Pickwick's Old Cutouts

Lure Crowds

By DICK NUSSE

NEW YORK — What do you do when you're stuck with more than 50,000 cutouts that have been in and out of bins for up to 15 years? If you're the world's largest record and tape distributor, you invite the public in for a four-day sale, offering records and tapes for 60 cents to $1 each and sweeten the deal with a free goods coupon in the local paper.

That's what Pickwick International did at its 9,000-square-foot warehouse in Albany, N.Y., Thursday through Sunday (13-16).

Tom Worthen, Pickwick's vice president of operations, says the sale is a prelude to the warehouse's closing and to the "consolidation" of the company's cutout operations in Los Angeles and Minneapolls.

Worthen denies reports the sale is tied to Pickwick's desire to exit the cutout business. The reports are tied to complaints of other wholesalers who claim Pickwick's cutout inventories "leak a lot to be desired," due to the fact that Pickwick's high volume trading can't compete with the "cherry picking" approach to cutout merchandising.

Not so, Worthen contends. The consolidation plan will enable Pickwick to provide "better product control" by having fewer locations. (Continued on page 65)

Sales On Rise,
Lundvall Tells

By DOUG HALL

ST. LOUIS — "The record industry is on the road to recovery, Retail is picking up," CBS Records Division president Bruce Lundvall told radio programmers Tuesday (11) here during the second annual National Assn. of Broadcasters programming conference.

Lundvall spoke to more than 1,000 programmers on a luncheon panel which included Mercury Records president Bob Sherwood and RCA vice president Bob Fead.

Lundvall pointed to a 20% annual growth rate since 1975 and indicated that the industry should have anticipated a downturn. "Some thought the industry was recession-proof. That's nonsense," he said.

"Half of our customers are over 21," Lundvall explained. "They are affected by the recession. That's nonsense," he said.

"That's what Pickwick International did at its 9,000-square-foot warehouse in Albany, N.Y., Thursday through Sunday (13-16)."
WOODY ALLEN
STANDUP COMIC

Chicago Area Retailers Deploring Labels' New Policies

By JOHN SIPPEL

CHICAGO—A Chicago company, ill issue four recordings by Pope Paul II to coincide with the world's forthcoming U.S. visit on Jan. 10, 1980. (Continued on page 70)

Los Angeles—A 120-album catalog sales program, a four-week 250,000 national consumer-in-rollment contest and an America's Musical Heritage LP—-new album releases in the next 60 ads highlight WEAs fall program. WEA president Bob Summer, who told Billboard a wind up regional meeting of the WEA "marketweek" here Wednes- day (12) that August topped all its redecessors in the firm's history, said he expects September to shatter all volume records.

WEA's Droz Predicts Heavy Autumn Sales

Cap Bows Special Promo

Chicago Area Retailers Deploring Labels' New Policies

General News

Passage Unlikely Now Mixed Reactions To A Value-Added Tax

Billboard (ISSN 0006-2510) is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $31.00. Second class postage paid at New York, N.Y. and additional mailing office. Current and back copies of Billboard are available on microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send form 3579 to Billboard, P. O. Box 2154, Radnor, Pa. 19089, Area Code 215, 697-8200.

SEPTEMBER 22, 1979, BILLBOARD

Chicago Area Retailers Deploring Labels' New Policies

By JOHN SIPPEL

Los Angeles—A 120-album catalog sales program, a four-week 250,000 national consumer-in-rollment contest and an America's Musical Heritage LP—-new album releases in the next 60 ads highlight WEAs fall program. WEA president Bob Summer, who told Billboard a wind up regional meeting of the WEA "marketweek" here Wednes- day (12) that August topped all its redecessors in the firm's history, said he expects September to shatter all volume records.

He stands put on his earlier year predictions that 1979 will top 1978, making it eight consecutive years of better Ps for the company. The 1979 year-end marketing pro- gram, starting Monday (17) and ending Oct. 31, eligible returns to account for a single order on 120 catalog best sellers with a 5% dis- count and deferred billing with 90% installations due Dec. 10, 1979, and Jan. 10, 1980.

For the first time in known indus- try history, a record/ tape distribution firm is involving the consumer nationally in its product push. WEA ad manager Alan Peiper and mer- chandising upper Bob Moering dis- closed that 350 key retail locations nationwide will announce the give-away of $200 Marantz component systems, along with WEA-distrib- uted LPs and tape collections through six-page tabloid bag stuff- ers. The consumer contest begins Oct. 26 and terminates Nov. 18. Concur- rent with the Marantz prize give- aways, the hi-fi hardware maker will be spending a reported $3 million in advertising. WEA market personnel were told.

Atlantic senior vice president of marketing Dave Glew pledged new album product prior to the fall holi- days, from Manhattan Transfer, the Spinners, Faze-O, Dave Valiante, the Rolling Stones, Fireball, John Lee Hooker, Emerson, Lake & Palmer and a

"Best Of Chic." In the first quarter of 1980, the Atlantic family of labels expects a first album from Peter Frampton. Warner Communications president Bob Summer, and Sony's Steve Barrios, who is overseeing them, say they are mulls a new album from The Who. Atlantic, and have also re-signed, Grew. Stated new title: "La Diva" has just been issued November.


(Continued on page 69)

Cap Bows Special Promo

Los Angeles—Capita inaugurates a special two-week fall sales program on both catalog and new product effective Monday (17).

Sales Barometer

Los Angeles—How is busi- ness in the marketplace on a na- tional level? According to Bill- board's research department, sales of albums, singles and prerecorded 8-track tapes were stable last week compared to the previous week.

The two configurations which showed a sales rise over the previous week were prerecorded cassettes and blanket tape.

The data compiled is based on major retailers reporting in to the publication from all over the nation.

The program consists of 68 titles, according to Dennis White, market- vice president.

"It's about 100 fewer titles than were in last year's fall program," ex- plains White. "What did we do was carefully analyze last year's results to determine which product sold and which didn't. Product includes pop, R&B and AMERICA- tity.

Elements of the program, adds White, include added dating, half in December and half in January, 50% off the face of the invoice and advertis- ing allowances.

Also debuting from the label Monday is a new line of 14 LPs cur- ring a $2.98 suggested list (Bill- board, Sept. 15, 1979). Those titles consist of newer material never be- fore released in the U.S. and catalog product.

Chicago Area Retailers Deploring Labels' New Policies

Chicago—Recent industry, business intelligence and consumer re- sponse to price cutting have met with gen- eral endorsement from some re- tailers and a more critical view from others. The retailers are being penalized for a situation that is not of their making, the manufacturers themselves created.

CBS and other suppliers hab- itually pressure dealers to stock exces- sive quantities of product. Rosenbaum says last year's promises now are being ignored under the new CBS return policies.

"We didn't put them in this posi- tion, they did," the retailer main- tains. "They fight with us if we don't take enough product. I'm really up- set with the way they're handling it." The anger in Rosenbaum's voice mounted with mention of a recent Wall Street Journal article in which Polygram president Coen Sooler called for a total elimination of in- dustry return credits. "Who are they fooling?" the retailer asks.

Lieberman Enterprises, one of the nation's largest records, indicates that it will take a "wait and see" attitude before reacting on the CBS 20% re- turn policy.

"They're going to take 45s out of it and they're going to try to get guaran- teed product out; we don't know what percent it comprises," Harold Okin, Lieberman president, calmly states.

On the whole, Okin says Lie-berman Strategies are based on care- ful price pricing.

Art Shulman at Laury's Discount Records, another of Chicago's major retail sets, also takes aim at the manufacturer's posture.

"All of a sudden some record com- panies have gotten religion." Said

(Continued on page 69)

LPs By BOPE ON CHI LABEL

By ALAN PENCHANSKY

Chicago—A Chicago company, ill issue four recordings by Pope Paul II to coincide with the world's forthcoming U.S. visit on Jan. 10, 1980. (Continued on page 70)

Washington—The 10% value-added tax proposed here Tuesday (11) by attorney Al Ullman (D-Or.) of the House Ways and Means Committee and chairman Russell B. Long (D-La.) of the Senate Finance Committee is being met with mixed reaction in the recording industry. A complex form of sales tax at is levied at each stage in the manufacturing and sales process, the value-added tax is based on the assump- tion that each producer or seller along the line increases a product's value.

Thus, a tax on polyvinyl chloride would be passed onto the record manufacturer who would sub- sequently pass the tax onto wholes- sale, retailers until eventually retailers would add the tax to consumer prices.

Using this year's wholesale fig- ures, a 10% value-added tax would represent 3.94% of the price to the recording industry. Considering recent increases in retail product prices one wonders whether such a tax would be ac- cepted by the record consumer.

In Europe, the value-added tax, first imposed in France, is now uni- versal and works essentially as a sales tax. European record compa- nies regard the tax in much the same light as any tax on their prod- uct. They don't like it, but they have learned to live with it.

(Continued on page 78)

Cap Bows Special Promo

Los Angeles—Capita inaugu- rates a special two-week fall sales program on both catalog and new product effective Monday (17).

The program consists of 68 titles, according to Dennis White, market- vice president.

"It's about 100 fewer titles than were in last year's fall program," ex- plains White. "What did we do was carefully analyze last year's results to determine which product sold and which didn't. Product includes pop, R&B and AMERICA- tity.

Elements of the program, adds White, include added dating, half in December and half in January, 50% off the face of the invoice and advertis- ing allowances.

Also debuting from the label Monday is a new line of 14 LPs cur- ring a $2.98 suggested list (Bill- board, Sept. 15, 1979). Those titles consist of newer material never be- fore released in the U.S. and catalog product.
Probe Mechanical Royalty Rule Amendments

Oct. 19 Set For C’right Discussions

By JEAN CALLAHAN
WASHINGTON - The Copyright Office of the Library of Congress has scheduled an open meeting here Oct. 19 to discuss amendments to its mechanical royalties rules.

The purpose of the meeting is to hold informal discussions on the various accounting methods which can be used to distribute mechanicals to copyright owners.

Once the options are thoroughly explored, the Copyright Office will issue final regulations governing the compulsory licenses’ privilege of recording mechanicals on records

Within one year after the date of shipment, all recordings made under the statutory license must be considered to have been distributed. The Copyright Office proposes to keep this one-year cutoff date in effect as a change, while the exceptions to the cutoff date for returns will be dropped by the office after receipt of comments.

The new proposals advocate use of the first-out-first-in method for determining when copyrighted products have been distributed. These changes were adopted for purposes of payment under the compulsory license. The Copyright Office is also considering the idea of allowing importers to maintain records of product which are distributed or sold abroad and to carry the products to the United States for return.

For those who cannot participate in person, the recording of this meeting will be available. The meeting will begin at 9:30 a.m. on Oct. 19 for written comments which can be mailed to the Copyright Office’s

SOUNDS & SOUNDS COMBINE

Country Music & Baseball Attract Half-Million Fans

By GERRY WOOD
NASHVILLE—The major league country music capital of the world and the minor league baseball capit-

al of the world have merged suc-

cessfully here.

The Nashville Sounds baseball club concluded its season Monday (10), drawing a minor league record attendance of more than 520,000 fans, thanks to a win-

ning team and a heavy leaning on country music and radio promos-

AMforging attacks.

Among the fun-drawing promos have been those of AM Disc Night, Country Music Night, CBS Records Night, Mercury Records Night, and LP giveaway promotions featuring WWXK-FM radio, 92Q Radio, WKDA-AM, RCA’s Jerry Reed and MCA Records.

On 92Q Nights, LPs were given away every 92 seconds, helping to

shove normally sleep nights – such as Tuesday and Wednesday – to an average attendance of more than 650,000 at the Sounds’ Greer Stadium. The promo label TP was held. The label made up a special sampler EP with cover graphics depicting a model holding up a record album cover of the Nashville Sounds’ mass.

The record sleeve contains songs by Johnny Rodriguez, Charly McClain, Willie Nelson and Lynn Anderson. The record sleeve could be used as a coupon good for a 20 percent discount on any CBS product at the Port O’Call record store in Nash-

ville.

Everyone who attended the game received a record, and CBS vice

(Continued on page 40)
Cheap Trick's “Dream Police” album.
In store next week. On Epic Records and Tapes.
CBS Shifts Disco Pool System

By IRV LICHTMAN

NEW YORK—CBS Records has adopted a more conservative disco pool servicing policy, while, on the other hand, offering pool directors a chance to hear all new CBS pop product.

According to Vince Pellegrino, director of dance music marketing at Columbia Records, all CBS labels will, effective this week, offer an "initial allotment" to pools on new disco product.

CBS expects these pools to service key disco DJs in their markets and report back to the label within two weeks as to the potential of the product. If there's a positive response, the label will ship a second allotment to pools for deeper disco penetration.

"We've made these changes after analyzing the situation over the last few months, and we've determined that the current glut of product might hurt disco in general," Pellegrino explains. He estimates that 40 to 50 new disco albums are being marketed weekly.

Pellegrino says the decision to supply pool directors with the entire spectrum of pop product was based largely on the growing appeal of dance-oriented rock material.

Chicago Retailers Protest New Policies

Continued from page 3

The higher price on program titles already in dealer stock

Don Simpson, purchasing director for the Amuse Records retail/ Father's and Sun's one-stop operation in Indianapolis, says catalog sales have slowed "drastically" in the last year.

"Variable pricing is something we've never had," says the buyer. "We gave away hits and made people pay for the old stuff. It caught up with us when we priced the old stuff out of reach."

Don Smith, buyer for Wisconsin's Golden Gate retail/Rapid Sales rack operation headquartered in Madison, shows restrained enthusiasm for the new $5.98 line from CBS.

"If it isn't selling at $7.98, it isn't going to sell at $5.98," believes Smith. "We buy with a roll of the dice."

Midwest dealers are divided in their opinions about the unit volume to be gained through such cuts and several dealers are waiting to assess the new CBS program on the basis of titles to be offered.

Of course no one is pleased by the CBS decision disallowing returns at the higher price on program titles already in dealer stock.

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus other fascinating services."

"To find out more about this rumor call..."

Lee Myles Associates, Inc.
3845 N.E. 122 St., Miami, Fla. 33168
TEL: 305-333-2323

By ROBERT ROTH

NEW YORK-ASCAP has formulated special license agreements to cover dancing schools following six months of negotiations with 15 organizations representing school owners.

Separate license forms cover schools whose owners belong to the "recognized dance associations" and associations that will have to seek out separate licenses for school owners to the effect that the association's membership is in good standing.

Rates for association members are exactly half the rates for non-members, since according to an ASCAP attorney, the associations will take care of most of the paperwork and are obligated to provide ASCAP with 5,000 licensees within one year in order to secure rates in effect.

As with licenses involving discotheques and nightclubs, the new agreements employ combinations of variable factors to determine the rate applicable to a given location, with three types of dance instruction.

Polygram's Classics Guidelines

NEW YORK-Polygram Distribution has implemented processing guidelines for use in conjunction with the price increase of all Classics International product, effective Oct. 1. Much of the $8.98 list product from DG and Philips will carry a new $5.98 (Billboard, Aug. 18, 1979).

According to Bert Franzblau, vice president of operations, the following interim period guidelines will apply: only classical orders received on or before Friday, (21) will be guaranteed billing at the current price rates.

All classical orders received after that date will be held for shipment until Oct. 1 and will be billed at the new price schedule.

Back orders for product ordered on or before Sept. 30 that are not filled by Sept. 30 will be cancelled and must be resubmitted subject to the new price schedule.

Other Classics International lines include Mercury Golden, Archive and the mid-price line of Philips Festivo and DGG Privilege.

INvolves 10 ORGANIZATIONS

Dance Schools Get

ASCAP Licenses

MUSIC TALK—Nick Gilder, left, chats with Dick Clark after taping two tunes from his new Chrysalis LP called "Frequency" for Clark's "American Bar stand."

POSTPONES

POLYGRAM POSTPONES

NEW YORK-Polygram Distribution, Inc. has postponed its new sales strategy, said to involve a new returns policy, for what appears to be an indefinite period.

The move was viewed by a company spokesman as a need to "make sure we have fine-tuned every element of our presentation."

The company had originally planned to go public with the n returns program Sept. 7, but a press conference was cancelled.

One major racker said the r program as initially outlined to him would have generated a new returns structure if he said would not "hit us as hard" CBS' upcoming 20% returns policy effective in January.

Some raised the issue of a postponement as an internal matter involving more time for the distribution company's sales to digest the impact of the contemplated new returns in sales policies.

POLYGRAM POSTPONES

NEW YORK-Polygram Distribution, Inc. has postponed its new sales strategy, said to involve a new returns policy, for what appears to be an indefinite period.

The move was viewed by a company spokesman as a need to "make sure we have fine-tuned every element of our presentation."

The company had originally planned to go public with the new returns program Sept. 7, but a press conference was cancelled.

One major racker said the new program as initially outlined to him would have generated a new returns structure if he said would not "hit us as hard" CBS' upcoming 20% returns policy effective in January.

Some raised the issue of a postponement as an internal matter involving more time for the distribution company's sales to digest the impact of the contemplated new returns in sales policies.
NEW YORK - Arista Records had its biggest sales year in history for the 12 months ended June 30, but a significant $2.0 million fourth quarter loss wiped out most of the prior nine months’ profits and also affected the bottom line of parent Columbia Pictures Industries.

Net revenues for Arista, including Arista U.K. and the distributed Savoy and Buddha labels, were $68.424 million, according to Elliot Goldson, label executive vice presi-

However, fourth quarter revenues were down 14.7% to $13.34 million, though second only to the record $15.378 million for April-June 1978.

Commenting on the Arista figures which he already stated as corporate earnings for the fourth quarter and fiscal year, he cited "delay in recei-

Arista's Goldman also is bullish on the label's immediate prospect and beyond. "We look upon the fourth quarter adjustments as the bunting of the bullet, and from our overall point of view, feel positive about the future," he said.

The April-June records/music loss of $2.668 million, compared with a $407.000 profit in 1978, dropped the year-end bottom line to only $385,000, or a solid $6.436 million profit for fiscal 1978.

Combined records and music reve-
uences and income from last year’s

coupled with dips in both reve-

The April-June records/music loss of $2.668 million, compared with a $407,000 profit in 1978, dropped the year-end bottom line to only $385,000, or a solid $6.436 million profit for fiscal 1978.

Coupled with dips in both reve-

Voters Publications had record fiscal

eweans of $8.31 million, a 14.5% gain from the $7.922 million of 1978. But fourth quarter sales slipped slightly to $17.716 million, from $19.132 million last April-June.

Arista Records' income for the fiscal year was $2.571 million, a 34.7% drop from $3.908 million in 1978.

The 1978 figures include a $4.4 million gain from the sale of the 20% interest of both Columbia and the purchaser, Mitch Leigh and Joe Daron.

3. All licenses in the United States for the mechanical reproduc-

All other Columbia Pictures divisions—

Arista Records and local songwriter A. Ci-

economic considerations.

Arista's Goldman also is bullish on the label's immediate prospect and beyond. "We look upon the fourth quarter adjustments as the bunting of the bullet, and from our overall point of view, feel positive about the future," he said.

The April-June records/music loss of $2.668 million, compared with a $407,000 profit in 1978, dropped the year-end bottom line to only $385,000, or a solid $6.436 million profit for fiscal 1978.

Coupled with dips in both reve-

Voters Publications had record fiscal

eweans of $8.31 million, a 14.5% gain from the $7.922 million of 1978. But fourth quarter sales slipped slightly to $17.716 million, from $19.132 million last April-June.

Arista Records' income for the fiscal year was $2.571 million, a 34.7% drop from $3.908 million in 1978.

The 1978 figures include a $4.4 million gain from the sale of the 20% interest of both Columbia and the purchaser, Mitch Leigh and Joe Daron.

1. Pursuant to a finding of the American Arbitration Association and judgment entered by the Supreme Court of the State of New York, County of New York dated June 13, 1979 and by agreement with Sam Fox Publishing Co., Inc. all interests of Sam Fox Publishing Co., Inc. have been reassigned to Mitch Leigh and Joe Daron.

2. All monies, royalties and fees payable by any person for the musical compositions of Man of La Mancha irrespective of the period or period payment to creditors.

3. All licenses in the United States for the electrical transcription reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Contact Lauren Keiser, Cherry Lane Music Co., Inc., 50 Holly St., New York, N.Y. 10012.

4. All licenses in the United States for the mechanical reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Anyone presently using the copyrights in any form without permission will be held for wrongful use and infringement.

BY STEPHEN TRAUMAN

year revenues of $8.31 million, a 14.5% gain from the $7.922 million of 1978. But fourth quarter sales slipped slightly to $17.716 million, from $19.132 million last April-June.

Arista Records' income for the fiscal year was $2.571 million, a 34.7% drop from $3.908 million in 1978.

The 1978 figures include a $4.4 million gain from the sale of the 20% interest of both Columbia and the purchaser, Mitch Leigh and Joe Daron.

1. Pursuant to a finding of the American Arbitration Association and judgment entered by the Supreme Court of the State of New York, County of New York dated June 13, 1979 and by agreement with Sam Fox Publishing Co., Inc. all interests of Sam Fox Publishing Co., Inc. have been reassigned to Mitch Leigh and Joe Daron.

2. All monies, royalties and fees payable by any person for the musical compositions of Man of La Mancha irrespective of the period or period payment to creditors.

3. All licenses in the United States for the electrical transcription reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Contact Lauren Keiser, Cherry Lane Music Co., Inc., 50 Holly St., New York, N.Y. 10012.

4. All licenses in the United States for the mechanical reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Anyone presently using the copyrights in any form without permission will be held for wrongful use and infringement.

BY STEPHEN TRAUMAN

year revenues of $8.31 million, a 14.5% gain from the $7.922 million of 1978. But fourth quarter sales slipped slightly to $17.716 million, from $19.132 million last April-June.

Arista Records' income for the fiscal year was $2.571 million, a 34.7% drop from $3.908 million in 1978.

The 1978 figures include a $4.4 million gain from the sale of the 20% interest of both Columbia and the purchaser, Mitch Leigh and Joe Daron.

1. Pursuant to a finding of the American Arbitration Association and judgment entered by the Supreme Court of the State of New York, County of New York dated June 13, 1979 and by agreement with Sam Fox Publishing Co., Inc. all interests of Sam Fox Publishing Co., Inc. have been reassigned to Mitch Leigh and Joe Daron.

2. All monies, royalties and fees payable by any person for the musical compositions of Man of La Mancha irrespective of the period or period payment to creditors.

3. All licenses in the United States for the electrical transcription reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Contact Lauren Keiser, Cherry Lane Music Co., Inc., 50 Holly St., New York, N.Y. 10012.

4. All licenses in the United States for the mechanical reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Anyone presently using the copyrights in any form without permission will be held for wrongful use and infringement.

BY STEPHEN TRAUMAN

year revenues of $8.31 million, a 14.5% gain from the $7.922 million of 1978. But fourth quarter sales slipped slightly to $17.716 million, from $19.132 million last April-June.

Arista Records' income for the fiscal year was $2.571 million, a 34.7% drop from $3.908 million in 1978.

The 1978 figures include a $4.4 million gain from the sale of the 20% interest of both Columbia and the purchaser, Mitch Leigh and Joe Daron.

1. Pursuant to a finding of the American Arbitration Association and judgment entered by the Supreme Court of the State of New York, County of New York dated June 13, 1979 and by agreement with Sam Fox Publishing Co., Inc. all interests of Sam Fox Publishing Co., Inc. have been reassigned to Mitch Leigh and Joe Daron.

2. All monies, royalties and fees payable by any person for the musical compositions of Man of La Mancha irrespective of the period or period payment to creditors.

3. All licenses in the United States for the electrical transcription reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Contact Lauren Keiser, Cherry Lane Music Co., Inc., 50 Holly St., New York, N.Y. 10012.

4. All licenses in the United States for the mechanical reproduction of all the compositions will be issued by our agent The Harry Fox Agency, Inc. (212) 824-7711.

Anyone presently using the copyrights in any form without permission will be held for wrongful use and infringement.
**General News**

**Wonder's upcoming "The Secret Life Of Plants" release with floral acts and increasing advertising product than it did in 1978. How conglomerate, has opened its first in consumer publications. Also up-conglomerate will spend 5% to 6% more to market its polyvinyl chloride plant in the U.S. because of increasing ocean freight costs, lack of price stability in raw materials and exploration of new markets. The Kloeckner conglomerate has sales of about $8 billion and 90,000 employees and is one of the 10 largest industrial firms in West Germany, according to company reports.**

**West Germans Bow Va. Polyvinyl Plant**

WASHINGTON Kloeckner-Penaplast of America, Inc., a subsidiary of a West German industrial conglomerate, has opened its first polyvinyl chloride plant in the U.S. near Charlottesville in Louisa County, Va.

The company decided to locate in the U.S. because of increasing ocean freight costs, lack of price stability in raw materials and exploration of new markets. The Kloeckner conglomerate has sales of about $8 billion and 90,000 employees and is one of the 10 largest industrial firms in West Germany, according to company reports.

**SALES MANAGER—NO HYPE! Unique Opportunity**

Become an important part of a growing small company one that will need and appreciate your efforts and will compensate you appropriately.

A classically oriented label with more than 200 titles sold known to major buyers. By 90% of the major racks and retailers nationally has a base and have extensive expansion plans to be carried out in the U.S. and internationally. You will need sales experience, proven track record and must be known to major buyers.

Salary, bonus, incentive plan, expenses, fringe benefits, lots of freedom and cooperation.

**For Exciting Cut-Outs COUNTRYWIDE RECORD & TAPE DISTRIBUTORS, INC.**

For the Best in Budget LP's

**You Get A Lot For A Little.**

Send for our catalog. COUNTRYWIDE RECORD & TAPE DISTRIBUTORS, INC. 215 East 23rd Street New York 10010 (212) 685-2224 Toll free: 1-800-225-9055 or (617) 877-7662

Randall Barbara, Studio Mgr.

**TV FOR NEW ACTS Motown Will Rev Up Marketing Push 5%-6%**

LOS ANGELES—Motown plans to expand its marketing push in the fall. The label’s vice president and general manager Mike Lushka says, “It’s difficult to spell when times are bad or difficult. But we didn’t want to wait for times to change.”

Though the label recently trimmed its staff of 80 persons, Lushka says the marketing section of 35 was not touched.

Television has been used in the past by the label but not for such a new artist as Switch. The band’s second LP, “Switch II,” received a tv push.

The television experiment was conducted in Cleveland and Detroit. “The results made for a lot of additional sales,” Lushka says.

“We’re doing a lot of unconventional types of advertising and not going into what we call the record buyer of the sales,” says Lushka. “We’re looking at magazines like Good Housekeeping and Home & Gardens. I think people will be shocked to see us advertise in these magazines.”

These periodicals are being used by Stevie Wonder because the subject matter of his LP is relatable to topics in these magazines.

**Lieberman Meet At Lake Geneva**

CHICAGO—Employees of Lieberman Productions are meeting at the Playboy Resort in Lake Geneva, Wis., for the company’s annual convention. Lieberman has plans for two top 20 singles, “The Gambler” and “You Believe In Me,” has recently passed the 30 million gold sold mark for UA. His previous “The Gambler” album still riding the Top LP’s chart after nearly 30 weeks, is over the two million mark.

In addition to becoming one of the label’s top priorities (particularly in light of Crystal Gayle’s switch over to CBS), Rogers has become more than just a country crossover artist. He now enjoys a wide demographic appeal. The singer has a second television special also slated this fall.

It’s been six months since Capitol acquired United Artists Records and merged the upper management of EMI-America’s (Capitol’s pop label) and United Artists under Marza. Mazza had been previous president of EMI-America.

Marza indicates that all re-structuring of the label entities is complete.

“The transition was orderly,” he indicates, “and we were able to do it without any major upheaval. Now we are ready to go forward with both labels and become more aggressive.”

The label executive indicates that the present structure—the separate UA and EMI-America labels—will remain intact. Personnel at the UA headquarters is approximately 75.

“In fact,” he adds, “we are adding an ad person on both coasts.”

Sales and distribution of UA and EMI-America product still go through the Capitol branch network with Capitol handling a number of administrative chores. Artist campaigns and development, however, emanate from EMI-America/UA headquarters. EMI-America and UA maintain its own promotion staff.

Recently EMI-America/UA formed a separate $6 million division (Billboard, Aug. 4, 1979) under Varnell Johnson. Part of that expansion move included a special emphasis on the Blue Note catalog with a 10-LP “Back To Blue Note” push set for October. The division has inked Wilson Picketers. The 10-LP include “Sonny Boy” by J. Lee Morgan, “Senorita” by Donald Byrd, “Confirmation” by Jimmy Smith, “New Times/Streetlife” by Stanley Turrentine, “Consequences” by Jackie McLean, “A Slice Of The Top” by Hank Mobley and “Spindrift” by Bobby Hutcherson. That campaign will tie-in also with releases from the Pacific Jazz catalog and UA black and jazz-oriented artists.

UA releases through October include LPs from artists Joel Pointer, Fischer-Z, Dirt Band, Crisie Lane, Ronnie Hawkins, Brass Construction, Ferrante & Teicher, White Snake, Kenny Rogers, Crystal Gayle (Best of), Billie Jo Spears (Best of), Billy Joe Sparr (Best of), Bill Medley, Chris Rea, Wilson Pickett, “Fodder On The Roof” sound track release, Southbound Connection, Ronnie Laws and the special 10-LP Blue Note release.

EMI-America releases through October include Bloodzells, Zulu, Michael Johnson, Pamala Stanky and the J. Geils Band.

Also recently inked to EMI-America/UA has been comedian Gallagher.

Marza indicates that the EMI-America roster is now up to 12 artists and that negotiations are underway with several “established acts” who would put them on the label as well.

**Movie For Apollo**

LOS ANGELES—Motown arsonists Apollo are set to make their motion picture debut in “Die Laughing,” with Jon Peters producing. Apollo will perform “Apollo” from its album of the same title and “Astro Disco,” the group’s current single.

**Kenny Rogers Exploitation By UA Covers Album & 45**

LOS ANGELES—United Artists is mounting a major campaign for “Kenny.” Kenny Rogers’ upcoming LP on the label due to ship next month along with a new single from it called “You Decorated My Life.”

“It’s one of the most ambitious the label has ever undertaken,” according to label president Jim Mazza, describing the multi-million-dollar, multi-media push.

“I think it would be a mistake now,” he indicates, “to pull in our horns despite the down market. We’ve already seen some signs of a business pickup.”

The campaign, which will include television, print and extensive point-of-purchase material, will run through Christmas.

Rogers is using four of the top 20 songs with “The Gambler” and “She Believes In Me” has recently passed the 30 million gold sold mark for UA. His previous “The Gambler” album still riding the Top LP’s chart after nearly 30 weeks, is over the two million mark.

To increase the label’s top priorities (particularly in light of Crystal Gayle’s switch over to CBS), Rogers has become more than just a country crossover artist. He now enjoys a wide demographic appeal. The singer has a second television special also slated this fall.

It’s been six months since Capitol acquired United Artists Records and merged the upper management of EMI-America’s (Capitol’s pop label) and United Artists under Marza. Mazza had been previous president of EMI-America.

Marza indicates that all re-structuring of the label entities is complete.

“The transition was orderly,” he indicates, “and we were able to do it without any major upheaval. Now we are ready to go forward with both labels and become more aggressive.”

The label executive indicates that the present structure—the separate UA and EMI-America labels—will remain intact. Personnel at the UA headquarters is approximately 75.

“In fact,” he adds, “we are adding an ad person on both coasts.”

Sales and distribution of UA and EMI-America product still go through the Capitol branch network with Capitol handling a number of administrative chores. Artist campaigns and development, however, emanate from EMI-America/UA headquarters. EMI-America and UA maintain its own promotion staff.

Recently EMI-America/UA formed a separate $6 million division (Billboard, Aug. 4, 1979) under Varnell Johnson. Part of that expansion move included a special emphasis on the Blue Note catalog with a 10-LP “Back To Blue Note” push set for October. The division has inked Wilson Picketers. The 10-LP include “Sonny Boy” by J. Lee Morgan, “Senorita” by Donald Byrd, “Confirmation” by Jimmy Smith, “New Times/Streetlife” by Stanley Turrentine, “Consequences” by Jackie McLean, “A Slice Of The Top” by Hank Mobley and “Spindrift” by Bobby Hutcherson. That campaign will tie-in also with releases from the Pacific Jazz catalog and UA black and jazz-oriented artists.

UA releases through October include LPs from artists Joel Pointer, Fischer-Z, Dirt Band, Crisie Lane, Ronnie Hawkins, Brass Construction, Ferrante & Teicher, White Snake, Kenny Rogers, Crystal Gayle (Best of), Billie Jo Spears (Best of), Bill Medley, Chris Rea, Wilson Pickett, “Fodder On The Roof” soundtrack release, Southbound Connection, Ronnie Laws and the special 10-LP Blue Note release.

EMI-America releases through October include Bloodzells, Zulu, Michael Johnson, Pamala Stanky and the J. Geils Band.

Also recently inked to EMI-America/UA has been comedian Gallagher.

Marza indicates that the EMI-America roster is now up to 12 artists and that negotiations are underway with several “established acts” who would put them on the label as well.

**B’nai B’rith Hears Music Personalities**

NEW YORK—Bringing the Grammy Awards here, establishing a local regional office and a week-long down of events for “New York Mu-

sic Week” were the topics at Mon-

day’s conference of the Music & Performing Arts Lodge, B’nai Brith.

The vitality of the local music business was heard from speakers such as Prelude Records’ Stann Hoft-

man, producer/performer Michael Zager and engineer Al Vanderhill, president of the local chapter of the National Academy of Recordings Arts & Sciences.

Joe Cohen, executive director of NARM, says the organization plans activities that are good for the overall industry response.

In the spirit of the New York Music Task Force, said Cohen, said that NARM will support the event, but he says it depends on over-

all industry response.

A product of the New York Music Task Force, said Cohen, said that NARM will support the event, but he says it depends on over-

all industry response.

In the spirit of the New York Music Task Force, said Cohen, said that NARM will support the event, but he says it depends on over-

all industry response.
Also available from PRISM

Produced by BRUCE FAIRBAIRN
On Ariola Records and Tapes
**NMPA's Board Goes To Canada**

NEW YORK — The National Mu-

sic Publishers Assn. board will meet

outside of the U.S. for the first time

when its directors hold an October

meeting at the Four Seasons Hotel in

Toronto.

NMPA directors from Los An-
gles, Nashville, Atlanta and New

York will arrive in Toronto Oct. 16

with their wives to attend a reception

being held by CAPAC, the Cana-
dian writer/publisher rights associ-

ation.

The U.S. executives have been in-
vited to visit the Canadian Mechani-
cal Recording Rights Agency on the
morning of the 17th. The 3-year-old
agency was established when the
 Beatles and John Denver.

The U.S. board is scheduled to
visit the Canadian Mechanical Op-

eration which had repre-

sented most American publishers

many years.

NMPA board members and wives
will also attend a luncheon as guests

of PROCAN, the Performing Rights
Organization of Canada, followed by
an assembly of the board for their
meeting. A broad agenda in-
cludes current projects and prob-
lems affecting the music publishing
industry.

Leonard Feist, NMPA president,
said the Toronto gathering recog-
nized Canada’s important role in the
international music scene.

**PRINT MATERIAL PUBLISHERS AT FORUM AGREE: GROWING PROFITABLE MARKET**

BY PAUL GREEN

**NEW YORK — Covering an
day of presentations, cooperative
and strategic planning, and finan-
ces, the second Publisher/Job-

ber Forum sponsored by the Music
Promoters Assn. was concluded for
Dec. 13, at a site yet to be determined
in Philadelphia.

According to Linda Press, in-
dony relations chief of the group,
the meet, tagged Forum II, is ex-
pected to draw representatives from
at least 70 publisher and jobber firms.
This would be more than twice the num-
ber of companies present at the first
Forum in Atlantic City last April.

The organization is expected to
unveil as the effect a "proposal" for
the matter of print returns, seen as
a growing problem among jobbers
and retail music publishers in the
"proposal," however, is yet to be de-
veloped.

The detailed plan for co-op adver-
tising will be presented.

The sole purpose of the meet-

The organization is investigating avenues
for cooperative purchasing of car-
don, shipping and recording supplies.
"After preliminary investigation, we be-
come more aware of the losses are
afflicting publishers and jobbing, and solu-
tions to satisfy both will be considered."

Front and center of the agenda, the or-

EMI Publishing In

U.K. Restructured

LONDON — EMI Music Publish-

ers has restructured its popular rep-

certoire division so as to encompass

all U.S. compositions and U.K. writers.

Managing director Ron White

**Prize To Sorenson**

LOS ANGELES — The Annual Jimmy McHugh Music Composi-
tion Award ceremony, held at the Univ. of Southern California, has
given its honor to John Sorenson for his composition of "In Memoriam
Donal Michalesk." The composition is published by Hal Leonard.

For the price, which is dedicated to a former teacher of Sorenson’s,
the composer is receiving a $600 price.

**Canal To Chappell**

NEW YORK — Chappell-Inter-
national has made a subpublishing
agreement with Danat Music for
the world market outside of the U.S.
and Canada.

The Canal catalog, operated by Joe Kirschman, contains the hit,
"Dancing Shoes," and all other songs penned by members of the
Faith Band. The Faith Band’s cur-
rent album, "Face To Face," is on

**Ellis & Riddle Folios Released**

NEW YORK — Among the new releases from Columbia Pictures:
Publications are 1979 reprints of the late
Don Ellis and orchestrations by Nel-
son Riddle. Both from Almo Publi-
cations.

The Ellis books, at $25 each, are
designed to present the last composi-
tions and arrangements from the prod-
tary jazz figure, who died earlier
this year. They include, "Come Sail Away," "Loose As A Goose,"
"The Last Tango Of Boopie,"

The Riddle folios are school-
dapt versions of 170 stage band ar-
rangements at $20 each. They in-
clude, "Let Me Be The One," "An
Original," "Cherri-

**Fox For Shirley**

NEW YORK — Charlie Fox is
turning the new NBC television
series, "Shirley," starring Shirley Jones.

Norman Gimbel will write
lyrics for the title song which Jones will
sing on the show. Fox and Gim-
gel have also penned the theme song for
"Mr. Miller-Milken Boys," "Out Of The Blue," on ABC-TV.

**Roberts Relocates**

LOS ANGELES — Gail Roberts
Public Relations has relocated to
7220 Beverly Blvd., Los Angeles
(213) 934-7765.

**BILLYR-BILLBOARD**

NEW YORK — The National Mu-

sic Publishers Assn. board will meet

outside of the U.S. for the first time

when its directors hold an October

meeting at the Four Seasons Hotel in

Toronto.

NMPA directors from Los An-
gles, Nashville, Atlanta and New

York will arrive in Toronto Oct. 16

with their wives to attend a reception

being held by CAPAC, the Cana-
dian writer/publisher rights associ-

ation.

The U.S. executives have been in-
vited to visit the Canadian Mechani-
cal Recording Rights Agency on the
morning of the 17th. The 3-year-old
agency was established when the
 Beatles and John Denver.

The U.S. board is scheduled to
visit the Canadian Mechanical Op-

eration which had repre-

sented most American publishers

many years.

NMPA board members and wives
will also attend a luncheon as guests

of PROCAN, the Performing Rights
Organization of Canada, followed by
an assembly of the board for their
meeting. A broad agenda in-
cludes current projects and prob-
lems affecting the music publishing
industry.

Leonard Feist, NMPA president,
said the Toronto gathering recog-
nized Canada’s important role in the
international music scene.

**PRINT MATERIAL PUBLISHERS AT FORUM AGREE: GROWING PROFITABLE MARKET**

BY PAUL GREEN

**NEW YORK — Covering an
day of presentations, cooperative
and strategic planning, and finan-
ces, the second Publisher/Job-

ber Forum sponsored by the Music
Promoters Assn. was concluded for
Dec. 13, at a site yet to be determined
in Philadelphia.

According to Linda Press, in-
dony relations chief of the group,
the meet, tagged Forum II, is ex-
pected to draw representatives from
at least 70 publisher and jobber firms.
This would be more than twice the num-
ber of companies present at the first
Forum in Atlantic City last April.

The organization is expected to
unveil as the effect a "proposal" for
the matter of print returns, seen as
a growing problem among jobbers
and retail music publishers in the
"proposal," however, is yet to be de-
veloped.

The detailed plan for co-op adver-
tising will be presented.

The sole purpose of the meet-

The organization is investigating avenues
for cooperative purchasing of car-
don, shipping and recording supplies.
"After preliminary investigation, we be-
come more aware of the losses are
afflicting publishers and jobbing, and solu-
tions to satisfy both will be considered."

Front and center of the agenda, the or-

EMI Publishing In

U.K. Restructured

LONDON — EMI Music Publish-

ers has restructured its popular rep-

certoire division so as to encompass

all U.S. compositions and U.K. writers.

Managing director Ron White

**Prize To Sorenson**

LOS ANGELES — The Annual Jimmy McHugh Music Composi-
tion Award ceremony, held at the Univ. of Southern California, has
given its honor to John Sorenson for his composition of "In Memoriam
Donal Michalesk." The composition is published by Hal Leonard.

For the price, which is dedicated to a former teacher of Sorenson’s,
the composer is receiving a $600 price.

**Canal To Chappell**

NEW YORK — Chappell-Inter-
national has made a subpublishing
agreement with Danat Music for
the world market outside of the U.S.
and Canada.

The Canal catalog, operated by Joe Kirschman, contains the hit,
"Dancing Shoes," and all other songs penned by members of the
Faith Band. The Faith Band’s cur-
rent album, "Face To Face," is on

**Ellis & Riddle Folios Released**

NEW YORK — Among the new releases from Columbia Pictures:
Publications are 1979 reprints of the late
Don Ellis and orchestrations by Nel-
son Riddle. Both from Almo Publi-
cations.

The Ellis books, at $25 each, are
designed to present the last composi-
tions and arrangements from the prod-
tary jazz figure, who died earlier
this year. They include, "Come Sail Away," "Loose As A Goose,"
"The Last Tango Of Boopie,"

The Riddle folios are school-
dapt versions of 170 stage band ar-
rangements at $20 each. They in-
clude, "Let Me Be The One," "An
Original," "Cherri-

**Fox For Shirley**

NEW YORK — Charlie Fox is
turning the new NBC television
series, "Shirley," starring Shirley Jones.

Norman Gimbel will write
lyrics for the title song which Jones will
sing on the show. Fox and Gim-
gel have also penned the theme song for
"Mr. Miller-Milken Boys," "Out Of The Blue," on ABC-TV.

**Roberts Relocates**

LOS ANGELES — Gail Roberts
Public Relations has relocated to
7220 Beverly Blvd., Los Angeles
(213) 934-7765.
RUNNERS IN THE NIGHT

DESMOND CHILD & ROUGE
The Second Album on Capitol Records & Tapes.
Ever since its introduction, Maxell tape has received the highest acclaim from audio buffs. Now we're about to introduce something that's sure to receive rave reviews from video buffs.

Maxell Epitaxial VHS Video-cassettes.

Like our audio tape, it's made to the toughest standards in the industry. Ours. We use the finest high impact polystyrene and special steel reinforced springs so that our cassette mechanism will stand up to constant use and abuse. But as impressive as all this sounds, it's nowhere near as impressive as the tape itself. Our Epitaxial Oxide formula is capable of reproducing colors so accurately, you have to see it to believe it. Which is why we suggest you call your Maxell representative for a sneak preview.

You'll see why our videocassettes are destined for stardom.
Let's talk about why business has been bad. No industry is recession-proof, and I'm sure that accounts for part of it. But not all. Indeed, many of the charts I have seen in the past few years were less connected to what I see happening in the streets.

There is such a push by the artists, managers, labels, and branch people to ship gold and platinum—sell, load—that pressing time is limited for catalog, the bread and butter of the record industry.

The labels which have survived over the years are the ones which built broad-based catalogs of all types of music, so that in lean times they still have product to put out there, and the artists are being run by accountants who, with their computer programs, are cutting out product to a ridiculous slenderness of margin.

If it hasn't sold —“out of stock!” —amount within the last six months, get it cut. Or put it on shelf. If you don't have a good place, you can't be in the game anymore.

Business has been down because I can't get what I order. I have talked with people from various labels, all of whom said that their pressing is behind because of returns. They say they are aware of the problem. But no one seems to be able to do anything about it. Who is the hook in the middle of pressing in anyway?

There are two major labels from whom the Ills consistently 50% or less. If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order.

Non-selling new releases do not have the place of good catalog, regardless of the amount of merchandising or advertising they put in.

I am afraid that recording was found out on my LP had been dumped I would be mad as hell. I could use the rest of the space in this issue to list all the current in-catalog merchandising being dumped. Some labels have no choice but to dump, so let's hear them out before we blame them.

If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order. If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order.

If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order. If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order.

If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order. If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order. If you are from a specific label and think this doesn't apply to you, look again at your packing slips. You'll find "hot" items on the Billboard Top 200 that are consistently on back order.
SUPER SPECIALS
Back To School With SESAME STREET

**FREE!**
BUY 50 ASSORTED LP's
GET AN EMERSON KIDDIE PHONOGRAPH

**FREE!**

**SPECIAL OFFER**

**L.P.** LIST $7.98 **TAPE**

$1.99 ea.

**SUPER SPECIAL!**

**LETTERS & NUMBERS**
Bert's Blockbusters
Ernie's Hits
Sing Hit Songs from Sesame Street
C. is for Cookie

**BIG BIRD SINGS**
Sesame Street 1: Original Cast
Bert & Ernie Sing Along

**THE COUNT COUNTS**
Signs
Happy Birthday

**PETER SEISSER & BROTHER KIRK**
Concert on Stage - Live
Let Your Feelings Show

**FREE!**

**Emerson**
Phono
Val! $24.95

**SUPER PRICED**
36.00 ea.

**SENSATIONAL VALUE**
IMPORT L.P.'S

**3.99 each**

**CREAM** - Pop History - Vol 1 (2 Rec. Set)
**WINGS** - Venus and Mars Are
**DEEP PURPLE** - Made In Japan
**BEE GEES** - Idea
**BEE GEES** - Melody

**7.50 each**

**2 REC. SETS**
**BEE GEES** - Melody
**BEE GEES** - Trafalgar
**BEE GEES** - Idea

**SAVE $36.90**
(LIMITED TIME OFFER)

**SOUND GUARD™**
STARTER PACK

**includes**
• 12 PRESERVATION KITS • 12 CLEANER KITS
• 3 TOTAL RECORD CARE SYSTEMS

**IF PURCHASED SEPARATELY**
$204.90 (LIST PRICE $314.70)

**$168.00 OFF YOUR COST**
CONSUMER MONEY-BACK OFFER
IN NEW COLORFUL COUNTER DISPLAY
FEATURING NEW PACKAGING

**3.29 ea. 2 pack**

**SUPER SALE!**

**THE INVENTOR OF RECORDING TAPE**
Fantastic Quality Tape Value
BUY 1 GET 1 FREE

Buy one BASF C-90 studio series cassette and get a second one free.

• New, improved formula.
• Clean, sensitive sound across the full frequency range.

**371 So. Main St., Freeport, N.Y. 11520**
(516) 379-5151-5760-5761 • (212) 895-3930-3931
TELEX: 126851 CANSTRIPE FREE

Candy Stripe Records • 371 So. Main St., Freeport, N.Y. 11520 • (516) 645-3747 • (800) 645-3748

EXPRESSES OCT. 8, 1979
Deal #1
HI-BIAS
C60 CASSETTE
$2.50 ea.
Buy 12
Get 2 Memorex Cassette Head Cleaners
FREE!

Deal #2
HI-BIAS
C90 CASSETTE
$3.50 ea.
Buy 12
Get 4 Memorex Cassette Head Cleaners
FREE!

MEMOREX® Extra Special!
C120 CASSETTE 3 BAG PROMOTION! Buy 2 Cassettes, Get 1 Cassette Free! only $6.77 ea.

InterMagnetics
MORE THAN 25,000 SOLD AT LEADING NEW YORK DEPT. STORES
A SUPER HIGH IMPULSE PROMOTION!
Beautiful 4 Color Package
High Impact Plastic Storage Box
In High Impulse Graphics
LOW NOISE • HIGH OUTPUT • SCREW DOWN CASSETTE • Each Tape In Norelco Box

Ultrasound
FAMOUS AMERICAN TAPE • ASSEMBLED IN ORIENT
Screw Down Housing
BEAUTIFUL PACKAGE

MK 8 TRACK 4 PACK - 90 MIN.
FREE!

Super Special!
Your Choice
YOUR CHOICE
$3.77

We Bought Them All!
You Can’t Buy Them Anywhere Else.

A STEAL!

FAMOUS AMPEX
C60 IN HARD PLASTIC BOX...

LAST TIME THIS YEAR!
We Held Back Quantities For This Ad

only $3.45 PER BAG

MAXELL
BLANK RECORDING TAPE
LN C-90
4 PACK CASSETTE
FREE!

With Purchase of 36 Assorted 4 Packs
VERY LIMITED QUANTITIES
($20.00 VALUE)

DIRECT - DISC LABS
To Celebrate Our Appointment
As The Exclusive New York Distributor
Please Accept One LP FREE
With Each 10 Purchased

Record Collector’s Price Guide
Books
Over 200 Pages ea.

SAVOY
AVAILABLE IN ASSORTED COLORS
10% VIRGIN VINYL & ALUMINUM
1 YEAR WARRANTY • COLORBOXED • FIXED CASE
FREE COUNTER RACK Holders FREE! $2.55 ea.

LIMITED EDITION!
Masters Direct-To-Disc Recording
HARRY SHEPPARD
“A CLOSE ENCOUNTER”
SELECTED AS ONE OF THE BEST AUDIO-CASE RECORDS OF THE YEAR
(Regularly $8.99)

$5.99 ea.

Limit 100
While Quantities Last
ST. LOUIS—Knowing the listeners’ tastes and what is acceptable to them is the key to weathering the cuts from fine line radio programmers must walk in dealing with questionable record lyrics.

Syndication Looming Big; Will It Jeopardize DJs?

ST. LOUIS—Feature programs produced outside local stations could take over 40% to 50% of a typical station’s airtime within five years.

That was predicted Monday (10) at the second annual NAB Programming Conference by Ron Nickell, vice president and general manager of TM Special Projects, during one of two workshops on syndication. Indeed, it is in this direction, I could see outside programming fully taking over a station’s line up. That’s Nickell’s contention. He made the comment in answer to a broadcaster’s point that major talent such as Dick Clark and Wolfman Jack might take over his station’s broadcast time.

Such a development would bode ill for the average medium and small market disk jockey who apparently would be thrown out of work as disk productions move into these markets (Continued on page 33)

ST. LOUIS—A panel of program directors from diverse formats—adult contemporary, AOR and Top 40—pointed out considerable similarities in the basics of their jobs as they, discussed “rotation and playlists” at a National Assn. of Broadcasters Radio Programming Conference here Wednesday (12).

All asserted their independence from record companies and all placed little importance on record quality. Some admitted that they were able to control records.

“won’t expose them no matter how good the label,” said Collins that many programmers “won’t expose them no matter how good they are.” Hynes added: “Radio is opinionated.”

3 FORMATS EXAMINED

P. Ds. Expostulate Rotation, Playlists

“I’m whiter than the Loop (WGCI-FM) and I’m not involved in the more AOR in Chicago.” All panelists agreed on the importance of gold and black labels in cutting a burned-out hit rest. Oliver said: “We’ve learned from Top 40. We don’t let them kill us. Some don’t make it to be recents, what we did slow down rotation.”

Tanner said: “All panelists agreed that exclusives—record label giving one station something that other stations ‘wouldn’t want to release’—were great, but all suggested that life might be easier without them. Exclusives are great if you get them, but if the other guy does,” said Hughes.

Sugars said: “Exclusives really help but I don’t encourage them. I don’t want to be the competition that says ‘we got it first, you got it right now, but you have to live in the radio and record community.’”

‘Austin’ Show Begins Fifth PBS Season

By MIKE HYLAND

NASHVILLE—“Austin City Lim- ites,” which has a charting and recording production of its fifth season and will appear on 245 stations around the country, 27 more than last year.

A dozen acts have been signed to appear with tunes beginning the month. The program has built its reputation, and a national audience, by charting new directions in country music with a concert format. Willie Nelson and Charlie Daniels, among others, reached a national television audience for the first time from the KLRN-TV studio in Austin.

“Take a look at it,” says Terry Lickona, producer of “Austin City Limits.” “It’s shaping up to be our biggest yet.”

Suggested to make appearances on the series is the Charlie Daniels Band, who didn’t make it to first appearance in four years. Also tap is Roy Clark and Glen Campbell and Bob Wills, Moe Bandy and Joe Staley and June Fromette.

Texas and the Austin “Sound” I will be represented by Jerry Jeff Walker and Johnnie Wright, who will be making his tv debut. Banjo picker Ralph Stanley is set for a bluegrass segment and accordianist Flaco Jimenez will bring back his unique Tex-Mex “conjunto” style for an encore.

(Continued on page 33)
POINT ONE:
Bernie Kimble, WMJG Rochester, NY
"POINT BLANK kick ass rock 'n' roll
Getting good phones."

POINT TWO:
John Logan, KAWY Casper, WY
"POINT BLANK live is sure fire
devastation, and the LP is a state
of the art... 'Airplay'... that's
what the album gets that's what the
album deserves."

POINT THREE:
Steve Downes, KWST Los Angeles, CA
"POINT BLANK has arrived. Bill Ham's
production fulfills our expectations
for this talented band. POINT BLANK
is on target."

"AIRPLAY"
Down to Earth Rock 'N Roll
Produced by Bill Ham for Lone Wolf Productions.

"MEAN TO YOUR QUEENIE"

CONTAINS THE NEW SINGLE "MEAN TO YOUR QUEENIE"

TOUR DATES
September 8 • Virginia Beach, Virginia
September 9 • Nashville, Tennessee
September 10 • Atlanta, Georgia
September 12 • New Orleans, Louisiana
September 16 • Lake Geneva, Illinois
September 26 • Rockingham, North Carolina
September 27 • Charlotte, North Carolina
September 30 • Greenville, South Carolina
October 6 • San Antonio, Texas
October 8 • Austin, Texas
October 10 • Corpus Christi, Texas
October 11 • Laredo, Texas
October 12 • Midland, Texas
October 13 • Lubbock, Texas
October 14 • Amarillo, Texas
October 22 • San Francisco, California
October 25 • Denver, Colorado

MCA Records •• 1979 MCA Records, Inc.
Available on MCA Records and Tapes.

World Radio History
The man hottest
Alan Parsons. From The Beatles to Pink Floyd to Al Stewart, his work has won him acclaim as a towering figure in the recording industry. Now, following the sweeping multi-platinum worldwide success of “I Robot” and “Pyramid,” the new album by The Alan Parsons Project is here—“Eve.” Featuring an all-star cast of musicians performing nine breathtaking new songs, it’s yet another dazzling musical vision—from the only man who could give it life.

**INSTANT REACTION:**
“Flashmaker Of The Week” — Record World
#1 Most Added and AOR Breaker — Radio & Records
“National Breakout” — Billboard
#1 New Action Album — Album Network
#1 Most Added — Cashbox
“Sales Chartmaker Of The Week” — Record World

**Incredible chart jumps:**
BB-153* - 39*/RW-70*-25*

“Eve” By The Alan Parsons Project.
His spectacular new album.
Featuring the single “Damned If I Do.”
On Arista Records and Tapes.

**ARISTA**
Based on station playlists through Thursday (9/13/79)

**Pacific Southwest Region**

- **Top Add Ons**
  - Nick Lowe—"You Done Me Wrong" (Columbia)
  - Junior Walker & The All Stars—"I'm Going Down To The River" (A&M)

- **Prime Movers**
  - Herbie Albert—"Rise" (A&M)
  - Commodores—"Sail On" (Motown)

- **Breakouts**
  - C.C. 
  - Donnie Simpson—"Blind Faith" (Planet)

**Northern Pacific Region**

- **Top Add Ons**
  - K.C. & The Sunshine Band—"Give It Up For Love" (Atlantic)
  - America—"Hunting Bears" (Atlantic)

- **Prime Movers**
  - Commodores—"All Night Long" (Motown)
  - Pointer Sisters—"Yes, I'm Ready" (Motown)

- **Breakouts**
  - David Allan Coe—"Mama Don't Let Your Babies Grow Up To Be Strangers" (A&M)
  - Boz Scaggs—"Lowdown" (Atlantic)

**Midwest Region**

- **Top Add Ons**
  - K.C. & The Sunshine Band—"Give It Up For Love" (Atlantic)
  - America—"Hunting Bears" (Atlantic)

- **Prime Movers**
  - Commodores—"All Night Long" (Motown)
  - Pointer Sisters—"Yes, I'm Ready" (Motown)

- **Breakouts**
  - David Allan Coe—"Mama Don't Let Your Babies Grow Up To Be Strangers" (A&M)
  - Boz Scaggs—"Lowdown" (Atlantic)

**Southwest Region**

- **Top Add Ons**
  - K.C. & The Sunshine Band—"Give It Up For Love" (Atlantic)
  - America—"Hunting Bears" (Atlantic)

- **Prime Movers**
  - Commodores—"All Night Long" (Motown)
  - Pointer Sisters—"Yes, I'm Ready" (Motown)

- **Breakouts**
  - David Allan Coe—"Mama Don't Let Your Babies Grow Up To Be Strangers" (A&M)
  - Boz Scaggs—"Lowdown" (Atlantic)
"Night After Night" is the glowing moment of the most exciting live progressive rock ever heard. Never before recorded songs like "Night After Night" and "As Long As You Want Me Here," and outstanding performances of "In The Dead of Night" and "Nothing To Lose" make this new UK album their finest document.

"NIGHT AFTER NIGHT" UK LIVE IN JAPAN. ON POLYDOR RECORDS AND TAPES.

UK IN THE U.S.A. ON TOUR WITH JETHRO TULL

October

Oct 7 Montreal, CAN  Oct 13 Providence, R.I.  Oct 19 Portland, ME.  Oct 26 Cleveland, OH.  Nov 1 Atlanta, GA.

November

Nov 4 Miami, FL.  Nov 10 Denver, CO.  Nov 7 San Diego, CA.
Nov 6 Birmingham, AL.  Nov 12 Las Vegas, NV.  Nov 8 St. Louis, MO.  Nov 14 Los Angeles, CA.
Nov 8 St. Louis, MO.  Nov 9 Jacksonville, FL.  Nov 15 Dallas, TX.
Nov 9 Jacksonville, FL.  Nov 16 El Paso, TX.  Nov 17 San Diego, CA.
Nov 10 Denver, CO.  Nov 18 Oakland, CA.  Nov 15 Dallas, TX.

Write or call your local Polygram distributor for displays or other promotion items.
THE HOME VIDEO ROCKET IS TAKING OFF... DON'T GET LEFT BEHIND!

NOW'S THE TIME TO POSITION YOURSELF FOR THE FULL FIGHT UP FRONT IN FIRST CLASS... WHERE YOU CAN SEE AND BE SEEN!

Billboard's Spotlight on Home Video is the ideal place for your advertising message.

A new entertainment era is in the making as the music industry lends its creative ingenuity and marketing muscle to the home video technology.

And Billboard is there when it counts... in the beginning... to explain the technology and consider its implications for the marketplace.

And what a technology! A new generation of pickup heads brings alive the excitement of in-person performance from the rainbow-shimmering surface of videodisks.

Digital audio tapes using the infinite precision of the computer reproduce sound with a fullness and accuracy never before known. Feather-light cameras bring studio-quality color into the home.

A technology with new wonders being added every day... A technology strong enough to change end-user habits, to restructure the entire entertainment industry.

Now is the right time and this Spotlight is the right place to define your market, establish your place!

Tell the pros... tell the world where you fit in with your Spotlight-ed advertising message.

Billboard's Spotlight on Home Video is sure to become the read and re-read primary source on this new entertainment era, with interesting, authoritative articles on all of the key topics.

Creative Input of Artist and Producer... the evolution of a totally new video music entertainment form necessary for a mass market...

Marketing the New Products... initial experiences of music retailers, rack-jobbers, one-stops, and branch distributors; marketing videotape, and how to prepare for the videodisk...

The Copyright Problem... how to deal with the music synchronization and videogram performance rights and the growing piracy situation...

The International Scene... global progress in Europe and Japan, and the potential for international video-music networks...

Video Programming... opportunities TODAY for the music industry, as seen by major distributors...

Recording Studios... the growth of video capability; an equipment update...

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...

The Future for The Industry... complementary digital audiodisks, cable and pay TV syndicated and network TV, and a large share of the home market... all derived from live, studio and "visually enhanced" performances by top artists and musical groups...

The Expanding Video Software Market... family-oriented videocassettes, blank videotapes and videodisk game cartridges will sell more than $600 million list in 1979... and with new higher price points and profit margins, the potential is staggering...

All of this and more will receive in-depth coverage in Billboard's Spotlight on Home Video.

So skyrocket your own message with a Spotlight-ed ad... "there's no better time than now, no better place than Billboard's Spotlight on Home Video."

Act today for the best possible placement of your advertising message!

Bonus Distribution:

Billboard's International Video Music Conference
November 15-18, 1979 Sheraton-Universal Los Angeles

AD DEADLINE: OCTOBER 24, 1979

ISSUE DATE: NOVEMBER 17, 1979
Seminars on Casino Gaming
Moderator: William R. Eadington, University of Nevada, Ph.D.

1. Keynote Speaker: Tuesday, 9:45-11:15 am
William Weinberger, Park Place Casino Hotel, Atlantic City

2. State Reports: Tuesday, 11:30-1:00 pm
New York—James Marcuart, N.Y. State Hotel & Motel Association
Louisiana—State Representative Charbonnet, New Orleans
Nevada—Richard Bunker, Nevada Gaming Board
New Jersey—William Downey, Atlantic City Casino Hotel Assn.

3. The International Market Report: Wednesday, 9:45-11:15 am
London—Mentu Marshall, Playboy Enterprises
London, Spain—Victor Burton, Coral Leisure Casinos International
Canada—Ron Sheppard, Attorney General, Alberta
Monte Carlo, Loews Hotel (to be announced)

4. The Casino—Design and Construction: Tuesday, 4:30-6:00 pm
George T. Howard, George T. Howard Assoc., Hollywood
David Jacobson, David Jacobson Assoc., Atlantic City
Homer Rissman, Rissman and Rissman, Las Vegas

5. The Atlantic City Report: Thursday, 9:45-11:15 am
William J. Callnin, Park Place Casino Hotel
H. Steven Norton, Resorts International
Angelos Demetriou, Master Planner for Atlantic City
William Downey, Atlantic City Casino Hotel Assn.

6. Financial investments—long term overview—how the financial community looks at gaming: Thursday, 1:30-5:00 pm
H. Steven Norton, Resorts International
Angelo Demetriou, Master Planner for Atlantic City
William Downey, Atlantic City Casino Hotel Assn.

7. Starting the New Casino: Friday, 9:45-11:15 am
Lynn Simons, Park Tahoe
H. Steven Norton, Resorts International

8. Internal Financial Controls: Friday, 11:30-1:00 pm
Frank Johnson, Las Vegas Hilton
Don Stevens, Harrah’s Reno
Kevin Mallet, Caesar’s Palace

9. Managing Casino Operation: Wednesday, 11:30-1:00 pm
Les Lewis, Aladdin Hotel
William Weinberger, Jr., Caesar’s Palace
Dick Oderody, Flamingo Queen
Representative of Bally Manufacturing Co.

10. Hotel Report: Tuesday, 11:30-1:00 pm
Charles Raffo, Ramada Inn, Inc.
Jeff Ruby, W.H.O. (Holiday Inn)
Ewan McKenzie, Coral Leisure Group; London-Atlantic City
Mark Grossinger, Etess, Grossinger’s, New York
Carl Musacchio, Editor, “Hospitality Lodging”

11. Seminars for Hotel, Discotheque, Parks, Concert Resort Personnel

12. Restaurants—diversity toward entertainment: Wednesday, 11:30-1:00 pm
Rob Baker, Gilbert Robinson
Ray Ford, Bobby McFerrin
Haig Caroian, Black Angus Enterprises
Doyle Wayman, T.M.I.
Michael Wilkings, Wood Wilkings, Ltd.
Stephen Michaelides, Editor, “Restaurant Hospitality”—Moderator
Bob Anderson, Black Angus Enterprises

13. Theme Parks—Total Entertainment Complex: Wednesday, 1:30-6:00 pm
Dennis Condon, Norby-Walters
Other Speakers to be Announced

14. Special Events and Promotions: Wednesday, 11:30-1:00 pm
Roger Dow, Marriott Corp
Other Speakers to be Announced

15. Showroom—Headliners: Friday, 9:45-11:15 am
Nancy Engler, Aladdin Hotel
Sam Eldridge, Playboy Enterprises
Jack Eglish, Sahara Hotel

16. From Lounges to Colleges: Thursday, 9:45-11:15 am
Bob Anderson, Black Angus Enterprises
Joe Gold, Gold and Associates
Dick Gilmore
Others to be Announced

17. The Showcase Club: Wednesday, 4:30-6:00 pm
Speakers to be Announced
18. Rock and Roll in the 80’s: Wednesday, 9:45-11:15 am
Speakers to be Announced

19. Discoteque Operation Analysis: Tuesday, 9:45-11:15 am
John Addison, New York, New York
Ray Ford, Bobbby McGee’s
Scott Forbes, Studio One
Others to be Announced

20. Discoteque Chains: Thursday, 9:45-11:15 am
John Keate, American Avent
Jim Kowalczyk, 2011
Ray Ford, Bobbby McGee’s
Michael Wilkins, Wood Wilkins, Ltd.
Others to be Announced

21. Discoteque Technology: Tuesday, 11:30-1:00 pm
Alex Roher, Rosser Custom Sound
Scott Knoos, Wave Length
Steve Keyes, CAD/Dave Kirby
Peter Alexander
Robert Lobi, Design Circuit
T.J. McHose, FM Productions—Moderator
Jerry Laidman, Sound Chamber

22. Disco Doctors: Wednesday, 11:30-1:00 pm
Don Miller, Sound Unlimited Systems
Roy Weyo
Wayne Russo
Eric Brown, Design Circuit
Others to be Announced

23. Disco Music Trends: Friday, 9:45-11:15 am
Rick Stancotto, KRKA
A.J. Miller, So. California Disco Pool
Michael Hart, Casablanca Records
Tony Martinez, Alant Enterprises—Moderator
A. Piz, New Orleans Disco Assn.
Others to be Announced

24. Disco as a Promotional Vehicle: Thursday, 11:30-1:00 pm
Tom Hayden, Tom Hayden Assoc.
Rick Stancotto, KRKA
Tom Koranda, Point of View
Scott Anderson, Disco News
Jaye Randazzo, BADA
Others to be Announced

25. International Disco Report: Thursday, 4:30-6:00 pm
Scott Anderson, Disco News
Michelle Hart, Casablanca Records
Tony Martinez, Alant Enterprises—Moderator
A. Piz, New Orleans Disco Assn.
Others to be Announced

26. Day to Day Disco Problems: Friday, 11:30-1:00 pm
Drug Control, Legal Problems, Employee Relations

27. The Sound System: Tuesday, 9:45-11:15 am
Bob Neil, Bob Neil Sound
Glenn Meyer, Electro-Voice
Tom Walter, Community Light and Sound
Cerwin Vega (to be announced)
Michael Peterson, Shure Brothers
Don Pearson, Ultrasonic
Ray Kimber, RBX Industrial Inc.
Others to be announced

28. Lighting, Engineering the Perfect System: Wednesday, 9:45-11:15 am
Jim Moody, Sundance Lighting
Bill McManus, McManus Enterprises
Bob Saat, See Factor
Chip Monck, Moderator
Rich Bay, P&B Lighting
Ted Van Bommel, Vanc’s Stage Light
Marge Roman, Olesen
Others to be announced

29. The Lighting Worlds—Cross Breeding: Tuesday, 9:45-11:15 am
Ned Finocchio, IPA Associates
Lee Watson, Lighting Dimensions Editor
Marty Aronstein
Jim Moody, Sundance Lighting
Tom Pollock, Creso Pollock Assoc.
Brian Edwards, Wavelength

30. The Special Event—THE KISS SHOW: Wednesday, 4:30-6:00 pm
Bill McManus and Associates

31. Sound Reinforcement—State of the Art: Wednesday, 11:30-1:00 pm
Steve NRal, FM Productions
Jack Pickum, Showco
Bill McManus, McManus Enterprises
Chip Monck, Moderator
Others to be announced

32. The Rock Tour: Thursday, 9:45-11:15 am
Bob McGurder, Showco
Larry Hiltzsch, FM Productions
Elliot Krone, See Factor
Chip Monck, Moderator
Others to be announced

33. Lighting Equipment Marketing: Tuesday, 11:30-1:00 pm
Bob Schiller, Strand Century
Joe Barnes, LiveLab

34. Running a Successful Stage Equipment/Supply House: Thursday, 9:45-11:15 am
Jack Bannon, Metro Lites
Grand Stage Lighting (to be announced)
Barbara Brennan, Cinema Services
Jan Musson, Musson Lighting
Marge Roman, Olesen
Lee Watson, Lighting Dimensions, Editor-Moderator

35. Laser Technology: Thursday, 11:30-1:00 pm
Ivan Dryer, Laser Images
Bart Johnson, Laser Displays
Carl Southwell, Spectra Physics
Dixie Sandhaus, Science Factoid
Brian Castie, Bur. of Radiological Health

36. Safety Standards: Thursday, 4:30-6:00 pm
James Elliott, Audio Unlimited
Charlie Moore, Dimension Five Sound
Larry Jaffe, DBA-Moderator
Barry Brownell, Brownell Sound
Clair Ford, Ford Audio

37. Discoteque—State of the Art: Thursday, 4:30-6:00 pm
Speakers to be announced

39. Performers Speak Out—Leading Performers Discuss the Live Show: Friday, 11:30-1:00 pm
Chip Monck—Moderator
Speakers to be Announced

Exhibits Categorized:
ADD ONS—The four key prod
ucts listed at radio stations
listed, as determined by station person
nel.

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

BREAKOUTS—Billboard Chart
numbers, products, and requests/airplay
information to reflect greatest product ac
tivity, at regional and national levels.

Western Region

**TOP ADD ONS:**
FOREIGNER—Head Games (Atlantic)
WOLFY McHEE—Furor With Disaster (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)

**TOP REQUESTS/AIRPLAY:**
LED ZEPPELIN—In Through The Out Door (Swan Song)
THE KNACK—Get The Knack (Capitol)
RENE YOUNG & COUNTRY HORSE—Rust Never Sleeps (Reprise)

**Regional Breakouts:**
KARLA RONDOFF—Reckless Nights (Columbia)
GOLDEN EARRING—No Promises No Debts (Polydor)
FRANK ZAPPEN—Joe's Garage Act 1 (Zeppe)

**Top Add Ons National:**
FOREIGNER—Head Games (Atlantic)
MIKE AND THE MECHANICS—Have A Little Faith In Me (Atlantic)
THE KNACK—Get The Knack (Capitol)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)

**Top Add Ons Regional Southwest:**
FOREIGNER—Head Games (Atlantic)
WOLFY McHEE—Furor With Disaster (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)

**Top Add Ons Regional Midwest:**
FOREIGNER—Head Games (Atlantic)
WOLFY McHEE—Furor With Disaster (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)

**Top Add Ons Regional Southeast:**
FOREIGNER—Head Games (Atlantic)
WOLFY McHEE—Furor With Disaster (Epic)
PAT BENATAR—In The Heat Of The Night (Chrysalis)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)

**Top Add Ons National:**
FOREIGNER—Head Games (Atlantic)
MIKE AND THE MECHANICS—Have A Little Faith In Me (Atlantic)
THE KNACK—Get The Knack (Capitol)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)

**Top Add Ons National:**
FOREIGNER—Head Games (Atlantic)
MIKE AND THE MECHANICS—Have A Little Faith In Me (Atlantic)
THE KNACK—Get The Knack (Capitol)
JUBBE NO. 1—Day The Earth Caught Fire (RCA)
Radio-TV Programming

**KWA-M AND FM EXPANDS FACILITIES**

San Francisco's KWA-M and FM is moving to larger facilities which will include 4-track and 8-track studios, a Ward-Beck stereo console to give the AM outlet the capability for stereo broadcasting.

The 10,000-square foot new location, at 300 Broadway St., also includes KHA-FM which will be made available for commercial production. According to assistant program director and music director for KFA-M Bill Minckler, the old facilities were only half as large and the AM did not have stereo capabilities.

**'AUSTIN' Continues from page 18**

Among this year's highlights is a one-hour concert special, featuring Hank Cochran, Sonny Throckmorton, Floyd Tillman, Whitsy Shafer and Red Lane. Fiddler Johnny Gimble has helped to assemble another east of top rated musicians for "The Texas Swing Pioneers," contemporaries and predecessors of the late Bob Wills, who were instrumental in the development of the swing style that has undergone a revival today.

"In the City Limits," is produced by the Southwest Texas Public Broadcasting Council, with tentative airing dates being set for 1980. In addition, producer Licko, Howard Gunin serves as executive producer.

**SMITH FOR CABLE**

Los Angeles—Air personality Frasier Smith of Los Angeles KLOS-FM had his comedy routine at Madame Wong's here taped by "The Frazer Smith Television Show." The show is being carried by local cable operator Theta Cable which also carried his former radio program, "The Frazer Smith Television Show."

**SYNDICATION LOOKING BIG**

Nicklea said that bolstered shows offered free-to-station with some national advertising included—will become the "way of the future in the future,"

Jim Keford, executive vice president and general manager of Drake-Chenault Enterprises, explained that his company created "Weekly Top 30" because "we got so many inquiries from stations in the country Top 40 were not available to all of these stations."

Tom Rounds, president of Watermark, was on the same panel and traced how "American Top 40" was originated.

Keford suggested that when satellite transmission for radio is fully in place, producers like Drake-Chenault Enterprises, explained that his company created "Weekly Top 30" because "we got so many inquiries from stations in the country Top 40 were not available to all of these stations."

**2 BOONE SPECIALS**

Los Angeles—Debbi Boone has been signed by NBC-TV to star in two-hour variety specials. The first will air next Feb. 4 and the second in the fall of 1980.
NEW YORK—Steve Dahl, the bad boy of Chicago radio and arch enemy of disco, has been heard by some on the West Coast. Dahl might have a hit on his hands with the release of the single “Do You Think I’m Disco” on the Ovation label.

The morning jock on WLUP-FM Chicago, has been earning headlines because he claims to have discovered the music that will be on the charts by 1980. Dahl himself is one of the growing line of DJs who cuts records instead of merely spinning them. He has written a book, Jim to Lee’s “Green Door,” according to a list compiled by Ovation's Corey Baker. Lee's record came out on Dot in 1956.


KCLA-Los Angeles saluted Its “Opry North” show, to be syndicated to 20 markets. Terry Knight’s “Better Than I” on MCM. Wolfman Jack’s “Lucky 11” on Curtom. E. Rodney Jones’ “Mainstream” on SMG.

KSLG-Los Angeles saluted the release of the single “Do You Think I’m Disco” on the Ovation label. ... Jim to Lee’s “Green Door,” according to a list compiled by Ovation's Corey Baker. Lee's record came out on Dot in 1956.

MOR Format Holding Own In Buffalo Ratings

BUFFALO, N.Y. — MOR is holding steady and holding the largest share of listeners in this market according to new Arbitron ratings analysis of April/May Arbitron data. Among all listeners ages 12 years old and older, MOR holds a 29.0 share, virtually unchanged from the 29.1 share registered a year ago.

MOR is followed by AOR with a 17.1 share. Top 40 with a 15.3 share and beautiful music with a 14.9 share.

AOR, overall, is up from 10.2 a year ago while Top 40 is down from 17.8. The usual strong point for AOR, men 18 to 24, stands at a substantial 40.0 share this market, up from 30.5 a year ago.

Top 40 is the favorite among men 25 to 34 with 27.6 share followed closely by MOR with 24.4 and AOR with 22.8. Among men 35 to 44, MOR wins with a 35.7 share. Among men 45 to 54 it’s a close race between beautiful music with a 35.0 share, up from 17.4 a year ago, and MOR with a 33.0, down from 41.3 a year ago.

Women 18 to 24 tune in AOR for a 35.2 share while women 25 to 34, 35 to 44 and 45 to 54 prefer MOR with 37.1, 32.8 and 32.5 shares respectively.

Teens give their ears to AOR for a 42.9 share. Looking at actual listeners per average quarter hour, MOR is the top format overall with 497 listeners. This is followed by AOR with 293. Top 40 with 262, beautiful with 236 and black with 98.

‘CULTURE’ ON NBC-TV SLATE

NEW YORK — A quarterly series of live prime time cultural specials will premiere next January on NBC-TV with a 90-minute program featuring the New York Philharmonic under the baton of Zubin Mehta.

‘Live From Studio 8-H’ using the network’s largest New York production facility, will pay tribute to Arthur Toscannini in its first program, commemorating the many radio concerts he conducted in that facility from 1937-1954.

Although the three other 1980 programs have not been revealed, the scope of the offerings are said to be in “symphonic music, ballet and opera” by major artists with the studio especially adapted to suit the needs of each production.

Studio 8-H is currently the home of “Saturday Night Live.”

Bubbling Under The HOT 100

101 - STARRY EYES, The Records, Virgin 67000 (Atlantic)
102 - YOU CAN DO IT, Al Hudson & The Partiers, RCA 6E-217
103 - LEGEND, Poco, MCA 41103
104 - WHEN YOU’RE #1, Gene Chandler, 20th Century T-595 (RCA)
105 - TOUCH ME WHEN WE’RE DANCING, Barbra Mandrell, MCA 12459
106 - GET IT UP, Ronnie Milsap, RCA 11605
107 - FAMILY TRADITION, Hank Williams Jr., Elektra/Curb 46046
108 - LOVE IS ON THE WAY, Sweet Inspirations, Motown 5-2004
109 - LEADERS HANDSHAKE, Yonah, Free Flight 11629 (RCA)
110 - AFTER THE FIRST ONE, Yonah, Free Flight 11690 (RCA)

Bubbling Under The Top LPs

201 - GERY ONAW, And I Mean It, 20th Century 1-595 (RCA)
202 - DAVID JOHANSON, In Style, Epic JE 6E-217
203 - PRIMA, Armageddon, Arista SW-50083
204 - STANLEY TURRENTINE, Belclaire, Elektra 66 211
205 - PINK LADY, Pink Lady, Elektra 66 739
206 - VARIOUS ARTISTS, Propaganda, A&M SP 4786
207 - ELLEN FOLLEY, Night Out, Epic JE 50605
208 - BARBARA MANDRELL, Just For The Record, MCA 3165
209 - CRYSTAL GAYLE, Miss The Mississippi, Co- lumbia JC 36203
210 - ISAAC HAYES, Don’t Let Go, Polydor PD 1-6224
HARD-CORE.
This year, with the economy in a downswing, you’re re-evaluating advertising expenditures carefully. Some of you are cutting print to the bone.

You want to know, What’s the best possible use I can make of my advertising/marketing/merchandising dollars and exactly which trades and consumer books are the strongest for delivering the audience I need?

Because this is a whole new market than the one you operated in before, you need media vehicles that will fulfill your objectives more efficiently. This is where ROLLING STONE comes in.

Today it is a recognized fact that the right media and proper marketing can critically affect sales for even the top recording stars. ROLLING STONE—with high credibility among record buyers—can be an integral part of your effort to launch a new act; to take a second or third release up another 100,000 units in sales and add 100,000 or more sales onto a double or triple platinum act.

No waste readership.

And ROLLING STONE gives the most efficient, targeted use of your dollars because it delivers NO WASTE audience. It has the highest concentration of 18-34 year olds of any publication. Hardcore record and tape buyers with plenty of money to spend.

Our W.R. Simmons Readership Study, conducted last year, reveals that each ROLLING STONE reader (and there are 3,200,000 of them) buys an average of 86.4 LP’s a year. Their average household income is $19,000+ and because they aren’t bogged down with mortgages and family responsibilities (69% are single) almost all of their income is discretionary.

Rolling Stones readers aren’t afraid to spend.

In a tight economy, ROLLING STONE readers aren’t afraid to spend for the things they want. You shouldn’t be either.

When you think about ad dollars, think about this: During the past 3 years, while numerous magazines folded, ROLLING STONE’s circulation jumped 42%. The timid spending habits of the average recession-wary American just don’t reflect those of the ROLLING STONE reader. Even when our cover price went from $1.00 to $1.25, circulation continued to make rapid gains (20% in the last 6 months), proof that our audience is hungry for news about music, movies, and lifestyles. And when they want quality music reportage, ROLLING STONE is what they read.

How basic ROLLING STONE is to the core of the record industry’s primary consumer can be measured by facts like these:

- 85% of ROLLING STONE readers who purchase a record play it for friends.
- 80.9% recommend it to others.
- 87.9% give records as gifts.
- 83.5% attended concerts in the past year.

Music is their way of life.

Music is the ROLLING STONE reader’s way of life. That’s why there will be a special December double issue, “The Year in Music & Entertainment,” that will be on sale four weeks throughout the heaviest record buying season of the year.

Music is their way of life and ROLLING STONE is what they read.

Rolling Stone: The magazine that loves music.

The magazine that sells music.
LOS ANGELES—Disco meets digital recording on producer Giorgio Moroder’s just released “E=MC,” LP called “E=M.C.”

Digital Enthusiasm: Producer Giorgio Moroder behind the board at Rust Sound Studios, Los Angeles. Moroder just released a “live to digital” LP called “E=M.C.”

ON CASABLANCA

Digital For Disco Via Moroder LP

BY JIM MCCULLOUGH

LOS ANGELES—Disco meets digital recording on producer Giorgio Moroder’s just released “E=MC” LP called “E=M.C.” Casablanca’s it being touted at the industry’s all-floors digital album as well as its first electronic live-to-digital project.

“I decided to call it ‘F=M.C’ because it’s the year of Albert Einstein,” says Moroder, “and in a sense I relate to him a little bit.”

The digital project, explains the producer of Donna Summer who also won an Oscar last year with the “Midnight Express” soundtrack, actually came about by chance.

“I was at the Los Angeles hi fi show at the Universal Sheraton. ‘This is one your dozen years ago,’ says Moroder, “I was a digital display from a Soundstream people. I was attracted and it is the purpose of theimpliceto do this project.

In fact, so enthused is Moroder, who also operates the Musicland Studios complex in Munich, Germany, about digital that he is looking to get more involved in the research and development of digital recording.

“Donna Summer’s next studio LP, slated to begin in January or February, may be done completely on digital,” says Moroder.

“It’s going to be the way records are recorded in the future,” says Moroder. “It’s not quite there now, but in a few years digital will be all over.”

What makes this LP so unique, according to Moroder, is the heavy use of computers and electronics married to the digital process.

The process involved uses 25 computerized synthesizers, four computerized keyboards, three micro-computers, and electronic percussion, drums and vocals.

“We had about 30,000 bits of information programmed onto the computer,” explains Moroder, “and we programmed it to play all the electronic instruments on the LP.”

It took a week to set up the process, according to Moroder, and another five days to get everything in sync. The entire project took about six weeks with recording done at Rust Sound in Los Angeles. Additional work was done at Soundstream in Salt Lake City.

Moroder and Harold Faltermeyer, who programmed the computer, spent the next 10 weeks while the mastered digital editing was done by Soundstream’s J. Bloomenthal and B. Rothar. The disk was mastered at Allen Zonta.

Moroder describes the music on the disk, three lengthy tracks on each side, “as electronic disco with a little pop. It’s not rock’n’roll.”

Disco, he believes, is heading towards a more rock sound. “I think,” he observes, “that Donna Summer established a new direction with ‘Hot Stuff.’ The rock buyers are beginning to accept it as a form of music. I think the direction will be more rock and less, typical, for- mularized disco.

He points out that the group is currently producing, Sparks, will have a “disco electronic sound with lots of heavy guitar.”

Moroder also indicates he is working on the soundtrack to the upcoming movie “Force.” Recently Gary Klein and he produced a disco duet single with Barbara Streisand and Donna Summer called “Enough 1, Enough” which will be on both LPs by those artists.

LOS ANGELES—Action at Rust Sound in Cliffs on Sunset Blvd., producer John Lennitt with engineer Peter Lautermann; Kenny Nolan and Jurgen Koppers producing Silk with Koppers also engineering; and Koppers also producing and engineering Linda Clifford.

New York—Engelbert Humper-
dick at Universal. Gray &羲s working on a new RCA LP at Total Experience.

Sean Up, acting on their own, Engelbert’s Shading finishing up a debutLP. William, Beck & Willis producing and Chuck Jackson recording an LP for Cash. Jim Christopher pro-
ducing.

** **

The Automat, San Francisco, threw a studio bash Thursday (23) to celebrate the automation of Studio A, mixing the entire complex now fully automated. The party also welcomed engi-

eer-producer Jim Gaines to the staff.

At Muscle Shoals Sound Studios, Muscle Shoals, Ala., Barry Beckett producing the Star-

Sound Waves

BY IRWIN DIEHL

NEW YORK—The new Society of Professional Audio Recording Stu-
dios was organized in the midst of an MCI—promoted workshop held ear-


ever, and at Total Experience.

The workshop would appear to have been just the right catalyst to organize owners for the purpose of representing and protecting their in-


telling interest in all facets of the industry.

Founding board members are a 10-member council of recording indus-

ry. Acting president and chairman is Joe Tarsia, Sigma Sound, Phila-
delphia; vice president includes Chris Stone. Record Plant, Los An-
geles, West Coast regional chair-


(Continued on page 32)


LOS ANGELES—Unlike most books which are overwhelmingly concerned with long-deceased com-
posers, or aged pianists and violi-
nists, these new entries center around the unusual lives and careers of young virtuosi who are about to be
for decades to come.

Galway, the Belfast-born flautist who ro-
cords for RCA and who per-
forms hundreds of concerts an-
ually, writes in the first person -
and well of his Northern Irish up-
coming and how he doggedly rose-
to first chair eminence in the mighty
Berlin Philharmonic under Herbert
von Karajan before he daringly elected to attempt a solo career.

A miserable first marriage and.

... writes in the first person -
and well of his Northern Irish up-
coming and how he doggedly rose-
to first chair eminence in the mighty
Berlin Philharmonic under Herbert
von Karajan before he daringly...
Crossover Ignored By Growing Group Of Acts

Says Conlee, "The sound and feeling of pop music has been intermingled with country music so many times it gets watered down in the production. Crossover tends to straddle the gap between the really good pop or really good country." Pointing the finger at over-production directly engineered toward creating crossover product, singer Conlee says it's a case of means change, but change isn't always progress. There's the chance that we may lose the ideal. It's not even getting out of country. So much music sounds alike today, and there's too much blending of pop and country to country through diluted songs.

Other key factors, mentioned in the view of traditional country music are its emphasis on the individual personality of the artist and their unique sound, elements contained within the standard country lyric. "Feeling is what sells any song," says MCA's Kissimmee, who holds a string of successes with Moe Bandy to prove his point. "And pop music can't supplant the constraints of feeling of a song.

Crossover on the wane? Probably not over all country does owe a big debt to the impact of MOR-flavored country artists. "Crossover opened the door to bring a lot of country fans into liking country music in the first place," says Conlee, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to other artists as well." Steve Thrapp, assistant program director at KLAC-LA in Los Angeles, feels that country is moving in a definite traditional direction these days, but that it's also moving toward more modern recording techniques and contemporary artists who make traditional music more palatable.

"Artists like Willie Nelson, Charley Daniels Band and Asleep At The Wheel have started a revival toward Texas swing and the big band country, which is seen brand new to today's younger country audience."

The younger demographic profile of the country crowd has also pushed back toward the basics. Owens, who had one of country's earliest crossover records in 1966 with "I've Got A Tiger By The Tail," attributes the success of country music to the genuine emotion contained in the American public. "Country is getting back to breaking, wherever the hits are being made ... we're there to bring a lot of country fans into liking country music in the first place," says Conlee, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to other artists as well."

Steve Thrapp, assistant program director at KLAC-LA in Los Angeles, feels that country is moving in a definite traditional direction these days, but that it's also moving toward more modern recording techniques and contemporary artists who make traditional music more palatable.

"Artists like Willie Nelson, Charley Daniels Band and Asleep At The Wheel have started a revival toward Texas swing and the big band country, which is seen brand new to today's younger country audience."

The younger demographic profile of the country crowd has also pushed back toward the basics. Owens, who had one of country's earliest crossover records in 1966 with "I've Got A Tiger By The Tail," attributes the success of country music to the genuine emotion contained in the American public. "Country is getting back to breaking, wherever the hits are being made ... we're there to bring a lot of country fans into liking country music in the first place," says Conlee, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to other artists as well."

Steve Thrapp, assistant program director at KLAC-LA in Los Angeles, feels that country is moving in a definite traditional direction these days, but that it's also moving toward more modern recording techniques and contemporary artists who make traditional music more palatable.

"Artists like Willie Nelson, Charley Daniels Band and Asleep At The Wheel have started a revival toward Texas swing and the big band country, which is seen brand new to today's younger country audience."

The younger demographic profile of the country crowd has also pushed back toward the basics. Owens, who had one of country's earliest crossover records in 1966 with "I've Got A Tiger By The Tail," attributes the success of country music to the genuine emotion contained in the American public. "Country is getting back to breaking, wherever the hits are being made ... we're there to bring a lot of country fans into liking country music in the first place," says Conlee, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to other artists as well."

Steve Thrapp, assistant program director at KLAC-LA in Los Angeles, feels that country is moving in a definite traditional direction these days, but that it's also moving toward more modern recording techniques and contemporary artists who make traditional music more palatable.

"Artists like Willie Nelson, Charley Daniels Band and Asleep At The Wheel have started a revival toward Texas swing and the big band country, which is seen brand new to today's younger country audience."

The younger demographic profile of the country crowd has also pushed back toward the basics. Owens, who had one of country's earliest crossover records in 1966 with "I've Got A Tiger By The Tail," attributes the success of country music to the genuine emotion contained in the American public. "Country is getting back to breaking, wherever the hits are being made ... we're there to bring a lot of country fans into liking country music in the first place," says Conlee, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to other artists as well."

Steve Thrapp, assistant program director at KLAC-LA in Los Angeles, feels that country is moving in a definite traditional direction these days, but that it's also moving toward more modern recording techniques and contemporary artists who make traditional music more palatable.

"Artists like Willie Nelson, Charley Daniels Band and Asleep At The Wheel have started a revival toward Texas swing and the big band country, which is seen brand new to today's younger country audience."

The younger demographic profile of the country crowd has also pushed back toward the basics. Owens, who had one of country's earliest crossover records in 1966 with "I've Got A Tiger By The Tail," attributes the success of country music to the genuine emotion contained in the American public. "Country is getting back to breaking, wherever the hits are being made ... we're there to bring a lot of country fans into liking country music in the first place," says Conlee, whose honky tonk songs adhere to the traditional country themes. "It exposed people to our sound and to other artists as well."

Steve Thrapp, assistant program director at KLAC-LA in Los Angeles, feels that country is moving in a definite traditional direction these days, but that it's also moving toward more modern recording techniques and contemporary artists who make traditional music more palatable.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>JUST GOOD OL’ BOYS</td>
<td>Mac Swed &amp; Sandy Stewart</td>
<td>Dot</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>IT MUST BE LOVE</td>
<td>Del Reeves</td>
<td>RCA</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>LETTERS FROM THE EAST</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>FOOLS - Bette Midler</td>
<td>RCA</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>YOU’RE MY JAMAICA</td>
<td>Bobby Bare</td>
<td>Columbia</td>
<td>11</td>
</tr>
<tr>
<td>7</td>
<td>I MAY NEVER GET TO HEAVEN</td>
<td>Johnny Rodriguez</td>
<td>Colpix</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>OLE! CAN'T BREAK A HEART</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>MY SILVER LINING</td>
<td>Shreve &amp; Sinatra</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>BEFORE MY TIME - Johnnie Wright</td>
<td>RCA</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>FOOLING WITH A FEELING</td>
<td>Little Martell</td>
<td>Capitol</td>
<td>52</td>
</tr>
<tr>
<td>12</td>
<td>THERE'S A HONKY TONK ANGEL</td>
<td>Ronnie Milsap</td>
<td>United Artists</td>
<td>3</td>
</tr>
<tr>
<td>13</td>
<td>DREAM ON - Oak Ridge Boys</td>
<td>United Artists</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>IN NO TIME AT ALL -</td>
<td>Charlie Rich</td>
<td>United Artists</td>
<td>52</td>
</tr>
<tr>
<td>15</td>
<td>GRANDMA'S GARAGE</td>
<td>Jack Greene</td>
<td>Warner Bros</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>SWEET SUMMER LOVIN'</td>
<td>Skip Wright</td>
<td>A&amp;M</td>
<td>24</td>
</tr>
<tr>
<td>17</td>
<td>YOU JUST WHISTLIN'</td>
<td>Little Martin</td>
<td>United Artists</td>
<td>27</td>
</tr>
<tr>
<td>18</td>
<td>A MAN IS BLUE</td>
<td>Johnny Horton</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>ALL THE GOLD IN CALIFORNIA</td>
<td>The Oak Ridge Boys</td>
<td>United Artists</td>
<td>12</td>
</tr>
<tr>
<td>20</td>
<td>ROBIRDWOOD - Sonny James</td>
<td>United Artists</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>DADDY - Darby Jones</td>
<td>Epic</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>1 IN LOVING MEMORY</td>
<td>The Kendalls</td>
<td>RCA</td>
<td>48</td>
</tr>
<tr>
<td>23</td>
<td>4 IN LOVING MEMORY</td>
<td>The Kendalls</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>24</td>
<td>ROBIRDWOOD - Sonny James</td>
<td>United Artists</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>6 IN LOVING MEMORY</td>
<td>The Kendalls</td>
<td>RCA</td>
<td>12</td>
</tr>
<tr>
<td>26</td>
<td>8 IN LOVING MEMORY</td>
<td>The Kendalls</td>
<td>RCA</td>
<td>4</td>
</tr>
<tr>
<td>27</td>
<td>I TOLD YOU I'M IN LOVE</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>53</td>
</tr>
<tr>
<td>28</td>
<td>I TOLD YOU I'M IN LOVE</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>53</td>
</tr>
<tr>
<td>29</td>
<td>I TOLD YOU I'M IN LOVE</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>53</td>
</tr>
<tr>
<td>30</td>
<td>I TOLD YOU I'M IN LOVE</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>53</td>
</tr>
<tr>
<td>31</td>
<td>GOODBYE - Johnnie Wright</td>
<td>RCA</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>1/2 THE WAY - Crystal Gayle</td>
<td>United Artists</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>4/4 THE WAY - Crystal Gayle</td>
<td>United Artists</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>6/6 THE WAY - Crystal Gayle</td>
<td>United Artists</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>8/8 THE WAY - Crystal Gayle</td>
<td>United Artists</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>LIVING YOUR LOVE</td>
<td>Merle Travis</td>
<td>Liberty</td>
<td>57</td>
</tr>
<tr>
<td>37</td>
<td>SMILE TO ME</td>
<td>Roy Orbison</td>
<td>United Artists</td>
<td>57</td>
</tr>
<tr>
<td>38</td>
<td>COME ON AND DANCE</td>
<td>John Anderson</td>
<td>Elektra</td>
<td>57</td>
</tr>
<tr>
<td>39</td>
<td>SLIPPERIN' UP, SLAPPIN' ON</td>
<td>Little Jimmy Dickens</td>
<td>Fantasy</td>
<td>60</td>
</tr>
<tr>
<td>40</td>
<td>SHUFFLE OF LIFE</td>
<td>Walking Tall</td>
<td>United Artists</td>
<td>60</td>
</tr>
<tr>
<td>41</td>
<td>YOU DECORATED MY LIFE</td>
<td>Roy Acuff</td>
<td>Columbia</td>
<td>61</td>
</tr>
<tr>
<td>42</td>
<td>FAMILY REUNION</td>
<td>Roy Acuff</td>
<td>Columbia</td>
<td>61</td>
</tr>
<tr>
<td>43</td>
<td>DOIN' BUSINESS</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>44</td>
<td>DANCIN' ROUND AND ROUND</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>45</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>46</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>47</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>48</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>49</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>50</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>51</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>52</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>53</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>54</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>55</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>56</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>57</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>58</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>59</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>60</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>61</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>62</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>63</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>64</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>65</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>66</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>67</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>68</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>69</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>70</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>71</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>72</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>73</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>74</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>75</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>76</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>77</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>78</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>79</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>80</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>81</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>82</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>83</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>84</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>85</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>86</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>87</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>88</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>89</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>90</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>91</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>92</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>93</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>94</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>95</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>96</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>97</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>98</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>99</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
<tr>
<td>100</td>
<td>YOU MIGHT BE THE ONE</td>
<td>Slim Whitman</td>
<td>United Artists</td>
<td>62</td>
</tr>
</tbody>
</table>

**Title Artist** Table: Tracking regain priority proportionally toward progress this week.
Bellamy Brothers, Top Billing Collab

Contended from page 40

We've recorded a lot of different material in the past," explains David Bellamy, "but we always felt strongest about country. Our pop tag came from other people—we've always thought of ourselves as country musicians."

After the "overnight success" spawned by the success of "Let Your Love Flow," nearly three years elapsed in which the duo released several singles with unnoticeable results. Yet though the momentum they had built with their hit single seemed to evaporate in the U.S., the Bellamys found themselves highly in demand abroad.

"We got two gold albums and a platinum album overseas and toured all the time," says David Bellamy. "Singles that bombed for us here were big hits in Europe."

When they decided to release David's self-penned "If I Said You Had My Love Flow," nearly three years after their "Two And Only" LP early this year, the brothers claimed they intended it simply as a melodically appealing love ballad. Never mind that the obvious tongue-in-cheek double entendre hook line tickled the imaginations of both country and pop fans alike.

And while the song crossed over onto the pop charts, it was in country markets that it showed its strongest impact, retaining the No. 1 position for three consecutive weeks on the Billboard country chart.

With increased exposure planned for the act in television, and more concentrated and effective touring schedules to boost the sales figures of their records, the Bellamys feel they are now establishing themselves securely in country.

"At least," notes David Bellamy, "people don't ask us if we're really a rock band playing country music anymore."
KLAC
A DECADE OF COUNTRY MUSIC
SS 8650
STEREO AUDIO CONSOLE

"Congratulations KLC on your 10th Anniversary"

A new standard modular audio console offering full facilities, quality circuitry of proven reliability, comprehensive features and a range of standard, pre-wired options. A maximum of fourteen channels are available along with a convenient centrally-located script board and input and accessory modules to satisfy any requirement. Standardization allows these features to be incorporated into a well engineered, compact, functionally styled package at an unusually economical price.

McCURDY RADIO INDUSTRIES
TORONTO CHICAGO NEW YORK
of the Changing Face Of Country Music

By RON TEPPER

KLAC: 1970-1980

A Reflection Of The Changing Face Of Country Music

Perrin Water, KLM airlines, Lancia automobiles and Heineken's beer.
They're products geared to the middle and upper income buyer. Ten years ago there was no question you'd reach that buyer through an all-news, all-talk or, perhaps, even a classical music station.

But that was 1970 and in the decade that has gone by, Los Angeles' (as well as many other major metro markets) listening habits have not only changed, they've done a complete flip-flop.

Last week, for instance, those three sponsors were all on KLAC, L.A.'s premier country outlet which is in the midst of its 10th anniversary. Even more revealing is KLAC's rating—7th (ARB) overall among the 44 out of 88 stations that are surveyed in the Los Angeles market. Ten years ago, country stations in large markets were struggling to stay alive, let alone attain a high rating. And, in that 10 years the number of country outlets have gone from just over 500 to more than 1,300.

What's happened? Have that many more country fans moved into large markets? The simple explanation is that country music has changed. The twang and fiddles once the trademark of country stations are long gone and in its place are such contemporary artists as Kenny Rogers, Crystal Gale, Anne Murray, Waylon Jennings and Willie Nelson. In many cases, they're just as high on the pop charts as the country.

It's not that traditional country music has disappeared from the big city. In fact, it's alive and well but it only comprises about 25-30% of the playlist.

Additionally, two other significant events have taken place.

First, stations once referred to as MOR (middle-of-the-road) have been changing and moving away from the MOR format in an effort to compete with the growing number of successful rock stations on both AM and FM. Nowhere is this more evident than in Los Angeles, where at least two leading MOR stations have shifted towards rock and are batting for an audience.

Thus there's been a growing void, particularly in Los Angeles for mellow—or MOR type—sounds. In the midst of that void has stepped KLAC, the only full-time, all-country AM or FM station in a market of more than seven million.

Secondly, there's a loyalty factor among those 'hard core' traditional country listeners. They listen to KLAC regardless of whether the music is contemporary or traditional country and when they're not listening to KLAC their radios are off. Unlike rock fans, they are not 'dial punchers.' (In fact, even if they were, there is no other country station for them to tune to on a regular basis.)

Don Langford, KLAC's program director, estimates that of the station's listenership, about 30% fall into the hard-core category. "We can tell from the telephone calls and response to certain promotions and contests. That 30% may prefer the more traditional sounds, but the contemporary movement doesn't turn them off."

Langford can tell something else, too. "Listenhip on this station has gotten younger during the past 10 years. We have the core that's grown up with the music but there's also a segment that has turned to country because of people like Willie, Waylon and Kenny Rogers. They tune in to hear them and they stay with the station. About one third of our listeners fall into that category."

The other third, theorizes Langford, are among the ranks of the 'newly indoctrinated.' They've tuned to the station for a special sports show or the news and we keep them even after the event is over."

Attaching those additional listeners has not just been chance. When KLAC entered the market as a country station 10 years ago, the challenge was to educate listeners as to what country music was becoming. "One of the best ways," recalls Bill Ward, KLAC's second country program director (1971) and now senior vice president of Metromedia Radio, "was to present a spectrum of programming that would not only satisfy the core listener but also help us draw people who had never heard country before."

That spectrum is in evidence today—auto racing; Jim Healy, one of the most controversial sportscasters in Los Angeles, a full-line of personalities, professional basketball, Indy 500, and a well-staffed news department.

Thus there's been a growing void, particularly in Los Angeles for mellow—or MOR type—sounds. In the midst of that void has stepped KLAC, the only full-time, all-country AM or FM station in a market of more than seven million.

At the 10th anniversary, the station's director of public affairs, Benson, who has been with KLAC since the 1950s, has watched the station progress since it entered a highly competitive country market in 1970. "There were three full-time stations and it was battle. It took us time to find the right direction and combination. Originally we were 'wall to wall' country. During the past few years we've become 'a sophisticated' station with personalities. The variety of different segments we have enables us to constantly expose the station to potential new listeners."

"Take, for example, the Indianapolis 500. Someone tunes in for the first time is going to discover our station and find that country music really isn't what they thought it was. It's listenable; it's what MOR sounded like five years ago. That's true of someone tuning in to a Laker basketball game. We have shots at listeners who may never have related to country music before."

Sports has become a powerful addition to the station. In a 1974 Hollywood Palladium Jamboree.

Co-sponsoring concerts and jamborees has always been a part of the station's format. Above, Marty Robbins makes his annual visit during a 1974 Hollywood Palladium Jamboree.

For several years, KLAC has promoted its sound and the artists it plays with full-size billboards. Willie Nelson poses in front of his with the KLAC gang.

At left, the personalities that have helped to make the station's ratings go are, from left, Don Hinson, Harry Neiman, Art Nelson, Gene Price, Jerry Naylor, Dick Hayman and, seated, Sammy Jackson. Below, Sammy Jackson welcomes Glen Campbell with a cup of coffee. Campbell is one of the many well-known artists who are regular visitors to KLAC's studio.

Ray Price and Molly Bee are only two of the country stars often seen at the annual Jamborees.

Thus, the program mixture is credited as being partially responsible for the high ratings. "People don't have to be locked in for country. It might be sports and they'll still find us," Ward says.

Does variety hurt in a market that is increasingly heading towards specialized stations? "Not really," explains Sam Benson, the station's director of public affairs. Benson, who has been with KLAC since the 1950s, has watched the station progress since it entered a highly competitive country market in 1970. "There were three full-time stations and it was battle. It took us time to find the right direction and combination. Originally we were 'wall to wall' country. During the past few years we've become a 'sophisticated' station with personalities. The variety of different segments we have enables us to constantly expose the station to potential new listeners."

"Take, for example, the Indianapolis 500. Someone tunes in for the first time is going to discover our station and find that country music really isn't what they thought it was. It's listenable; it's what MOR sounded like five years ago. That's true of someone tuning in to a Laker basketball game. We have shots at listeners who may never have related to country music before."

Sports has become a powerful addition to the station. In a previous story about the station's ratings, it was noted that in the decade that has gone by, Los Angeles' (as well as many other major metro markets) listening habits have not only changed, they've done a complete flip-flop.
I was 1947. Harry Truman was on the verge of a historic battle with Tom Dewey; the Marshall Plan to aid a war-ravaged Europe was about to be launched and "Zip-A-Dee-Doo-Dah" won the Academy Award for the song of the year.

Elsewhere in Hollywood, a little-known station on the far left of the Los Angeles radio dial was about to change its call letters from KMTR (570) to KLAC. At the same time, KLAC was about to introduce some new personalities and program concepts that would not only prove to be successful but revolutionize Los Angeles radio as well.

The cause of all this was Dorothy Schiff, owner of the New York Post who had just purchased the 23-year-old station and with the buy she brought in as its general manager, one of the most innovative programmers in the country, Don Fedderson from KYA in San Francisco.

Fedderson was bright, young and had no fear of experimentation. During the next few months he would shock and awe the L.A. radio world with a music/news/sports format built around five personalities who went on to become legends: Peter Potter, Gene Norman, Alex McLaughlin, and a witty, wisecracking youngster named Dick Haynes.

Fedderson's concept might be commonplace today, but 30 years ago it was revolutionary to take a group of five divergent personalities and build a radio format around them. Fedderson was betting on the appeal of each and he was right. Within a short time, the five genial disk jockeys, each with his own unique style, cornered the ratings in the L.A. market for their respective time periods.

That, however, was only the beginning of a series of innovative radio ideas that the station would introduce. During the next two decades, KLAC would pioneer such "runout of" ideas as an established musical group (The Modernaires) singing station angles; the introduction of one of the most controversial talk personalities ever heard on radio and the creation of one of radio's funniest comedy teams.

Much of this took place in the mid-1960s. It started with the purchase of the station by Metromedia (1963) and with that buy came the pairing of a program director and disk jockey to form one of the funniest comedy teams ever—Lohman and Barkley.

In 1966, Metromedia Radio and KLAC introduced the "two-way talk" format through such personalities as Mort Sahl, Roy Elwell, Ray Briem, Bob Grant, Joel A. Spivak and, of course, the man whose name became synonymous with talk radio and controversy, Joe Pyne.

Pyne, a tough, hard-fisted personality, had the ability to attract and repel enormous numbers of people. The Pyne magic was such that even the formidable Los Angeles Dodgers radio broadcast, perennially a number one ratings attraction, took second place to the irrepressible Pyne.

But the two-way talk heyday lasted only two years before, as Sam Benson, one of the station’s mainstays puts it: "We began to float. At first we went back to MOR ... it was as if we didn't have a direction."

The station found its direction September 28, 1970 when it went full-time country. It faced some formidable opposition from two country rivals: KIEV and KFOX. In 1971, however, Bill Ward came in as program director and KLAC started to carve a niche in the market.

Ward's approach surprised many in an industry where formula radio and automation ruled. Instead of following the pack, Ward went the opposite way. Fedderson had built the station with personalities intermixed with music/news/sports and Ward was going to do the same thing. Only his music was country. Along the way he picked up auto racing in 1972 and eventually the Indianapolis 500. Today, KLAC broadcasts more than a dozen major USAC and NASCAR races in addition to the Long Beach Grand Prix.

Eventually, the station added professional basketball (L.A. Lakers), (Continued on page KLAC-12)
KLAC— Thanks for making me number one so often. You're always number one with me! — KENNY ROGERS
During the past 10 years country music and KLAC have gone through many changes but undoubtedly the greatest change of all can be seen through the "eyes of the country music listener."

"Ten years ago," recalls Jerry Naylor, one of KLAC’s personalities, "country listeners in major metropolitan markets used to 'apologize' for being a country fan. We used to call them 'brown baggers'—they'd play country on the car radio but every time they'd come to a street corner where they had to stop they'd lower the volume so that no one would know they were listening to it."

Today, the country sound has changed dramatically to what Naylor refers to as "Mass Audience Appeal (MAA)." I resent the term MAA: it’s derogatory. I think of the music as something that everyone can listen to from the traditional country fan to the newcomer.

"It’s a process of better instrumentation and studios," says Art Nelson, the station’s afternoon personality. "That pop fans are buying country. They like what they hear. That crossover has given us the ability to walk a ‘thin’ line. On that line we have the ability to reach and keep new listeners."

Today, Naylor puts it bluntly: "We’re taking advantage of two strong trends in the country—nostalgia and the consumer’s desire to get away from hard, amplified rock. You can go down the AM dial and everything sounds the same. Until you get to a country station there’s a radical change."

KLAC’s personalities are steeped in country but they are not against rock. In fact, every one of them has experience as a disk jockey in the rock field. "There’s no comparison," says Harry Newman, KLAC’s late afternoon personality. "That pop fans are buying country. They like what they hear. That crossover has given us the ability to walk a ‘thin’ line. On that line we have the ability to reach and keep new listeners."

Naylor puts it bluntly: "We’re taking advantage of two strong trends in the country—nostalgia and the consumer’s desire to get away from hard, amplified rock. You can go down the AM dial and everything sounds the same. Until you get to a country station there’s a radical change."

KLAC’s personalities are steeped in country but they are not against rock. In fact, every one of them has experience as a disk jockey in the rock field. "There’s no comparison," says Newman. "On a country station you have more freedom. There’s not one of us that doesn’t pick something we personally like."

Below, KLAC’s mobile broadcasting booth is at every race. The station covers more than a dozen key auto races every year including the Indianapolis 500 and the Long Beach Grand Prix. Right, from the realm of rock comes a surprise visitor and old country fan, Dick Clark.

"Don’t get the idea," says Gene Price, the station’s evening man, "that country programming is free form. With the growth in listership and the increase in contemporary songs, we’ve developed a tighter playlist. There’s a formula to the approach but it leaves room for the disk jockey to relate to the audience and not just shout at him."

Program director Don Langford does have a formula for the station. "It’s split between Oldies, No. 1 songs (of the past), recent hits and classics. About 70% of the station’s playlist, however, remains in the contemporary vein. "That’s what’s coming out of Nashville and Hollywood. About 70% of all country records released today are contemporary. That’s helped account for the broadening of the market."

Contemporary doesn’t mean rock, though. "It’s a slicker sound," says Nelson. "Better instrumentation and studio work. The heart and soul of it is still the same."

RON TEPPER
congratulations
KLAC
on a decade of country music

WE ARE PROUD TO BE THE PRINTERS OF KLAC'S HIGHLY SUCCESSFUL "THERE'S ONLY ONE..." CAMPAIGN, FEATURING SOME OF COUNTRY MUSIC'S GREATEST ARTISTS.

You can avail yourselves of these same outdoor posters, personalized to your radio station's individual call letters.

Available in 30-sheet bleed, junior panels and transit queen/king sizes.

For information and delivery call...
HUGO at MYER SHOW PRINT
Los Angeles, Ca. (213) 223-3321

THIS GROUP OF BOARDS SHOWN ARE AVAILABLE AFTER SEPT. 20...THIS IS A PARTICIPATION PROGRAM...TO INSURE YOUR AREA CALL IMMEDIATELY.
KLAC Personalities

**ART NELSON**

The "Silver Fox" of KLAC's crew specializes in remote broadcasts and his sessions from Universal to the Santa Anita racetrack have become trademarks of his early afternoon broadcasts.

Nelson started as a 16-year-old in broadcasting at a small 250-watt station in Corsicana, Texas. He spent 13 years at KLIF (Dallas) and then six years at WJJD (Chicago), the first large Metro area country station.

"Not only has the music changed but the performers have as well. The big stars of a few years ago aren't there today. The sound has been upgraded and country has visibility it never had before."

**DON HINSON**

King of the truckers (his Phantom 570 Club has more than 8,000 truck members) runs things from midnight to 5:45 in the morning. "My audience enables me to play more traditional country music and this is the time period when we focus on it.

"In reality I'm a country traditionalist but I recognize the change in the music. At the same time I see contemporary country as a great way to introduce younger people to traditional country and artists like Bob Wills and Jim Reeves."

**SAMMY JACKSON**

The one-time star of television's "No Time for Sergeants" conducts one of the most popular of the station's shows—an hour-long "coffee with..." session in which he gets some of the top performers in the country to stop by and in good old country fashion share a cup of coffee and talk about their careers (10 a.m.-11 a.m.) each morning. Jackson's guests have included everyone from Clint Eastwood and Dolly Parton to Burt Reynolds and Glen Campbell.

**GENE PRICE**

Comedian, entertainer and one of the station's most knowledgeable personalities. Price runs things from 7 p.m. until midnight and gets "more of a chance to experiment" with music and new songs. "Our biggest advantage is the hard core base of listeners we have. As for the contemporary country music that's played today on this (and other) stations, I think you can credit a lot of the younger program directors who were brought up on rock music and then went to country. They've got that rock influence and they're automatically looking for music that will appeal to a broader country audience."

**HARRY NEWMAN**

Aside from being KLAC's afternoon and early evening man, Harry is the auto racing expert on the station and does the local pre-and-post race show interviews. Newman, however, is more than just an expert on racing, he's also an articulate spokesman for his music and sees a parallel between the growth of modern jazz from Dixieland and the emergence of contemporary country music from traditional.

"We play what's available but we're all choosy about our music. I think that's one of the reasons why the station has done well—we're really interested in what we play and who's out there."

\---

Thanks
KLAC
For a Wonderful Relationship
Enter The Suite Life In L.A.

Le Parc
hôtel de luxe
733 N. West Knoll, West Hollywood, California 90069
213-855-8888  toll free: U.S. (800) 421-4666  Ca. (800) 252-2152
Country Reflection

(Continued from page KLAC-3)

It's a reflection to the Indy 500, the station does exclusive lap-by-lap coverage of more than a dozen auto races a year from every section of the country. But, the key sports attraction is Healy, the Walter Winchell-type sportscaster who runs the market's only 15-minute sports commentary show. Healy's segment has accounted for as much as a 30% jump in ratings for the station.

Harry Newman, the disk jockey who programs around Healy's sports show puts it this way: "When I program around him, I've got to play Anne Murray or Kenny Rogers as a lead on or a leadout. By doing that we keep hold of that new listener and introduce him to what contemporary country music is like."

Apparently, sponsors have become fans, too. "When we launched this format 10 years ago," Ward says, "most ad agencies and sponsors thought all our listeners were from the South or drove trucks. And, to be truthful, years ago the country audience was from the South but the music has changed and so has the audience. We're not predicting the change, only reflecting it. Once upon a time you couldn't get an airline to advertise on a country station; today we have 14 major airlines as sponsors. They're aware, too, that this market has changed."

Harry Newman, the disk jockey who programs around Healy's sports show puts it this way: "When I program around him, I've got to play Anne Murray or Kenny Rogers as a lead on or a leadout. By doing that we keep hold of that new listener and introduce him to what contemporary country music is like."

Stu Levy, KLAC's recently appointed vice president-general manager puts it bluntly. "Airlines used to tell us 'sure, we know your people fly—but they fly to Texas, not to Greece.' We were talking to media buyers who were brought up on rock music. To them, country stations played ‘redneck’ music—whatever that was. The thing that finally swung them around was when New York and Chicago got country stations. That was the first time the buyer had a chance to hear what country was all about."

What the buyer is listening to are songs that "would not have been on the country playlist 20 years ago," says Gene Price, one of the station's evening personalities. "But things have changed. Today's country producers were brought up on rock music. That influence has modified and updated the country sound."

Much of the credit, however, for country (and KLAC's) growth belongs to "hard rock when it came in during the mid and late 1960s," says Price. "People didn't relate to it and they started looking for music—and stations—they could listen to and understand. That search benefited this station."

"The seeds were planted long ago for this station's success," says Jerry Naylor, another of KLAC's personalities. "Go back to the crisis country had when Elvis came along. He dominated the charts and killed traditional country for nearly

(Continued on page KLAC-12)

Budget Rent a Car of Sunset Strip and Arnie Graham are pleased to join the rest of the music community in saluting KLAC country radio on their 10th anniversary.

For the better part of the decade, BUDGET RENT A CAR has provided the transportation for many of the country artists including Waylon, Willie, Dolly and Emmylou.

Why not give BUDGET on SUNSET a call next time the gig is in Los Angeles, and any time of the day or night, your wheels will be waiting.
THERE'S ONLY ONE... KLAC!  
MUSIC COUNTRY . . . KLAC!  
YOUR KIND OF COUNTRY . . . KLAC!  
BEST DAMN COUNTRY . . . KLAC!  
LOVE OUR COUNTRY . . . KLAC!  
OUR COUNTRY . . . KLAC!

Toby Arnold & Associates is proud to join in this salute to one of America's great radio stations. We're also proud that KLAC has selected us to produce their station jingles, ID's, promos and music imagery each year since 1972. Right now, we're working on the brand new Fall package for KLAC. If you'd like to hear how KLAC does it, and how we can do it for you, just call or write today. Toby Arnold & Associates, 4255 LBJ, Dallas, Texas. (214) 661-8201.

We also produce . . .
Thanks to KLAC for a decade of great country.

WE'RE PROUD TO HAVE SERVED KLAC AND THE MUSIC INDUSTRY FOR THE PAST 21 YEARS

HAPPY 10TH ANNIVERSARY TO KLAC COUNTRY

BENSON HARDWARE
6318 SANTA MONICA BLVD.
HOLLYWOOD, CA.
(213) 467-6907

Country Reflection

two years. That's when CMA, the Nashville based Country Music Assn., was formed. It was an organization that tried to get country stations together and keep them from dying.

"That was the beginning of contemporary country music and it was the first sign that a country station could exist in a major metro market," explains Don Hinson, the station's all-night man. "Everyone was searching for a sound—they were trying to emulate Elvis—and stay in business. Eventually, it was the young producers, the kids who were brought up on rock, that brought the contemporary influence into country studios. By the late 1960s, contemporary country was on the way."

And, so was KLAC. It introduced country on September 28, 1970 and early the next year Bill Ward became the station's program director. Those first years found the new station battling some old images. In its 46-year history, KLAC had run the gamut from talk personalities to comedians. Carving a country niche wasn't easy.

"To be successful in country music you've got to be steeped in it," says Ward. "I don't know how we would have done (or how I would have done) if I didn't have an extensive country radio background. You've got to be able to relate to the music as well as the listeners."

Against The Pack

horse racing recaps, remote broadcasts from a variety of well-known attractions (Universal Studios) and even an hour-long coffee/interview session (10:05 to 11 a.m.) with celebrities. This mixture, which would repel most programmers, did some astounding things for KLAC. It not only made the station one of the highest rated in the market, but it also was proof that there's not only a need but a real desire for contemporary country music in a major metropolitan market.

RON TEPPE

Congratulations to KLAC "Celebrating a decade of Country Music" from:

SIX FLAGS MAGIC MOUNTAIN

Congratulations to our favorite Country in town!

CATCHET RECORDS
TO THE GREAT STAFF AT KLAC

THANK YOU

For 10 Super Years of Country.
Keep the Pleasure Coming.

BRUCE HINTON
Independent Promotion & Marketing Services
6255 Sunset Blvd. • Hollywood, CA 90028
Tel. (213) 462-6808

LACY J. DALTON

CONGRATULATES KLAC ON THE 10th ANNIVERSARY OF ITS CAREER . . . AS SHE BEGINS HER CAREER WITH . . .

"CRAZY BLUE EYES"
© ALGEE MUSIC CORP. (BMI)

PRODUCED BY BILLY SHERRILL
COLUMBIA RECORDS

DAVID E. WOOD
MUSIC ARTISTS MANAGEMENT
10880 WILSHIRE BLVD., SUITE 912
LOS ANGELES, CA.
(213) 478-0243

Dream on . . .
while listening to

The Oak Ridge Boys
on
KLAC

AL GALLICO MUSIC CORP.
COUNTRY SPECIALISTS

LOS ANGELES
CALIFORNIA
For 10 YEARS you've been the best in the COUNTRY!

KLAC
Metromedia Radio — Hollywood — AM570

CONGRATULATIONS from

**Terry York**
"THE GIANT OF THE VALLEY"

CHEVROLET—18425 Ventura Bl., Encino 213/783-8300
BRITISH CARS—16422 Ventura Bl., Encino 213/783-8300
TOYOTA—16747 Ventura Bl., Encino 213/783-0900

— WE LEASE ALL MAKES & MODELS —

America's Top Country Music Television Series

**SALUTES**

One of America's Top Country Radio Stations

**HEE HAW**

Yongestreet Productions

**CONGRATULATIONS**

**KLAC**

MARY K MILLER
Some of them just aren't that old.
Like Dennis William Wilson, singer-songwriter from Nashville, come by way of Oregon. And Eddie Rabbitt, native of New Jersey, turning the country every which way but loose with love songs and stories, too. There's Hank Williams, Jr., who's been making a name for himself—it's sort of a family tradition—and Roy Head, new to Elektra and always good news for the country.

Some of our good ol' boys aren't even boys.
Like Susie Allanson and Stella Parton, proving that the country in Nevada and the country in Tennessee have a lot more in common than you might think. Like the music.

And some of our good ol' boys are the men who've been making country music America's music.
There's Mr. Mel Tillis, who comes to Elektra with what just might be the finest album he's ever made. And Vern Gosdin, who's been doing a lot more than just hangin' on ever since he and brother Rex started working the circuit some twenty years back. We've got Tommy Overstreet, too, Mr. Country Music Ambassador himself, who's been taking America's music to all of the countries—and then bringing it right back home again. And then, of course, there's Sonny Curtis, who started out with the Crickets and has been writing hits for himself and everybody else ever since.

The Good Ol' Boys. New artists, new albums, new music, coming your way in September and October from Elektra Records. Because Elektra country is the best country in the world.
Country isn't just country anymore.

Not at KLAC, this year celebrating a Decade of Country Music.
Besides the likes of Linda and Willie, Waylon and Dolly and a whole host of other country-music "regulars," there are KLAC exclusives like the Indy 500, Championship NBA Los Angeles Lakers basketball, award-winning news and sports.

No, country isn't just country at KLAC, it's a whole lot more.

KLAC / 570
Metromedia Radio
Los Angeles, CA.
ROY CLARK
GATEMOUTH BROWN
featuring
STEVE RIPLEY (Producer)
AIRTO MOREIRA
TONY GARNIER
JIM KELTNER
GARLAND CRAFT
THE MEMPHIS HORNS
THE MUNDANE WILLIS SINGERS
NEW YORK—To paraphrase the title of a Broadway hit, Mary Wilson has finally got her act together and is taking it on the road again.

Two years behind schedule, the former Supremes has embarked upon her first tour since 1977. Her first album has just been issued by Motown, to which, under a new contract, she’s signed exclusively. She’s off on an extensive round of live appearances, mostly in Europe.

This marks the "official" end of the Supremes, of which Wilson was a founder member 20 years ago in Detroit. "It was bigger than us," she says, "now, she’s not, not the press, not anyone." Now she’s saying it.

Wilson, Scherrie Payne and Su- san Gaye Green gave their farewell performance as the Supremes at an English festival in London in May 1977. Wilson was then to have started her solo career, but it proved to be some unbreakable foreign concert commitments for the group, so she and another two women took off to fulfil them.

After that delay, she became locked in a legal fight over the ownership of the Supremes’ name, often an issue with Motown after an act’s demise or its departure from the label. The out-of-court outcome of that is that Wilson herself now owns 50% of the identity, and Motown the other half. The conclusion, though she’s not the one to articulate it, is that neither of them can do anything with "the Supremes," unless the other concurs. Nusret Wilson: "There’ll probably never be another Supremes, unless Motown and I agree that there should be.

The singer also feels that the label continues to be the right outlet for her recordings; explaining that all the outstanding lawsuits (at one point, the action even reached back to the very earliest days of the Supremes, over contractual arrangements and due royalties) are now settled.

She considered leaving the Berry Gordy empire, but decided against it because she would simply have to get to know new people at another label, make new business and personal relationships. "Record companies are all alike," she suggests.

She can always go directly to Gordy, because they’ve known each other for almost as long as Motown has been in existence. "Now that we’re business affairs are straightened out, they’re 100% behind me."

Her first solo album was to have been produced by Marvin Gaye, but his other commitments eventually prevented this. The album, only half-composed by Motown, featured track production handled by Hal Davis, known for his successful work with Thelma Houston.

Davis recruited new songwriter Frank Bussey and John Duarte, with whom Wilson is well pleased. The lyrics, in particular, are ones which "I’d have wanted to write myself, if I could."

Actually, she’s been dabbling with composing, and hopes to have a couple of songs on her next LP. When that will be, and what form it’ll take, depends largely on the success of the current one, as do prospects for a special project release by Motown, featuring Wilson’s solo recordings as a member of the Supremes, such as "Baby Don’t Go." "Come And Get Me..." and "Baby Don’t Go.""

That’s another advantage of being with her original label home, she added. "I’d like to have some say, some creative control over what happens in the way of re-releases.

For the moment, Wilson is concentrating on her first solo concerts, according to an article this section from Detroit, plus musical director Teddy Harris — and looking forward to the dates abroad. Wherever audiences were warm and responsive to her and the Supremes in the past.

And, yes, the act does include some of those vintage ‘60s hits, with Wilson taking the vocal parts long associated with Diana Ross.

University Ofers Rock, Black Music

LOS ANGELES—The Univ of Southern California is offering two classes on the history of contemporary music, "The History Of Rock Music," began Tuesday (11) and surveys the rise and growth of rock from its beginnings with Elvis Presley to its current role. The course is instructed by Arnold Shaw. The class runs through Dec. 18, 1979.

"The History Of Black Popular Music" looks at its topic from spiritu- al to disco. Shaw is the instructor in both classes. As well began Wednesday (12) and runs through Dec. 19, 1979.
Mail-Order Baron Eyes Jazz Mart

By ALAN PENCHANSKY

CHICAGO—Classical record and tape mail-order baron Andre Perrault has his eye on the jazz market. According to the head of the Montreal-based U.S. and Canadian direct marketing outfit, the next major move of the company will be into jazz.

A 900-page catalog of classical records is published by Perrault's U.S. operation. Now Perrault plans to issue a mail-order catalog for the jazz connoisseur.

The classical catalog, which sells for a few dollars and is updated with regular supplements, has been advertised on classical radio stations. Perrault says an average of 76 new catalog orders is processed daily by the U.S. operation.

"We are going to do the same thing for jazz as we did for classical," relates Perrault, who sees parallels between the jazz and classical market.

$800,000 To Glenn Miller's Kids

NEW YORK—A lawyer described as a long-time friend of the late band leader's widow is negotiating a deal with Mrs. Miller. This one involves the children. The same process was followed in the case of Glenn Miller's plane went down over the Pacific Ocean in 1944.

"There is a great future in jazz," adds the direct marketer. "There is a market for jazz as we did for classical."

According to Perrault, the U.S. operation today handles as much jazz as the older Canadian business.

Jazz Back At L.A.'s Ford Theatre

LOS ANGELES—The free Pilgrimage Jazz Concert Series at the John Anson Ford Theatre here has reappeared. It has fallen this fall with dates by Roland Kirk and Tony Williams.

The first concert was Sunday (16) with Roland Vasquez and Jeff Lorber. With dates running through Oct. 28, when Med Flory, with Superpops performs, Jakob Maganass, Toshiko Akiyoshi and Lew Tabackin, play Oct. 14. Remaining dates are yet to be filled. Shows begin at 2 p.m.

Tickets are available through Tower Records outlets.

Coast Reps Firmed

NEW YORK— MUSKEXPO has beefed up advance marketing of its scheduled meeting in Miami Beach, Nov. 4-8, with the appointment of Michele Elizabeth "Michele As West representative, and Frank Newman as East Coast rep.
NEW YORK - A crowd of 20,000 flocked to a former racetrack in Suffolk, Long Island, Sept. 8, as producer Nabors Morris and the original Woodstock finally staged their one-day exercise in late 60s' nostalgia.

"Woodstock Reunion" (celebrating the 10th anniversary of the Woodstock Festival), the Parr County concert can't be compared to the original Woodstock rather than presenting a lineup of today's superstars attracting a managerial crowd, and, for the most part, well-behaved crowd. Early birds camping overnight on a major roadway to the site created consternation, but the fears held by many prospective townships regarding traffic congestion and inadequate facilities never materialized.

BOOKED BY STEPHANIE LOPES

Las Vegas Silverbird Hotel Builds Own Talent Roster

LAS VEGAS - The new policy of booking name stars into the $10 million remodeled Silverbird Hotel continues since the arrival of the show's second female entertainment director, Stephanie Lopes.

Lopes has been the try to appeal to every type of musical taste here, from MOR, jazz, rock 'n roll to disco, reports Lopes. "Like other hotels, we're building our own roster of talent."

Freddy Fender, George Lindsey, Brenda Lee and Trini Lopez also have been featured since the $12.50. two-drink minimum is attractive large numbers of local residents. Among the other acts set to appear are Joel Gray (Oct. 23), Ella Fitzgerald, Freddie Jackson, Bruce Springsteen and the Doobie Bros., James Taylor, Elton John and a dozen other acts, are headlining four nights (19-22) at the Garden, with tickets prices ranging from $9.50 to $25. As well, a limited number of special seats going for $100 each. The gross is pegged at $1.4 million, with expenses running close to $400,000.

In addition Browne, Bonnie Raitt, John Hall, Jennifer Lydon, Graham Nash and several others are appearing at an outdoor rally Sunday night (23) at Battery Park City, a waterfront area adjacent to the World Trade Center.

A fifth Garden concert is not being ruled out, according to spokesmen for Musicians United For Safe Access (MUSA) who sponsored the research into muscular dystrophy. The nine-song, 70-minute set closed with "Jumpin' Jack Flash" and encored with the classics, "Boney Moroco." The crowd had thinned out noticeably by 8 p.m., according to Steve Stills, who said this year's concert brought together sparkling stars.
PHOENIX—This city's only regularly 30s live rock show lounge, the Golden Carnegie Hall, is being expanded to seat more than 300. An estimated 40 early rock fans have been coming in groups like Cletus, Grease Lightning, Tom Stick, Teen Angels, the Del Ponti- dours, the Shady Lads, the Gold, Frankie Cashmere & the Sweaters and Spider & Legacy. The Coasters appeared for a week in June.

The lounge is open Tuesday through Saturday with cover prices ranging from $1.50 to $4 on week- ends. Tickets for Checker are $7.50. The anniversary celebration will include contests, prizes and a midnight champagne celebration. Prizes include cash and Chubby Checker and Spider & Legacy. The Coasters appeared for a week in June.

LOUISIANA—There are few performance opportunities that can excel in both music and art, and Paul Rob- erts, writer/singer/guitarist and guiding light behind Brian's Sniff 'N' the Tears is one.

In fact, there was a time when Roberts and Johnson, who lived in the same New York City studio, both felt quite free to pursue a career in music. In addition to his paintings adorning the walls of his apartment in the city's "Frick Heart" debut on Atlantic, Roberts has been working on display at the Nicholau Tredwell Museum in Lon- don for the last three years and be- fore that on exhibition in Paris. The painting was suitable for the cover because it had a certain mood to it," states Roberts. And it didn't conform to any wrong direction. When the album was recorded we weren't sure of the lineup and there- fore had no photography." Roberts says there are different approaches to his painting and music but that there's a mutual influence be- tween them. Despite his commit- ment to music, he feels that his painting will outlast the music. "With painting, it's how striking it can be visually," says Roberts. "With songs, it's easier to relate per- sonal ideas and color them with mu- sic. There is more freedom to express ideas of music." Even though "Frick Heart" was recently released, and the first single "Daisy's Soda" is being played 2,000 times a week in Germany, the album didn't sell as well.

About two years later, a demo tape made with drummer/producer Luigi Salvi was received enthusi- astically by Chess Records which then licensed it to Atlantic for North America and Canada. The band's moniker, says Roberts, was "a fanciful attempt at satire. Moss's names seemed ridic- ulous in the end so we went with something completely absurd. We made a word out of nothing. The mental state that creeps into our songs."

The band's unique sound, encompassing various styles, has been likened to Dire Straits, although Rob- erts feels the only similarity is in "the motivation behind what we're doing."

Roberts' first influences were eth- nico forms of music including blues & and traditional folk. A long-time admirer of Bob Dy- lan, Roberts says that any vocal similar- ity to him on the acoustic numbers are coincidental. "They are intimate personal songs which make them sound like him. They relate to that but I'm not copying him." Roberts admits that Sniff "N' the Tears has no intention of becoming a fake band. We will have an identity for the band even if it's not an outrageous one. We won't hide ourselves away."

The band begins its first U.S. tour in October and are gearing up for a total commitment. Roberts already has the material for the second al- bum which will be recorded after the tour. The new band will be trav- eling with an additional percussion- ist who will supply harmonies as well.
from good to GREAT the change has come!

TOGETHER springfield's exciting CIVIC CENTER & the renowned SYMPHONY HALL bring you A COMPLETE ENTERTAINMENT COMPLEX

Kerry P. Felski Executive Director
1277 Main street Springfield Massachusetts 01103 413-781-7080
Talent
In Action

GRAILFUL DEAD
Madison Square Garden, New York
September 22
A rare concert for a group with such a dedicated and diehard following, the Grateful Dead performance was the epitome of its fol-
lowing, whose devotion rivalled that of its own fans. Dead showed once again that they are a force to be reckoned with.

With adulation built up in for this legendary engi-
nuee at the San Francisco acid rock scene, the crowd was ready for another staggeringly loud performance. The latter segued into "Know Your Rider" with the tension and release finale that characterizes its exquis-
ite structure.

The Dead closed out with a 15-minute en-
core devoted to "Shakedown Street," the little tune from the 1974 album of the same name. A sev-
eral-year-old promise to his bandmates, the concert was as much a testament to their dedication as it was to the legacy of a band that has stood the test of time.

LIZA MINNELLI
Carnegie Hall, New York
September 24
From a cappella concert starting with George and Ira Gershwin’s "How Doin’ Has This Been Going On?" to an encore rendition of “Hava Nagila,” Minnelli’s au-
dority on the stage was on display as she opened an 11:15 SRO at 9:41.

The talented singer has turned into a truly consummate artist in recent years. She offers an array of attributes encompassing singing, dancing, clowning and the indefinable aura that makes her the most talented female with a voice of her own.

This was a truly electric performance. They were as much a testament to the now 35-year-old Minnelli as they were to the now 71-year-old "Dash." One poorly attended show amid persistent reports that Delsener is open-

er to Roy Radin for management. ... The ATV Music Group's 9th

Field house.

The Patti Smith Group was hosting an event in Montreal's "Shakedown Street" concert, but it began transmog-
ing into another story. ... In recent years, Smith has turned into an "East River Band" that has been touring as a solo act, playing in a crisp and focused manner.

Clearly, if jams were hardly inspired, at least they were polished.

Walter Egan
Blackbird, New York
September 7
Egan’s performance on Aug. 29 showed a remarkable dichotomy between his biggest hit and his true musical direction.

Last year’s "Magnum and Steel" was a big hit. It’s also a song about a relationship that was er-

stępne and his true musical direction.

Although Cougar’s ragged vocals have their

mates to the organization, a non-profit group dedicated to the education and exposure of songwriters as a means of social awareness through music.

Multi rehearsal studio in Hollywood has been

in the audience of 2,500 in the crowd’s

her first 15-minute performance for the un-

Universal Amphitheatre. The group said their

discussion of the band’s last single, "People Of The Soul.

KANSAS
FRANK MARINO & COUNT BASIE
Madison Square Garden, New York
September 21

Every year, a new generation of music fans gets introduced to Kansas, a band that has been touring for more than 30 years. Sporting a logo of "The New Kansas," the band showcased their familiar sound with a setlist that included songs from their "Leftoverture" album.

Wille Mitchell to recording and production credits in addition to his work with Madison Square Garden, New York. Featuring cuts of all their most notable hits, 'Leftoverture' was a masterwork that solidified their place in rock history. However, Kansas went on to achieve even greater success with the 1976 album "Point of Know Return." The album went on to be certified 4x platinum, selling over 12 million copies worldwide.

With "Point of Know Return," Kansas took their sound to the next level, crafting a blend of progressive rock and symphonic elements. The album's movement was so seamless, it seemed as if the band was seamlessly transitioning from one piece to the next. The album's lead single, "Carry On," became an instant classic and remains a staple of the band's live performances to this day.

"Leftoverture" is widely regarded as one of the greatest albums of all time, and Kansas' legacy continues to grow with every passing decade. The band's influence is still felt in the music of countless artists today, making them a true icon of rock music.
JOIN WILLIE NELSON
IN HONORING
WALTER YETNIKOFF,
PRESIDENT,
CBS RECORDS GROUP
AT THE FOURTEENTH
ANNIVERSARY
DINNER/DANCE
MUSIC INDUSTRY DIVISION
UNITED JEWISH APPEAL—
FEDERATION OF
JEWISH PHILANTHROPIES
JOINT CAMPAIGN
SATURDAY,
OCTOBER 27TH, 1979 AT 7:00 PM
SHERATON CENTRE
IMPERIAL BALLROOM
53RD STREET AND SEVENTH AVENUE
NEW YORK CITY
TICKETS: $175.00 EACH.
CHECKS PAYABLE TO:
UJA-FEDERATION JOINT CAMPAIGN
220 WEST 58TH STREET
NEW YORK, NY 10019
(TEL. NO. (212) 265-2200)
BLACK TIE
LOS ANGELES—TEAC Tascam is calling it the "first 15-inch by 18-inch studio" and it begins shipping Oct. 1 to a selected number of pro audio dealers around the country with a $1,100 suggested list. Officially dubbed the M-144 Portastudio, the new device, shown for the first time here at a special demonstration at the Airport Marina Hotel (Billboard, Sept. 15, 1979), on Monday (10), is, in essence, a complete portable studio that combines a four-in, two-out mixer with a multi-track cassette recorder that weighs less than 20 pounds. The device, resembling a large cassette deck, is entirely self-contained.

The unit allows the user to record basic tracks, overdub in sync and re-record on the multi-track tape machines. The Portastudio is not intended to replace other audio products in the Tascam or TEAC multi-track lines. "You can pack it under your arm," continues Mohrhoff, "plug it in anywhere and record merely by plugging in a microphone and a headphone. The Portastudio is not forcing the musician to pay for specifications and other features he doesn't want to need. But it does fulfill the needs of the writer/composer. The Portastudio is not, however, an audio/high fidelity product."

Mohrhoff adds the applications for the Portastudio are widespread. "The Portastudio is really a music recording system, the so-called semi-pro and creative audio field when it began to make and market aggressively its Tascam line of reasonably-priced mixers and multi-track tape machines. The Portastudio is not intended to replace other audio products in the Tascam or TEAC multi-track lines.

Among technical specifications of the Portastudio, the mixer has four line or microphone inputs, a pan pot, individual bass and treble controls and a track-in, back-track, dubbing without capping, minimum from four to two channels for dubbing to an external recorder or an in-system, tape cue monitoring, stereo auxiliary return input for external echo unit hook up and four VU meters.

The Portastudio's cassette section has a 24-minute, soft-touch, logic control transport, pitch control for precise tuning or special effects, full-time Dolby noise reduction, leads to a speed of less than .04% wow and flutter; 20 to 18,000 Hz frequency response; 43 dB signal to noise ratio with Dolby; and pitch control of plus or minus 15%.

A $150 pro carrying case is available also for the M-144.
A "Beethoven Festival: Symphony No. 5" features the Detroit Symphony with Antal Dorati. Toll free info from 800-424-7963. * * * Instant Replay video taped an outdoor jazz jam session with Frankie Man, Duffy Jackson and Dolph Caselano that video publisher Chuck Azar took to the recent Berlin Radio-TV Fair for a stereo video demo. The company recently moved its expanded headquarters to 2980 MacFarlane Rd., Suite 210, Coconut Grove, Fl. 33133, phone (305) 666-6787. * * * Sony Video Products introduced

### Pickering Action On Stylus Patent

**NEW YORK—**Pickering & Co., Plainview, N.Y.,-based manufacturer of phone cartridges, stylus assemblies and other audio units, has filed suit against E.V. Game Inc., alleging patent infringement and three counts of unfair competition.

The suit, filed Aug. 8 in U.S. District Court, Eastern District of New York, asks damages and seeks a declaratory judgment that E.V. Game Inc. has infringed on five Pickering patents relating to replacement stylus assemblies, and arranged for and participated in the manufacture, distribution and sale of replacement stylus inferior in quality but otherwise direct copies of the Pickering units.

The suit further alleges that E.V. Game Inc. has falsely represented to the trade and public that its replacement cartridges are compatible with Pickering cartridges, and has published and distributed an "interchangeability" table which its counsel is having effect on how future entertainment programs will be made.

* * *

**U.S. market sales to dealers of home VTR units in August zoomed 61% over 1978 to 22,748 units, the EIA/CEG marketing services department reports. For the first 34 weeks of 1979, sales of 240,877 units are up nearly 30% from the first eight months last year.**

(STEPHEN TRAUMAN)

---

### Tape/Audio/Video

**Video Takes**

The new 64:1 system is a pacesetter for high-speed duplicating. It’s designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include an 8MHz quartz bias oscillator in each slave, slanted loop-back, precision cue tone generator, all TTL control logic and plug-in electronics.

**Behind the DP-7000 stands technology and reliability proven through a wide range of professional equipment, sound and electronics up to the 24-track recorder. For details, please contact your nearest Otari.**

---

**Introducing the second-generation 64:1 duplicating system.**

**OTARI**

Otari Corporation
981 Industrial Road, San Carlos, California 94070
Phone: (415) 993-6584

Otari Electric Co., Ltd.
4-29-18 Minami (Ogkawa), Sagamihara-shi, Tokyo 187
Phone: (03) 333-9671

---

**Tape/Audio/Video**

---
Finland’s Salora Into U.K. Audio

By NICK ROBERTSHAW

LONDON—Newcomer to the U.K. market is Salora, Fin-
nish consumer electronics company, which held a reception Sept. 7 to mark the estab-
lishment of a wholly-owned subsidiary Salora U.K. Location was the firm’s new
British service-marketing/operating head-
quarters in Swindon, Wiltshire.

Salora already operates market-
ing subsidiaries in Sweden, Den-
mark, Norway, Switzerland, Wst
Germany and Austria. In the U.K.,
atention seems focused initially on mar-
geneting of a market that, though the company will be looking to
increase its audio penetration too.

(As one of seven European com-
panies to adopt the new Philips
Video 2000 (out-eight-hour VCR
home video system (Billboard. Sept. 8, 1979), Salora also may introduce that
unit here after initial marketing be-
ginning in the Continent next year.)

Although Salora (U.K.) has only been operating a few months this
year, audio products have been
available in this country for seven or
eight years. “The first year was a
low, and that this will be a selective process.

“First, the parent company has in
the past marketed through whole-
salers, which has been rather inef-
fie and achieved little penetration,
largely I think because wholesalers generally have too many
flexible tape, with extended dynamic
range and greatly reduced modula-
tion noise and print-through.

The new Metallic formula, pre-
viewed quietly at the Summer CES in
June, bows next month as a C-46
(at suggested $38 list, with a C-60 and
C-90 in the near future), Tanaka re-
ports. The metal particles offer approx-
imately twice as much rema-
nence and coercivity as conven-
tional tape, with extended dynamic
range and greatly reduced modula-
tion noise and print-through.

With the Metallic, Sony has six audio lines, all of which now feature
the “SP Mechanism,” an internal improvement for smoother and qui-
etier tape travel. The SP incorporates a new hub with an inner rim raised to
extend beyond the tape edge for “positive contact with the shell, a con-
sumer-formed slip-sheet to keep the tape wound in an even disk for bet-
ter tracking, larger windows and la-
bel areas.”

Sony debuted the improved EHF high-bias and the SHF premium normal-bias models at the
June CES. Rolling out the line are the Ferri-Chrome, first introduced by Sony; the HFX (renamed from
High Fidelity) for mid-price cassette decks, and the LNX (Low Noise) for general purpose recording.

The company will be concentrat-
ing further on the record/tealer market and through rack-
ders and one-tops, with Don Eng-
land, who joined last year from
ABC, handling that key area.

Audio Excellence Cited

CHICAGO—Eight album re-
leases have been cited for out-
standing technical achievement in
the 1979 Audio-Technics Au-
dio Excellence Record Awards
competition, with RCA, Arista, Telarc and Mobile Fidelity Sound Lab garnering top honors.

The awards to record labels for outstanding production quality are in four categories, including
conventional and advanced technol-
ology audiophile recordings in both classical and rock/pop mu-

The classical runners-up are
Rachmaninoff’s “Symphony No. 1” recorded with the Vox at the St.
Louis Symphony using conven-
tional processes, and “Frederick Fennell Conducts the Cleveland Symphonic Winds, Vol. 1” (Tel-

card Audio) in the audiophile

Rock/pop-runners up are “The Cars” (Elektra) and in the audiophile category, “A Cut Above” with David Brubeck and the New Brubeck Quartet issued by Direct Disk Labs.

Major Sony Blank Tape Thrust

• Continued from page 32

offer a 10-cassette carrying case with the purchase of three HFX premium ferrite oxide tape packs in-
side in any of the four lengths—46, 60, 90 and 120 minutes, according to Don Unger, national sales manager. The new EHF cobalt-absorbed, high-bias chrome equivalent for-

formulation, added with a “buy-
two-get-one free” offer in 46, 60 and 90 minute lengths.

The new Metal formula, pre-
viewed quietly at the Summer CES in
June, bows next month as a C-46
(at suggested $38 list, with a C-60 and
C-90 in the near future), Tanaka re-
ports. The metal particles offer approx-
imately twice as much rema-
nence and coercivity as conven-
tional tape, with extended dynamic
range and greatly reduced modula-
tion noise and print-through.

With the Metallic, Sony has six audio lines, all of which now feature

German Electronics Hit $3.4 Billion

BERLIN—Sales of electronic hardware in the German Federal Republic last year were worth $3.4 billion according to figures released here, just 3.1% over the 1977 total of about $3.3 billion.

In 1978, some 8,500 videocassette
records were sold, a total which is ex-
pected to double this year, with a

the golden years in the industry (including a stretch as pres-
ident of RCA Records) he had seen
and survived several periods of re-
cession. He feels the business al-
ready is moving in technological ter-
ms toward a marriage with video and
that this should provide an exci-
ting future.

Despite the current recession, companies are still investing in and
developing new talent. The intro-
duction of video technology would, he said, provide a whole new area of creativity in which new talent could be
marketed.

While the first RCA videocassette tape release had not been announced sometime later this year in the U.S., the first digital recording from the company, just shipped in America, is unveiled. Set for release here Oct. 12, it is the Red Seal “Barock: Concerto For Orchestra” by the Philadelphia Orchestra with Eugene Ormandy.

“First, the parent company has in
the past marketed through whole-
salers, which has been rather inef-
ficacious and achieved little pen-
etration, largely I think because wholesalers generally have too many
flexible tape, with extended dynamic
range and greatly reduced modula-
tion noise and print-through.

The new Metallic formula, pre-
viewed quietly at the Summer CES in
June, bows next month as a C-46
(at suggested $38 list, with a C-60 and
C-90 in the near future), Tanaka re-
ports. The metal particles offer approx-
imately twice as much rema-
nence and coercivity as conven-
tional tape, with extended dynamic
range and greatly reduced modula-
tion noise and print-through.

With the Metallic, Sony has six audio lines, all of which now feature

the “SP Mechanism,” an internal improvement for smoother and qui-
etier tape travel. The SP incorporates a new hub with an inner rim raised to
extend beyond the tape edge for “positive contact with the shell, a con-
sumer-formed slip-sheet to keep the tape wound in an even disk for bet-
ter tracking, larger windows and la-
bel areas.”

Sony debuted the improved EHF high-bias and the SHF premium normal-bias models at the
June CES. Rolling out the line are the Ferri-Chrome, first introduced by Sony; the HFX (renamed from
High Fidelity) for mid-price cassette decks, and the LNX (Low Noise) for general purpose recording.

The company will be concentrat-
ing further on the record/tealer market and through rack-
ders and one-tops, with Don Eng-
land, who joined last year from
ABC, handling that key area.

Audio Excellence Cited

CHICAGO—Eight album re-
leases have been cited for out-
standing technical achievement in
the 1979 Audio-Technics Au-
dio Excellence Record Awards
competition, with RCA, Arista, Telarc and Mobile Fidelity Sound Lab garnering top honors.

The awards to record labels for outstanding production quality are in four categories, including
conventional and advanced technol-
ology audiophile recordings in both classical and rock/pop mu-
sic divisions.

RCA receives the 1979 award for best conventional process classical recording. The citation is for the 5-LP tapes of “Mahler: Symphony No. 7” conducted by James Levine.

Arista Records wins the conventional pop/rock category with the citation of its Alan Parsons Project “Pyramids,” produced by Alan Parsons and Eric Woolfson.

Selections are made on the
basis of CPA-certified balloting by
music critics, audio writers and
radio programmers, polled under Audio-Technica’s super-
vision.

Women in the audiophile cate-
gories are Telarc Records for classical and Mobile Fidelity Sound Lab for pop/rock.

Major Sony Blank Tape Thrust

• Continued from page 32

offer a 10-cassette carrying case with the purchase of three HFX premium ferrite oxide tape packs in-
side in any of the four lengths—46, 60, 90 and 120 minutes, according to Don Unger, national sales manager. The new EHF cobalt-absorbed, high-bias chrome equivalent for-

formulation, added with a “buy-
two-get-one free” offer in 46, 60 and 90 minute lengths.

The new Metal formula, pre-
viewed quietly at the Summer CES in
June, bows next month as a C-46
(at suggested $38 list, with a C-60 and
C-90 in the near future), Tanaka re-
ports. The metal particles offer approx-
imately twice as much rema-
nence and coercivity as conven-
tional tape, with extended dynamic
range and greatly reduced modula-
tion noise and print-through.

With the Metallic, Sony has six audio lines, all of which now feature

the “SP Mechanism,” an internal improvement for smoother and qui-
etier tape travel. The SP incorporates a new hub with an inner rim raised to
extend beyond the tape edge for “positive contact with the shell, a con-
sumer-formed slip-sheet to keep the tape wound in an even disk for bet-
ter tracking, larger windows and la-
bel areas.”

Sony debuted the improved EHF high-bias and the SHF premium normal-bias models at the
June CES. Rolling out the line are the Ferri-Chrome, first introduced by Sony; the HFX (renamed from
High Fidelity) for mid-price cassette decks, and the LNX (Low Noise) for general purpose recording.

The company will be concentrat-
ing further on the record/tealer market and through rack-
ders and one-tops, with Don Eng-
land, who joined last year from
ABC, handling that key area.

Audio Excellence Cited

CHICAGO—Eight album re-
leases have been cited for out-
standing technical achievement in
the 1979 Audio-Technics Au-
dio Excellence Record Awards
competition, with RCA, Arista, Telarc and Mobile Fidelity Sound Lab garnering top honors.

The awards to record labels for outstanding production quality are in four categories, including
conventional and advanced technol-
ology audiophile recordings in both classical and rock/pop mu-
sic divisions.

RCA receives the 1979 award for best conventional process classical recording. The citation is for the 5-LP tapes of “Mahler: Symphony No. 7” conducted by James Levine.

Arista Records wins the conventional pop/rock category with the citation of its Alan Parsons Project “Pyramids,” produced by Alan Parsons and Eric Woolfson.

Selections are made on the
basis of CPA-certified balloting by
music critics, audio writers and
radio programmers, polled under Audio-Technica’s super-
vision.

Women in the audiophile cate-
gories are Telarc Records for classical and Mobile Fidelity Sound Lab for pop/rock.
JOSEPHSON & HEAPS LEAP IN
Fusion Disco Sound Spurs Firm

NEW YORK—In a reflection of the disco industry's gradual shift toward a fusion disco type sound, a pair of New York entrepeneurs have started Rockpool Promotions, described as the music industry's first national record pool for dance-oriented music.

Rockpool, headed by Mark Josephson and Danny Heaps, will function in much the same way that conventional disco record pools do, except that the thrust of its operation will be directed at the growing number of rock disco deejays emerging on the scene. It will also serve college and commercial radio stations.

According to Heaps and Josephson, because of the newness of the industry's shift to fusion disco sounds, most record companies have not yet firmly established and developed departments to promote and market what they define as dance-oriented music. Rockpool, they feel, will bridge that gap.

Explains Josephson: “With New York as our base, we have our fingers on the pulse of the dance-oriented music movement.”

Heaps and Josephson both feel that the timing on the establishment of Rockpool is on target because it offers grassroots access to the emerging fusion disco sounds, and because it offers an opportunity to pick up the slack created by record company cutbacks.

Heaps insists that dance-oriented music will complement rather than detract from conventional disco sounds. He states that rock and country music-oriented discotheques have long flourished in areas of the country outside of the major disco strongholds of New York, Los Angeles, San Francisco, Boston and Miami, and that these have never been adequately serviced with the products they need for their format. “In addition, there is a trend, especially in the major cities, toward rock disco. New York is a classic example with such rooms as Harold's, the Mudd Club, Trade Helfer's Night, the New York Rocker, Studio 54, Club 57, Tomato, Heat and Stick Ball,” he states.

In addition to working with domestic manufacturers of dance-oriented music, Rockpool will also extend its services to foreign record labels specializing in new wave, rock and other dance-oriented type music. Josephson and Heaps feel that in this way they can fully service the needs of this growing segment of the industry.

The timeliness of the establishment of Rockpool is mirrored in a recent statement by Ray Caviano of RFC Records. Once considered one of the leading disco labels in the

(Continued on page 58)

...then add more.

...then affect the effect.

...then add watts...

with a powerpack box.

65dB Signal
to noise*

N.Y. And L.A. Doctors
Decry Skating Accidents

NEW YORK—Hospital emergency room physicians say they are seeing an increasing number of patients with injuries sustained while roller skating in discotheques or on the streets.

Dr. Anthony C. Mustalish, chief of emergency services at Lenox Hill Hospital here, says that skating-related injuries have "quite significantly" increased over the past year, with a "tremendous number of such injuries in the young adult population."

"They generally fall backwards on outstretched arms," notes the physician, and those falls most commonly result in injuries such as Colle's fracture of the wrist which is unusual in young adults. Other traumas include dislocation of the shoulder and fracture and dislocation of the elbow.

Lenox Hill's ambulances service at Central Park, which has three skate-oriented services as well as occasional roller disco events, and "for the last four months," Mustalish goes on, "the number of injuries has been horrendous: we've had models with broken wrists." The hospital sometimes gets as many as four such patients an afternoon or evening, he adds.

The situation in Los Angeles is similar, according to Dr. Charlotte We, a senior resident in emergency medicine at U.C.L.A. Medical Center. "In two months we've had a 100 such patients," she notes. "And we're not even near a major roller-skating center."

(Continued on page 57)

65dB Signal
to noise*

Swedes Will Hold
An Annual Parley

NEW YORK—The overwhelming success of Sweden's first disco deejay forum held in Stockholm Aug. 5-7 has paved the way for an annual event in April next year with the Scandinavian Disco Forum 1980.

The convention, designed as an event for uniting Sweden's troubled disco industry, is being coordinated by Swedish disco deejay H. Gosta Noreen with the blessings of Swedish Deejays Union. Noreen also will explore the possibilities of getting top U.S. disco entertainers to appear at the forum.

(Continued on page 56)
Noreen is hoping to attract 2,000 registrants from all over Europe to the convention for which an exact date and venue are to be decided. In addition to workshops and entertainment, the show will also feature exhibits by both European and U.S. equipment and accessory manufacturers.

Part of the proceeds from the show will go into a fund for the training of disco deejays in Scandinavia.

Noreen is also looking into the feasibility of creating an exchange program between Scandinavian countries and the U.S. in the hope of elevating the standard of services offered by spinners in his country.

Noreen, who has worked as a deejay in Sweden for 15 years, decries the fact that most deejays in his country are so underpaid that they must hold other jobs in order to exist.

He feels the forums, and the awareness they will bring to the disco industry generally and disco deejays in particular, will help change the pattern of things. The disco industry in Sweden alone is reported to net about $25 million a year. Noreen believes that this figure can easily be doubled through careful, strategic development of the business.

**SWEDES HOLD ANNUAL MEET**
Smaller facilities will cost less, primarily due to decreased leasehold improvements (structural, electrical, plumbing) and decreased interior decoration costs because of smaller space. However, sound and lighting systems and dance floor costs are reduced to a lesser extent.

In refining the characteristics of what makes a discotheque, Hanson singles out the use of recorded music rather than live entertainment, special lighting and visual effects and a disk jockey to select and play records.

This concludes part one of this article. Part two will appear in next week's issue.
This studio orchestra is the concept of producer/songwriter Alan Dodd. However, the favorite and the most successful line has been segued together with the material moving from beginning to end. Highlighting the LP is "Treat Me Right," "Fever Rock" and "Over The Edge." This work comes across best when shy- ing away from vocals and placing more emphasis on the rhythm tracks. Both New York radio stations, WBLS-FM, have been featuring disco deejays for on-air record titles, "Love Is Serious Business" on WBLS-FM, and has been featured on these two stations. In addition, WBLS-FM has caught the attention of numerous other deejays and disco producers. Former San Francisco area deejays Marty Berlinan and John Hedges are associate producers who have combined their talents with producer Dave Feud to make this release especially notable.

The liner notes on the Fever LP on Fantasy Records carry the following comment: "Making a composite selection of music, he said. "This includes disco, new wave, rock, r & b, reggae, jazz and fusion." With Lexy Raven's supervision, Cabanne's observation is the fact that in the past year, a number of traditionally pop and rock acts have issued disco-oriented records. They include Barbra Streisand, Lionel Richie, Stevie Wonder, Kenny Rogers, Shirley Bassey and Ethel Merman.

Included on his programs have been such cuts as "Dying" by Instant Fanzine; "I Love You" by Bette Midler; and "Rock and Roll Too," by skid row. However, the classic melodies and themes for the future show that America wants to dance to all forms of music in some way. This includes disco, new wave, rock, r & b, reggae, jazz and fusion.

The classic melodies and themes for the future show that America wants to dance to all forms of music in some way. This includes disco, new wave, rock, r & b, reggae, jazz and fusion.

Fusion Disco

Contemporary 1979

The classic melodies and themes for the future show that America wants to dance to all forms of music in some way. This includes disco, new wave, rock, r & b, reggae, jazz and fusion.

Fusion Disco

Contemporary 1979

The classic melodies and themes for the future show that America wants to dance to all forms of music in some way. This includes disco, new wave, rock, r & b, reggae, jazz and fusion.

Fusion Disco

Contemporary 1979

The classic melodies and themes for the future show that America wants to dance to all forms of music in some way. This includes disco, new wave, rock, r & b, reggae, jazz and fusion.

Fusion Disco

Contemporary 1979

The classic melodies and themes for the future show that America wants to dance to all forms of music in some way. This includes disco, new wave, rock, r & b, reggae, jazz and fusion.

For the Record

New York, New York - A caption on page 44 of Billboard's Aug. 11 issue inadvertently identified Casablanca recordings as being by The Ritchie Family as the group Musique.
**Polygram Plant in Mexico?**

**BY MARV FISHER**

**MEXICO CITY** — Polygram Mexico is said to be studying the viability of setting up its own pressing plant, as part of its efforts to assure a future under a new general director, Alejandro Parodi.

Firm is the leading player in this market without such facilities, although it recently added a new, 16-track studio, plus tape duplication services.

Polygram is also looking to strengthen its local catalog, and develop and record new artists that have been labeled, including Victor, Oscar Chacón, Yvonne and Yuridie (“Príncipe”).

Parodi is replacing Luis Basurto, who operated the Polygram’s Latin American chain, El Virrey in Peru, where he was born.

Basurto leaves after heading Polygram’s Mexican operation for the last five years. Though he officially resigned in late August, he is being retained as a “special consultant” during the interim, to help make the transition.

Two weeks after the tour, Smokie flew back here to begin recording, though the quarter’s presence in the country was not well known.

“We always record away from England because of the tax situation,” explains manager Norman, “so we had thought about using Montreux again. But then, we came here for the tour, we decided it was going to be Hamburg, but after remaking the single at EMI, we all wanted to come back here and do it.”

“Studio 301 compared well with any major studio in the world. We really like the city of Hamburg, too, because it gets very tiresome being in the same room all the time.”

Smokie’s Australian album will be the first to contain no Smith-Chapman compositions, but one “could do a lot from Mike Chapman,” says Norman, “but now we’ve much more self-contained, so we’ve got a lot of songs for this album that we had to leave some of them off.”

Norman feels that, finally, the band is on the verge of breaking into major status.

**Inttal Talent Set For Yamaha Song Festival**

**TOKYO** — Disco repertoire has been prevalent in the 1,750 entries from 53 countries submitted for the 19th World Popular Song Contest scheduled to be staged here Nov. 9-11 at the Nippon Budokan Hall. As usual, it’s sponsored by the Yamaha Music Foundation.

Screening has yielded a total of 23 songs as potential contest entries, so far, and Yamaha will announce the final and final lineup next month, most likely Oct. 5.

These will include at least six Japanese entries from the all-Japan semi-annual Popular Song Contest organized by the Foundation.

Among this year’s contenders are: Elton John, who will be performing “I Don’t Wanna Be Me” from his upcoming album; Paul Williams, from the Frank Farian (“Boney M”) stable, who will perform “Two in One” from the upcoming album; and Kenny Rogers, from Mexico’s Armando Manzanero.

Other entries are expected from Argentina; Chile; France; Holland; Italy; Norway; New Zealand; Australia; Peru; Hungary; and Belgium.

Aspiring Mexican composer of Mexico’s Today’s World Song Contest, a special guest at the Festival.

Hong Kong’s Teresa Carpio, star of the “Rival City Song” (winner of the songwriting contest), will be performing at the Festival.

Korean “Stop Living If You Stop Loving Me” by fellow Briton Peter Noone, song leader of the Monkees, will also be performed at the Festival.

The World Popular Song Festival will be broadcast on local television stations around the world.

**Piracy Sentences In Portugal**

**SEVINDY** — Smokie, British band with international chart success, recently departed for a month-long recording jaunt in EMI’s New Studio 300 complex.

Smokie opted to put down its forthcoming album at the Sydney studio after utilizing the location’s music facilities for six weeks.

June tour to finish off its latest Australian (and worldwide) single release.

Two weeks after the tour, Smokie flew back here to begin recording, though the quarter’s presence in the country was not well known.

“We always record away from England because of the tax situation,” explains manager Norman, “so we had thought about using Montreux again. But then, when we came here for the tour, we decided it was going to be Hamburg, but after remaking the single at EMI, we all wanted to come back here and do it.”

“Studio 301 compared well with any major studio in the world. We really like the city of Hamburg, too, because it gets very tiresome being in the same room all the time.”

Smokie’s Australian album will be the first to contain no Smith-Chapman compositions, but one “could do a lot from Mike Chapman,” says Norman, “but now we’ve much more self-contained, so we’ve got a lot of songs for this album that we had to leave some of them off.”

Norman feels that, finally, the band is on the verge of breaking into major status.
**GERMAN HIT: ALAN'S 'EVE'**

NEW YORK--West Germany must be Alan Parsons' favorite foreign market. His fourth album under the Alan Parsons Laboratory umbrella contains the new name for the umbrella corporation—controlling activities in Europe, the U.S., and Asia—DGM and Monty Pyke's (Diamant).

Moreover, as the new label's head commented last week at No. 2, and now steps to the summit (see Hits Of The World, this week), "Eve" has joined all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joined all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joins all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joins all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joins all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joins all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joins all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.

The Project's first LP, "Tales," is on 20th Century, last three on Arista. Parsons also is into six projects, including one of the acts with whom Parsons was a working engineer. Pink Floyd, rivals the Project as a consistent, multi-million seller on an individual artist basis to majors.

"Eve" joins all previous Project albums, which are still occupying key listings on the German top 50: "Tales Of Mystery And Imagination" (charted 110 weeks), "I, Robot" (109 weeks) and "Pyramidal" (67 weeks). And this has been generated without benefit of touring by Parsons or any other member of the acts with whom Parsons has worked, Eric Woolfson, joined to Germany last week to collect various platinum and gold awards.
Triple Threat Faces Greek Disk Industry

By JOHN CARR

ATHENS—Tough times are ahead for Greece's record companies, now facing the triple-spectres of scoring radio advertising costs, rampant piracy, and a copyright law that languishes in the planning stages at the Ministry of Culture. "We have difficult days ahead of us," warns Michael Matsas, managing director of Minos Matsas Records, who has acted as industry spokesman and coordinator in antipiracy drives and union disputes.

The six majors: EMI, Polygram, Minos Matsas, CBS, Music Box and Lyra—have been paying at least $2,000,000 annually to the Hellenic Radio and TV network (ERT) for exclusive 30-minute slots on radio.

Joining Forces

HELSINKI—Three Finnish majors, EMI, CBS and PSO-Musiikki have joined forces to set up a new distribution company, as yet unnamed, to start operations Jan. 1, 1980.

Commenting on the venture, EMI general sales director Rolf Kronqvist said: "The matter was up for consideration for a long time: we needed to act fast and the idea was immediately adopted..."

Concurrently, at a time when official cassette sales are only 25% of the Greek total, and piracy rampant, local executives are up in arms over the lack of progress on a comprehensive copyright law.

They are bitter about the months-long delay in having the bill go to parliament, the responsibility of the Ministry of Culture. Some suspect the government is bowing to pressure groups such as theatrical unions, who don't want to have pay-per-view television, video compact discs, and observers believe the draft bill will remain tied up in bu-}

urge Watch On Ethnic Piracy

LONDON—Pirate and counter-ethnic repertoire is appearing "on a considerable scale" in the U.K. market, according to the British Phonographic Industry, and represents a new and growing threat.

"This umbrella term includes the music of various ethnic groups, and the organization, in its latest antipiracy report, "but the majority is clearly from various Asian countries." The extent of this activity is "in no doubt that today's ethnic pirate will become the international pop-piracy menace," it adds. "Therefore essential that this activity should be halted as soon as possible."

The BPI's antipiracy squad has carried out several successful actions against ethnic pirates and reveals it expects to receive "significant financial contributions" from the overseas record companies most affected by this form of illegal operation.

Form Label For Canton Opera

HONG KONG—A record company set up to tap the potentially lucrative ethnic market has conducted its Cantonese opera recordings, to be produced in Hong Kong.

Already signed up to Lily Records are top opera stars, Lam Ka-sing and Chan How-kewa. Both haven't recorded for nearly eight years, but technical factors have delayed their first album with the new label.

Also signed to Lily are Lee Po-yung and Law Ka-ying, while other well-known Cantonese opera stars will probably join the roster soon.

Cantonese opera has regained popularity in Hong Kong of late, underlined by the performances here two months ago by the Guangdong Opera Troupe from China.

"This is the main reason for the setting up of the Lily Record Co.," according to Hu Songguo, one of the founders. "We shall be the only firm in Hong Kong producing Cantonese opera recordings." He also adds that the government's success in ending piracy, which "dealt such a severe blow to the local record industry back on its feet, was another reason to launch the new company.

"What's more, we now have an additional market: China, which is now allowing albums and cassettes to be imported," she notes. "Locally produced recordings are in big de-

New Business Report

Profitability Under U.K. Microscope

LONDON—CBS Records in Britain made a profit of $177.000 during 1977-78, almost double that of the previous 12 months.

This rare insight into the precise profitability of individual record companies in the U.K. comes courtesy of a CBS document which appeared in a report published here by ICC Business Research.

In addition to CBS, the document cites WEA (around $2.2 million profit in 1977-78, against $38.000 in 1975-76), Phonogram (loss of $23.7 million in 1977-78 after a profit of $302.000 in the previous year) and Virgin (profits of $400.000 in 1977-78 after losses of $300.000 the year before).

While the overall report paints a depressing picture of decreasing sales, declining profit margins and insur-}

Int'l Briefs

- Leningrad—U.K. representatives of Bronze, Chrysalis, Island, Poly and Sonet were among those attending the recent semi-annual international meeting of the Scandinav- ism record group in this Soviet city Aug. 22-23. They were joined by a Russian record company, was hosted by Scandinav- ism and music publisher Geir Ho Suet-ying, one of those on this nation's top recording artists, with whom Barbiere jammed in Rome in local clubs for many years.

- Castlebar—More than 1,000 entries have been received for the Castlebar (Ireland) Cast Ie Fest, staged Oct. 1-6 in this Irish town.

- Travelers' Friend Hotel, Prize money of $50,000, $10,000 and $2,000 were up for grabs, a number of websites caused by a prolonged Ir- ish postal dispute, the entry is the highest of the event's history, with submissions from 28 countries. Of the 10 finalists, eight songs title with the best song of the year award from Austria, Bulgaria, Hungary, Is- rael, Norway, Poland, Sweden and Switzerland. Sponsors are Better Pegs and the Irish Teuniel Board and Radio Telefis Eireann. Later, after broadcast the finals live on tele-

Extra Indies

- Continued from page 60

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Australian Industry

- Canadian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry

- International

- U.K. Industry

- Canadian Industry

- Australian Industry

- U.S. Industry
**BRITAIN**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>I AM</td>
<td>Earth, Wind &amp; Fire</td>
<td>CBS</td>
</tr>
<tr>
<td>STREET LIFE</td>
<td>Crusaders</td>
<td>MCA</td>
</tr>
<tr>
<td>BRIDGES</td>
<td>John Williams</td>
<td>Lotus</td>
</tr>
<tr>
<td>INTO THE MUSIC</td>
<td>Van Morrison</td>
<td>Atlantic</td>
</tr>
<tr>
<td>WELCOME TO THE CRUISE</td>
<td>Judie Tzuke</td>
<td>Rocket</td>
</tr>
</tbody>
</table>

**Good Time**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 SAIL ON</td>
<td>Commodores</td>
<td>Motown</td>
</tr>
<tr>
<td>17 STREET LIFE</td>
<td>Crusaders</td>
<td>MCA</td>
</tr>
<tr>
<td>22 BRIDGES</td>
<td>John Williams</td>
<td>Lotus</td>
</tr>
<tr>
<td>15 STREET LIFE</td>
<td>Crusaders</td>
<td>MCA</td>
</tr>
</tbody>
</table>

**BELGIUM**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>22 I WAS MADE FOR LOVIN' YOU</td>
<td>Frankie Valli, The Four Seasons</td>
<td>Capitol</td>
</tr>
<tr>
<td>10 20 MAMA CAN'T BUY YOU LOVE</td>
<td>Elton John</td>
<td>EMI</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
<tr>
<td>14 14 ANGEL STATION</td>
<td>Manfred Mann's Earth Band</td>
<td>CBS</td>
</tr>
<tr>
<td>19 21 VOULEZ VOUS</td>
<td>Abba</td>
<td>Polydor</td>
</tr>
<tr>
<td>6 NEW I AM</td>
<td>Earth, Wind &amp; Fire</td>
<td>CBS</td>
</tr>
<tr>
<td>13 12 00H WHAT A LIFE</td>
<td>Gibson Brothers</td>
<td>CBS</td>
</tr>
<tr>
<td>8 7 BAD GIRLS</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>4 4 ELECTRIC DELIGHT</td>
<td>Rockets</td>
<td>CBS</td>
</tr>
</tbody>
</table>

**SWEDEN**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 VOULEZ-VOUS</td>
<td>Abba</td>
<td>Vogue</td>
</tr>
<tr>
<td>4 3 BRIGHT EYES</td>
<td>Art Garfunkel</td>
<td>CBS</td>
</tr>
<tr>
<td>19 21 VOULEZ-VOUS</td>
<td>Abba</td>
<td>Polydor</td>
</tr>
<tr>
<td>14 8 GLORIA</td>
<td>Umberto Tozzi</td>
<td>CBS</td>
</tr>
<tr>
<td>9 9 I DON'T LIKE MONDAYS</td>
<td>Boomtown Ritz</td>
<td>Epic</td>
</tr>
<tr>
<td>10 NEW KNOCK ON WOOD, Anni Stewart</td>
<td>CBS</td>
<td></td>
</tr>
<tr>
<td>16 NEW STUMBLIN' IN</td>
<td>Suzi Quatro &amp; Chris Hernandez</td>
<td>CBS</td>
</tr>
<tr>
<td>11 10 FATE FOR BREAKFAST, Art Garfunkel</td>
<td>Art Garfunkel</td>
<td>Columbia</td>
</tr>
<tr>
<td>15 13 SCREAMING TARGETS</td>
<td>Jo Jo Zep &amp;the Falcons</td>
<td>Polydor</td>
</tr>
<tr>
<td>13 14 I WAS MADE FOR LOVIN' YOU</td>
<td>Frankie Valli, The Four Seasons</td>
<td>Capitol</td>
</tr>
<tr>
<td>12 10 BRIGHT EYES</td>
<td>Art Garfunkel</td>
<td>CBS</td>
</tr>
<tr>
<td>14 14 ANGEL STATION</td>
<td>Manfred Mann's Earth Band</td>
<td>CBS</td>
</tr>
<tr>
<td>15 12 DAS LIED VON MANUEL</td>
<td>Manuel</td>
<td>Hansa</td>
</tr>
<tr>
<td>10 NEW El Ratoncito, Min Yoong and Crazy Horse</td>
<td>Rupprecht</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
<tr>
<td>16 16 NIGHT FLIGHT TO VENUS</td>
<td>Boney M</td>
<td>Polydor</td>
</tr>
<tr>
<td>11 11 DSCHINGHIS KHAN</td>
<td>Jupiter</td>
<td>Epic/Cleveland Intl.</td>
</tr>
<tr>
<td>5 4 BAD GIRLS</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>5 5 MOSKAU</td>
<td>Dschinghis Khan</td>
<td>Jupiter</td>
</tr>
<tr>
<td>6 NEW I AM</td>
<td>Earth, Wind &amp; Fire</td>
<td>CBS</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 3 BREAKFAST IN AMERICA</td>
<td>Supertramp</td>
<td>CBS</td>
</tr>
<tr>
<td>18 16 GONE TO EARTH</td>
<td>Barclay James Harvest</td>
<td>CBS</td>
</tr>
<tr>
<td>19 20 GRAFFITI CRIMES</td>
<td>Mi - Sex</td>
<td>CBS</td>
</tr>
<tr>
<td>15 13 HOT STUFF</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>20 17 BAD GIRLS</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>21 13 HOLIDAY</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>22 NEW MY SHARONA</td>
<td>The Knack</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

**SPAIN**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 GRAFFITI CRIMES</td>
<td>Mi - Sex</td>
<td>CBS</td>
</tr>
<tr>
<td>10 7 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
<tr>
<td>14 8 CHICAS</td>
<td>Miguel Bose</td>
<td>CBS</td>
</tr>
<tr>
<td>12 11 DSCHINGHIS KHAN</td>
<td>Jupiter</td>
<td>Epic/Cleveland Intl.</td>
</tr>
<tr>
<td>9 9 ANGELI CHI</td>
<td>Umberto Tozzi</td>
<td>CBS</td>
</tr>
<tr>
<td>7 8 MAMA CAN'T BUY YOU LOVE</td>
<td>Elton John</td>
<td>EMI</td>
</tr>
<tr>
<td>5 4 BAD GIRLS</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>5 5 MOSKAU</td>
<td>Dschinghis Khan</td>
<td>Jupiter</td>
</tr>
<tr>
<td>6 NEW I AM</td>
<td>Earth, Wind &amp; Fire</td>
<td>CBS</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
<tr>
<td>16 16 NIGHT FLIGHT TO VENUS</td>
<td>Boney M</td>
<td>Polydor</td>
</tr>
<tr>
<td>11 11 DSCHINGHIS KHAN</td>
<td>Jupiter</td>
<td>Epic/Cleveland Intl.</td>
</tr>
<tr>
<td>5 4 BAD GIRLS</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>5 5 MOSKAU</td>
<td>Dschinghis Khan</td>
<td>Jupiter</td>
</tr>
<tr>
<td>6 NEW I AM</td>
<td>Earth, Wind &amp; Fire</td>
<td>CBS</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
</tbody>
</table>

**BELGIUM**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 NEW GOTTA GO HOME</td>
<td>Boney M, Arla</td>
<td>CBS</td>
</tr>
<tr>
<td>10 NEW KNOCK ON WOOD, Anni Stewart</td>
<td>CBS</td>
<td></td>
</tr>
<tr>
<td>16 NEW STUMBLIN' IN</td>
<td>Suzi Quatro &amp; Chris Hernandez</td>
<td>CBS</td>
</tr>
<tr>
<td>11 10 FATE FOR BREAKFAST, Art Garfunkel</td>
<td>Art Garfunkel</td>
<td>Columbia</td>
</tr>
<tr>
<td>15 13 SCREAMING TARGETS</td>
<td>Jo Jo Zep &amp;the Falcons</td>
<td>Polydor</td>
</tr>
<tr>
<td>13 14 I WAS MADE FOR LOVIN' YOU</td>
<td>Frankie Valli, The Four Seasons</td>
<td>Capitol</td>
</tr>
<tr>
<td>12 10 BRIGHT EYES</td>
<td>Art Garfunkel</td>
<td>CBS</td>
</tr>
<tr>
<td>14 14 ANGEL STATION</td>
<td>Manfred Mann's Earth Band</td>
<td>CBS</td>
</tr>
<tr>
<td>15 12 DAS LIED VON MANUEL</td>
<td>Manuel</td>
<td>Hansa</td>
</tr>
<tr>
<td>10 NEW El Ratoncito, Min Yoong and Crazy Horse</td>
<td>Rupprecht</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
<tr>
<td>16 16 NIGHT FLIGHT TO VENUS</td>
<td>Boney M</td>
<td>Polydor</td>
</tr>
<tr>
<td>11 11 DSCHINGHIS KHAN</td>
<td>Jupiter</td>
<td>Epic/Cleveland Intl.</td>
</tr>
<tr>
<td>5 4 BAD GIRLS</td>
<td>Donna Summer</td>
<td>CBS</td>
</tr>
<tr>
<td>5 5 MOSKAU</td>
<td>Dschinghis Khan</td>
<td>Jupiter</td>
</tr>
<tr>
<td>6 NEW I AM</td>
<td>Earth, Wind &amp; Fire</td>
<td>CBS</td>
</tr>
<tr>
<td>17 11 BACK TO THE EGG</td>
<td>Wings</td>
<td>CBS</td>
</tr>
</tbody>
</table>

**International Briefs**

- As of 9/17/79
- As of 9/5/79
- As of 9/12/79

**International**

- Capitol Inks
- Toronto - Capitol Records has signed two new Canadian acts to its New West Records label: Private Eye and Graham Sahin. The Private Eye quartet yields a debut LP in a matter of weeks, the label informs. The band is helmed by two former Canadian recording stars, Hughie and Casady, Leggett, from the Foot In Coldwater band.
- In a separate deal, the Graham Sahin band is signed out of Winnipeg with LP sessions to be formed shortly. The band is to be managed by Brenda Fiedler, who also handles affairs for True North acts Murray McLauchlan and Bruce Cockburn.
 Pickwick Cutouts  

**Duncan ‘Peter Pan’ Most Credible Of All**

NEW YORK—Although other able actresses have, over the years, portrayed “Peter Pan” with varying degrees of success, Sandy Duncan, in this year’s revival of the show, emerges as the most credible. She fits the role of the indomitable, carefree waif as a cliched glove fits a hand.

Watching her so joyously, with the relentless burden of a trusting innocence, one cannot help feeling that the role was created especially for her.

“Peter Pan” has been around for 75 years. The character was disaffected, given a new dress and set to music in 1954 by Jerome Robbins, with music and lyrics by Mark Chatterton and Carolyn Leigh. Additional music and lyrics were since provided by John Sonne, Betty Comden and Adolph Green.

The show, although essentially geared to the palates of children, is appealing to people of all ages. It is a fanciful tale of a boy who refuses to grow up and deal with the harried world of the responsible adult. Preferring to fly away on his favorite land of000 fairs and a small but equally det7 group of youngsters who look for Peter Pan for guidance. It is a charming little musical, played withingham mien by Paul Robeson, the English delight by George Rose as a cut-throat pirate.

In spite of its frivolous theme and the fact the show runs for about 2½ hours, the show breezes through. Much of this can be credited to Duncan’s sparkling partic-

The score, directed by Jack Lee, with additional orchestrations by Alphonso, broke down, complementing the show and enhancing the imagery of the fantasy it seeks to portray. The new cast album is planned, but RCA does hold titles to the original cast music.

RADCIOFF JEOE

---

**Brooklyn Dealer Awaits Sentence**

NEW YORK—A Brooklyn record shop owner was found guilty recently of willful infringement of copyright involving Fania Records product.

The eight-count verdict was returned after a bench trial by State Supreme Court Judge Radames Millan, owner of the San German Record Shop at 89 Murray St. He was convicted of two counts of theft of merchandise.

A team of FBI investigators, headed by special agent Richard Reinhardt, conducted raids in February and December 1978 and seized alleged counterfeit and bootleg product pursuant to a search warrant.

**General News**

**BROADWAY MUSICAL REVIEW**

**Duncan ‘Peter Pan’ Most Credible Of All**

NEW YORK—Although other able actresses have, over the years, portrayed “Peter Pan” with varying degrees of success, Sandy Duncan, in this year’s revival of the show, emerges as the most credible. She fits the role of the indomitable, carefree waif as a cliched glove fits a hand.

Watching her so joyously, with the relentless burden of a trusting innocence, one cannot help feeling that the role was created especially for her.

“Peter Pan” has been around for 75 years. The character was disaffected, given a new dress and set to music in 1954 by Jerome Robbins, with music and lyrics by Mark Chatterton and Carolyn Leigh. Additional music and lyrics were since provided by John Sonne, Betty Comden and Adolph Green.

The show, although essentially geared to the palates of children, is appealing to people of all ages. It is a fanciful tale of a boy who refuses to grow up and deal with the harried world of the responsible adult. Preferring to fly away on his favorite land of fairs and a small but equally determined group of youngsters who look for Peter Pan for guidance. It is a charming little musical, played with imps’ by Paul Robeson, the English delight by George Rose as a cut-throat pirate.

In spite of its frivolous theme and the fact the show runs for about 2½ hours, the show breezes through. Much of this can be credited to Duncan’s sparkling personality.

The score, directed by Jack Lee, with additional orchestrations by Alphonso, broke down, complementing the show and enhancing the imagery of the fantasy it seeks to portray. The new cast album is planned, but RCA does hold titles to the original cast music.

RADCIOFF JEOE

---

**Brooklyn Dealer Awaits Sentence**

NEW YORK—A Brooklyn record shop owner was found guilty recently of willful infringement of copyright involving Fania Records product.

The eight-count verdict was returned after a bench trial by State Supreme Court Judge Radames Millan, owner of the San German Record Shop at 89 Murray St. He was convicted of two counts of theft of merchandise.

A team of FBI investigators, headed by special agent Richard Reinhardt, conducted raids in February and December 1978 and seized alleged counterfeit and bootleg product pursuant to a search warrant.
SIZU QUARTO—Soul And Other Four Letter Words, RSO RS13064. Produced by Mike Chapman. Quartos riffs on this album are consistently thoughtful and effective, evidenced particularly in “I’ve Never Been In Love,” a memorable, hook-laden rocker in which Quatro locks into one of her most convincing vocal performances. Her current status as a star and the group’s recent success is evident in the steady collection of catchy, no nonsense rockers that are well executed with sharp guitar work supported by her band which keeps the rhythms flowing. This album is a righteous followup to an album that produced a top five single “Stumblin’ In.” Best cuts: “I’ve Never Been In Love,” “Mind Dens,’’ “Soul” and “You.”

Dealers: “I’ve Never Been In Love” is a hot chart number.

TOM JOHNSTON—Everything You’d Want Is True, Warner Brothers BSRS1273. Produced by Ted Templeman. Johnston, a founding member of the Doobie Brothers, now has his own distinctive touch. That derives from an rgb base, and is delightfully old-fashioned: sample the piano and brass, for example, on “Half On My Mind.” But it is also a little bit old school, as it is a little bit old-fashioned, making the observational, gospel-y, “Saw You Last Night,” “Tumble In The Night,” “Rouge,” “The Night Was Not.” “Tumble In The Night,” “Imitation is the Mother Of All The Arts,” the lady who made “Turn The Beat Around” one of the year’s biggest dance hits.

Dealers: “This is one of the most promising of the new albums and is a strong candidate for album of the year.”

ARCHIE BELL & THE DRELLS—Strategy, Philadelphia International (CBS). Produced by Norman Whitfield. The songs on this album have been offering dance-oriented music for 10 years or more, yet it is no surprise that they master the disco form, and turn it to their own ends. They have a time-honored, time-tested formula, a base, and is delightfully old-fashioned: sample the piano and brass, for example, on “Half On My Mind.” But it is also a little bit old school, as it is a little bit old-fashioned, making the observational, gospel-y, “Saw You Last Night,” “Tumble In The Night,” “Rouge,” “The Night Was Not.” “Tumble In The Night,” “Imitation is the Mother Of All The Arts,” the lady who made “Turn The Beat Around” one of the year’s biggest dance hits.

Dealers: “This is one of the most promising of the new albums and is a strong candidate for album of the year.”

Country

Kenny Rogers—Kenny, United Artists LNAH973. Produced by Larry Butler. Kenny’s latest release features 11 songs ranging from country ballads,up-tempo pop and rhythm & blues. A well-produced set assisted Rogers’ ability and style on each track. A variety of instruments and tasty strings throughout give the Nashville recorded LP a nicely balanced sound. Butler and Rogers have a knack to select songs that will enhance Rogers’ wide range of vocal and instrumental talents.

Dealers: Rogers garners more fans and more repeat purchases this anticipated release throughout the store.

CRAIG TAYLOR—Miss The Mississippi, Columbia JC36079. Produced by Stax/Motown. A R&B hit of the age, this album is both a jazz fusion and a return to the roots of the 60s soul and rock. The album features a variety of vocal styles, including deep soul and up-tempo pop. The album is well-produced and features a blend of jazz and R&B influences.

Dealers: “A great album that will appeal to both jazz and R&B fans.”


RICHIE FURAY—I Still Have Dreams, Augen AG321. Produced by James Taylor. This album is a definite step forward in the career of Richie Furay. It is a more mature and introspective effort that is highlighted by the presence of local musicians.

Dealers: “A great album that will appeal to both jazz and R&B fans.”

TOMMY DAVIS—This Is Me, headset. Davis, whose past work includes Johnnie Taylor and Al Green, is showcased on this album’s seven cuts by his great vocals and soulful style.

Dealers: “Best cuts: “We Got Tonight,” “Holiday In Hollywood,” “We Love Tonight.”

OLIVIA—Becky, United Artists 69007. Produced by Buster Cook. Olivia’s new album is an excellent blend of soul and pop, featuring a variety of vocal styles and production values. The album is well-produced and features a blend of soul and pop influences.


SUE SULLIVAN—Let Me Out, Columbia 21962. Sullivan’s new album is a strong candidate for album of the year. The album features a variety of vocal styles, including deep soul and up-tempo pop. The album is well-produced and features a blend of soul and pop influences.


LOLLATTA HOLLOWAY—Gold Mind GR9540. Various producers. Hollaway is showcased on this album’s seven cuts by both disco-oriented material and more soulful pop. The album features a variety of vocal styles, including deep soul and up-tempo pop. The album is well-produced and features a blend of soul and pop influences.

Dealers: “Best cuts: “I Don’t Want To Be Alone,” “You’re My Life.”

Programming: Spotlight—The last outstanding new product of the week’s releases is “Becky” by Tommy Davis. The album is well-produced and features a blend of soul and pop influences. The album is well-produced and features a blend of soul and pop influences.


Sue Sullivan’s album is a strong candidate for album of the year. The album features a variety of vocal styles, including deep soul and up-tempo pop. The album is well-produced and features a blend of soul and pop influences.


Sue Sullivan’s album is a strong candidate for album of the year. The album features a variety of vocal styles, including deep soul and up-tempo pop. The album is well-produced and features a blend of soul and pop influences.


Sue Sullivan’s album is a strong candidate for album of the year. The album features a variety of vocal styles, including deep soul and up-tempo pop. The album is well-produced and features a blend of soul and pop influences.
THE MOST VALUABLE PLAYERS!

PATTIE BROOKS
Party Girl NL BLP 158
Produced by Bunny Sigler for Bundino Productions
Executive Producer: Cecil Holmes

SANTA ESMERALDA
Another Chance NL BLP 175
Produced by Nicholas Skorinsky and Jean-Michel De Scarano

JOEY TRAVOLTA
I Can't Forget You NL BLP 3176
Produced, Arranged and Conducted by John Davis

PLATYPUS NL BLP 1771
Produced and Arranged by Platypus for Duckbill Productions
In association with the Berkman Productions

J. MICHAEL REED
NL BLP 3702
Produced and Conceived by Alvin A. Davies

LIGHTNING
Produced by Lewis Herson and Ralph Moss

7TH WONDER
Climbing Higher RRLP 314
Produced and Arranged by Jerry Weaver

WESTSIDE STRUTTERS
Gershwin 79 NL BLP 381
Produced by Russ Salerman

from Casablanca Record and FilmWorks
CBS 380-LP Salvo

**This Week's Legal Action**

Feyline Asking $84,426 Payment

LOS ANGELES—Feyline, Inc., New York, wants Superior Court here to force George Clinton and Parliament/Funkadelic to repay $84,426.58, allegedly due the plaintiff.

Under a January 1977 promissory note, Feyline, Inc., former Bounty Corp. sales executive, joined a former em-ployer and its executives Howard Hill and Everett Scott for $1 million damages, claiming he was libeled and slandered.

The suit, instituted by the Internal Revenue Service, charges the defendants paid $102,859.44, with $31,649.98 still unpaid.

In still another proviso, Feyline is owed $52,778.70, it's claimed. for $157,649.98 damages. Allegedly due the defendant, for which never materialized.

Former Bounty executive Ronald Waked is named as a defendant. It's claimed Waked signed a second contract, purporting to terminate an earlier one which the plaintiff wants the court to declare the authorized operating agreement.

**NOTICE TO COMPOSERS, PUBLISHERS, MUSICIANS, OWNERS OF MASTER RECORDINGS AND OTHER INTERESTED PARTIES.**

IN RE SPRINGBOARD INTERNATIONAL, INC./APEX RECORDS, INC., ET AL.

The Bankruptcy Court, United States District Court for the District of New Jersey has scheduled a hearing for September 20, 1979 at 1:00 p.m. in the United States District Court, federal square, Newark, New Jersey, to determine whether the Court should permit the sale of the assets of Springboard International, Inc./Apex Records, Inc., and its affiliates, to a joint venture consisting of NMC Corporation and International Faster Research Corporation, for the sum of $3.35 million.

The Court has further directed that composers, publishers, musicians, owners of master recordings, and other parties similarly situated, who have any rights, whether contract rights or interests of any other nature in the assets of Springboard/Apex to appear in Court at the above time and place to establish their claims.

If you claim any such rights or interests and do not appear in Court on the scheduled date, an Order may be entered by the Court either bar- ring you from re-ceiving any portion of the proceeds

### U.S. Government Suing Syd Stone

LOS ANGELES—Sylvester Stew- art, also known as Sylvester Stone and Sly Stone, and Kenneth Roberts, transferees of Stone, are being sued by the United States for alleged unpaid tax liability in the years 1972, 1973 and 1975.

The suit, instituted by the Internal Revenue Service, charges the defendants owe $16,254.15 in unpaid back taxes, plus penalties, for the years 1972, 1973 and 1975.

The Court is asked to judge tax liens against the defendants. Warner Bros. Records royalty payments to be valid.

### Vermont One-Stopper Expanding Warehouse

LOS ANGELES—Alec Distribut- ing, Burlington, Vt., one-stop which is gradually building a rack- jobbing division, last week com-pleted an expansion of warehouse facilities for its recorded product.

The 10-year-old one-stop, headed by Martin Gold, expanded from 2,500 square feet to 4,000 square feet at its J. Church St. address there.

Gold says Altec serves approxi- mately 150 active accounts and 100 peripheral ones plus rack stock locations. His expected annual growth is to provide stronger drive behind its rackjobbing in the upper Northeast.

### Test Rink Music

LOS ANGELES—Veteran record executive Joe Barrios and his Al- bin Blitzer have formed a company which will initially test and promote records in roller rinks. Firm is called National Audience Demographic Marketing. Among the firm's first clients is Casablanca Records, for whose Reingold formerly tossed up TK Records.

### Set Runaways Film

LOS ANGELES—Production has started on the feature motion picture "We're All Crazy Now," based on the career of the all-girl rock act the Runaways. The Zane-Helpafrica independent production stars Arte Johnson. Runaways' man John and former Herman's Hermits leader Peter Noone, Cherly Smith. Karen and Kathy Falskline round out the cast as the runaways of the original Runaways.

### Schuster Claims $11 Million Damages


The defendants dubbed Schuster arbitrarily and without reason, Schuster alleges, on Feb. 13, 1979, chief administrator of the partner- ship formed in September 1978. Under terms of the partnership, Schuster was to receive $1,250 per week and received $910.16 of the profits and a 29 per- centage percentage annually up to a maximum of 10%. Schuster claims the $57,500 total. He also com- plains he let a good job as vice presi- dent of UA Music for the job.

### Publisher Hits Coco With Suit

NEW YORK—Gramophone Music is suing Coco Records in U.S. District Court here for allegedly us- ing two of its copyrighted tunes ile- tally.

The suit charges Coco with un-authorized reproduction and distribu- tion of "See Acabo La Malange" by Pedro Calzado and "Como Yo Te Quiero" by Barrios. Calzado's tune had previously been licensed to Test Records. Barrios' tune has never been licensed in this country, the plaintiff says.

### New Cadenza Music, writer and publisher of "Day By Day" will be entered by the court to declare the authorized allegiance percentage annually up to a maximum of 10%. Schuster claims the $57,500 total. He also com- plaints he let a good job as vice presi- dent of UA Music for the job.

### CBS Seeks $1 Million Mushroom Payment

LOS ANGELES—CBS Inc., is seeking a Superior Court judgment here which would force Mushroom Records to pay $1 million. The pleading includes a copy of a promissory note dated March 14, 1978 signed by Walter M. Vogel in which the defendant promises to pay by April 1, 1979. The suit states that mushroom has failed.

In the body of the note, payment is guaranteed by a letter of credit from California Canadian Bank, which is "unconditional and irrevo- cable."
Closeup


Joe Sun isn’t a household word in country music—but if he continues to put out product as strong and powerful as this album, he will be.

Sun shines on Ovation, an independent record company with a successful country operation so active on the charts that it’s earned itself a reputation as “the little label that could.”

Under the superior production skills and unshakable determination of Brien Fisher, Ovation managed to turn an obscure father-daughter country duo named the Kendalls into one of the industry’s top-selling acts. And it was Fisher who Sven-gard the renunciation of Sun from a label promotion man to a label recording artist whose very first single out of the starting gate was “I’m Gonna Love You More” to a Little Big Pill Publix ignition by Don Schlitz of “The Gambler” fame.

“Tid’Rath Go On Hurtin’” kicks off side two with a churning heated pace established by feisty guitars, bass and drums and Sun’s own warm bassy voice. The energy keeps this number rolling forward.

Out of nowhere comes next a genuine gem of a song titled, “Mysteries Of Life,” more accurately subtitled, “My First Truckin’ Song.” It’s a trucking song that’s in a class all by itself, winningly appealing and bit-tonew. Instro’d by French accordion, the slow-downed pace and lonely echoes of steel guitar take on extra meaning as Sun cries, “When I was young I had Gene Autry guns/But I never had a Lionel train/Now I got a truck/If I keep payments up/And it weighs 20 tons in the rain.”

Another trucker’s delight, “Why You Been Gone So Long,” takes the roof (and the energy level) with some downhome rollicking good feeling before Sun springs another jewel of a song, “I’m Still Crazy About You.” Written by newcomer Arti Portilla, this is an effective sleeper that works perfectly with Sun’s personal stylization and becomes an album highlight.

Finishing up is a spunky number called “One Timers,” which sashays saucily to its own inventive arrangement and gives a nice closing boost to the LP.

KIP KIRBY

Lifelines

Births

Son, Nicholas, Daniel, to Nancy and Michael Lippman in Los Angeles. Sept. 10. Father is personal manager.

Son, Michael Graham, to Kris and Bill Martin in Nashville Aug. 28. Father is songwriter and partner in Rokblok, a publishing firm.

Daughter, Elizabeth Mitchell, to Jennifer and Doug Tidwell Aug. 30 in Los Angeles. Father is songwriter who is affiliated with Songwriters Resources & Services.

Sun, Mason Williams, to Sandy and Tim Krekel in Nashville Sept. 10. Father is artist with Capricorn Records.

Son, Cory Manning, to Janet and Bob Younts in Nashville Sept. 1. Father drums in Mel Tillis’ band.

Marriages


Earl Young, leader of the Trampas on Atlantic, to Sylvia Swain in East Brunswick, N.J., Sept. 1.


Deaths

Nat Simon, 79, composer, lyricist, pianist and conductor, Sept. 5 in New York. He was an ASCAP member 45 years. “Poinciana” was one of his biggest hits. He is survived by three daughters and a son.

Herman Spero, 55, of a heart attack in New York City Sept. 7. A Cleveland merchant, he was prominent as executive producer of “Upbeat,” a weekly syndicated rocket television series that aired for about seven years until 1972. More recently, he was a talent consultant for the Cleveland Convention Center and the Cleveland AFM local. He is survived by two sons, David, a veteran air personality in Cleveland, and Harry, a personal manager residing in New York; a daughter, Cheri, manager of three Disc Records stores in the Cleveland area, and her widower, Bill Martin, who was his production assistant on “Upbeat.”

Linda Kennedy, 32, executive vice president of Gene Kennedy Enterprises, in Nashville Sept. 10, a victim of murder by multiple gunshot wounds. Charged with the crime is her son, Michael Watts, 12. She is also survived by her husband, Gene.

Kathy Keegan, 39, singer, in New York Sept. 5. She left no survivors.

Leslie A. Boosey, 92, at her home in Hampshire, England, Sept. 5. He was president of the parent company of Boosey & Hawkes Ltd., a major supplier of classical music in print.

WEA Fall Season Plans

* * *

Top in three years. “Just For You” by Donna Fargo, the soundtrack to the film, “Nashville.”

• Continued from page 3

The WEA roadshow, originally slated as a national convention early this year in New Orleans, broke up into regions staged in New Or-leans, Chicago and New York prior to Los Angeles.

The audio/visual portions of the show which played throughout the day were guided by Tom Gamache, the slowed-down pace and too many bottles of brew. images of smoke-filled barrooms.

A barrenly desolate storysong like Adam Mitchell’s “Out Among The Stars” seethes with barely-harnessed emotion when delivered in Sun’s approach to country music

Bob Younts in Nashville Sept. 10. Fa-ther is personal manager.

Bill Martin in Nashville Aug. 28. Fa-ther is personal manager.

Sandy and Tim Krekel in Nashville Sept. 10. Father is artist with Capricorn Rec-ords.

Cory Manning, to Janet and Bob Younts in Nashville Sept. 1. Fa-ther drums in Mel Tillis’ band.


Earl Young, leader of the Trampas on Atlantic, to Sylvia Swain in East Brunswick, N.J., Sept. 1.


Nat Simon, 79, composer, lyricist, pianist and conductor, Sept. 5 in New York. He was an ASCAP member 45 years. “Poinciana” was one of his biggest hits. He is survived by three daughters and a son.

Herman Spero, 55, of a heart at-tack in New York City Sept. 7. A Cleveland merchant, he was prominent as ex ecutive producer of “Upbeat,” a weekly syndicated rocket television series that aired for about seven years until 1972. More recently, he was a talent consultant for the Cleveland Convention Center and the Cleveland AFM local. He is survived by two sons, David, a veteran air personality in Cleveland, and Harry, a personal manager residing in New York; a daughter, Cheri, manager of three Disc Records stores in the Cleveland area, and her widower, Bill Martin, who was his production assistant on “Upbeat.”

Linda Kennedy, 32, executive vice president of Gene Kennedy Enterprises, in Nashville Sept. 10, a victim of murder by multiple gunshot wounds. Charged with the crime is her son, Michael Watts, 12. She is also survived by her husband, Gene.

Kathy Keegan, 39, singer, in New York Sept. 5. She left no survivors.

Leslie A. Boosey, 92, at her home in Hampshire, England, Sept. 5. He was president of the parent company of Boosey & Hawkes Ltd., a major supplier of classical music in print.

**W.E.A.**

**Fall Season Plans**

Top in three years. “Just For You” by Donna Fargo, the soundtrack to the film, “Nashville.”

**Continued from page 3**

The WEA roadshow, originally slated as a national convention early this year in New Orleans, broke up into regions staged in New Or-leans, Chicago and New York prior to Los Angeles.

The audio/visual portions of the show which played throughout the day were guided by Tom Gamache, the slowed-down pace and too many bottles of brew. images of smoke-filled barrooms.

A barrenly desolate storysong like Adam Mitchell’s “Out Among The Stars” seethes with barely-harnessed emotion when delivered in Sun’s approach to country music

Bob Younts in Nashville Sept. 10. Fa-ther is personal manager.

Bill Martin in Nashville Aug. 28. Fa-ther is personal manager.

Sandy and Tim Krekel in Nashville Sept. 10. Father is artist with Capricorn Rec-ords.

Cory Manning, to Janet and Bob Younts in Nashville Sept. 1. Fa-ther drums in Mel Tillis’ band.


Earl Young, leader of the Trampas on Atlantic, to Sylvia Swain in East Brunswick, N.J., Sept. 1.


Nat Simon, 79, composer, lyricist, pianist and conductor, Sept. 5 in New York. He was an ASCAP member 45 years. “Poinciana” was one of his biggest hits. He is survived by three daughters and a son.

Herman Spero, 55, of a heart at-tack in New York City Sept. 7. A Cleveland merchant, he was prominent as ex ecutive producer of “Upbeat,” a weekly syndicated rocket television series that aired for about seven years until 1972. More recently, he was a talent consultant for the Cleveland Convention Center and the Cleveland AFM local. He is survived by two sons, David, a veteran air personality in Cleveland, and Harry, a personal manager residing in New York; a daughter, Cheri, manager of three Disc Records stores in the Cleveland area, and her widower, Bill Martin, who was his production assistant on “Upbeat.”

Linda Kennedy, 32, executive vice president of Gene Kennedy Enterprises, in Nashville Sept. 10, a victim of murder by multiple gunshot wounds. Charged with the crime is her son, Michael Watts, 12. She is also survived by her husband, Gene.

Kathy Keegan, 39, singer, in New York Sept. 5. She left no survivors.

Leslie A. Boosey, 92, at her home in Hampshire, England, Sept. 5. He was president of the parent company of Boosey & Hawkes Ltd., a major supplier of classical music in print.
Pinkish Theme For 'Bama Exploitation

NASHVILLE—Free Flight/RCA Records is launching a marketing/merchandising program for its recently-released "Bama" album jacket.

The jacket features hot pink satin sheets, and this color theme is being utilized throughout the year to only $11 million, on sales of more than $1 billion; around $40 million was wiped off EMI share values when these losses were projected.

"Bama"'s album jacket is being offered as a promotional gift with other EMI related products, but the actual sales price is yet to be determined.

The album itself is being promoted with advertising copy and album design notes.

Bryn Mawr's Pope LPs

"Continued from page 1 advertising copy and album design has to be okayed by the Vatican," he notes.

Greenspan will be using television and newspaper advertising in New York and Chicago, with a mailer campaign also mapped. The pontiff's visit encompasses Boston, Philadelphia, Chicago, Des Moines, New York and Washington, D.C.

Disks will be marketed on the Vox Christiana label. Greenspan says, "The Pope are being distributed worldwide on Vox Christiana. A-B Records, a French company, is acting as representative for the Vatican in creating the li-cense deals."

"We will be coming with additional releases. We have available to us any Mass celebrated by John Paul," Greenspan adds.

Paramount & EMI Collapse Not a Surprise

NASHVILLE—Free Flight/RCA Records is launching a marketing/merchandising program for its recently-released "Bama" album jacket. EMI is launching a marketing/merchandising program for its recently-released "Bama" album.

The jacket features hot pink satin sheets, and this color theme is being utilized throughout the year to only $11 million, on sales of more than $1 billion; around $40 million was wiped off EMI share values when these losses were projected.

"Bama"'s album jacket is being offered as a promotional gift with other EMI related products, but the actual sales price is yet to be determined.

The album itself is being promoted with advertising copy and album design notes.

Bryn Mawr's Pope LPs

"Continued from page 1 advertising copy and album design has to be okayed by the Vatican," he notes.

Greenspan will be using television and newspaper advertising in New York and Chicago, with a mailer campaign also mapped. The pontiff's visit encompasses Boston, Philadelphia, Chicago, Des Moines, New York and Washington, D.C.

Disks will be marketed on the Vox Christiana label. Greenspan says, "The Pope are being distributed worldwide on Vox Christiana. A-B Records, a French company, is acting as representative for the Vatican in creating the license deals."

"We will be coming with additional releases. We have available to us any Mass celebrated by John Paul," Greenspan adds.

Paramount & EMI Collapse Not a Surprise

NASHVILLE—Free Flight/RCA Records is launching a marketing/merchandising program for its recently-released "Bama" album jacket. EMI is launching a marketing/merchandising program for its recently-released "Bama" album.

The jacket features hot pink satin sheets, and this color theme is being utilized throughout the year to only $11 million, on sales of more than $1 billion; around $40 million was wiped off EMI share values when these losses were projected.

"Bama"'s album jacket is being offered as a promotional gift with other EMI related products, but the actual sales price is yet to be determined.

The album itself is being promoted with advertising copy and album design notes.

Bryn Mawr's Pope LPs

"Continued from page 1 advertising copy and album design has to be okayed by the Vatican," he notes.

Greenspan will be using television and newspaper advertising in New York and Chicago, with a mailer campaign also mapped. The pontiff's visit encompasses Boston, Philadelphia, Chicago, Des Moines, New York and Washington, D.C.

Disks will be marketed on the Vox Christiana label. Greenspan says, "The Pope are being distributed worldwide on Vox Christiana. A-B Records, a French company, is acting as representative for the Vatican in creating the license deals."

"We will be coming with additional releases. We have available to us any Mass celebrated by John Paul," Greenspan adds.

Paramount & EMI Collapse Not a Surprise

NASHVILLE—Free Flight/RCA Records is launching a marketing/merchandising program for its recently-released "Bama" album jacket. EMI is launching a marketing/merchandising program for its recently-released "Bama" album.

The jacket features hot pink satin sheets, and this color theme is being utilized throughout the year to only $11 million, on sales of more than $1 billion; around $40 million was wiped off EMI share values when these losses were projected.

"Bama"'s album jacket is being offered as a promotional gift with other EMI related products, but the actual sales price is yet to be determined.

The album itself is being promoted with advertising copy and album design notes.

Bryn Mawr's Pope LPs

"Continued from page 1 advertising copy and album design has to be okayed by the Vatican," he notes.

Greenspan will be using television and newspaper advertising in New York and Chicago, with a mailer campaign also mapped. The pontiff's visit encompasses Boston, Philadelphia, Chicago, Des Moines, New York and Washington, D.C.

Disks will be marketed on the Vox Christiana label. Greenspan says, "The Pope are being distributed worldwide on Vox Christiana. A-B Records, a French company, is acting as representative for the Vatican in creating the license deals."

"We will be coming with additional releases. We have available to us any Mass celebrated by John Paul," Greenspan adds.

Paramount & EMI Collapse Not a Surprise

NASHVILLE—Free Flight/RCA Records is launching a marketing/merchandising program for its recently-released "Bama" album jacket. EMI is launching a marketing/merchandising program for its recently-released "Bama" album.

The jacket features hot pink satin sheets, and this color theme is being utilized throughout the year to only $11 million, on sales of more than $1 billion; around $40 million was wiped off EMI share values when these losses were projected.

"Bama"'s album jacket is being offered as a promotional gift with other EMI related products, but the actual sales price is yet to be determined.

The album itself is being promoted with advertising copy and album design notes.

Bryn Mawr's Pope LPs

"Continued from page 1 advertising copy and album design has to be okayed by the Vatican," he notes.

Greenspan will be using television and newspaper advertising in New York and Chicago, with a mailer campaign also mapped. The pontiff's visit encompasses Boston, Philadelphia, Chicago, Des Moines, New York and Washington, D.C.

Disks will be marketed on the Vox Christiana label. Greenspan says, "The Pope are being distributed worldwide on Vox Christiana. A-B Records, a French company, is acting as representative for the Vatican in creating the license deals."

"We will be coming with additional releases. We have available to us any Mass celebrated by John Paul," Greenspan adds.
ROGER MASHI—The First Few Days Of Love (1:25); producer: Joe Deaton; writers: Sange D. Stoffer (Styler-Deaton); Atlantic 3615.

KARL, EVERETT—Life Was Right For The Taking (3:33); producer: Ted Breden; writers: Jerry Fender-Bill Rice; publisher: Jack & Bill, BMI, Hainoloy 101.

GLORIA GAYNOR—Let Me Know (1:44); producer: Billy Davis; writers: Billy Davis, Marilyn McCoo, Carl Wayne, producer: Motown S85547.


Elliott Farmers—Street Girl (5:06); producer: Ian Hunter, Todd Rundgren, with F. Mag, R. Jagger, writers: K. Strickland, Rundgren, publishers: ARCA BMI 36052.

Robert Van Sinderen—My Life My Love (3:27); producer: George Mor-In; writers: J. Beckley, publishers: Twenty Nine BMI, Capitol EAPC 95064.

Billy Taylor—Blues, Latin, Swing, and Bossa; producer: Billy Taylor; writers: T. Barker, C. Williams, R. Hancock, A. Toma, publishers: CBS Int1201.

George Michael—Are You There (1:43); producer: Arista BMI 36052.

Paul Williams—(You Don’t Have To Say You Love Me) To Be Loved; producer: Van Dyke Parks; writers: P. Williams, D. Crose, publishers: Islands BMI.


Hurt—Tell Me (2:28); producer: C. Law, with R. Poitier, T. Orange, T. Johnson, writers: B. Poitier, T. Orange, J. Johnson, publishers: Jobete BMI, ASCAP.

Breakwater—You Know I Love You (3:56); producer: G. Scott; publishers: Breakings BI BMI 36052.

Afro Cuba Band—Sanzon’s Got A Gato (3:25); producer: Michael Zapler; writers: E. James, D. James, E. Wratini, publishers: Sonora BMI 95061.

Nine Inch Nails—Hurt (3:34); producer: Trent Reznor; writers: J. Bejerskren, B. Sanderson, publishers: BMG BMI ASCAP 95061.

Michael Jackson—Beat It (5:27); producer: Michael Jackson; writers: K. Jackson, J. Jackson, J. Jackson, MM Int1201.

Legends—Bridges Of Time (3:33); producer: C. Davis; writers: M. Branning, D. Masters, publishers: Polydor BMI 36052.


Blackstreet—I Miss You (3:04); producer: W. Williams; writers: J. Williams, R. Arsenic, publishers: BMI Int1201.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distributor</th>
<th>Shepno</th>
<th>Rights Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Eagles</td>
<td>This Time I Know It's True</td>
<td>A&amp;M</td>
<td>A&amp;M</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>2</td>
<td>The Flying Burlesque</td>
<td>One Too Many</td>
<td>Capitol</td>
<td>Capitol</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>3</td>
<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>Columbia</td>
<td>Columbia</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>4</td>
<td>The Who</td>
<td>Who Are You</td>
<td>Decca</td>
<td>Decca</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>5</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI</td>
<td>EMI</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>6</td>
<td>The Rolling Stones</td>
<td>Paint It Back</td>
<td>Island</td>
<td>Island</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>Help!</td>
<td>Parlophone</td>
<td>Parlophone</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>8</td>
<td>The Beatles</td>
<td>I Want To Hold Your Hand</td>
<td>Parlophone</td>
<td>Parlophone</td>
<td></td>
<td>21st Century</td>
</tr>
<tr>
<td>9</td>
<td>The Beatles</td>
<td>Twist And Shout</td>
<td>Parlophone</td>
<td>Parlophone</td>
<td></td>
<td>21st Century</td>
</tr>
</tbody>
</table>

The numbers represent the Hot 100 chart positions as recorded in the Billboard magazine from September 19, 1979. The chart is based on sales and airplay of singles from various artists. The magazine is a popular music publication that covers the music industry and provides a weekly list of the top songs and albums.
Billboard's First International Video Music Conference

November 15-18, 1979

Billboard's First International Video Music Conference...

A new entertainment era is in the making as the music industry lends its creative ingenuity and marketing muscle to the home video technology. A technology with new wonders being added every day...

A technology strong enough to change end-user habits, to restructure the entire entertainment industry.

Billboard's First International Video Music Conference will take you through the full range of opportunities of this new entertainment era... help you find your bearings:

- Seminars and panel discussions will help you understand every phase of the home videocassette/videodisk market...
- Demonstrations will acquaint you with the new videodisk, digital audio and videotape recording systems...
- Nightly videotape/disk showcases of the top creative talent from major labels and independent producers will give you a feel for the entertainment power of the new media...

A prestigious advisory council, drawn from major music markets throughout the world and working under the direction of conference chairman Stephen Traiman, Billboard's Tape/Audio/Video Editor, has developed a program specifically designed for your participation.

Billboard's First International Video Music Conference where you and the creative leaders of the industry together will seek the future.

Discussions will focus on key topics, such as:

- Creative input of artist and producer—the evolution of a totally new video music entertainment form necessary for a mass market...
- Marketing the new products—initial experiences of music retailers, rack-jobbers, one-stops, and branch distributors marketing videotape...and how to prepare for the videodisk...
- The copyright problem—how to deal with the music synchronization and "videogram" performance rights and the growing piracy situation...
- The international scene—global progress in Europe and Japan, and the potential for international video-music networks...
- Video programming—opportunities TODAY for the music industry, as seen by major distributors...
- Recording studios—the growth of video capability and an update on sophisticated new audio/video equipment...
- The need for standards—synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems...
- The expanding video software market—family-oriented videocassettes, blank videotapes and video game cartridges will sell more than $600 million list in 1979... and with new higher price points and profit margins, the potential is staggering... and more!
- The future of the industry—compatible digital audio-disk, cable and pay TV, syndicated and network TV, and a large share of the home market... all derived from live, studio and "visually enhanced" performances by top artists and musical groups...

Remember, you have only yourself to blame if you miss out on this Creation—the launching of the video entertainment era of the 1980s and beyond. But this time, it's different... we told you!

Mail Completed Form to:
DIANE KIRKLAND/NANCY FALK
Billboard's International Video Music Conference
9000 Sunset Boulevard
Los Angeles, CA 90069

Please register me for Billboard's International Video Music Conference at the Sheraton-Universal Hotel, November 15-18, 1979.

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

- $245 EARLY BIRD RATE (before September 14, 1979)
- $275 REGULAR RATE (after September 14, 1979)
- $195 for Panelists, Students and Spouses.

You may charge your Video Music Registration if you wish:

- Master Charge
- BankAmericard/Visa
- Diners Club
- American Express

Credit Card Number
Expiration Date
Signature

Registration does not include hotel* accommodations or airfare. Registrants 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.

Name(s)
Title(s)
Company
Address
City State Zip Country

You may also register by phone by calling 213-958-6515.

Registered by
1st Name for Badge
It's time you got to know him on a first name basis.

The New KENNY ROGERS Album Includes
The Single “You Decorated My Life”

Produced by Larry Butler
Management: Kragen & Co.

On United Artists Records and Tapes

KENNY ROGERS TOUR — September: 14-16, (Universal Amphitheater) Los Angeles, California/17, Phoenix, Arizona/18, Amarillo, Texas/19-20, Albuquerque, New Mexico/21, Austin, Texas/22, Wichita, Kansas/23, Waterloo, Iowa/24, Jackson, Mississippi/25, Memphis, Tennessee/30, Shreveport, Louisiana. October: 5, Lexington, Kentucky/6, Cleveland, Ohio/8, (Host—Country Music Awards—CBS-TV) Nashville, Tennessee/10, Nashville, Tennessee/12, Huntsville, Alabama/13, New Orleans, Louisiana/14, Atlanta, Georgia/week of the 15th, (Muppet Show) check your local listings/18, Springfield, Ohio/19, Columbus, Missouri/20, Louisville, Kentucky/21, St. Louis, Missouri/25-31, Atlantic City, New Jersey/November 1, Cincinnati, Ohio/2, Terre Haute, Indiana/3, Evansville, Indiana/4, Toledo, Ohio/12, (Filming of “The Gambler” Movie for CBS-TV)/week of 12th (TV Special—Kenny Rogers & The American Cowboy—CBS-TV) check your local listings.

© 1979 Liberty/United Records
> **STAR PERFORMERS:** Stars are awarded on the Top LPs & Tape chart based on the required upward movement noted above. Previous week's starred performers are maintained without a star if the product is in a holding position. When it, in some cases, blocks out a product 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 (RIAA) for sales of 500,000 units. (Seal indicated by bullet). A 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.

### Top LPs & Tape

#### This Week

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
<th>Weeks on Chart</th>
<th>AUM</th>
<th>E TRACK</th>
<th>CASESET</th>
<th>Price</th>
<th>Suggested List</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>LED Zeppelin</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>36 37 38</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>2</td>
<td><strong>The Knack</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>37 37 31</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>3</td>
<td><strong>Ike &amp; Tina Turner</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>45 24</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>4</td>
<td><strong>Supertramp</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>43 42 50</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>5</td>
<td><strong>Chic</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>40 20</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>6</td>
<td><strong>Michael Jackson</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>44 45 15</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>7</td>
<td><strong>Boz Scaggs</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>57 40</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>8</td>
<td><strong>Earth, Wind &amp; Fire</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>50 52 6</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>9</td>
<td><strong>Clarice sideways</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>57 33 13</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>10</td>
<td><strong>Down Home</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>53 12</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>11</td>
<td><strong>James Brown</strong></td>
<td><strong>1979 LIST</strong></td>
<td>13.98 13.98 13.98</td>
<td>54 55 41</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>12</td>
<td><strong>The Knack</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>46 40 12</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>13</td>
<td><strong>Ringo Starr</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>54 58 13</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>14</td>
<td><strong>Springsteen</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>70 3</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>15</td>
<td><strong>Chicago</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>66 56 16</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>16</td>
<td><strong>Tedd Fendell</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>61 63</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>17</td>
<td><strong>Bobby Roberts</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>67 10</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>18</td>
<td><strong>Amy Buffett</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>68</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>19</td>
<td><strong>Pat Travers Band</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>62</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>20</td>
<td><strong>Nils Lofgren</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>64 30</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>21</td>
<td><strong>The Who</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>77 75</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>22</td>
<td><strong>Kooky Chicken</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>80</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>23</td>
<td><strong>Rainbow</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>81</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

### Suggested List

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
<th>Price</th>
<th>Suggested List</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Heartbeat</strong></td>
<td><strong>1979 LIST</strong></td>
<td>13.98 13.98 13.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><strong>Paul Simon</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td><strong>Journey</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>TRUMP</strong></td>
<td><strong>1979 LIST</strong></td>
<td>8.98 8.98 8.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>The Crusaders</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>Diana Ross</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td><strong>Dionne Warwick</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 7.98</td>
<td>7.98 7.98 7.98</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td><strong>Atlantic SD 19244</strong></td>
<td><strong>1979 LIST</strong></td>
<td>7.98 7.98 198</td>
<td>7.98 7.98 198</td>
<td></td>
</tr>
</tbody>
</table>
3 SHIPPING ON PASSPORT!

PRODUCT X
Phil Collins
John Goodsall
Mike Clarke
John Giblin
Robin Lumley
Percy Jones
Peter Robinson
Morris Pert

SYNERGY... GAMES

Passport Records and Tapes
Passport Records, Marketed Exclusively by Jem Records, Inc.
<table>
<thead>
<tr>
<th>TOP LPs &amp; TAPE</th>
<th>PERIOD: 5/20-5/26</th>
<th>SUGGESTED LIST PRICES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>PERIOD: 5/20-5/26</strong></td>
<td><strong>SUGGESTED LIST PRICES</strong></td>
</tr>
</tbody>
</table>
CBS branch managers and the regional sales staff are meeting with label brass early this week in Las Vegas. Variety reports that the dispossession of many accounts which were well stocked on $7.98 albums, almost 400 of which were dropped in price approximately $1.15 which IRS has reported as the 55.98 series, 
... Look for some delivery lag on the hot Led Zeppelin album. Dave Glew of Atlantic warned of the電腦 period which was being maintained (multiple covers) was making it additionally difficult at the WEA Los Angeles regional contour. 
... RCA Records' fall program covers dates of the upcoming album, the SEC Federal Judge William Gray ruled in favor of Capitol in 1978. The plaintiffs have appealed the decision to the Ninth Circuit Court of Appeals. Herb Alpert, Dionne Warwick, Michael Jackson, Elton John, Diana Ross, Lobo, Maxine Nightingale, Robert John and Maurice White, should be mailed to NARM / News- 

Value-Added Tax

In Washington, observers note that any drastic, wholesale change in the nation's tax structure will not be quickly passed, particularly with an election year around the corner. Still, while the odds for passage this year or in 1980 are unlikely, the value-added tax is a serious proposal which may be viewed as an effective method to relieve the nation's tax burden over the next several years.

Rep. Ullman plans to begin hearings on the subject next month with the goal of having a preliminary measure ready for consideration by Congress in 1980.

Waterhouse Canada

CHICAGO - Minneapolis-based Waterhouse Records is reaching the Canadian market through a new license arrangement with Attic Records.

Waterhouse's "Deck Fiver" by James Montgomery and "El Cer Notes" by Lamont Cranston Band tax will be released in Canada on the Attic label.

Inside Track

CBS branch managers and the regional sales staff are meeting with label brass early this week in Las Vegas. Variety reports that the dispossession of many accounts which were well stocked on $7.98 albums, almost 400 of which were dropped in price approximately $1.15 which IRS has reported as the 55.98 series, 
... Look for some delivery lag on the hot Led Zeppelin album. Dave Glew of Atlantic warned of the電腦 period which was being maintained (multiple covers) was making it additionally difficult at the WEA Los Angeles regional contour. 
... RCA Records' fall program covers dates of the upcoming album, the SEC Federal Judge William Gray ruled in favor of Capitol in 1978. The plaintiffs have appealed the decision to the Ninth Circuit Court of Appeals. Herb Alpert, Dionne Warwick, Michael Jackson, Elton John, Diana Ross, Lobo, Maxine Nightingale, Robert John and Maurice White, should be mailed to NARM / News- 

Value-Added Tax

In Washington, observers note that any drastic, wholesale change in the nation's tax structure will not be quickly passed, particularly with an election year around the corner. Still, while the odds for passage this year or in 1980 are unlikely, the value-added tax is a serious proposal which may be viewed as an effective method to relieve the nation's tax burden over the next several years.

Rep. Ullman plans to begin hearings on the subject next month with the goal of having a preliminary measure ready for consideration by Congress in 1980.

Waterhouse Canada

CHICAGO - Minneapolis-based Waterhouse Records is reaching the Canadian market through a new license arrangement with Attic Records.

Waterhouse's "Deck Fiver" by James Montgomery and "El Cer Notes" by Lamont Cranston Band tax will be released in Canada on the Attic label.
The IMPRESSIONS Are Throwing A Party
And Everyone's Invited.

The Impressions
have moved to Chi-Sound,
thus beginning
the next stage of
their illustrious career.
"COME TO MY PARTY"
It's not just an album.
It's a celebration of the
good life
and the good music
of The Impressions.

Produced by Carl Davis
Mixing: Mike and Darrin for RCA Records

World Radio History
“Last time Steve Martin released an album, I couldn’t handle it. Store traffic was like the freeway at 5:30. I ran out of stock. I reordered till I turned blue. Then my cash register broke...I loved it!”

- A Chicago Retailer