planet
7	8	GOLD	John Stewart, RSO
8	9	DON'T BRING ME DOWN	ELO, Jet
9	7	UP THERE CAZALY	Two-Man Band, Fable
10	11	LET'S GO	The Cars, Elektra
11	10	SOME GIRLS	Racey, RAK
12	14	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers, Warner Bros.
13	19	GOOSE BUMPS	Christie Allen, Mushroom
14	12	HIT AND RUN	Jo Jo Zep & Falcons, Mushroom
15	17	ARE 'FRIENDS' ELECTRIC	Tubeway Army, Atlantic
16	13	BAD CASE OF LOVIN' YOU	Robert Palmer, Island
17	NEW	HALFWAY HOTEL	Voyager, Vertigo
18	16	THE NIPS ARE GETTING BIGGER	Mental As Anything, Regular
19	NEW	GIRLS TALK	Dave Edmunds, Swan Song
20	15	YOU CAN'T CHANGE THAT	Raydio, Arista

### LPs

1	1	SLOW TRAIN COMING	Bob Dylan, CBS
2	NEW	THE LONG RUN	Eagles, Asylum
3	2	DISCOVERY	ELO, Jet
4	4	GET THE KNACK	The Knack, Capitol
5	5	DYNASTY	Kiss, Casablanca
6	3	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
7	6	S, J.J. Cale	Shelter
8	9	BOP TILL YOU DROP	Ry Cooder, Warner Bros.
9	14	MARATHON	Santana, CBS
10	7	CANDY-O	The Cars, Elektra

11	8	BREAKFAST IN AMERICA	Supertramp, A&M
12	10	BOMBS AWAY DREAM BABIES	John Stewart, RSO
13	13	REPLICAS	Tubeway Army, Atlantic
14	15	EVE	Alan Parsons Project, Arista
15	NEW	EAT TO THE BEAT	Blondie, Chrysalis
16	20	INTO THE MUSIC	Van Morrison, Mercury
17	11	FIRST UNDER THE WIRE	Little River Band, Capitol
18	12	ENGLISH HISTORY	Jon English, Mercury
19	16	RUST NEVER SLEEPS	Neil Young & Crazy Horse, Reprise
20	19	NIGHT	Night, Planet

## ITALY

(Courtesy Germano Ruscitto)  
As of 10/16/79  
LPs

This Week	Last Week	Title	Artist
1	2	BANANA REPUBLIC	L. Dalla E.F. Gregori, RCA
2	5	SOLTI	Adriano Celentano, Clan/CGD-MM
3	3	L.A. & N.Y.	Alan Sorrenti, EMI
4	1	CHICAS	Miguel Bose, CBS/CGD-MM
5	20	COGI LA PRIMA MELA	Angelo Branduardi, Polydor/Polygram
6	4	IN CONCERTO	Fabrizio De Andre, Ricordi
7	NEW	VIVO	I Pooh, CGD-MM
8	7	BAD GIRLS	Donna Summer, Durium
9	6	GLORIA	Umberto Tozzi, CGD-MM
10	12	BREAKFAST IN AMERICA	Supertramp, A&M
11	8	DALLA	Lucio Dalla, RCA
12	9	MYSTIC MAN	Peter Tosh, Rolling Stones/EMI
13	19	FESTIVALBAR '79	Various, Philips/Polygram
14	14	GELATO AL CIOCCOLATO	Pupo, Baby/CGD-MM
15	13	PLASTEROID	Rockets, Rockland CGD-MM
16	17	DISCOVERY	Electric Light Orchestra, Jet/CGD-MM
17	15	FLORIAN	Le Orme, Philips/Phonogram
18	10	I AM	Earth, Wind & Fire, CBS/CGD-MM
19	NEW	WAVE	Patti Smith Group, Arista/EMI
20	11	BRIVIDO DIVINO	Donatelle Rettore, Ariston/Ricordi

## HOLLAND

(Courtesy TROS Radio)  
As of 10/16/79  
SINGLES

This Week	Last Week	Title	Artist
1	1	BRAND NEW DAY	Wiz Stars, EMI
2	2	DON'T STOP	Michael Jackson, Epic
3	4	ARUMBAI	Massada, Telgram
4	7	WE BELONG TO THE NIGHT	Ellen Foley, Epic
5	10	SURE KNOW SOMETHING	Kiss, Casablanca
6	6	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers, Warner Bros.
7	9	SAIL ON	Commodores, Motown
8	3	SURF CITY	Jan & Dean, Dureco
9	19	MESSAGE IN A BOTTLE	Police, A&M
10	13	TUSK	Fleetwood Mac, Warner Bros.
11	5	QUIEREME MUCHO	Julio Iglesias, CBS
12	17	WHAT EVER YOU WANT	Status Quo, Vertigo
13	18	YOU CAN DO IT	Al Hudson & The Soul Partners, MCA
14	NEW	HEARTACHE TONIGHT	Eagles, Asylum
15	20	STREET LIFE	Crusaders, MCA
16	NEW	RADIO	Dolly Dots, WEA
17	11	WILLEM	Willem Duyn, Philips
18	6	WE DON'T TALK ANYMORE	Ciiff Richard, EMI
19	NEW	DREAMING	Blondie, Chrysalis
20	16	LOST IN MUSIC	Sister Sledge, Atlantic

## SPAIN

(Courtesy El Gran Musical)  
As of 10/20/79  
SINGLES

This Week	Last Week	Title	Artist
1	4	ME LLAMAS	Jose Luis Perales, Hispavox
2	1	RING MY BELL	Anita Ward, Epic
3	3	ONE WAY TICKET	Eruption, Ariola
4	2	LADY LAURA	Roberto Carlos, CBS
5	6	SHINE A LITTLE LOVE	Electric Light Orchestra, Jet
6	7	BOOGIE WONDERLAND	Earth, Wind & Fire, CBS
7	8	RAMA LAMA DING DONG	Rocky Sharpe & The Replays, Movieplay
8	5	GLORIA	Umberto Tozzi, Epic/CBS
9	NEW	REUNITED	Peasas & Herb, Polydor
10	9	WHAT A FOOL BELIEVES	Doobie Brothers, Hispavox

### LPs

1	2	COMMUNIQUE	Dire Straits, Fonogram
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2	2	BREAKFAST IN AMERICA	Supertramp, Epic
3	3	DISCOVERY	Electric Light Orchestra, Jet
4	NEW	SUPER DOBLE	Various, Ariola
5	5	TIEMPO DE OTOSO	Jose Luis Perales, Hispavox
6	NEW	IN THROUGH THE OUT DOOR	Led Zeppelin, Hispavox
7	8	16 GRANDES EXITOS DE SIEMPRE	Richard Clayderman, Hispavox
8	4	DISCO DE ORO DE EPIC VOL. 2	Various, Epic
9	9	ROBERTO CARLOS CANTA EN ESPANOL	CBS
10	7	BAD GIRLS	Donna Summer, Fonogram

## DENMARK

(Courtesy BL Newspaper/IFPI)  
As of 10/17/79  
SINGLES

This Week	Last Week	Title	Artist
1	2	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
2	1	POP MUZIK	M, MCA
3	4	BLIP BAAT	Kim Larsen, CBS
4	3	BOY OH BOY	Racey, RAK
5	NEW	SHE'S IN LOVE WITH YOU	Suzi Quatro, RAK
6	6	UNDER FIRE	Clout, Carrere
7	5	RING MY BELL	Anita Ward, TK
8	7	GOTTA GO HOME	Boney M, Ariola
9	10	AY AY SAILOR	Baccara, RCA
10	9	HOT STUFF	Donna Summer, Casablanca

### LPs

1	1	OCEANS OF FANTASY	Boney M, Ariola
2	2	DISCO 10 45-0637	Kim Larsen, CBS
3	4	23 CO DRONET 3	Various, EMI
4	6	EAT TO THE BEAT	Blondie, Chrysalis
5	5	SHU BI DUA 6	Shu Bi Dua, Polydor
6	9	THE LONG RUN	Eagles, Asylum
7	3	SMOLFEPARTY	Johnny Reimar, Starbox
8	8	LOTS OF LUV	Luv', Philips
9	14	VOULEZ VOUS	Ab

## GRT Canadian Arm Shuttles

TORONTO—After 11 years, GRT Records of Canada Ltd. has folded. A staff of 40 people concluded work for the company Oct. 12.

Company financial records were placed in receivership with the Peat, Marwick, Mitchell and Co. late that day, leaving distributed labels including Charisma, Fantasy, Vogue and Passport without representation in Canada.

The news was hardly a surprise here, with rumors of trouble circulating ever since GRT Corp.'s financial problems were announced publicly. Unlike the parent company, the division here has been first and foremost a creative record company, with one of the most successful a&r departments in the country.

Just over a year ago, GRT Canada combined its Canadian roster under the umbrella label of Magnum Records, with the intention of licensing the label. The previous practice saw individual artists signed country by country abroad.

The two most successful Magnum acts to date include Prism and Dan Hill who, together, have sold about one million records in the past two years in this territory alone. The loss of the ABC distribution license to MCA earlier in the year, combined with credit strains, attributed to the condition of the parent company, are cited as chief reasons for the company closing here.

A further difficulty is unofficially pointed to the liquidation of Black & White Sales recently, said to have outstanding credit with the label to the tune of \$250,000.

A last-ditch attempt to salvage the Canadian roster placed GRT officials with WEA Canada in the final week, but a liability clause in the contract led to WEA backing out at the last minute.

## CBS Salutes 25th Year

TORONTO—CBS Canada's 25th anniversary was celebrated at a 500-plus Variety Club luncheon here Oct. 12, with chairman Arnold Gosewich donating a check to the charitable fund-raising club for \$25,000.

The luncheon, attended by several senior CBS Inc. and International board members, was the most formal of a series of events staged by the company here in recent weeks.

Preceding the luncheon was the six-city Fall Roadshow, which took national staffer to branch regions in Vancouver, Calgary, Winnipeg and Toronto. Edmonton is not a branch location but was included on the route map, while a separate team handled the Maritime cities of Moncton and Halifax.

The marketing Roadshow ran 2½ hours in length and included sales



**SUNSHINE MOMENT**—The applause is for Nana Mouskouri, as the European singer collects double-platinum for Canadian sales of her Cachet Records album, "Sunshine And Roses." The occasion was Mouskouri's recent SRO concerts at New York's Avery Fisher Hall. The assemblage comprises president Ed LaBuick, Mouskouri and regional promotion manager Linda Nash.

## 'Starmania' Collects Quebec A'disq Kudos

MONTREAL—The Quebec music industry rallied for the first time in its history to celebrate its own accomplishments, under the banner organization of A'disq, with a 90-minute show at Place des Arts in the city.

The Sept. 23 award show is the French-speaking province's long-awaited answer to the anglophone industry's Juno Awards, and the program was televised nationally, live, by the Canadian Broadcasting Corp.'s French language network.

Some 2,000 people attended the formal event, paying a ticket price of \$20. A further 1,000 seats in the balcony area were allocated to the general public who were admitted without admission charges.

A total of 13 categories were voted on by the A'disq membership, with a further 12 award trophies handed out for technical and artistic skills.

pitches on current and to-be-released product from CBS and its affiliated and distributed labels in Canada. A merchandising contest ensured strong turnout by retail operators, but invitations were extended in each market to radio, television and print media persons.

CBS estimates a national turn-out in the area of 1,000 persons for the fall marketing pitch.

Among one highlight of current releases is the phenomenal success of Cheap Trick in this country. Like Meat Loaf, with over one million units sold in Canada, Cheap Trick's initial success is said to have been primed here. The group's "At Budokan" LP has now been certified as a triple platinum (300,000) disk, and initial shipment on "Dream Police" is said to be 250,000 units.

Key winners included the duo of Serge Fiori and Michel Seguin, who won best group, arranger/composer and record of the year categories for the CBS Disques release, "Deux Cents Nuit a L'heure." Carol Laure and Lewis Furey won "show of the year" for a production recorded by RCA. No title was specified.

The singular category for non-Quebecois production plaudits, a rather ill-defined category that is aimed at honoring Quebec music of international scope, went to a two LP set titled "Starmania."

The conceptual recording(s) entwines top name performers and songwriters from France and Quebec in a futuristic story that is not unlike "West Side Story" in plot.

The Quebecois cast includes singer Nannette Workman, Rene Joly, Fabienne Thibeault, Diane Dufresne and lyricist Luc Plamondon. Top French names include writer Michel Berger and songstress France Gall.

Recorded by Atlantic France, released in Quebec by Kebec Disc on the Kebec Frog label, several performances of the stage show were received with enthusiasm in France earlier in the year. A Quebec production had been discussed using the Olympic Stadium in Montreal, but talks now point toward a more intimate setting in the city in the new year.

The plot is highly topical: basically it sets the forces of good against evil. Nanette Workman plays the part of a leftist student who sets up a terrorist operation to undermine the capital of the world, named Monopolis. The ending sees Workman switch sides and a battle takes place between the two political forces in a revolving disco on top of the world's tallest building. The club is Nazi-Land.

"Starmania" has become a best seller since release earlier this year in both Quebec and in France. According to co-lyricist Luc Plamondon, Atlantic U.S. is seriously interested in an English translation for the album's 17 songs and an English version of the "Starmania" project could conceivably be recorded and released in the coming year.

As an aside, Nanette Workman recently concluded a French tour with Quebecois "Super Frog," Robert Charlebois, and sung back-up vocals on several tracks keyed for the Rolling Stones next LP. Workman has previous session experience, having worked with the Stones on their "Let It Bleed" release in London.

ter, an ex-Canuck involved with her MCA debut long-player. The singer is a national name in this country and wrote Melissa Manchester's current "Pretty Girls" 45.

The Pringle Program expands: Talks are in progress for U.S. distribution of the four-hour syndicated show, currently based out of Montreal. Meantime, host Doug Pringle and producer Martin Melhuish have branched out into concert productions. Toronto could be the next site for top-billing programs. Rumors of a marriage between this team and Concerts West have been termed "irresponsible" by producer Melhuish.

DAVID FARRELL

## RCA & A&M Returns

• Continued from page 1

tra month to use any unused return allowance from the preceding year. RCA customers have until March 31 of the following year, while Polygram users only have through February.

And in the RCA setup, return percentages will be based on the preceding fourth month gross sales (thus January 1980 will be 22% of September 1979 gross sales), while at Polygram the return percentage is based on average monthly purchases per label over the three prior months.

There are other differences between the three programs. Singles are excluded by all three organizations and are guaranteed, but Christmas and other seasonal product is 100% guaranteed only by Polygram and RCA. At CBS, holiday product is 50% exchangeable.

The developmental artists exclusion which all three policies have in common is defined loosely enough to give the distributors some room to bend the return rule when deemed necessary.

"It is a loose definition," says Arnie Orleans, division vice president of sales and distribution for RCA, A&M and Associated Labels, add-

ing that it could be used for both new acts or acts which had gotten cold and needed a little extra push.

"We don't want to be locked into any particular definition," he explains, "but want to use the tool where it makes the most sense; where we feel the artist warrants assistance beyond the 22% return rate."

"It will be a combined judgment of the sales, merchandising and promotion staffs," says Orleans, explaining how artists will earn the "developmental" stripe. In the case of an act on one of the associated labels, the decision will be made jointly by that label and the RCA executives.

Artists can be deemed developmental either on a national basis or just locally, if they are breaking out of isolated markets, and as a result can be excluded from the 22% return ruling either nationally or locally.

Defectives are included in the return guidelines at all three distributors, except for mass defects. "Accounts won't be penalized if there's some plant foul-up where there's a large run of defectives," says Orleans. They won't have it charged against their return percentage when it's other than the normal everyday

(Continued on page 82)

Billboard SPECIAL SURVEY For Week Ending 10/27/79

## Billboard Special Survey Hot Latin LPs

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### CHICAGO (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	W. COLON & R. BLADES Siembra Fania 537
2	CELIA CRUZ & LA SONORA PONSANA La ceiba Vaya 84
3	WILLIE COLON Solo Fania 535
4	MARVIN SANTIAGO Fuega a la icolea TH 2061
5	LUIS RAMIREZ Salsa progresiva Cotic 1100
6	LUIS ORTIZ Super salsa New generation 710
7	OSCAR DE LEON El mas grande TH 2063
8	ORQUESTA ARAGON Ritmo chaonda Barbaro 200
9	BOBBY VALENTIN La boda de ella Bronco 107
10	ORQUESTA NOVEL Canta y encanta Fania 539
11	JULIO CASTRO La masacre New generation 812
12	ELIO PACHECO African fire TH 2034
13	ALDY Y PILLIN Encuentro cercano Velvet 3002
14	ELADIO JIMENEZ Fania 103
15	RAY BARRETO Gracias Fania 528
16	PONCHO SANCHEZ Discovery 799
17	ISMAEL QUINTANA Jessica Vaya 82
18	DIMENSION LATINA Combinacion latina #4 Velvet 3001
19	FANIA ALLSTARS Cross over Columbia 36109
20	PUPY LECARRETA El fugitivo Vaya 79
21	MACHITO Mucho macho Pablo 262712
22	JOSE MANGUAL JR. Pa' bailar y gozar Velvet 8020
23	ORQUESTA HARLOW Rumbambola Fania 543
24	WILFRIDO VARGAS Poder musical Vaya 40
25	J. PACHECO & D. SANTOS Los distinguidos Fania 549

### N. CALIFORNIA (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El tahir CBS 892
2	LOS BUCKY'S Profano 3008
3	GHAYITO VALDEZ Cronos 1126
4	JOAN SEBASTIAN Hasta que amanezca Muzart 1774
5	NAPOLEON Raff 9070
6	LOS FREDY'S Porque no perdonar Perless 10047
7	RIGO TOVAR Con mariachi Mericana melody 5629
8	JUAN GABRIEL Del otro lado del puente Pronto 1056
9	JULIO IGLESIAS Emociones Alhambra 3122
10	LOS FELINOS Morena tenias que ser Muzart 1772
11	NELSON NED Mi manera de amar Westside latino 4120
12	MERCEDES CASTRO Vengo a verte Muzart 10744
13	RAMON AYALA Punalada traperia Fredy 1142
14	CAMILO SESTO Sentimientos Pronto 1042
15	SONORA DINAMITA Fuentes 3386
16	ALVARO DAVILA Profano 3003
17	YOLANDA DEL RIO Arcano 3456
18	LA MIGRA Cielos de ti Mar internacional 108
19	NOHEMI La mejor Discoando 8452
20	CADETES DE LINARES Rames 1028
21	LOS POTROS Amor y lagrimas Eco 25752
22	MANOELA TORRES Que me perdona tu senora CBS 891
23	CAMILO SESTO Pronto 1058
24	JOSE LUIS RODRIGUEZ Por si volvieras Th 2057
25	LEO DAN 15 Golden years CBS 863

## From The Music Capitals Of The World

### TORONTO

CBS Records has pacted with well-known Union Records, Quebec, for English product distribution. The deal is said to encompass North America and includes product by Witch Queen, a Gino Soccio mix on the double LP "Gothem Flasher," by the group of the same name, and a "Guy Laffeur" hockey tips album that spawns musical singles sung by Toulouse. Producers associated with the label include Soccio, Muscle Shoals' Barry Becket and Peter Elvis.

Songstress Lisa dal Bello has inked with Capitol for North America and her next LP is said to be produced by Earth, Wind & Fire's Barry

MOST PERFORMED BY MAJOR ORCHESTRAS

## Barber, Copland, Walton Win

By ALAN PENCHANSKY

CHICAGO—Americans Samuel Barber and Aaron Copland and Britain's Sir William Walton rank among the most popular of living composers, a survey of major American orchestra programming finds.

An analysis of the 1979-80 schedules of 11 front rank U.S. orchestras shows these composers leading in the number of performances.

The programming analysis focuses on performances of works by living musicians. This slant provides one barometer of the popularity of contemporary music on programs of the major U.S. orchestras.

More than 50 living composers are represented in the schedules of the 11 orchestras this year, according to the survey. The analysis looks at

the current year's programming of the Baltimore Symphony, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, San Francisco Symphony, St. Louis Symphony.

The Billboard survey finds the Chicago Symphony and New York Philharmonic playing the music of living composers more than any other orchestras. These orchestras have scheduled 12 and 11 performances respectively, with the New York Philharmonic to present three world premieres among its total.

The schedule of the Los Angeles Philharmonic contains two selections by living composers during the same period. This is the smallest number among orchestras surveyed.

Judging from the programming of the 11 orchestras, Eastern Europeans rank highly in the community of living composers. Poland's Witold Lutoslawski leads the Eastern Europeans with scheduled performances on four programs, including a St. Louis Symphony world premiere.

Poland's Krzysztof Penderecki is represented with two season performances among the 11 orchestras. These include an appearance by the composer with the Cleveland Orchestra and the New York Philharmonic's scheduled world premiere of Penderecki's "Second Symphony."

The Philharmonic also will premiere works of Earl Kim and Zagortzev.

Hungary's Gyorgy Ligeti will receive two playings by orchestras surveyed, including the Baltimore Symphony's scheduled premiere of his "Piano Concerto."

The St. Louis Symphony has scheduled nine works by living composers including world premieres by Lutoslawski, David Del Tredici and Robert Wykes.

The San Francisco Symphony places 10 works in the survey, with nine counted from the Baltimore Symphony.

Composers who will receive more than one playing this season also include David Del Tredici, Gunther Schuller and Michael Colgrass.

Americans receiving playings include Steve Reich, William Schuman, Jacob Druckman, John Corigliano, Michael Colgrass, Benjamin Lees, Leon Kirchner, Vincent Persichetti, William Bolcom, Ned Rorem, Donald Erb, Roger Sessions, Matthias Bamert and Elie Siegmeister.

The single work by a living composer receiving the greatest number of performances among the 11 orchestras is Samuel Barber's "Third Essay For Orchestra," scheduled in Minnesota, St. Louis, San Francisco and New York. Barber's "Knoxville, Summer Of 1915" also is receiving multiple presentations.

Walton's "Concerto For Viola," with three scheduled hearings, ranks as another leading work by a living composer, as does Copland's "Third Symphony," which is scheduled by two orchestras.

Other Copland works getting performances are "Quiet Night," "Appalachian Spring," "Connotations For Orchestra," the clarinet concerto, "El Salon Mexico" and "Fanfare For The Common Man."

Samuel Barber is represented also by his "Die Natali, Chorale Preludes For Christmas," "Adagio For Strings" and "Medea's Meditation And Dance Of Vengeance."



VIOLIN PRESENTATION—Italian violinist Salvatore Accardo, left, receives the first boxed set of his recordings of the "Complete Works For Violin And Orchestra" by Max Bruch. The four-LP Philips set, including five first recordings, is presented at a reception at the Edinburgh Festival by Roberto Ducci, the Italian ambassador to the U.K.

## Confirmed By the Charts: Digital Disks Have Impact

CHICAGO—Increasing major label involvement in digital recording is being witnessed as the impact of the new technology on the classical record industry continues to mount.

Digital's impact on the classical business was reflected in the most recent Billboard Best Selling Classical LPs chart. Four out of the top six slots on the chart—including the No. 1 position—were occupied by digitally mastered recordings.

Of all classical disks charted, one-fifth or eight albums fell into the digital sound category, including LPs on London and RCA at \$9.98 list. Telarc Records, which prices its LPs at \$17.98 list, has three digital releases charted.

General acknowledgement exists today that digital recording permits greater realism in reproducing the sound of symphony orchestra, piano, chamber music, voice and other classical forms.

London Record's digital recording of the Mendelssohn "Italian Symphony" is the No. 1 charted classical recording. Other charted digital albums from London are

"New Year's In Vienna" (4), and Mahler's "Symphony No. 4" (5).

RCA Records places its digitally-mastered Bartok "Concerto For Orchestra" in the number 6 position. Three Telarc digital disks, Musorgsky's "Pictures At An Exhibition," Stravinsky's "Firebird," and "Frederick Fennell Conducts The Cleveland Symphonic Winds, Vol. 1," rank at numbers 20, 23 and 27, respectively.

First users of the new technology were the limited distribution audiophile labels. However, major labels now are moving rapidly into the field.

Labels with a commitment to the technology also include CBS and Angel. Angel will introduce its first digital LP (\$10.98 list) in November, with a CBS multidisk introduction expected in January.

Polygram is believed to be readying its digital launch for early 1980. Many smaller independent labels also have begun making records with the highly sophisticated computer equipment.

## Classical Notes

The rare opportunity to hear more than a dozen of the world's premier opera singers on the same stage presented itself in Chicago Oct. 14. *Lyric Opera's* 25th anniversary gala concert, a four-hour musical banquet, brought together such stars as Luciana Pavarotti, Leontyne Price, Sherill Milnes, Mirella Freni, Alfredo Kraus, Jon Vickers, Nicolai Ghiaurov, Margaret Price, Geraint Evans and Carlo Cossutta, casting each in arias and duets that allowed them to be seen at the height of their powers. The concert was taped by WFMT-FM and is scheduled to be nationally broadcast on Thanksgiving day. This is a presentation not to be missed. One could produce reams of superlatives but this writer was awed especially by the Pavarotti/Freni "La Bo-

heme" excerpts, by Alfredo Kraus' flawless quintessentially lyrical rendition of Massenet's "Porquoi Me Reveiller," and by Nicolai Ghiaurov's magisterial rendering of the death scene from "Boris," with the Lyric Opera Chorus. On-stage appearances by past opera greats—Schwarzkopf, Hotter, Sayao, Di Stefano and many others—contributed to the inspired mood of the proceedings, and the Lyric Opera Orchestra's support also deserved highest praise. The ensemble gave ravishingly good conductors Georges Pretre, Bruno Bartoletti, Riccardo Chailly, John Pritchard, and Krzysztof Penderecki, who directed a scene from his "Paradise Lost," the opera premiered by Lyric in 1978.

ALAN PENCHANSKY

## Tighter Returns Plan

Continued from page 81

quality defectives; when it's clearly the fault of a plant or distribution problem."

In addition to the exclusion of major quality returns or call-backs, shipments in error will not apply to any return percentage computation at RCA.

As with the Polygram policy, return requests must be separated by label group—RCA and Associated Labels on the one hand and A&M and Associated labels on the other. "Both entities are so large separately, we felt this made more sense for us and our accounts," says Orleans.

The RCA returns policy also provides that returns must contain no

less than 25 units; that customers may request returns no more than once a month; and that customers having a central return policy covering multiple locations will be handled on a nationally controlled basis.

The latter provision echoes a Polygram ruling that multiple location customers will have one average price per selection with accumulated purchases of all locations.

At Capitol, Dennis White, vice president of marketing, says the label has made no changes in its policy—that it remains 100% return and/or exchange. MCA also says it has no new returns policy. And WEA had no comment on any impending change in its policy.

## Disco Internationale Acts

Continued from page 16

professionals from more than 30 countries include Al Coury of RSO, Bob Greenberg of Atlantic, Dick Kline of Polydor, Henry Stone of TK, Ray Caviano of Warner Bros./RFC, Stan Hoffman of Prelude, David Lucchesi of Fantasy, Marc Kreiner and Tom Cossie of Ocean Records and Independent promotion specialist Tom Hayden.

Confirmed speakers from Europe and Canada include Francesca Cozzi of Radio Milano International in Milan; Walter Freiwald of Radio Luxembourg; Clement Kalamba of Circus Disco in Brussels; Theo Loyla of the United Kingdom Federation of Disco DJs in London; and Michel Zgarka and Paul Gallant of Trans-Canada Records in Montreal.

Other European speakers set are Ferry Maat, Tros Radio in the Netherlands; Claude Ebrard, Trema Records in Paris; Lakis Kleopas of his own Athens-based production firm; Simon Pollock, Regine's in London and Mike Collier of Peterman & Co., Ltd. of London.

Exhibitors will include international representatives from sound and lighting companies, disco record labels, record licensing and mer-

chandising firms, publishers and disco specialists.

Three travel packages are available for discogers who want to see a bit of Europe after the convention. All depart from Los Angeles, New York or Chicago Dec. 2 and include round-trip airfare to Nice, France; ground transportation to and from Monte Carlo; and hotel accommodations at the Loews during the Forum.

Package number entails a half-day sightseeing tour visiting the principality of Monaco, before returning to the U.S. Dec. 9.

Package 2 doesn't return until Dec. 15, giving the registrant a self-drive car for seven days with unlimited mileage. There is also an optional three-day ski package in the Alps.

Package 3 follows the Forum with three nights at the Grand Hotel in Paris, two nights at the Krasnapolsky Hotel in Amsterdam and three nights at the Cumberland/Metropole Hotel in London. The package includes air transportation between each city and ground transport to and from the airports. It returns to the U.S. Dec. 16.

## HONOLULU PICTURE CHANGES

### Nylen Bros. Pulls Out Of Distribution

By DON WELLER

HONOLULU—In a major shift in independent record distribution in the 50th state, one well-established business has dried up and another has expanded significantly.

Nylen Brothers, which at one time distributed A&M, Motown, CTI, Fantasy and many other Mainland and local labels, has closed its doors to record distribution, but will continue selling Westinghouse and Sylva products.

Ed Nielsen, who formerly was general manager of Nylen's record business, has moved to Surfside Distributors, bringing the bulk of Nylen's labels with him. Surfside now stands as one of the largest independent record distributors in the islands, according to Nielsen.

Before Nielsen's move, Surfside Hawaii Inc. not only owned Surfside Distributors, but also the House of Music Record Store in the huge Ala Moana Shopping Center.

"When I went to Surfside on Oct. 11 brought with me a number of labels," explains Nielsen. "They include the Motown family, Chrysalis, Ovation, Takoma, Mushroom, Pacific Arts, Sesame Street, Tomato, Vox Turnabout, and about 20 local labels, the strongest of which are Pumehana and Hanai'ia.

"Before I came here, Surfside Distributors was only handling two local labels—Mahalo and Lehua."

Nielsen also brought over the entire Nylen staff including Ben Victor, Marianne Wilson, and Clayton Lum.

Nielsen feels that the key to survival for an independent distributorship, especially in Hawaii, is to keep up with local labels and product.

"I'd say that local product accounts for about one-third of our total volume," he says, "and it's growing all the time."

## Set Holiday Special

LOS ANGELES—MCA/Songbird Records in conjunction with the Christian Broadcasting Network will produce a 60-minute television special, "On This Christmas Night," featuring B.J. Thomas, Dan Peek, the Boones, Tennessee Ernie Ford and B.W. Stevenson.

"On This Christmas Night" is based on an LP of the same title, spotlighting the original cast. Others included in the program, to be aired on the Christian Broadcasting Network and cable stations, are Reba, Amy Grant, Mike Warnke and David Meece.

# Billboard's First International Video Music Conference

## AGENDA

The Sheraton-Universal Hotel  
Los Angeles  
November 15-18, 1979

### Thursday, November 15

Registration  
Opening reception hosted by Billboard  
**Video Showcase** highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 1/2-inch U-Matic videotapes shown with the new General Electric large-screen PJ-5050 video projection system and a state-of-the-art Hi 8 system from Miller & Kresel Sound.

### Friday, November 16

Welcome—**Lee Zitto**, Billboard Editor-in-Chief, and **Stephen Traiman**, Conference Chairman.  
"Video Music—Tomorrow Is Here Today," with **Sid Sheinberg**, President, MCA Inc.; **Andrew Kohut**, President, The Gallup Organization; **John Lack**, Executive Vice President, Warner Cable.  
"View From The Top" rap session with industry leaders moderated by **Lee Zitto**, Billboard Editor-in-Chief and Publisher.  
Participants include **C. Charles Smith**, president, Pickwick International; **Robert Summer**, President, RCA Records; **Al Coury**, President, RSO Records; **Stan Gortikov**, President, RIAA.

Coffee Break  
"Videodisk & Videocassette—Compatible & Complementary?" Hardware update moderated by **Larry Finley**, Executive Director, ITA.  
Participants include **Kenneth Ingram**, Senior Vice President, Sales and Marketing, Magnavox Consumer Electronics; **Richard O'Brien**, Executive Vice President, US JVC Corp.; **Phil Platt**, Vice President, Sony Video; **Seth Goldstein**, Video Editor, Television Digest.

"Video Rights—Legal Jungle" Focus on global music and video copyright, sync and performance rights, and video piracy, moderated by **Al Berman**, President, Harry Fox Agency.  
Participants include **Bob Crothers**, Executive Assistant to the President, American Federation of Musicians; **Dick Bloesser**, Director, Film Security Office, Motion Picture Assn. of America; **Harry Garfield**, Vice President, Universal City Studios.

Luncheon  
Small group demonstrations of videodisk and videotape recording systems, video equipment studio workshops and video programming presentations, including the **Magnavox** Magnavision (Philips/MCA) Videodisk, **Sony** and **Panasonic** Video Studios, **Pickwick International** VideoWorks/Channel 1000 displays, **Jon Roseman** Productions "Video Jukebox" and **Ron Hays** "Music Image."

Video Showcase programming

### Saturday, November 17

"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by **John Weaver**, Keel & Co.  
Participants include **Paul Flattery**, Executive Producer, Jon Roseman Productions; **George Honchar**, Executive Vice President, Imero Fiorentino Associates; **Eric Gardner**, President Panacea/Utopia Video; **Ron Hays**, President, Music Image; **Michael Nesmith**, President, Pacific Arts.

"In-House To In-Store To In-Home." Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by **Jo Bergman**, Director, Video and Television, Warner Bros. Records.  
Participants include **Peter Van der Velden**, Coordinator, Video Operations, Casablanca Records; **Steve Kahn**, Manager, Audio/Visual Productions, RCA Records; **Varley Smith**, Director, Film & Video Production Center, Capitol Records; **Girard Landry**, President, Promo Vision; **Arnold Levine**, Vice President, Advertising/Creative Services, CBS Records.

Coffee Break  
"Marketing Muscle For New Media," distribution experiences and experiments in the music and video markets, moderated by **Ken Winslow**, National Video Clearinghouse.

Participants include **Al Bergamo**, President, MCA Distributing; **Jim Lara**, Vice President, Pickwick International; **Gene Silverman**, President, Video Trend; **Bob Vandegriff**, Vice President, Consumer Products, Magnetic Video; **Al Markim**, President, Video Corp. Of America; **David Hegeberry**, Vice President, Marketing, RCA SelectaVision.

"The Retail Connection—Dealer/One Stop Experience." Focus on actual in-store sales reactions to the first videocassette programs and initial videodisks, moderated by **Joe Cohen**, Executive Vice President, NARM.

Participants include **Lee Hartstone**, President, Integrity Entertainment/Wherehouse; **Noel Gimbel**, President, Sound/Video Unlimited; **Gary Thome**, Vice President, Merchandising, Sam Goody; **Steve Libman**, Executive Vice President, Emerald City/Oz, among others.

"Studios—An Audio/Video Marriage," views of recording and video studios on conversions and joint ventures, moderated by **Lola Scobey**, Vice President, Wishbone Studios.

Participants include **Chris Stone**, President, Record Plant, L.A.; **Louis Steinberg**, Executive Vice President, Trans American Video; **Bill Marino**, Chief Engineer, Regent Sound; **Kent Duncan**, President, Sierra Audio; **Sam Kopper**, President, Starfleet Productions.

Luncheon  
Continuing demonstrations of videodisk/videotape systems, video studios, video programming presentations.

Special event at the Celebrity Theatre of Trans American Video, co-hosted by the Record Plant, followed by a visit to the Videodisco at the L.A. Convention Center, courtesy of the Los Angeles Video Show.

### Sunday, November 18

"Videodisk/Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product, moderated by **Seth Willenson**, Director of Programs, RCA SelectaVision.  
Participants include **Gary Dartnell**, President, EMI Videograms; **John Lollo**, Senior Vice President, Video Tape Network; **Sam Szurek**, Director, Entertainment Programming, Time-Life Video; **Waseed Ali**, Director of Sales, Video Communications Inc.

"International Video Music Networks," highlights on the growth of video on the international scene in key music markets, moderated by **Don MacLean**, Managing Director, EMI Audio-Visual Services, London.

Participants include **John Ross-Barnard**, Home Video Manager, BBC, London; **Ben Okano**, Publisher, Music Labo, Japan, and representatives from other key music markets.

Coffee Break  
"Future Technologies—Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry, moderated by **Roger Pryor**, General Manager, Sony Digital Audio.

Participants include **Robert Pfannkuch**, President, Bell & Howell Video; **Mort Wax**, President, M.D. Wax and Associates; **Horst Heisrath**, Manager, Marketing Planning & Development, GTE Consumer Electronics.

"Looking Ahead," windup session moderated by **Stephen Traiman**, Billboard Tape/Audio/Video Editor and Conference Chairman, with moderators of all panels participating, plus **Todd Rundgren**, Utopia Video.

Farewell Brunch  
Additional video demonstrations/presentations and repeat Video Showcase programs.

## Participants



Jim Lara  
Pickwick



Louis Steinberg  
Trans-American Video



John Weaver  
Keel & Co.



Albert Berman  
Harry Fox Agency



Gary Thome  
Sam Goody



Arnold Levine  
CBS Records



Kenneth Ingram  
Magnavox



John Lollo  
Video Tape Network



Bob Vandegriff  
Magnetic Video



Andrew Kohut  
The Gallup Organization, Inc.



John A. Lack  
Warner Cable Corp.



Sam Szurek  
Time-Life Video



Todd Rundgren  
Artist/Bearsville



Steve Kahn  
RCA Records



Sid Sheinberg  
MCA, Inc.



Gene Silverman  
Video Trend



C. Charles Smith  
Pickwick International



George Honchar  
Imero Fiorentino Associates



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Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to October 26. Absolutely no refunds after October 26, 1979.

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

\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

## Machine Continuing Controversial Lyrics

LOS ANGELES—RCA disco act Machine, which is getting ready to enter the studio to cut its second album, is not letting the controversy over its early 1979 song "There But For the Grace of God Go I" stop it from writing controversial songs in the future. Along with incorporating more rock, the four-man, one-woman group will be known for having something on its mind besides dancing.

"We want to try to speak to the spirit or to the politics at large," says Kevin Nance, who plays keyboards and writes much of the music for Machine. Other members are Clare Bath, guitarist-vocalist Jay Stovall, bassist Melvin Lee and drummer Lonnie Ferguson.

"Grace" became controversial for both its subject matter and lyric. A presumably white family moves out of the Bronx to avoid bringing up their child among certain groups of people. Despite their efforts, the girl turns out to be a bad seed anyway. However, it was when Bath vocalized "no blacks, no Jews, no gays" that some disco disk jockeys and radio air personalities wanted no part of the disk.

"We set out to make a disco protest song and we wanted to make something really relevant in disco," explains Nance, who co-wrote the song with producer August Darnell. "There were some lines we expected to have controversy about. There's one line where it says 'giving weight and losing sleep.' Actually, that was 'poppin' pills and smokin' weed' but we knew that would get slashed if 'blacks, Jews and gays' got slashed.

"We knew some people would be offended by it, like with 'Short

People' and others would know what we're trying to say. And that is no matter where you go, there's no safe place. You aspire to move out of the city and boom, you're hit with fire bombings or cross burnings."

With all material not written yet, the band is not sure which themes are going to make it onto the next album—due in early 1980—though it is sure that there's going to be more rock instrumentation.

"The whole group loves rock 'n' roll. As a matter of fact, that's what we are. It was a struggle for this album to turn the songs around to disco," states Nance.

Why the band chose to go disco on its initial release had more to do with practicality than art. "You have to try to get your foot in the door. We figured we'd go with the flow and throw it out there as disco. But we always wanted to say more than 'come dance with me.' We wanted to get something for the head and for the feet.

"We wouldn't mind having a tune like Kiss' 'I Was Made For Loving You,' with a beat like that and some good, strong distorted guitar. You can call it whatever you want, but we enjoy playing it," he continues.

As far as black moving into rock and alleged racism in rock, Nance is optimistic. "There have been no black groups since Hendrix playing rock. They can put on an electric guitar all they want but they're not playing all they want, they're still funk. Therefore, whatever you release the record companies are going to shoot it over to the black stations. Those stations may say it's too rocky while it may be too funky for your straight ahead rock fan. So, you're caught in the middle."

## Markay One-Woman Exec Of Her Own Record Firm

By ROMAN KOZAK

NEW YORK—Disco's need for new thematically offbeat material that still has that danceable downbeat has proved to be a boon for Barbara Markay, president and only artist on her own Hot Box Records. Her off-color disco rendition of a parody anthem to promiscuity is finding favor on the dance floor and in the record shops courageous enough to carry it.

Markay, a graduate of Juilliard, wrote, arranged, produced, and had privately pressed, 5,000 copies of a 33 r.p.m. seven-inch version of "It's All Right To Truck All Night" and despite limited distribution has sold out all of these. She also says she has sold 15,000 more of the 12-inch 33 1/2 r.p.m. single versions since then, with orders still coming in.

Markay plans to do another pressing of the 12-inchers as well as 5,000 45s for jukeboxes. The first pressing was sent to various record pools around the country, and Markay says, she has had a 90% response from the pools who wanted more copies for their members, including requests from individual DJs for autographed copies.

The initial pressing of the 12-inch single, with a four-color sleeve, was 5,000 copies, at about 65 cents each, says Markay. Tone Distributors, Bib Distributors and Sunshine Records all ordered several thousand, she claims, as did Record Shack which has started shipping the records to Europe. Disc-O Mat, Crazy Eddie and King Karol in New York sell the disks.

Along with her manager, Roger Euster, Markay does her own promotion and distribution, even to the point of lugging cases of records up the stairs to her New York office when copies are delivered from the pressing plant.

Markay's method of approaching distributors, retailers and pools is direct. She simply telephones whoever is in charge, and tells them the name of her single. Often the title sells just by itself, but Markay says, sometimes retailers and distributors, who carry LPs by Lenny Bruce, George Carlin or Richard Pryor refuse to sell her record. That doesn't stop them from asking for private copies, the singer notes.

Disco, however, rarely have problems with the lyrical content of the record, Markay says, adding that some discos often boost the vocals on the risqué side of the disk.

Success of the "It's All Right" single has generated new interest in her non-disco "Hot Box" LP which Markay used to sell via ads in Hustler magazine. Now, she says, such discos as the Paradise Garage in New York play selections from "Hot Box" between disco numbers, while a transvestite troupe in Atlanta performs songs from the LP in local discos.

Markay has plans to re-release the "Hot Box" LP as well as to go on tour, though she says she refuses to lip synch her songs. She will go out either solo with a piano or a small band to perform her "musical comedy" material, she says.

## Nirvana Is New, Posh Toledo Club

TOLEDO—Nirvana, a posh private disco, has opened in this venue on Lake Erie and is shooting for a membership list of 3,000.

The club occupies a building which earlier housed a restaurant. Nirvana's general manager, Bob Hammer, says it took about \$460,000 to remodel the site. Hammer formerly operated a private disco, Night Moves, in Cleveland. Besides overseeing the club, Hammer owns the company, Hammer & Associates, which designed it.

Nirvana boasts a 1,300 square foot stainless steel dance floor, capable of containing 400 persons. The DJ booth is made of glass and steel and is cantilevered over the dance area.

A special "light pilot" mixer handles the array of police beacons, neons and strobes.

Nirvana employs about 26 people, "all disco experienced," says Hammer.

The club has four bars, lounging balconies overlooking the dance floor, and a video room. The latter features a six-foot screen for conventional TV viewing on which members can watch the club's stock of movies. Lighted backgammon tables are also available. All areas off the dance floor are sound-insulated.

Although Toledo has its share of discos, Hammer and Nirvana owner Bradford Huebner concluded that these establishments were too oriented toward the 18-23 crowd. Consequently, while Nirvana will accept members as young as 21, it prefers to attract an average age of 29.

Lifetime membership to the club is \$75 for women and \$150 for men. Non-members may be admitted on a one-time-only basis for a cover charge. A doorman decides which non-members will be let in. Members may bring guests at a cover of \$5 each.

To qualify for membership, Hammer says, a person must hold at least one major credit card and be amenable to having his or her credit checked. So far, recruitment has been carried by word of mouth and by direct mailings of a fancy brochure that outlines the club's virtues.

The club is open until 2:30 a.m. during the week and 1 a.m. on weekends.

EDWARD MORRIS

## Disco Contest

• Continued from page 58

Arthur's Nov. 23-24; Atlanta at Kravz' Nov. 26-28 with WQXI-AM participating; Baltimore at Girard's Dec. 6-7 (WKTK-FM); Boston's Boston/Boston (no date firm) (WXKS-AM, FM); Chicago's BBC Dec. 10-12 (WDAI-FM); Cleveland's Stars (no date firm) (WDMT-FM); Dallas' Da Vinci Nov. 13-15 (KKDA-FM); Denver's Lady & Dove Dec. 10-11 (KTLK-FM); Detroit's Center Stage Dec. 1-2 (WDRQ-FM). Also: Houston's Uncle Sam's (no date firm) (KRBE-FM); Kansas City's Scandal's Nov. 19-20 (KJLA-AM); Los Angeles' Tiffany's (no date or station firm); Miami's Alexandre Nov. 12-14 (WHYI-FM); Minneapolis' Oz Dec. 10-12 (KFMX-FM); Phoenix's Willy & Guillermo's (no date or station firm); Pittsburgh's VIP/2001 Dec. 4 (no station firm); San Francisco's Morgan's (no date firm) (KSFY-FM); St. Louis' Goomba's Dec. 10-11 (WZEN-FM); Washington's Crystal Underground Dec. 4-6 (no station firm).



STUDIO LISTENING—Members of Capitol's April Wine as well as Capitol executives listen to the band's new LP at Le Studio in Montreal where the project was cut. Shown seated, left to right, are Rupert Perry, Capitol vice president of a&r; Mike Diamond, label district promotion manager for the Detroit area; and the group's Brian Greenway and Myles Goodwyn. Shown, standing, left to right, are Terry Flood, group manager; April Wine's Gary Moffet; Deane Cameron, director of talent acquisition, Capitol of Canada; and Bobby Colomby, divisional vice president of pop a&r.

## VERMONT'S BERGSTROMS

### Suntreader Studio A 5-Year Success

By J.B. MOORE

SHARON, Vt.—"Opening a recording studio was not on the top of our list," says Jerice Bergstrom, manager and co-owner with her husband, Jon, of Suntreader Recording Studios. "It was somewhere in the middle." In this case, 'in the middle' can be taken literally.

"We weren't doing anything at the time (1974). We just made a list of things we thought we would like to do and finally settled on the studio idea." The idea became reality late that year. "At first we couldn't get any recording acts to even look at us," Jerice continues, "so we cornered Foghat and Fanny on tour in Maine and dragged them over to see it. Luckily, they liked what they saw."

Since that initial foray into big time rock 'n' roll in the winter of 1975, both acts have used the studio. Foghat provided the first gold records for the reception area and June Millington, then the lead singer for Fanny, has made it home base for her recording efforts.

Currently Moon Martin is riding high on the Billboard charts with his single, "Rolene," and his LP, "Escape From Domination" on Capitol, most of which was cut at Suntreader. Martin's producer, Craig Leon, has taken a shine to the studio as has producer Nick Jameson.

Suntreader's attraction for acts and producers is multi-faceted. For a studio that is admittedly off the beaten track, the equipment list is good-sized. There is a Studer A80 24-track and two Studer 2-tracks. The studio's involvement with Studer goes back to January 1976 when their 3M 16-track blew up in mid-session. "We'd been having some trouble with it and one afternoon it just blew up," Jerice Bergstrom recounts. "A few hours later a Studer representative was called. We decided it was fate."

Now the involvement goes even deeper. Chief maintenance engineer John Sandford, a veteran engineer from the glory days of Stax/Volt, also acts as a consultant to Studer and has made several modifications on Suntreader's machines.

The console is a 32-input API and the monitors are tri-amped Altec with JBL tweeters. The mike inven-

tory numbers over 30, 16 of them Neumanns. Noise reduction is Dolby and outboard equipment consists of 12 noise gates, four graphics, two parametrics, two dds, several effects and EMT and AKG reverb.

The control room and studio, designed by Bolt, Beranek and Newman, are on two levels, control overlooking the floor. "We've had some trepidation about this from clients," admits chief engineer David Baldwin, whose prior experience comes from John Chester of Chaos and the Record Plant Mobile Truck, both in New York. "But they usually find it's handy to have the option of seeing the musicians or not as suits the situation. The run up and down to hear takes tend to be good for the players as well."

Another advantage is a relatively low nut. The studio rents for about \$9,000 per week and a six-bedroom house is available for \$45 per day. The act specifies any working hours they desire and two engineers and two staffers are on hand for the group.

The atmosphere is relaxed. On the day this reporter arrived, Baldwin was busy engineering a live, 2-track demo session for the Memphis Rockabilly Band, a local group whose previous luck in studios had been poor. The first rough playback quickly set them at ease. "We're here to provide the client with what he wants to hear. I think that's been a key factor in our success," Baldwin said later.

The remoteness of the studio, 1,200 feet up on the side of Mount Quimby, adds to the feeling. "Our locale has been a great asset," asserts Jon Bergstrom. "We're about an hour by car from half a dozen great ski areas. Winter is our best season. The only extra compensation we've made for it is buying a bulldozer to plow out."

In the future Suntreader has plans for a nine bedroom lodge next to the studio encompassing a rehearsal ball, tape vault, live echo room and a swimming pool. Plans have been drawn to move the control room to the studio level, although a decision on it has not been made. On the equipment end, a Studer A800 24-track will be next.

# THE KOOL EXPLOSION

## "LADIES NIGHT" by KOOL AND THE GANG

### POP

45 LP

BB: 63 32

CB: 53 26

RW: 53 23

### R&B

45 LP

BB: 2 1

CB: 2 3

RW: 2 5

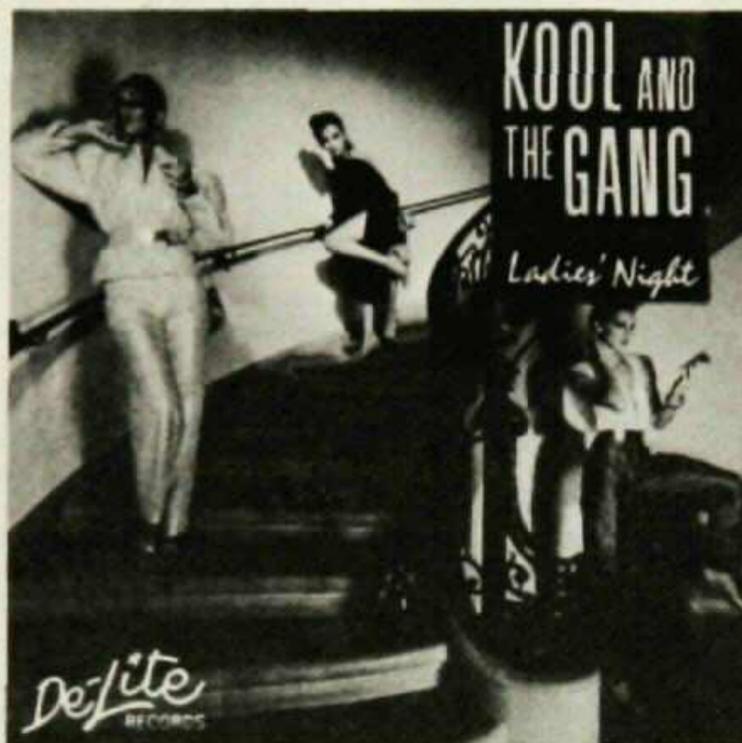
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NY, PHILADELPHIA, LA, CHICAGO, DETROIT, DALLAS, HOUSTON, ATLANTA CHARLOTTE, BOSTON, WASHINGTON, BALTIMORE, NEW ORLEANS.

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KPLZ  
KIN  
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98Q  
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WRKO

WFMK  
WCAO  
WPGC  
WYRE  
WTIX  
WXIO4  
WLOF  
WBTR  
WLS  
KNOE

### HOT ROTATION

LW TW

WABC .....15.....11  
WXKS .....2  
WDRO .....21  
WDAI .....16.....7  
KTLK .....21.....19  
WJMO .....12  
WLOK .....29  
WNOO .....15  
WKNX .....25.....19  
WMJQ .....9  
WORL .....2  
KPRS .....22.....10  
KRTH .....27

WBLS  
WKTU  
WCAU  
WAKY  
WDAS  
WMAK  
KRLY  
KDAY  
KJOH  
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### KOOL & THE GANG ITINERARY

Oct. 12 Sumter Exhibition Center  
SUMTER, SC  
Oct. 13 A & T University  
GREENSBORO, SC  
Oct. 14 Capitol Center  
LANDOVER, MD  
Oct. 17 Brock Auditorium  
RICHMOND, KY  
Oct. 19 Convention Center  
DALLAS, TX  
Oct. 20 Myriad Convention Center  
OKLAHOMA CITY, OK  
Oct. 21 Hofheinz Pavilion  
HOUSTON, TX

Oct. 26 Capitol Theater  
PASSAIC, NJ  
Oct. 27 Memorial Coliseum  
WINSTON-SALEM, NC  
Oct. 28 Front Row Theater  
HIGHLAND HEIGHTS, OH  
Nov. 1 Wendler Arena  
SAGINAW, MI  
Nov. 2 Hara Arena  
DAYTON, OH  
Nov. 3 Sports Arena  
MILWAUKEE, WI

Nov. 4 Omaha Civic Auditorium  
OMAHA, NE  
Nov. 8 Chattanooga Memorial Aud.  
CHATTANOOGA, TN  
Nov. 9 Municipal Auditorium  
NASHVILLE, TN  
Nov. 10 Von Braun Civic Center  
HUNTSVILLE, AL  
Nov. 11 Knoxville Coliseum  
KNOXVILLE, TN  
Nov. 16 Ohio Exposition Center  
COLUMBUS, OH

Nov. 17 Louisville Gardens  
LOUISVILLE, KY  
Nov. 18 To be Announced  
DETROIT, MI  
Nov. 21 Centroplex  
BATON ROUGE, LA  
Nov. 22 Garrett Civic Center  
MONTGOMERY, AL  
Nov. 23 Mobile Municipal Aud.  
MOBILE, AL  
Nov. 24 Lakeland Civic Center  
LAKELAND, FL  
Nov. 25 Jai-Lal Fronton  
MIAMI, FL

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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/27/79

Number of LPs reviewed this week **35** Last week **40**

## Pop

**THE OUTLAWS—In The Eye Of The Storm, Arista AL9507. Produced by Johnny Sandlin.** Rowdy, rambunctious Southern-flavored rock is this band's forte and it doesn't change direction this time out. Featuring the gritty vocals of Hughie Thomasson, Billy Jones, Harvey Arnold and Freddie Work, the sextet offers nine up tempo numbers. The guitar work of Thomasson, Jones and Salem stands out as it is this feature which makes this act so appealing to its fans. "Blueswater" has all the earmarks of a classic as it is reminiscent of their past "Green Grass And High Tides." "It's All Right" has a smooth pop feel that should make the Outlaws palatable to those who don't like it's other style.

**Best cuts:** "It's All Right," "Blueswater," "The Lights Are On," "Long Gone," "I'll Be Leaving Soon."

**Dealers:** Albums consistently do well and band tours relentlessly.

**STEVE FORBERT—Jackrabbit Slim, Nemperor JZ36191 (CBS). Produced by John Simon.** The Mississippi folk rock singer follows up his critically acclaimed first album with a release that possesses all the attributes of that initial effort. Forbert's intelligent lyrics are framed by arresting melodies and sharp instrumentation. Most notable are the acoustic guitar work of Forbert and the lead guitar of Jon Goin. "Complications" is noteworthy for its calypso rhythm and Forbert's sparing use of the harmonica is reminiscent of early Dylan.

**Best cuts:** "Romeo's Tune," "Complications," "Sadly Sort Of Like a Soap Opera," "Say Goodbye To Little Jo."

**Dealers:** Last LP earned singer a solid reputation with fans and critics.

**ANGELA BOFILL—Angel Of The Night, Arista/GRP 5501. Produced by Dave Grusin, Larry Rosen.** Bofill's dark, husky voice is the main attraction on this collection of originals, outside tunes and a well-chosen past hit, the Stylistics' "People Make The World Go Round." The songs range from soft ballads to one or two numbers with a hint of disco rhythm. Bofill is not likely to attain a big Top 40 single, though she already has a track record as an album seller. And for that matter such other challenging, hard-to-peg female talents as Phoebe Snow and Rickie Lee Jones have broken through with hit 45s. The horn and string section playing enhance the tunes. Spot-lighted musicians include Grusin, Ralph MacDonald, Eric Gale, Patti Austin and Eddie Daniels.

**Best cuts:** "I Try," "People Make The World Go Round," "The Feelin's Love," "The Voyage."

**Dealers:** Bofill's last album did handsomely on the pop charts.

## Soul

**BAR-KAYS—Injoy, Mercury SRM13781. Produced by Allen A. Jones.** The fact that this funk band, one of the originals in the genre, has been active since the last decade is a testament to its creative powers. Funk dominates this release as five of the eight songs fall into this category, but the sound is never boring. The songs are helped along by the snappy horn section and punchy vocal delivery. However, the slower numbers ("Running In And Out Of My Life," "Today's The Day," "You've Been") work as well and provide variety.

**Best cuts:** "More And More," "Today's The Day," "Move Your Boogie Body," "Loving You Is My Occupation."

**Dealers:** Group consistently does well on soul charts.

**FRED WESLEY AND THE HORNY HORNS FEATURING MACEO PARKER—Say Blow By Blow Backwards, Atlantic SD19254. Produced by George Clinton, William Collins, Fred Wesley.** Though this LP is the work of some of the masters of funk including Clinton, Collins, Wesley, Parker, and Bernie Worrell, it is the jazz-flavored side two which works best. Side one is a routine mix of funk and r&b with the Horny Horns, George Clinton's horn section for his Parliament group, being featured. The four horn players carry this LP even when the material is weak. When the material is good, as on side two, this album sparkles. Still, though derivative, side one is highly danceable.

**Best cuts:** "Mr. Melody Man," "Just Like You," "Circular Motion," "Half A Man."

**Dealers:** Mention the big names connected with this release.

## Country

**CRYSTAL GAYLE—Classic Crystal, United Artists L00982. Produced by Allen Reynolds.** This album is perfectly titled as it contains a collection of classy hits by one of country's top artists. Gayle is a vocal delight, as she glides over a smooth, beautifully-produced selection ranging from "Don't It Make My Brown Eyes Blue" to "When I Dream." The arrangements are polished and stylish with pop overtones and tasteful orchestration.

**Best cuts:** All of them.

## Spotlight

**DONNA SUMMER—On The Radio—Greatest Hits, Volumes One & Two, Casablanca NBLP27161. Produced by Giorgio Moroder, Pete Bellote.** Summer must have set some kind of record with this release, her fourth consecutive double-album package. These albums contain all of Summer's biggest hits from the seductive "Love To Love You Baby" and "I Feel Love" right up through the "Bad Girls" LP and display the singer's growth as an artist. Also included is Summer's duet with Barbra Streisand, "No More Tears (Enough Is Enough)," which is also contained on Streisand's new LP released this week and "On The Radio" from the motion picture "Foxes." Even though much of this material was on the "Live And More" LP, this is the definitive collection of Summer gems right up to the present.

**Best cuts:** They are all proven hits.

**Dealers:** This will be a huge Christmas seller.



**BARBRA STREISAND—West, Columbia FC36258. Produced by Gary Klein.** Streisand's first studio album since the poorly-received "Songbird" is a much-improved collection of pretty ballads by the likes of Marvin Hamlisch, Lalo Schifrin and Michel Legrand with lyrics including the Bergman, who wrote "The Way We Were." These numbers tap Streisand's main strength, a booming, expressive interpretive ability. To be sure, there is also a bomb or two on the album, principally a manic, brash and rather grating remake of Bobby Darin's "Splish Splash." And a version of Johnny Mercer and Harold Arlen's "Come Rain Or Come Shine" also disappoints. But the arrangements are top-notch throughout, spotlighting Tom Scott's sax solo on the album's best cut, "Niagara," and Jeff Baxter's electric guitar on another good one, "Kiss Me In The Rain." All the songs deal with water, with the theme stretched a bit to permit the inclusion of the Streisand/Summer duet "No More Tears (Enough Is Enough)."

**Best cuts:** "Niagara," "On Rainy Afternoons," "After The Rain," "No More Tears (Enough Is Enough)."

**Dealers:** Streisand's "Greatest Hits" album went No. 1 in January.

**Dealers:** Sophisticated album art sparked by Gayle close-up portrait and her proven track record should make this a fast mover.

**DONNA FARGO—Just For You, Warner Bros. BSK3377. Produced by Stan Silver.** With half of the songs penned by Fargo, including the hit single "Daddy," the songstress serves up a tasteful collection. Although her own tunes are standouts, she works well with other writers' material including "Let's Try To Fall In Love Again" and "Walk On By," a tried and true country hit. The production utilizes fiddles, steel guitar, banjos, a funky horn section and strings.

**Best cuts:** "The Utah Song," "Can't Do The Lovin' (Without Your Love)," "Show Me That You Love Me," and "Let's Try To Fall In Love Again."

**Dealers:** Fargo's LPs do well on the charts and this package contains several past and future hits.

## Billboard's Recommended LPs

### pop

**MICHAEL BLOOMFIELD—Between The Hard Place And The Ground, Takoma 7070 (Chrysalis). Produced by Norman Dayron.** Guitarist Bloomfield was one of the first white players of the 60s to devote himself to the blues, where he developed a reputation among his peers. He returns after a long absence with seven blues cuts in the traditional mold, backed by a capable quartet, and proves he can still bend those notes. **Best cuts:** "Your Friends," title cut.

**PERMANENT WAVE, Epic NJ236136. Various producers.** "Permanent Wave" is a petrified forest of music, most of it from 1977 England, all of it "alternately ironic, angry, funny and crazy," say the superior liner notes of this compilation LP which includes songs by After The Fire, Kurstal Flyers, the Cortinas, New Hearts, the Only Ones, Masterswitch, the Vibrators and the Epikies. **Best cuts:** "Television Generation," "Red Rubber Ball," "Another Girl, Another Planet," "High Heel Big Deal."

**BERNIE KRAUSE—Citadels, Takoma TAK7074 (Chrysalis). Produced by Bernie Krause.** Recorded four years ago, this LP by the veteran soundtrack and commercial composer (whose last project was the music for "Apocalypse Now") is a moody mystical piece that uses elements of jazz, pop, Latin and African rhythms to create his own musical citadels based around a synthesizer lead. **Best cuts:** Side one.

**CATFISH HODGE BAND—Eyewitness Blues, Adelphi AD4113. Produced by Freebo.** Here's a perfect synthesis of the blues and nicely paced rock'n'roll from a septet that knows how to swing. Augmented by a sweet rhythm section that makes moving to the best impossible to resist, vocalist/guitarist/

composer Hodge leads the band through 10 mostly original cuts that sound like blues/rock classics. **Best cuts:** "Record Executive Blues," "What The Women Do," "Blues Got The World," "Every Day It Grows," "Black Cadillac."

**IAN HUNTER—Shades of Ian Hunter, The Ballad of Ian Hunter and Mott The Hoople, Columbia C236251. Various producers.** This double LP set is a combination of Mott The Hoople greatest hits and material CBS never released in the U.S. Included is "Overnight Angels," Hunter's best LP for CBS which was released in Britain, but never here. With three of the four sides clocking over 24 minutes each, there is plenty of good rock from one of the most influential, if not popular, acts of the mid '70s. **Best cuts:** "All The Young Dudes," "Roll Away The Stone," "Marionette," "Once Bitten, Twice Shy," "All American Alien Boy," "England Rocks."

**38 SPECIAL—Rockin' Into The Night, A & M SP4782. Produced by Rodney Mills.** Relentless rock, powered by a battery of guitars and a bank of drums, succeeds in making music despite the weight of the attack which is considerable. Dennis Van Zant's vocals are strident, but it's the top heavy guitar sound that carries through all nine cuts. **Best cuts:** Title cut, "Money Honey," "You're The Captain."

**DUNCAN BROWNE—Streets Of Fire, Sire SRK6030. Produced by Duncan Browne.** Browne's self-penned tunes and musical ability make this an interesting follow-up to his hit last year, "Wild Places." The eight cuts offered here are full of the art rock influence that distinguishes his work, but the vocals, which are worth hearing, are mixed down. **Best cuts:** "American Heartbeat," "She's Just A Fallen Angel."

**THE FALL—Live At The Witch Trials, I.R.S. SP003 (A&M). Produced by The Fall, Bob Sargeant.** The spooky edge hinted at in the title is fully realized in the grooves. This English quintet plays a weird, offbeat brand of avant-garde rock. Mark Smith's snotty kid vocals possess the correct amount of monotone anger which seems to be in these days. Lyrics and instrumentation lend a bizarre feel which sets this disk apart. **Best cuts:** "Frightened," "Rebellious Jukebox," "No Xmas For John Quay."

### soul

**THE SPINNERS—Dancin' And Lovin', R.S. SD 19256. Produced by Michael Zager.** This veteran combo has lost none of its vocal punch over the years, with front man John Edwards handling post-Philippe Wynne leads with precision and power. Cuts like "One One, Two Two, Boogie Woogie Avenue" and a fine remake of the Four Seasons' "Working My Way Back To You" exemplify these qualities, supported by some strong, keyboard-characterized arrangements. **Best cuts:** Those cited plus "Forgive Me Girl," "Body Language."

**RAY CHARLES—Ain't It So, Crossover SD19251 (Atlantic). Produced by Ray Charles.** Charles' distinctive vocals and the centerpiece of this album, which otherwise offers a rather uninspired selection of material, from the disco update of "Some

Gray's "Drift Away." Instrumentation is best when Charles' piano is prominent, as on "Blues In The Night," a high spot of the set. **Best cuts:** "Blues In The Night," "Love Me Tonight," "Just Because."

**HIGH INERGY—Frenzy, Gordy G7989. Various producers.** Though down from four members to three, these Motown femmes have lost none of their name's energy. This album finds them in spirited form across a selection of upbeat affairs such as "Skate To The Rhythm" and "Heartbeat," powered by percussion, brass and keyboards. They're good on ballads, too, like "Somebody, Somewhere" and "Time Of Your Life." **Best cuts:** Those named.

**SCHERRIE & SUSAYE—Partners, Motown M7920. Produced by Eugene McDaniels.** Former members of the Supremes, Scherrie (Payne) and Susaye (Greene) unite again offering an interesting, if occasionally uneven, package of mostly upbeat songs. Both are strong, soulful singers, Payne inclined towards the stratospheric, as on "Storybook Romance," and Greene rather than down to earth as on "Your Sweet Love." **Best cuts:** Those cited plus "Luvbug" (with Ray Charles).

**BEN MOORE—Slow Dancin', Roadshow BXL13443 (RCA). Produced by Papa Don Schroeder.** Moore was one-half of the Purify Bros. in their second incarnation, but steps out for a sturdy, soulful set of solo outings. Material alternates between pop-oriented r&b, with string-filled hooks and bouncy chorus work, and more thoughtful ballads, with appropriately economic instrumentation. In the former mold, Moore offers "I've Got A Winner In You" and "Get Closer," in the latter, he tries Jack Tempchin's title track, and Jerry Butler's "Got To See If I Can't Get Mama." **Best cuts:** Those named.

## country

**VARIOUS ARTISTS—Banded Together, Epic JE36177. Various producers.** A compilation album featuring some of the biggest names in country music including Johnny Cash with Waylon Jennings, Willie Nelson, George Jones, Johnny Paycheck, Bobby Bare, David Allan Coe and the Charlie Daniels Band. All the material was previously released by the respective artists. Cash, Nelson and Paycheck are all represented with two tracks each, while the remainder contain only one track. **Best cuts:** All of them.

## disco

**ROZALIN WOODS—Flashback, A&M SP4785. Produced by Ed Martinez, Art Freeman.** Woods is a newcomer to wax, having arrived via the disco-driven "What'cha Gonna Do About It," included here in its full, eight-minute form. The other cuts display the same spirited, high energy vocals, supported by pleasingly sparse and kinetic instrumentation (solid rhythms, chunky brass). But Woods is fine on downtempo material, too. **Best cuts:** "What'cha Gonna Do About It," "Flashback," "All Over Again."

## jazz

**JOE VENUTI—Doin' Things, Pausa 7034. Produced by Joachim E. Berendt.** The late fiddler taped these eight lively tracks eight years ago in Germany, backed by a three-man rhythm section. Venuti was the best, and there are frequent flashes of his superiority throughout these two sides. **Best cuts:** "Gershwin Medley," "Doin' Things," "One-Finger Joe."

**GEORGE SHEARING—Light, Airy And Swinging, Pausa 7035. Produced by Baldhard G. Falk.** Bassist Andy Simpkins and drummer Stix Hooper back the British-born pianist on eight agreeable standards. On "It," Shearing works in a touch of Mozart, but throughout the recital Schearing plays moving, emotional patterns in a variety of moods. **Best cuts:** "Love Walked In," "Speak Low," "It."

**MONTY ALEXANDER—Now Is The Time, Pausa 7032. Produced by Hans Georg Brunner-Schwer.** Alexander made these six inventive cuts five years ago in Germany, when he was still far from prominent as a pianist. He's a daring, confident soloist who maintains the listener's interest despite fanciful improvisations. **Best cuts:** "You Are The Sunshine Of My Life," "On A Clear Day."

**BUBBHA THOMAS & THE LIGHTMEN—The Best Of, Lightnin' 2003. Produced by Bubba Thomas.** Houston label collates 10 Thomas tracks with the drummer-leader fronting various combos which date back to 1970. Album is a prime example of the caliber of jazz being played outside the New York-Los Angeles centers. A few standards, rather than unknown original themes, might have added strength to the programming. **Best cuts:** "Wench," "Luke."

**CHARLES MINGUS—Mingus At Antibes, Atlantic SD23001. Produced by Nesuhi Ertegun.** Two-LP package originated back in 1960 when Eric Dolphy, Bookin' Ervin, Ted Curson and Dannie Richmond formed the bassist's backup. Bud Powell

(Continued on page 88)

**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: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Rozak, Irv Lichtenman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.**

# GET THE NICK

**Nicolette Larson.**

**In The Nick Of Time.**

Produced by Ted Templeman  
On Warner Bros. Records & Tapes (HS 3370)



# Top Single Picks

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**JEFFERSON STARSHIP—Jane (3:40);** producer: Ron Nevison; writers: David Freiberg, Jim McPherson, Craig Chaquico, Paul Kantner; publishers: Pods/Lunatunes/Little Dragon BMI, Grunt JH11750 (RCA). Despite the absence of Marty Balin and Grace Slick, the Starship hasn't lost any of its spark. This rocker, with Mickey Thomas handling lead vocals and Anasley Dunbar on drums, is a fiery track paced by stinging guitars and some burning rhythm work.

**VILLAGE PEOPLE—Ready For The 80's (3:55);** producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurtt, B. Whitehead; publishers: Can't Stop BMI, (O.P. Scorpio Black Scorpio) Casablanca NB2220. Casablanca flips over "Steazy" for this timely, upbeat and irresistible tip-of-the-hat to the upcoming decade. The tune doesn't have the tongue-in-cheek humor of the group's three gold hits, but it marks a stirring lead vocal debut by Ray Simpson, the newest recruit.

**ROBERT PALMER—Jealous (3:15);** producer: Robert Palmer; writer: Jo Allen; publisher: Ackee ASCAP. Island IS49094 (W.B.) Palmer follows his top 15 "Bad Case Of Loving You" with another rocker that perks with the same kind of energy and exuberance as the previous hit. Some blazing orchestration backs Palmer's vocal.

**THE POLICE—Message In A Bottle (3:50);** producers: The Police, Nigel Gray; writer: Sting; publisher: Virgin, ASCAP. A&M 2190S. Already No. 1 in the U.K., this reggae-tinged rock song has more of a rock feel than their previous hits, "Roxanne" and "Can't Stand Losing You." The hook is irresistible and Sting's vocals add punch.

**POINTER SISTERS—Who Do You Love (4:28);** producer: Richard Perry; writer: Ian Hunter; publisher: none listed. Planet P45908A (Elektra/Asylum). Second single from the Pointer's "Priority" LP is an energetic remake of the Ian Hunter penned tune. Strong vocal interpretation gives this rocker a distinct blues/rock feel.

## recommended

**IETRO TULL—Home (2:44);** producers: Ian Anderson, Robin Black; writer: I. Anderson; publisher: Rare Blue, ASCAP. Chrysalis CHS2387.

**MOON MARTIN—No Chance (2:40);** producer: Craig Leon; writer: M. Martin; publisher: Rockslam, BMI. Capitol P4794.

**TOM JOHNSTON—Savannah Nights (3:59);** producer: Ted Templeman; writer: Tom Johnston; publisher: Windcor, BMI. Warner Bros. WBS49096.

**ADDRISI BROTHERS—As Long As The Music Keeps Playing (3:56);** producer: Freddie Perren; writers: D. & D. Addrissi; publishers: Musicways/Flying Addrissi, BMI. Scotti Brothers SB506 (Atlantic).

**GARY BROOKER—No More Fear Of Flying (3:27);** producer: George Martin; writers: G. Brooker, K. Reid; publisher: Almo, ASCAP. Chrysalis CHS2358.

**REO SPEEDWAGON—Only The Strong Survive (3:51);** producers: Kevin Cronin, Gary Richrath, Kevin Beamish; writer: G. Richrath; publisher: Buddy, BMI. Epic 950790. (CBS).

**DAVE EDMUNDS—Crawling From The Wreckage (2:53);** producer: Dave Edmunds; writer: Graham Parker; publisher: Eliscian PRS. Swan Song SS71002 (Atlantic).

**SIMMS BROTHERS BAND—Take Me As I Am (3:29);** producer: Mike Stone; writer: R. Sabino; publisher: Flexible, BMI. Elektra E46559A.

**1994—Don't Break It Up (3:39);** producers: Eddie Leonetti, Jack Douglas; writers: B. Rhodes, K. Lawrence, F. St. John; publishers: Irving/RockWork, BMI/Almo/Hotel, ASCAP. A&M 2194S.

**JAN HAMMER—Oh, Pretty Woman (3:41);** producer: Jan Hammer; writers: Roy Orbison, Bill Dees; publisher: Acuff-Rose, BMI. Asylum E46548A.

**DANNY DOUMA—Hate You (3:06);** producer: Danny Douma, Nick Van Maarth; writer: Danny Douma; publisher: Yam, BMI. Warner Bros. WBS49101.

**THE A'S—Parasita (3:45);** producer: Rick Chertoff; writers: Notte, Bush; publisher: Young Philadelphians. Arista AS0472.

**MARC BENNO—Chasin' Rainbows (3:15);** producer: Glyn Johns; writer: Marc Benno; publishers: Almo/Benno, ASCAP. A&M 2184.

**PHIL EVERLY—You Broke It (2:52);** producer: Snuff Garrett; writers: Phil Everly, Joey Paige; publishers: Peso/Bud's Red Hot Music, BMI. Elektra E46556X.



**ASHFORD & SIMPSON—Nobody Knows (3:50);** producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick-O-Val, ASCAP. Warner Bros. WBS49099. It's in the grooves with this tune as the duo weave a dynamic and layered rhythm track. The vocal duet is outstanding as they both play off each other and harmonize.

**RICK JAMES—Love Gun (3:45);** producer: Rick James; writer: Rick James; publishers: Jobete/Stone City, ASCAP. Gordy G7176F (Motown). Initial release from the new LP is a funky dance number that features James' gravelly vocals. Taunting background female vocals add to the hyperactive air of the disk.

## recommended

**MIGHTY POPE—Sweet Blindness (3:00);** producer: John Driscoll; writers: C. Lee, B. Dupont; publishers: Shediac/Dupont/Uncle ABE CABAC RFC/Warner Bros. RCS49023.

**LOOSE CHANGE—Straight From The Heart (3:51);** producer: Tom Moulton; writers: Ron Hanks, Wallace Grey; publishers: Irving/Medad, BMI. Casablanca NB2219.

**CHI-LITES—Higher (3:33);** producer: Pardo Jones; writers: Lu Janis, Dennis Belfield; publishers: Lynnal, BMI/Jarak, ASCAP/Deep Canyon, ASCAP. Inphasion INPX7205 (TK).

**THE JEFF LORBER FUSION—Toad's Place (4:05);** producer: Jeff Lorber; writer: J. Lorber; publisher: Kuzu, BMI. Arista AS0462.

**CHUCK CISELL—Cisselin' Hot (3:46);** producers: Skip Scarborough, David N. Crawford; writer: C. Cissell; publishers: Careers/Lessic, BMI. Arista AS0471.

**BLACK IVORY—You Turn My Whole World Around (3:29);** producers: Leonard Adams, Stuart Bascombe, Russell Patterson; writers: F. Wilson, B. Pearson; publishers: My Baby's Music/World Song. Buddah BDA616 (Arista).

**DEXTER WANSEL—The Sweetest Pain (3:30);** producer: Dexter Wansel; writers: D. Wansel, C. Biggs; publisher: Mighty Three, BMI. Philadelphia Int'l ZS93724 (CBS).

**BOBO—Palos (3:00);** producers: Willie Bobo, Stan Silverberg; writer: R. Bautista; publishers: Bimini/Rhythm Planet, BMI. Columbia 111137.

**RAY, GOODMAN & BROWN—Special Lady (3:38);** producer: Vincent Castellano; writers: H. Ray, A. Goodman, L. Walter; publishers: H.A.B./Dark Cloud, BMI. Polydor PD2033.

**KEITH & DARRELL—Feel The Fever (4:07);** producer: William "Smokey" Robinson; writers: K. Burston, D. Thomas; publisher: Bertam, ASCAP. Tamla T54307F (Motown).



**WILLIE NELSON—Help Me Make It Through The Night (3:57);** producer: Willie Nelson; writer: Kris Kristofferson; publisher: Combine, BMI. Columbia 111126. Nelson's first release from his forthcoming LP is the Kristofferson classic. Harmonica and guitar provide a low key background fill as the emphasis stays solidly on Nelson's voice honed by a life-style that Kristofferson has shared.

**BILLIE JO SPEARS—Rainy Days And Stormy Nights (2:35);** producer: Larry Butler; writer: C. Craig; publishers: Mimosa/Wormwood, BMI. United Artists X1326Y. Catchy uptempo arrangement with a nice lead line of acoustic guitar string riffs makes this song sparkle. Spears' voice, soft, and huskier than usual, sounds fine, playing off well against pedal steel, bass and percussion.

**DOTTSY—When I'm Gone (2:53);** producer: Roy Dee; writer: Bonnie Murray; publisher: Gray, ASCAP. RCA JH11743. Dotsy scores with a pleasing uptempo number backed by the Lea Jane Singers. Simple backing of a steel guitar and harmonica coupled with punchy vocals create a good time feeling throughout. Dotsy's vocal is powerful and forceful yet not overbearing.

**RANDY BARLOW—Lay Back In The Arms Of Someone (3:28);** producer: Fred Kelly; writers: Nicky Chinn/Mike Chapman; publishers: Chinnichap/Careers, BMI. Republic REP049. This is the record that could firmly establish Barlow as a country superstar. The Chinn/Chapman pop hit gets a country working that features a very tasty production by Fred Kelly. Guitars, keyboards and strings weave effectively around Barlow's vocal.

## recommended

**STEVE WARINER—Forget Me Not (3:24);** producer: Chet Atkins; writers: Paul Evans/Al Byron; publisher: September, ASCAP. RCA PB1168.

**JUICE NEWTON—Until Tonight (3:15);** producer: Otha Young; writers: S. McClintoc/K. Parker; publishers: ATV/Island/McClintoc, BMI. Capitol P4793.

**TOMMY ROE—You Better Move On (2:47);** producer: Michael Lloyd; writer: Arthur Alexander; publisher: Keva, BMI. Warner Bros./Curb WBS49085.

**THE FOUR GUYS—Mama Rocked Us To Sleep (With Country Music) (2:21);** producer: Johnny Morris; writer: Roger Murrach; publishers: Blackwood/Magic Castle, BMI. College CR102.

**MIKE LUNSFORD—Last Letter (4:27);** producer: Tommy Hill; writer: Charlie Craig; publisher: Gee-Whiz, BMI. Gusto GT49024.

**CHRIS LEDOUX—Cabello Diablo (3:02);** producer: Bill Harris; writer: Charlie Daniels; publisher: Hat Band/Night Time, BMI. Lucky Man 6520.

**LENNY GAULT—Have A Good Day (3:49);** producer: Ray Pennington; writer: Dave Kirby/Hal Bynum; publishers: Cross Keys/Andite Inwason, ASCAP/BMI. Dimension D1000.

**AMY—Band Of Gold (2:49);** producer: Slim and Marty Williamson; writers: R. Dunbar/E. Wayne; publishers: Blackwood/Gold Forever, BMI. Decade DC101791.

**JACK HOPPES—Molly (3:22);** producer: not listed; writer: Jack Hoppes; publisher: Battleground, BMI. Country Pride CP1667.

**TINA NORTH—Tell Me A Warm Lie (2:59);** producer: Wayne Hodge; writer: T. Beaty/B. Hyder; publisher: Coal Miners, BMI. Stargem SG2017.



**CERRONE—Call Me Tonight (3:00);** producer: Cerrone; writers: Cerrone, Alain Wisniak; publishers: Cerrone/R&M ASCAP. Atlantic 3625. This is another highly polished disco effort from Cerrone—featuring a propelling rhythm track and a smooth, high pitched vocal.

## recommended

**VENUS DODSON—He Said, She Said (3:08);** producers: P. Adams, K. Morris; writers: P. Adams, K. Morris; publishers: Leeds/Pap/Stacey Lynne ASCAP. RFC/Warner Bros. RCS49092.

**GARY'S GANG—Do Ya' Wanna Go Dancin' (3:43);** producer: Eric Matthew; writers: E. Matthew; G. Turner; publishers: Mideb/Eric Matthew ASCAP. Columbia 111132.

**COLLEEN HEATHER—On The Run (3:54);** producer: Bob Motta; writers: Mel Taggart, Ray Roberts; publisher: Jacktone/Leeds ASCAP. West End WES1223.

**EASTBOUND EXPRESSWAY—Better Look Before You Leap (3:57);** producer: Ian Levine; writers: Ian Levine, Fiachra Trench; publisher: Hudson Bay BMI. AVI 298S.

**DADDY DEWDROP—If You Wanna (6:12);** producer: Pardo Jones; writer: Lu Janis; publisher: Lynnal BMI. Inphasion INP428 (TK).



## recommended

**MARY TRAVERS—Freedom (3:29);** producer: Peter Yarrow; writers: Pamela Miller, Alan Oldfield; publisher: Screen Gems-EMI BMI. Chrysalis CHS2367.

**FRANK MILLS—Peter Piper (3:18);** producer: Frank Mills; writer: Frank Mills; publishers: Peter Piper/Unichappel BMI. Polydor PD2002.

**JUICE NEWTON—Until Tonight (3:15);** producer: Otha Young; writers: S. McClintoc, K. Parker; publishers: ATV/Island/McClintoc BMI. Capitol P4793.

**PAT & SHIRLEY BOONE—Midnight (3:01);** producer: Ray Ruff; writers: Boudleaux Bryant, Chet Atkins; publisher: Acuff-Rose BMI. Curb/Warner Bros. WBS49097.



**CAROL CHASE—This Must Be My Ship (2:54);** producer: Snuff Garrett; writers: Roger Murrach-Scott Anders-Tina Murrach; publishers: Blackwood/Magic Castle, BMI. Casablanca West 4501. A bright debut for this label which is branching into the country market. Sparking the fireworks are the polished and refreshing vocal talents of artist Chase. Song is a snappy uptempo production with distinctive male background chorus hook.

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 86

also sits in, on piano. There are startling contrasts in the six long performances offered ranging from prayer meeting music through a slow ballad to contemporary sounds which are modern in 1979. **Best cuts:** "Prayer For Passive Resistance," "Folk Forms 1," "What Love?"

**STAN KENTON PRESENTS GABE BALTAZAR—Creative World CW3005.** Produced by Wayne Dunstan. Hawaiian alto saxophonist taped these seven illuminating tracks last January with an enormous orchestra accompanying. The late Kenton, in his notes, describes Baltazar as "legendary." That's true. His artistry is palpable, and brilliant. And the tune mixture is admirable—three standards and four originals. **Best cuts:** "What's New," "A Time For Love," "Love Song."

**SONNY ROLLINS—Don't Ask, Milestone M9090.** Produced by

Orrin Keepnews. There are two tracks, "The File" and "My Ideal," which offer Rollins' gutsy tenor with only Larry Coryell's guitar. The result is refreshing. The other five cuts are more conventional. **Best cuts:** "The File," "My Ideal."

**RICKEY KELLY—My Kind Of Music, Los Angeles LAPR1006.** Produced by Rickey Kelly. San Francisco vibes and marimba man serves up six tunes in this debut LP and he's nicely backed by a small combo. Five of the songs are Kelly originals, the sixth is by his guitarist Kevin Johnson. Diane Reeves contributes a vocal on "Belize" and Adele Sebastian's flute on two other tracks merits high marks. **Best cuts:** "The Masai," "As You Are," "The Ark."

**BLUE MONTREUX II—Arista AR4245.** Produced by Mike Mainieri. Group comprises Michael Brecker, Warren Bernhardt, Randy Brecker, producer Mainieri and others, performing five overlong tracks live 15 months ago at the re-

nowned Swiss jazz fest. There are too many dull spots, but sporadic flights of inspired blowing salvage the LP. **Best cuts:** "Candles," "A Funky Waltz."

**RED GARLAND—Feelin' Red, Muse MR5130.** Produced by Mitch Farber. Old Red's roaring again, with assists by Sam Jones and Al Foster, displaying his scintillating, fresh-sounding pianistics through seven tasty tracks. It's a thoroughly satisfying session and Todd Barkan's exhaustive, informative annotation adds to the LP's appeal. **Best cuts:** "I Wish I Knew," "Cherokee," "Going Home."

**MAT MARUCCI—Who Do Voo Doo, Marco MC101.** Produced by Mat Marucci. In addition to conventional drums, Marucci plays bells, gong, Flexatone and other devices in this debut album comprising six tunes. Mike Butera's tenor and trumpeter Ron Barrows' trumpet are noteworthy in this program of attractive contemporary jazz, abetted by excellent graphics.

**Best cuts:** "No Love," "Interim," "Quiescence."

**BILL WATROUS—Watrous In Hollywood, Famous Door HL127.** Produced by Harry Lim. Long Island label maintains its enviable batting average for quality jazz with this entertaining LP showcasing Watrous' trombone in a comfortable setting with Joe Romano, Danny Stiles, Frank Capp, Ross Tompkins and others. The seven cuts swing; Watrous plays notes other bone men only dream of playing. **Best cuts:** "The More I See You," "Lights Out."

**ED KELLY & FRIEND—Theresa TR106.** Produced by Allen Pittman, Al Evers. With its string quartet, Kelly's combo perhaps is not true jazz, yet the soloists are. His "friend" is Pharoah Sanders, playing soprano and tenor saxes. There's a lot of pleasing music on these seven tracks. Kelly himself displays versatility at the keyboard. **Best cuts:** "Answer Me, My Love," "Rainbow Song."

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# Lifelines

## Births

Son, Ari David, to Rochelle and Ron Alexenburg Oct. 16 in New Hyde Park, N.Y. Father is president of Infinity Records.

Daughter, Allison, to Mr. and Mrs. Tom Keenan Sept. 19 in Portland, Ore. Father is president of Everybody's Records, the seven-store retail chain.

Daughter, Corrina, to Mr. and Mrs. Mike Reff Sept. 21 in Portland, Ore. Father is executive vice president of Everybody's Records; mother is secretary of that company.

Son, Charles Scott Boyer III, to Patricia and Scott Boyer Oct. 9 in Fairhope, Ala. Father is musician, songwriter, producer and member of Locust Fork Band.

Son, Robin Daniel, to Ann and Dan Hood Oct. 6 in Tampa. Father is manager of Tampa's Q Records store; mother is former manager of the Happy Note Record Shop in Fort Myers, Fla.

Son, Daniel Alan, to Wendy and Stephan Metz Oct. 7 in New York. Father is executive vice president of Windsong Records.

Daughter, Katherine Nicole, to Karen and Keith Cook Oct. 8 in Beckley, W. Va. Father is morning personality on WRJL-FM in nearby Oak Hill.

Daughter, Lindsay Cherie, to Linda and Louis McCall Oct. 3 in Vallejo, Calif. Father is member of the group Confunkshun; mother is administrative director of Confunkshun Enterprises.

## Marriages

Paul Levesque to Louise Desjardins in Montreal last month. Father operates Paul Levesque Management.

## Deaths

Peter Dellheim, 52, RCA Red Seal division producer who worked with Arthur Fiedler, Van Cliburn, Beverly Sills and other classical acts, in New York Oct. 13. He joined RCA in the early 1950s, working in behalf of the Camden label with jazz. He was a pianist and a graduate of the Eastman School of Music.

Jack J. Katz, 67, prominent music industry lawyer, in New York Oct. 10. He represented Perry Como, Pat Boone, Paul Whiteman and numerous other entertainers and among the landmark cases in which he participated was an action in which the U.S. Supreme Court ordered a more liberal interpretation of the copyright law, which allowed the new cable television industry to develop with fewer restraints. He is survived by his widow, Terry.

Ron Phelps, 34, Infinity Records promotion manager in Charlotte, Oct. 17. He is survived by three children, Dawn, Robert and Richard, and his widow.

Clarence Muse, 90, actor and singer who composed "When It's Sleepy Time Down South" and was a member of ASCAP, in Perris, Calif., Oct. 13. He is survived by his widow, Ena, and a son and daughter.

## Name Whitfield Inc. In Tax Penalty Suit

LOS ANGELES—Sound Factory seeks to force Norman Whitfield Inc., doing business as Fort Knox Recording Studio, to fork over \$33,721.60 in a Superior Court action here plus legal fees.

The plaintiff, a Hollywood recording studio, claims it sold Sound Factory West at 8425 Melrose, Los Angeles, March 13, 1978 for \$450,000 to the defendant.

It's alleged the deal called for Norman Whitfield Inc. to pay the sales tax of \$27,040. Whitfield didn't pay and consequently there is a \$2,784 penalty and \$3,897.60 in interest also due.

# General News Reserves \$ Setup

• Continued from page 3

regulations would continue the practice of reserve funds with the possibility of shortening or lengthening the time allowed the record companies to hold the money.

The music publishers suggested that record companies acting in collusion with customers could camouflage their accounts to make it look like there were more than the actual returns.

Record companies representatives countered that music publishers act unjustly when they expect to receive royalty payments for records returned and never sold.

"I'm troubled by some of these arguments," said Register of Copyrights Barbara Ringer. "We picked first out, first in because we want to ensure full payment but we don't want to put our imprimatur on overpayment. I'm troubled by the potential of manipulation... but I'm not sure whether last out, first in would remedy this."

The parties also discussed the identification of customers as a method for accounting for product sold on which royalties are due. Under this method, each customer would be regarded separately as far as shipments and returns are concerned. Music publishers seemed happier with this idea than record companies.

The meeting continued through the afternoon with Ringer and her staff asking dozens of questions to prepare themselves for the task of rulemaking.

## New Companies

**Reflection Records** formed by Jack Levy as an independent label. First artist is Jerec Palmer, former member of the New Christy Minstrels. Address: 220 W. 19th St., New York 10011, (212) 924-3068.

**Taypro Records** formed by Rob Taylor. First release is "Radio," a 12-inch single on Taypro's Chattanooga Express label. Address: 677 Fifth Ave., New York 10020, (212) 247-4032.

**Kaleidoscope Artist Management and Theatrical Agency** formed by William Ferguson as part of Ferguson Enterprises—a local record distributor, musicians referral service and mobile studio. Address: 8302 Chicot Rd. #1, Little Rock, Ark. 72209, (501) 562-1641.

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# Closeup

**FLEETWOOD MAC** — Tusk, Warner Bros. 2HS3350. Produced by Fleetwood Mac with Richard Dashut, Ken Caillat.

Quite frankly, I approached this album with much reservation. After all, the band spent enough publicized time and money in making "Tusk," which instilled in me an "okay, show me what all that time and money was worth" attitude. As a firm supporter of underdogs, I even wished that "Tusk" would be well enough below par so that it could be critically attacked.



Fleetwood Mac: "Tusk" does wonders

The release of the title cut as the first single, with its incessant jungle sounding percussive beat, at first armed me with a firm starting point for my Mac attack by adding high octane fuel to my argument.

But low and behold, "Tusk" is a far more compelling work than I ever imagined it would be. None of the other 19 songs sound anything like "Tusk." They are more in the mainstream of Fleetwood Mac's harmonious and melodic soft rock sound.

Because this is a double album, Mac took advantage of it to gamble on a few cuts that could be called "experimental." "Tusk" is certainly an obvious one, as is Lindsey Buckingham's "Not That Funny," which sounds more like the sound emanating from a youthful new wave band.

While each track doesn't measure up as a gem, there is enough substance here to make "Tusk" an artistically successful venture. If the best of "Tusk" were consolidated into a single-pocket LP, Mac would have an incredible followup to "Rumours."

For the most part, I find the Stevie Nicks compositions the most sensitive and emotional. "Storms," (perhaps the most memorable track), "Sara," "Sisters Of The Moon" (with its dreamy "Rhiannon" flavor), "Angel" and "Beautiful Child" (a dramatic love ballad) stand out from the rest.

Nicks has developed into an arresting singer and her writing talents are in full bloom on these moving tunes that pinpoint Fleetwood Mac's

distinct and much-copied mellow approach.

Mick Fleetwood on drums, John McVie on bass, Christine McVie on keyboards and guitarist Lindsey Buckingham enhance these songs with the kind of orchestration that are not overpowering, yet not laid-back enough to lull one to sleep.

Christine McVie, whose writing and singing is also an integral part of Fleetwood's success formula, contributes her share of poignant ballads like the opening cut "Over And Over," "Think About Me" (a more

rocking, guitar punctuated tune backed with superb harmonies), "Brown Eyes" (with its softly swaying hypnotic effect) and "Never Make Me Cry" with its minimal orchestration that shows off McVie's vocal range.

"Honey Hi" and "Never Forget," both on side four, are also McVie compositions that have charming hooks and strong melodies, though not as strong as the above.

The third songwriting member of the group, Buckingham, makes his presence felt with some of the album's more rocking tunes and ones that deviate most from the traditional sound.

"What Makes You Think You're The One," is backed by a steady drum, bass and guitar beat and is one of the more sarcastic and light-hearted tunes. Each time Buckingham asks "what makes you think you're the one," I get the feeling he is singing it with a smirk on his face.

"That's All For Everyone" is one of the catchiest tracks, with its melodic undercoating and harmonies. The tune has an instantaneous grabbing effect on the listener. "The Ledge" is a country-tinged choppy rocker, while "Save Me A Place," another country-oriented tune, sounds like something off the Leonard Cohen/Phil Spector album with its slow delivery.

Buckingham's most moving ballad is "Walk A Thin Line," supported by Mac's harmonies.

"Tusk" has a \$15.98 price tag which plays a more pivotal role than the music it contains.

ED HARRISON

## Executive Turntable

• Continued from page 4

president and general manager of Video Magnetics, Inc. . . . **Margaretha E. Bystrom** joins the magnetic tape division at Fuji Photo Film U.S.A., Inc. as advertising manager. Bystrom comes to Fuji from Sony Industries where she was advertising manager. . . . **Cathi Leveille** is now general manager of the Sunshine Group, a multimedia entertainment corporation in Philadelphia. Leveille was vice president of Scully Music and Orange Bear Music publishing

(Continued on page 98)

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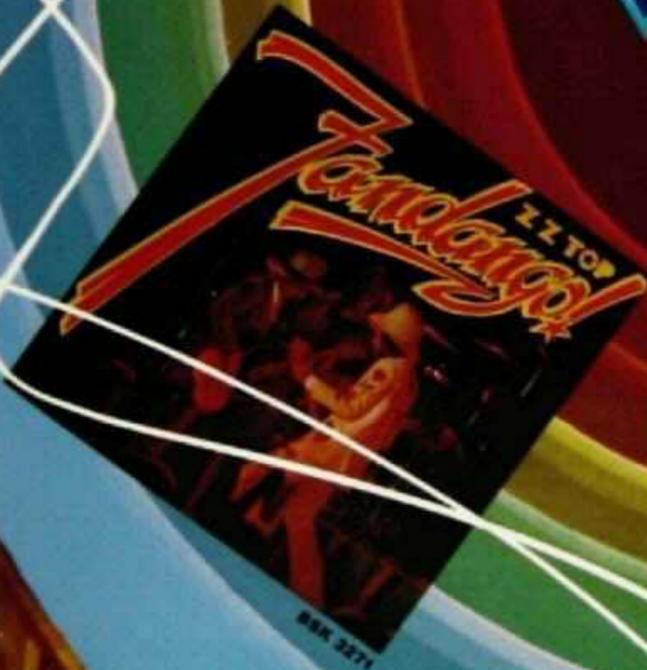
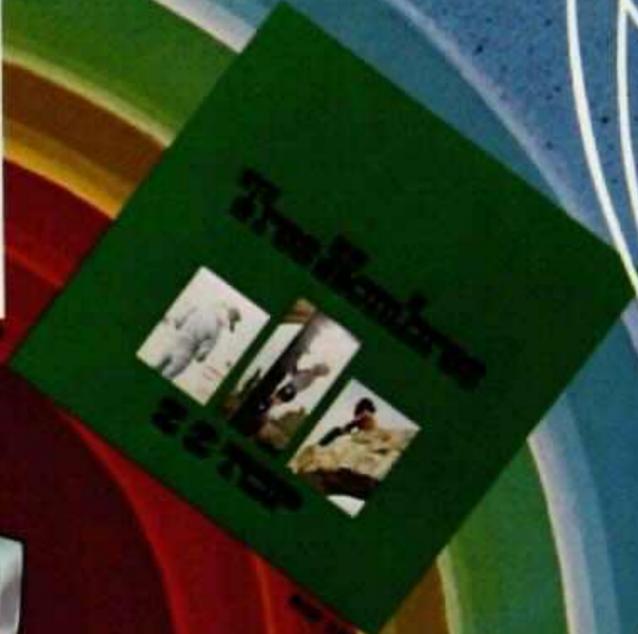
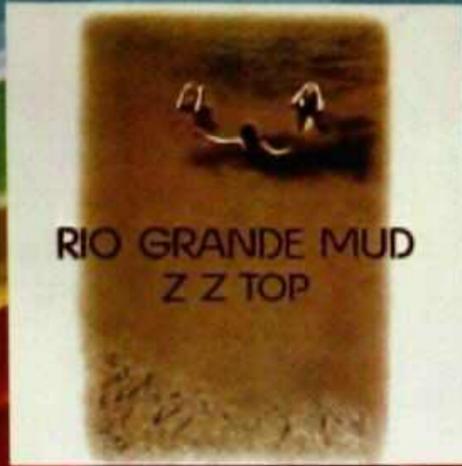
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# Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ARTIST Title Label Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE			
★	1	8	LED ZEPPELIN In Through The Out Door Swan Song SS 18002 (Atlantic)	8.98	8.98	8.98	★	40	3	★	FOGHAT Boogie Motel RCA Victor BHS 6990 (WB)	8.98	8.98	8.98	★	79	12	★	PLEASURE Future Now Fantasy F 9578	7.98	7.98	7.98		
★	2	2	EAGLES The Long Run A&M SP 3101	8.98	8.98	8.98		37	21	20	DIANA ROSS The Boss Motown M7 822	7.98	7.98	7.98		72	71	8	SAMMY HAGAR Street Machine Capitol ST 11983	7.98	7.98	7.98		
★	4	11	COMMODORES Midnight Magic Motown M 8526	8.98	8.98	8.98		38	28	9	ASHFORD & SIMPSON Stay Free Warner Bros. WS 3357	8.98	8.98	8.98		73	76	4	JUDAS PRIEST Unleashed In The East Columbia JC 36179	7.98	7.98	7.98		
★	10	2	STYX Cornerstone A&M SP 3111	8.98	8.98	8.98	★	55	2	★	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98		74	74	14	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2 2161	13.98	13.98	13.98		
★	6	5	FOREIGNER Head Games Atlantic SD 29899	8.98	8.98	8.98	★	46	15	★	SOUNDTRACK The Muppets Atlantic SD 18001	7.98	7.98	7.98		75	65	12	B-52's Warner Bros. BSA 3355	7.98	7.98	7.98		
★	7	4	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98		41	41	10	THE RECORDS Virgin VR 13130 (Atlantic)	7.98	7.98	7.98		76	75	29	VAN HALEN Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98		
	7	3	THE KNACK Get The Knack Capitol SD 11948	7.98	7.98	7.98		42	42	12	HEARTBEAT Curtis Mayfield RSD RS 1 3053	7.98	7.98	7.98		77	77	70	THE CARS Elektra EK 135	7.98	7.98	7.98		
★	14	3	HERB ALPERT Rose A&M SP 4790	7.98	7.98	7.98		43	44	19	ELECTRIC LIGHT ORCHESTRA Discovery J&R JZ 35788 (CBS)	8.98	8.98	8.98	★	87	6	★	BRENDA RUSSELL Horizon SP 739 (A&M)	7.98	7.98	7.98		
	9	5	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98		44	34	16	NICK LOWE Labour Of Love Columbia JC 36087	7.98	7.98	7.98		79	85	46	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98		
	10	8	BOB DYLAN Slow Train Coming Columbia FC 36120	8.98	8.98	8.98		45	43	8	VAN MORRISON Into The Music Warner Bros. WS 3290	8.98	8.98	8.98	★	89	8	★	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98		
	11	9	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98	★	50	3	★	BONNIE RAITT The Glow Warner Bros. BSA 3361	8.98	8.98	8.98		81	81	14	KINKS Low Budget Arista AR 4740	7.98	7.98	7.98		
	12	11	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise WS 2295 (Warner Bros.)	8.98	8.98	8.98		47	35	14	SMIFF 'N' THE TEARS Fickle Heart Atlantic SD 19242	7.98	7.98	7.98	★	90	2	★	GLORIA GAYNOR I Have A Right Polydor PD 1 6231	8.98	8.98	8.98		
	13	13	THE ALAN PARSONS PROJECT Eye Arista AL 9504	8.98	8.98	8.98		48	48	21	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98		83	78	31	BAD COMPANY Devolution Swan Song SS 8508 (Atlantic)	7.98	7.98	7.98		
	14	15	JIMMY BUFFETT Volcano MCA MCA 5182	8.98	8.98	8.98		49	38	25	CHARLIE DANIELS BAND Million Mile Reflections Epic EC 35751	8.98	8.98	8.98		84	61	18	THE WHO The Kids Are Alright MCA 2 11005	12.98	12.98	12.98		
★	18	5	KENNY ROGERS Kenny United Artists UAAA 979	8.98	8.98	8.98	★	97	2	★	SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98		85	69	11	SOUTHSIDE JOHNNY & ASBURY JUKES The Jukes Mercury SRM 1 3793	7.98	7.98	7.98		
	16	16	O'JAYS Identify Yourself P.R.K. FZ 36027 (CBS)	8.98	8.98	8.98		51	45	15	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98		86	84	12	★	RED SPEEDWAGON Nine Lives Epic FE 35988	8.98	8.98	8.98	
★	32	2	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98		52	52	36	CHEAP TRICK Cheap Trick At Budokan Epic EC 35795	8.98	8.98	8.98	★	NEW ENTRY	★	★	JEAN LUC-PONTY A Taste Of Passion Atlantic SD 19253	7.98	7.98	7.98		
	18	20	CARS Candy-O Elektra EK 507	8.98	8.98	8.98	★	53	53	30	G.Q. Disco Night Arista AR 4225	7.98	7.98	7.98	★	121	2	★	JIMMY MESSINA Oasis Columbia JC 36140	7.98	7.98	7.98		
	19	19	CHIC Risqué Atlantic SD 16003	8.98	8.98	8.98	★	NEW ENTRY	★	★	ELTON JOHN Victim Of Love MCA MCA 5104	8.98	8.98	8.98	★	138	3	★	SHOES Present Tense Oxley OE 244	7.98	7.98	7.98		
★	22	10	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	★	64	2	★	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP 2 2182	13.98	13.98	13.98		90	59	14	★	SCORPIONS Love Drive Mercury SRM 1 3795	7.98	7.98	7.98	
	21	12	DIONNE WARWICK Dionne Arista AR 4230	7.98	7.98	7.98		56	56	45	DOOBIE BROTHERS Minute By Minute Warner Bros. BSA 3193	8.98	8.98	8.98		91	91	6	★	LED ZEPPELIN Houses Of The Holy Atlantic 19130	7.98	7.98	7.98	
★	24	9	TALKING HEADS Fear Of Music Sire SRN 6076 (Warner Bros.)	7.98	7.98	7.98	★	68	3	★	SOUNDTRACK Quadrophobia Polydor PD 2 6235	13.98	13.98	13.98		92	82	15	★	PAT TRAVERS BAND Go For What You Know Polydor PD 1 6202	7.98	7.98	7.98	
★	25	4	JETHRO TULL Stormwatch Chrysalis CHR 1238	7.98	7.98	7.98		58	58	30	SPYRO GYRA Morning Dance J&R JFI 9004 (MCA)	7.98	7.98	7.98		93	62	12	★	RY COODER Bop Till You Drop Warner Bros. BSA 3358	7.98	7.98	7.98	
★	26	29	JOURNEY Evolution Columbia FC 35297	8.98	8.98	8.98		59	54	15	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 2182	8.98	8.98	8.98		94	94	57	★	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	
★	29	3	FUNKADELIC Uncle Jam Wants You Warner Bros. BSA 3371	8.98	8.98	8.98		61	47	17	★	WEATHER REPORT 8:30 ARC/Columbia PCZ 36030	13.98	13.98	13.98		95	95	6	★	RITA COOLIDGE Satisfied A&M SP 4781	7.98	7.98	7.98
	26	17	DONNA SUMMER Bad Girls Casablanca NBLP 2 2150	13.98	13.98	13.98		62	63	19	★	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98	★	106	14	★	JENNIFER WARNES Shot Through The Heart Arista AR 4717	7.98	7.98	7.98	
	27	27	FRANK ZAPPA Joe's Garage Zappa ZRZ 1143 (Mercury)	7.98	7.98	7.98	★	NEW ENTRY	★	★	JOE JACKSON I'm The Man A&M SP 4734	7.98	7.98	7.98		97	80	8	★	MOON MARTIN Escape From Domination Capitol ST 11933	7.98	7.98	7.98	
★	30	5	MOLLY HATCHET Flirtin' With Disaster Epic EC 36118	7.98	7.98	7.98		64	49	24	★	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century 1 583 (RCA)	7.98	7.98	7.98		98	102	26	★	WAYLON JENNINGS Greatest Hits RCA AHL 1 3378	7.98	7.98	7.98
★	31	4	STEVE MARTIN Comedy Is Not Pretty Warner Bros. WS 3392	8.98	8.98	8.98		65	66	6	★	BETTE MIDLER Thighs And Whispers Atlantic SD 16004	7.98	7.98	7.98	★	115	5	★	ISAAC HAYES Don't Let Go Polydor PD 1 6224	7.98	7.98	7.98	
★	51	2	BLONDIE Eat To The Beat Chrysalis CHR 1225	8.98	8.98	8.98		66	57	30	★	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSA 3296	7.98	7.98	7.98	★	113	7	★	MISTRESS RSD RS 1 3058	7.98	7.98	7.98	
★	33	8	FRANCE JOLI France Joli Polydor PRL 12176	7.98	7.98	7.98		67	67	14	★	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98		101	93	6	★	LED ZEPPELIN Led Zepelin IV Atlantic SD 19129	7.98	7.98	7.98
★	36	6	KOOL & THE GANG Ladies Night De-Lite DSR 3513 (Mercury)	7.98	7.98	7.98		68	70	10	★	ROBERT JOHN EMI America SW 1707	7.98	7.98	7.98		102	101	86	★	VAN HALEN Warner Bros. BSA 3075	7.98	7.98	7.98
	33	29	LITTLE RIVER BAND First Under The Wire Capitol 500 11954	8.98	8.98	8.98	★	83	5	★	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98		103	96	24	★	JOHN STEWART Bombs Away Dream Babies RSD RS 1 3051	7.98	7.98	7.98	
★	37	5	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98	★	NEW ENTRY	★	★	DARYL HALL & JOHN OATES X-Static RCA AFL 1 3894	7.98	7.98	7.98		114	6	★	IAN GOMM Gomm With The Wind Sire/Epic EC 36103	7.98	7.98	7.98		
	35	23	EARTH, WIND & FIRE I Am A&M FC 35730 (CBS)	8.98	8.98	8.98																		

OCTOBER 27, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

# SUZI QUATRO



**PURE POP AT IT'S UNDISPUTED BEST**

**THE NEW SINGLE, "SHE'S IN LOVE WITH YOU" RS-1014  
FROM THE HIT ALBUM "SUZI...AND OTHER FOUR LETTER WORDS" RS-1-3064**

**PRODUCED BY MIKE CHAPMAN FOR CHINNICHAP**



THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	72	6	<b>POINTER SISTERS</b> Priority Planet 7 9003 (Elektra/Nonesuch)	8.98	8.98	8.98
106	88	19	<b>ATLANTA RHYTHM SECTION</b> Underdog Polygram PD-14200	7.98	7.98	7.98
118	5	5	<b>GENYA RAVAN</b> And I Mean It 20th Century Fox 7 385 (RCA)	7.98	7.98	7.98
108	104	20	<b>BILLY THORPE</b> Children Of The Sun Polygram PD-14208	7.98	7.98	7.98
109	105	37	<b>BEE GEES</b> Spirits Having Flown RSO RS-13041	8.98	8.98	8.98
120	6	6	<b>J.D. SOUTHER</b> You're Only Lonely Columbia IC 36093	8.98	8.98	8.98
111	100	18	<b>WINGS</b> Back To The Egg Columbia FC 36057	8.98	8.98	8.98
112	107	58	<b>BLONDIE</b> Parallel Lines Chrysalis CHR 1152	7.98	7.98	7.98
113	103	25	<b>BLACKFOOT</b> Strikes A&M SP 36112 (Atlantic)	7.98	7.98	7.98
125	2	2	<b>U.K.</b> Night After Night Polygram PD-14234	7.98	7.98	7.98
115	116	9	<b>DAVID WERNER</b> David Werner Epic SF 36129	7.98	7.98	7.98
116	86	9	<b>RANDY NEWMAN</b> Born Again Warner Bros. WS-3346	8.98	8.98	8.98
117	108	18	<b>CHUCK MANGIONE</b> An Evening Of Magic A&M SP 6701	13.98	13.98	13.98
118	98	24	<b>MINNIE RIPERTON</b> Minnie Capitol SO 11536	7.98	7.98	7.98
119	109	10	<b>RAINBOW</b> Down To Earth Polygram PD-14221	7.98	7.98	7.98
131	4	4	<b>SUZI QUATRO</b> Suzi And Other Four Letter Words RSO RS-13064	7.98	7.98	7.98
152	8	8	<b>JEFF LORBER FUSION</b> Water Sign Arista AR-4234	7.98	7.98	7.98
122	119	17	<b>SOUNDTRACK</b> The Main Event Columbia SS 36115	8.98	8.98	8.98
123	123	17	<b>JONI MITCHELL</b> Mingus Arista SE 505	8.98	8.98	8.98
124	99	13	<b>DAVE EDMUNDS</b> Repeat When Necessary Saw Song SS 8507 (Atlantic)	7.98	7.98	7.98
125	126	7	<b>GARY NUMAN &amp; TUBEWAY ARMY</b> Replicas A&M SP 36117 (Atlantic)	7.98	7.98	7.98
126	127	59	<b>DONNA SUMMER</b> Live And More Casablanca NBLP-7119	12.98	12.98	12.98
127	122	15	<b>MASS PRODUCTION</b> In The Purest Form Capitol SO 5211 (Atlantic)	7.98	7.98	7.98
128	124	29	<b>RAYDIO</b> Rock On Arista AR 4212	8.98	8.98	8.98
129	92	15	<b>MAXINE NIGHTINGALE</b> Lead Me On Wandorq BRL 3484 (RCA)	7.98	7.98	7.98
130	130	7	<b>LED ZEPPELIN</b> Physical Graffiti Saw Song SS-250 (Atlantic)	11.98	11.98	11.98
143	2	2	<b>PAT BENATAR</b> In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98
132	112	9	<b>GEORGE THOROGOOD WITH THE DESTROYERS</b> Better Than The Rest MCA MCA-3091	7.98	7.98	7.98
133	136	10	<b>JOURNEY</b> Infinity Columbia IC 34912	7.98	7.98	7.98
134	111	18	<b>DIRE STRAITS</b> Communicue Warner Bros. WS-3336	8.98	8.98	8.98
135	129	19	<b>KISS</b> Dynasty Casablanca NBLP 7152	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	132	15	<b>LTD</b> Devotion A&M SP 4771	7.98	7.98	7.98
137	134	10	<b>B.B. KING</b> Take It Home MCA 3111	7.98	7.98	7.98
138	145	6	<b>GAMMA</b> Twinz 62 219	7.98	7.98	7.98
139	60	9	<b>CHARLIE</b> Fight Dirty Arista AR 4235	7.98	7.98	7.98
154	5	5	<b>FAT BACK BAND</b> XII Spring SP-4723 (Polygram)	7.98	7.98	7.98
182	2	2	<b>MILLIE JACKSON &amp; ISAAC HAYES</b> Royal Rappin' Polygram PD-14229	7.98	7.98	7.98
153	11	11	<b>JOHN COUGAR</b> John Cougar RCA RVL 7401 (Mercury)	7.98	7.98	7.98
143	135	48	<b>EARTH, WIND &amp; FIRE</b> The Best Of Earth, Wind & Fire Columbia PC 35847	8.98	8.98	8.98
144	146	18	<b>SMOKEY ROBINSON</b> Where There's Smoke Tanta T-7346 (Motown)	7.98	7.98	7.98
145	137	5	<b>ELLEN FOLEY</b> Nightout Cleveland International IC 36052 (Epic)	7.98	7.98	7.98
146	139	7	<b>SUPERTRAMP</b> Crime Of The Century A&M SP 36147	7.98	7.98	7.98
147	141	30	<b>JOE JACKSON</b> Look Sharp A&M SP 4743	7.98	7.98	7.98
148	142	4	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
149	133	10	<b>BOB JAMES</b> Lucky Seven Tappan Inc IC 36056 (CRG)	7.98	7.98	7.98
150	144	7	<b>LED ZEPPELIN II</b> Atlantic SO 19127	7.98	7.98	7.98
163	3	3	<b>ARETHA FRANKLIN</b> La Diva Atlantic SO 19248	7.98	7.98	7.98
152	148	26	<b>TRIUMPH</b> Just A Game RCA AF-13324	7.98	7.98	7.98
153	110	20	<b>GERRY RAFFERTY</b> Night Owl United Artists UALA 958	8.98	8.98	8.98
166	2	2	<b>TOM JOHNSTON</b> Everything You've Heard Is True Warner Bros. WS-3354	8.98	8.98	8.98
155	117	14	<b>PATRICK HERNANDEZ</b> Born To Be Alive Columbia IC 36100	7.98	7.98	7.98
156	156	8	<b>J.J. CALE</b> 5 Sire/WCA SR-3163	7.98	7.98	7.98
157	157	22	<b>SWITCH</b> Switch II Gandy G-788 (Motown)	7.98	7.98	7.98
158	151	49	<b>POCO</b> Legend MCA MA 1099	7.98	7.98	7.98
159	161	17	<b>K.C. &amp; THE SUNSHINE BAND</b> Do You Wanna Go Party TK 821	7.98	7.98	7.98
174	3	3	<b>ABBA</b> Greatest Hits Atlantic SO 19114	7.98	7.98	7.98
172	3	3	<b>MOLLY HATCHET</b> Molly Hatchet Epic JE 35347	7.98	7.98	7.98
162	128	5	<b>CHICAGO</b> Chicago 13 Columbia FC 36105	8.98	8.98	8.98
163	164	69	<b>FOREIGNER</b> Double Vision Atlantic SO 19999	7.98	7.98	7.98
164	150	5	<b>LED ZEPPELIN</b> The Songs Remains The Same/Soundtrack Saw Song SS-291 (Atlantic)	11.98	13.98	13.98
165	159	22	<b>CON FUNK SHUN</b> Candy Mercury SSM 1-3754	7.98	7.98	7.98
176	3	3	<b>BARBARA MANDRELL</b> Just For The Record MCA 3165	7.98	7.98	7.98
167	155	21	<b>KANSAS</b> Monolith Raiden FZ 36008 (CRG)	8.98	8.98	8.98
168	162	8	<b>MAUREEN MCGOVERN</b> Maureen McGovern Warner Bros. WS-3327	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	140	4	<b>RORY GALLAGHER</b> Top Priority Chrysalis CHR 1235	7.98	7.98	7.98
171	171	3	<b>SOUNDTRACK</b> Grease RSO RS-24001	12.98	12.98	12.98
171	171	3	<b>CORY DAYE</b> Cory & Me New York Inter/RSO 1-3408 (RCA)	7.98	7.98	7.98
173	158	17	<b>BLUE OYSTER CULT</b> Mirrors Columbia IC 36009	7.98	7.98	7.98
174	160	5	<b>LED ZEPPELIN I</b> Atlantic SO 19126	7.98	7.98	7.98
175	147	18	<b>BRAM TCHAIKOVSKY</b> Strange Man, Changed Man Polygram/Radar PD-14211	7.98	7.98	7.98
176	165	47	<b>GEORGE THOROGOOD</b> Move It On Over Rounder 3024	7.98	7.98	7.98
177	167	20	<b>ISLEY BROTHERS</b> Winner Takes All Y-Nack FZ 2-34677 (CRG)	13.98	13.98	13.98
178	149	8	<b>ROSE ROYCE</b> Rainbow Connection IV Whitfield WHS-2387 (Wessex Bros.)	8.98	8.98	8.98
190	2	2	<b>YACHTS</b> S.O.S. Polygram/Radar PD-14220	7.98	7.98	7.98
180	168	18	<b>WILLIE &amp; LEON</b> One For The Road Columbia KC2 36064	13.98	13.98	13.98
181	175	53	<b>BILLY JOEL</b> 52nd Street Columbia FC 35609	8.98	8.98	8.98
182	177	4	<b>YIPES</b> Yipes Millennium BRL 7745 (RCA)	7.98	7.98	7.98
183	169	4	<b>LED ZEPPELIN</b> Presence Saw Song SS 8416	7.98	7.98	7.98
184	181	4	<b>LENE LOVICH</b> Stateless Sire/Epic JE 36102	7.98	7.98	7.98
185	186	282	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMSG 11163 (Capitol)	7.98	7.98	7.98
196	3	3	<b>POINT BLANK</b> Airplay MCA 3160	7.98	7.98	7.98
188	185	3	<b>BOBBY BLAND</b> I Feel Good, I Feel Fine MCA MCA 3157	7.98	7.98	7.98
188	185	3	<b>MEAT LOAF</b> Bat Out Of Hell Cleveland Inter. PE 34974 (Epic)	7.98	7.98	7.98
192	184	13	<b>LED ZEPPELIN</b> Led Zeppelin III Saw Song SS-291 (Atlantic)	8.98	8.98	8.98
191	180	4	<b>RONNIE MILSAP</b> Images RCA ARL 1-3346	7.98	7.98	7.98
191	180	4	<b>IGGY POP</b> New Values Arista AR 4237	7.98	7.98	7.98
192	184	13	<b>LOUISE GOFFIN</b> Kid Blue Arista AR 4203	7.98	7.98	7.98
193	187	25	<b>BOB DYLAN</b> Bob Dylan At Budokan Columbia PC2 36067	13.98	13.98	13.98
194	189	12	<b>TOWER OF POWER</b> Back On The Streets Columbia IC 35784	7.98	7.98	7.98
195	193	75	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Stranger In Town Capitol SW 11638	7.98	7.98	7.98
196	194	18	<b>ELTON JOHN</b> The Thom Bell Sessions MCA 13921	3.98	3.98	3.98
197	195	12	<b>SOUNDTRACK</b> More American Graffiti MCA 2-11806	11.98	11.98	11.98
198	197	48	<b>CHIC</b> C'est Chic Atlantic SO 19209	7.98	7.98	7.98
199	199	7	<b>MICHAEL JOHNSON</b> Dialogue EMI America SW 17010	7.98	7.98	7.98
200	198	101	<b>SOUNDTRACK</b> Saturday Night Fever RSO RS-24001	12.98	12.98	12.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	61, 160
AC/DC	20
Herb Alpert	8
Ashford & Simpson	38
Atlanta Rhythm Section	106
B-52's	75
Bad Company	83
Pat Benatar	131
Bee Gees	109
Blackfoot	113
Bobby Bland	187
Blondie	30, 112
Blue Oyster Cult	173
Karla Bonoff	34
Jimmy Buffett	14
J.J. Cale	156
Cameo	67
Carl	18, 77
Cheap Trick	6, 52
Chicago	162
Harry Chapin	172
Charlie	139
Chk.	19, 198
Commodores	3
Con Funk Shun	165
Ry Cooder	93
Rita Coolidge	95
John Cougar	142
Crusaders	48
Tim Curry	80
Charlie Daniels	49
Cory Days	171
Dire Straits	134
Doozie Brothers	56
Bob Dylan	10, 193
Eagles	2
Earth, Wind & Fire	35, 143
Dave Edmunds	124
Electric Light Orchestra	43
Fatback Band	140
Foreigner	5, 163
Foghat	36
Ellen Foley	145
Aretha Franklin	151
Funkadelic	25
Rory Gallagher	169
Gamma	138
Crystal Gayle	69
Gloria Gaynor	82
Louise Goffin	192
Jay Gumm	104
G.Q.	53
Sammy Hagar	72
Van Halen	76, 102
Hall & Oates	70
Molly Hatchet	28, 161
Isaac Hayes	99

Patrick Hernandez	155
Iggy Pop	191
Isley Brothers	177
Joe Jackson	63, 147
Michael Jackson	9
Millie Jackson & Isaac Hayes	141
Bob James	149
Waylon Jennings	98
Elton John	54, 196
Robert John	199
Michael Johnson	154
Tom Johnston	73
Judas Priest	181
Billy Joel	31
France Joli	66
Rickie Lee Jones	24, 133
Journey	167
Kansas	159
K.C. & The Sunshine Band	157
B.B. King	137
Kinks	81
Kiss	135
Kool & The Gang	32
Led Zeppelin	J, 91, 103, 130, 150, 164, 174, 183, 189
Little River Band	33
Kenny Loggins	29
Jeff Lorber	121
Lene Lovich	184
Nick Lowe	44
LTD	136

Barry Manilow	17
Barbara Mandrell	166
Chuck Mangione	117
Meat Loaf	188
Jimmy Messina	88
Moon Martin	97
Steve Martin	29
Mass Production	127
Curtis Mayfield	42
Maureen McGovern	168
Bette Midler	65
Stephanie Mills	64
Ronnie Milsap	190
Mistress	100
Joni Mitchell	123
Van Morrison	45
Randy Newman	116
Maxine Nightingale	129
Gary Numan & Tubeway Army	125
O'Jays	16
Robert Palmer	51
Alan Parsons Project	13
Teddy Pendergrass	62
Pink Floyd	185
Pleasure	71
Poco	158
Point Blank	186
Pointer Sisters	105
Jean Luc Ponty	87
Suzi Quatro	120
Gerry Rafferty	153
Rainbow	119
Bonnie Raitt	46
Genya Ravan	107
The Knack	7

## GEORGE TUCKER AWAITS

Postpone Sentence  
In Pirate's Case

By ROBERT ROTH

NEW YORK—Sentencing was postponed last week for George Tucker, who has pleaded guilty to two counts in a 21-count indictment against him and his company Super Dupers, Inc. in a case involving allegedly illegal record and tape duplicating.

At a hearing before U.S. District Judge Thomas C. Platt Wednesday (17) one of Tucker's attorneys asked for a postponement in part so that he could consider "the Yarnell letter."

Examination of court files disclosed a four-page letter written to Judge Platt by Recording Industry Assn. of America special antipiracy counsel Jules Yarnell dated Oct. 3, 1979.

Tucker had offered to plead guilty to two counts of the indictment before Judge Platt on Aug. 31 in return for dismissing the remaining charges against him and his company.

At that time, Tucker told the court that he had talked to and sold FBI Special Agent Robert Levey 20 pirated pancakes of the Asylum recording, "Simple Dreams" by Linda Ronstadt "for which he paid me \$200."

The conversation and subsequent sale formed the basis for charges of wire fraud and willful infringement of copyright which carry maximum penalties of five years imprisonment and \$1,000 fine, and one year imprisonment and \$25,000 fine, respectively.

Yarnell indicated he had written to inform the court of some facts which might not appear in the presentencing report on Tucker from the U.S. Probation Office.

Yarnell recited a history of alleged activities of Tucker dating back to 1970, when, Yarnell stated, Tucker was "operating successively as Tucker Productions, Ltd., Tucker Productions Inc., and U.S. Tape

Inc." and "was illegally duplicating many hundreds of thousands of copies of sound recordings per year."

Yarnell added that in the case of Jondora Music Publishing Co. versus Melody Recordings, "Tucker even admitted under oath that he had illegally duplicated 188,667 8-track tapes and 20,375 cassettes during the year 1972."

Yarnell claims that as a result of that case and two others, CBS, Inc. versus Melody Recordings and Atlantic Recording Corp. versus U.S. Tape, Inc. "Tucker and some of his corporations have since been permanently enjoined from infringing musical composition copyrights and from the manufacture and sale of unauthorized duplications of sound recordings." As a result of the Atlantic case, he continues, "there is still an outstanding, uncollected judgment against U.S. Tape Inc. of \$50,000 plus interest."

Yarnell concludes that Tucker is an "outlaw" who has contemptuously thumbed his nose at every court and every judgment ever directed against him and his corporate entities.

He says a "significant period of incarceration for Tucker will serve as a major deterrent to further illegal activities by Tucker, as well as to other pirates and counterfeiters who will be looking to the sentencing of Tucker as a determinant of their future course of conduct."

Nine additional letters have been sent to the judge vouching for Tucker's good character including messages from U.S. Sen. Harrison Williams Jr., the Speaker of the New Jersey General Assembly and the mayor of Paramus, N.J.

Judge Platt has set Nov. 16 as the next sentencing hearing.

## Inside Track

The kickoff of what is hoped to be a continuing dialog between merchandisers and industry nabobs takes place next week when a select NARM member coterie reportedly convenes in New York with Polygram brass. Arbitrary decisions like \$1 list price boosts and revised stringent returns policies precipitated the move by the NARM board of directors to seek out influential distribution and label brass for regular face-to-face palaver.

Don "Soul Train" Cornelius plays Mohammad Johnson, a promoter, in UA's movie, "Roadie," which stars Meat Loaf, along with Blondie and a group of other rock and country names. It's a summer 1980 release. . . . Is longtime national cutouts chief at Pickwick, Bernie Barr, departing his post in the St. Louis branch? . . . Casablanca Record & FilmWorks hosts the luncheon finale Nov. 1 of the National Assn. of Theatre Owners at the Los Angeles Bonaventure Hotel. . . . Cleve Howard, who conceived the concept of the Budget Tapes & Record franchise in the early '70s and then bowed out to Phil Lasky and sons, is reportedly operating a religious goods store in Fayetteville, Ark. . . . John Cooper of City 1-Stop, Los Angeles, would like to hear from anyone who has knowledge of record retailing prior to 1950. He is researching the pre-1950 period and would also like to know where he can obtain copies of periodicals covering such activity.

Warner Communications Inc. should soon have a record-breaking cash flow, with an American Express/cable tv deal bringing in \$175 million in cash and short-term notes and the Garden State (N.J.) Bank bow-out collecting another \$52 million. That far exceeds its normal \$35 million to \$58 million cash flow of recent years. Might some of that spill over into the record/tape industry? . . . Is Gary Drexler, new general manager of Galaxy Distributing, Dallas, which has the pioneer Record Town/Sound Town retail chain, going to move to far more direct buying for the stores? . . . When West LA Music opens its new Hollywood store in November, the 30,000 square foot location across the street from the Hollywood Roosevelt Hotel will carry a gigantic Music Wall Of Fame, wherein contemporary music names will be commemorated with autographs and hand prints in cement. So far John Mayall and Glen Campbell have been permanently imprinted in the giant musical instrument/sound accessories retail outlet.

Look for Bromo Distributing, Oklahoma City parent corporation of the burgeoning Sound Warehouse chain, to open its first store in the South in New Orleans soon. . . . "Ich bin ein New Yorker," Marvin Hamlisch assured a gathering in Schubert Row Tuesday (16) after receiving a silver bowl from ASCAP president Stanley Adams

commemorating "Chorus Line" becoming Broadway's 10th longest-running musical.

Names Back In The News: Former promotion exec Rick Frio has formed Carousel Productions, whose first vehicle is a flick based on the life of the late king of western swing to be titled "The Spade Cooley Story" . . . Is there a temporary stalemate on the CBS record and tape manufacturing plant construction in Georgia or has the whole project been junked? . . . Ian Anderson suffered a bizarre injury Oct. 12 at Madison Square Garden when a rose, evidently cast stageward by an adoring fan, grazed his optic. Jethro Tull cancelled its next two dates while his vision cleared. They resumed the itinerary thereafter.

Showtime Systems International will be exclusive U.S. distributor for the world's first videodisk jukebox manufactured by General Corp. of Japan, licensee of the TeD (Germany Telefunken-British Decca System.) The machine will play 50 10-minute TeD videodisks on a 25-inch diagonal screen with full hi fi sound. It will be introduced to the video industry at Billboard's International Video Music Conference Nov. 15-8 in L.A.

Dealers report increased calls for Ravel's redundant "Bolero" now that it's the favored love-making backdrop for the lush heroine in the new motion picture, "10." . . . Paramount Pictures test-marketing videotape software in Phoenix and Denver, and a national bow is not far off. . . . Add Cole Porter's 1953 musical, "Can-Can," to the Broadway revival list this season. "Daddy Goodness" closed in Washington, D.C. . . . Lou Adler ogling the Orchids, Kim Fowley's latest act at the L.A. Whisky A-Go Go. 'Tis said Adler is interested in lead singer Sindy Collins for a movie office. . . . Sound Distributing, Seattle, has opened a sales office in Denver. Motown is its leading line. Record Merchandising formerly represented Motown in the Rocky Mountain area. . . . Longtime Seattle area distribution exec Linda Skore has departed wholesale, opening her own Budget Tapes & Records store in Port Angeles, Wash.

Ariola-America's Jay Lasker denies "unequivocally" the persistent rumor about his label ultimately meshing with Arista within the Ariola group. He also pooh poohs reports he will exit the company. . . . Maestro Eugene Ormandy's 44th year with the Philadelphia Orchestra will be feted Wednesday (24) by the N.Y. chapter of NARAS at Gotham's Stork Club. . . . Barry Manilow and Lee Gurst penning music for the NBC-TV Halloween special Saturday (27) hosted by Fred Gwynne. . . . Did Stig Anderson or Atlantic decide on the nine-month-old ballad, "Chiquita," for Abba's new U.S. single rather than "Gimme, Gimme, Gimme," the group's latest European release?

MCA-ABC Hit  
By Monaco Suit

LOS ANGELES—Record producer Bob Monaco and his Rampro Inc. here have taken MCA and ABC Records to Superior Court, claiming they renege on a production deal. He seeks \$1.5 million in damages.

Contracts filed with the pleading indicate that the plaintiff originally pacted with ABC in January 1973 to produce Rufus, with that binder amended in August 1973 to include he also record Sonoma.

According to the pleading, an audit requested by Monaco in 1976 by Prager and Fenton revealed ABC owed him \$161,508.36. In May 1978, ABC entered into two agreements, one in which Monaco was to produce one or more ABC acts for a one-year period and, in the second, ABC was to pay him \$35,000 in a release and settlement. Under the producer pact, Monaco was to get \$10,000 out front and \$10,000 upon the delivery of each album.

The filing claims that ABC kept putting Monaco off as to the production pact, with ABC in March 1979 informing him that his producer's agreement was assigned to MCA which had acquired ABC by that time.

A May 1979 letter from MCA stated the label intended to "honor its commitment" to Monaco. On July 10, 1979, MCA and ABC Records orally repudiated the producer pact, per the suit.

## Executive Turntable

• Continued from page 90

companies. She will continue these duties along with her new appointment. . . . Jay Antista is now maintenance engineering supervisor of the Scott-Sunstorm recording studios in Los Angeles. Antista had been working in post-production for ABC-TV. . . . Keith Miller is promoted to manager of the Northwest office for the Good Music Agency in Missoula, Mont. Miller had worked in various capacities for the firm since 1976. . . . At Radio Arts, Inc. in Burbank, Franke Jolle, John Benedict and Ray Cline take new positions. Benedict is hiked to vice president and director of programming. He was the firm's program manager. Jolle, who was national sales coordinator for D&K Advertising in Beverly Hills, is now program consultant. Cline is upped to production manager. He was a production engineer with Radio Arts. . . . Mark Goldstein, formerly sales manager with ABC Records, is now president of the Grass Shack Corp. in Miami which is starting a restaurant-rock club. . . . H. Grame Goodall moves to vice president of Audio Consultants, Inc. in Nashville. Goodall was previously sales manager of the firm, which is the exclusive Southeastern dealer for MCI and other pro-audio equipment. . . . Suzie Button and Lynda Hill join the Altec Corp. in Anaheim as advertising copy writer and communications representative, respectively. Button was a communications associate at the Deutsch Co. in Banning, Calif. Hill is a graduate of California State Univ. in Fullerton with a degree in Communications. . . . Mark Irwin is the sales manager of Dick Lavsky and Associates in New York. Irwin had his own firm, Mark Irwin Productions. . . . Three regional managers join dbx, Inc. in Newton, Mass. Robert Hatcher, formerly a sales representative with the Bose Corp., is Eastern regional manager in Newton. Scott Berdell, formerly heading his own sales rep firm called the Florida Connection, is now central regional manager in Miami. Scott E. Sylvester comes in as Western regional manager in San Diego. He was with Wright's World of Sound in San Diego. . . . Clyde Davis is now heading promotion for Radio Records in Ft. Lauderdale, Fla. He spent a year as East Coast disco coordinator for Capitol Records.

At GC Electronics in Rockford, Ill., Wayne G. Timpe and James Heighway are promoted to vice president-general manager and special marketing director, respectively. Timpe had been vice president-manufacturing and research. He replaces Anthony C. Valiulis who continues in a consulting capacity. Heighway was national manager of distributor and consumer sales. . . . The Gold Key Entertainment division of Vidronics in Los Angeles names Leslie Richards as its new business affairs vice president. Richards had been business affairs assistant director. And Judy Gillespie steps into the new post of administration vice president. Gillespie worked in the Gold Key distribution offices for the past 3½ years.

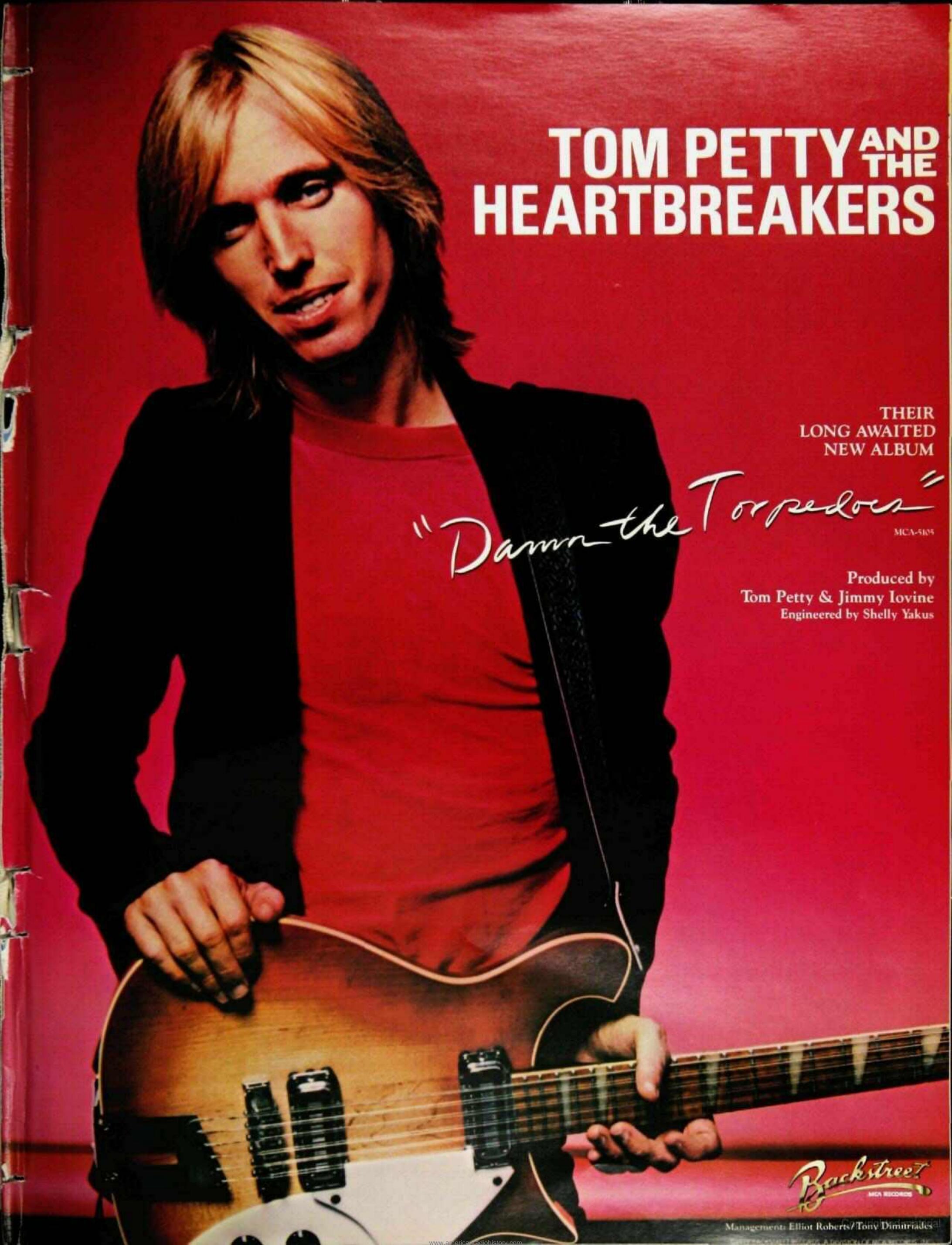
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A photograph of Tom Petty with long blonde hair, wearing a red t-shirt and a black jacket, playing a light-colored electric guitar. The background is a solid red color.

# TOM PETTY AND THE HEARTBREAKERS

THEIR  
LONG AWAITED  
NEW ALBUM

*"Damn the Torpedoes"*

MCA-5105

Produced by  
Tom Petty & Jimmy Iovine  
Engineered by Shelly Yakus

*Backstreet*  
MCA RECORDS

Management: Elliot Roberts/Tony Dimitriadis



# SLY'S BACK

ON THE RIGHT TRACK

WARNER BROS. RECORDS  
PROUDLY ANNOUNCES  
THE RELEASE OF  
THE FIRST ALBUM BY  
SLY & THE FAMILY STONE  
IN OVER FIVE YEARS

# BACK ON THE RIGHT TRACK

FEATURING THE SINGLE (WBS 49062)  
"REMEMBER WHO YOU ARE"  
PRODUCED BY MARK DAVIS  
ASSOCIATE PRODUCER: HAMP BANKS  
ON WARNER BROS. RECORDS & TAPES (BSK 3303)

