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See Concert Changes After 11 Die

NARM War: Promo Disks

By IRV LICHMAN

NEW YORK—The National Assn. of Recording Merchandisers is drafting its regular membership to uncover the sale of promotional product at retail.

The NARM mobilization will entail a reporting system, information from which will speedily reach manufacturers of involved product.

"The feeling around here," comments Barrie Bergman, NARM president and chief of the 95-store Record Bar chain, "is that the sale of 'white label' promotional records is a far bigger problem than counterfeiting. They're being sold everywhere, from individual stores to chain operations."

Bergman indicates the problem is not limited. (Continued on page 78)

WEA & POLYGRAM LEAD WAY

U.K. List Prices May Go

This story prepared by Nick Robertshaw in London and Adam White in New York

LONDON—Suggested list pricing for records and tapes in Britain may disappear in the foreseeable future. The momentum for abolition is building, newly fueled by WEA's declaration that it intends to "move away" from list, known in this market as recommended retail prices.

The new chief of Polygram Leisure U.K., which controls Polydor and Phonogram, has called recommended prices "archaic and lunatic," and this executive, David Fine, advocates selling to retailers at a wholesale price to which the latter add their own profit, setting retail prices according to individual preference (Billboard, Sept. 15, 1979).

Fine's declared intention to implement

such a policy before long is thought likely to affect Decca Records, too, if (as expected) Polygram's purchase of the company is consummated.

The scrapping of list pricing doesn't have unanimous support here, however, and opponents include the chairman of the British Phonographic Industry, L.G. Wood.

It would also require changes in the way mechanical royalties are computed. These, and many artist contracts, are based on list prices. Bob Montgomery, managing director of the Mechanical Copyright Protection Society, agrees that it will be watching developments closely, with particular reference to the shrinkage of its members' in-

(Continued on page 37)

Top Security Is Concern

By ROMAN KOZAK

NEW YORK—Fewer general admission "festival" type concerts, greater security, closer government scrutiny of the U.S. concert business, higher insurance premiums and increased ticket prices to pay for it all, loom as the consequences of the tragedy in which 11 persons died in Cincinnati trying to get into a Who concert Monday (3).

The tragedy itself, see page 3. For a psychological viewpoint, see page 4. The first lawsuit, see page 6.

Within hours of the event, the Who date scheduled for Providence, R.I., was barred by Mayor Vincent Cianci, a task force was established in Cincinnati to study the causes of the tragedy and a hearing was ordered in Boston (Continued on page 44)



HOW CRUEL is four new songs from JOAN ARMATRADING that were so good we couldn't wait for an album to release them. . . . This specially priced four-song EP is receiving tremendous airplay and sales activity. It's the right music from the right artist at the right time. . . . HOW CRUEL SP 3302 A PLEASURE FROM JOAN ARMATRADING ON A&M RECORDS. Produced by Henry Lewy and Joan Armatrading. (Advertisement)

RCA Sets 1981 Debut For Videodisk

By STEPHEN TRAIMAN & JIM McCULLAUGH

SAN DIEGO—RCA is girding for nationwide introduction of its Select-a-Vision videodisk system in the first quarter of 1981 with a player retailing for under \$500 and a catalog of 200 plus titles. Most programs will range from \$15 to \$25, RCA's president Edgar Griffiths announced to RCA's distributors here Thursday (6).

Only RCA consumer electronics distributors will handle both the players and disks initially, with targeted sales of 200,000 in the pipeline the first year, he said. Dealers will have units for demonstration and instruction in December 1980.

(Continued on page 69)

Iranian Crisis Triggers Flow Of Disks

By KIP KIRBY

NASHVILLE—The ongoing Middle East crisis continues to launch a barrage of political records in the wake of the seizure by Iranian students of U.S. embassy hostages. The records target both the Ayatollah Khomeini and President Carter and call for solutions ranging from an enforced oil embargo to outright military action.

Nearly every release seems to contain the same reference to "take your oil and shove it," although a LeCam single out of Texas paraphrases this sentiment as "take your crude and shove it" (Billboard, Dec. 8, 1979).

(Continued on page 78)



LEIF GARRETT'S NEW ALBUM, "SAME GOES FOR YOU," IS TODAY'S MUSIC. HE'S OLDER, BOLDER AND READY TO ROCK. INCLUDES THE NEW SINGLE, "MEMORIZE YOUR NUMBER," ON SCOTTI BROS. RECORDS AND TAPES. PRODUCED BY MICHAEL LLOYD FOR MIKE CURB PRODUCTIONS, INC. DISTRIBUTED BY ATLANTIC RECORDS SB 16008

(Advertisement)

EMI AMERICA

Love Stinks

GEORGE CLINTON DOES IT AGAIN
AND THIS TIME IT'S...

GLORIOUS HALLASTOOPID



OR PIN THE TALE ON THE FUNKY

FROM THE "PARTY PEOPLE" NB2222

NBLP 7195

PARLIAMENT

Produced by George Clinton for Thang, Inc.



MCA Sales Offices In 4 Areas Are Eliminated

Employees To Work Out Of Their Residences

By ED HARRISON

LOS ANGELES—As anticipated, MCA Distributing Corp. closed four of its sales offices last week, but kept on the staff. The closing of the San Francisco, Hartford, Charlotte and Houston offices is aimed at reducing MCA's overhead.

According to MCA Distributing president Al Bergamo, the cost-cutting move will not interrupt business operations since only the offices and not the promotion and sales staffs are affected. All sales and promotion personnel from those offices will work out of their homes.

States Bergamo: "The physical structures have been eliminated in these areas because these were flat markets and our projections showed no real growth patterns over the next three or four years.

"I really don't know of any office that has sold records. It's your staff which works the

records, and they can do it just as easily out of their homes. This move, which will have a positive effect on expenditures, will not change our street functions."

Management of the San Francisco area will be under the supervision of the Los Angeles branch. Hartford will be overseen by the Boston branch, Houston by the Dallas office and Charlotte by the Atlanta office.

The shutdown of the offices reduces MCA's sales outlets from 21 to 17. MCA still maintains offices in Sun Valley, Calif., Denver, Miami, Atlanta, Chicago, Baltimore, Boston, Detroit, Minneapolis, St. Louis, Camden, N.J., New York, Cincinnati, Cleveland, Nashville, Dallas and Seattle.

Along with the office reductions are a number of national and regional staff changes which Bergamo feels will strengthen the sales and promotion staffs.

In addition to the promotion of John Bruns to director of national sales, reported last week, Bob Schneiders, formerly director of national accounts, replaces Les Silver as Los An-

Bergamo Insists Business As Usual

geles branch manager. He will be responsible for the Los Angeles and San Francisco areas.

Also, Leroy Sather, former regional director in Atlanta, becomes regional director in Chicago, while Rod Tremblay takes on a similar position for the Southwest and Southeast. Sather's territory will include Chicago, Minneapolis, Detroit, Cincinnati, Cleveland and St. Louis. Tremblay will oversee Miami, Atlanta, Dallas and Houston.

RCA's SelectaVision Links With Kirshner

By IRV LICHMAN

NEW YORK—RCA's SelectaVision videodisk wing has tied with Don Kirshner Productions, representing a financial commitment by both parties of \$3 million for the production of 12 programs for the new format.

The long-term licensing and developing agreement is the first association between the videodisk unit and a contemporary music figure, who in 1973 launched NBC-TV's now popular "Don Kirshner Rock Concert" show.

Although Kirshner is expected to draw from this program for some

videodisk product, there will be other music concepts stemming from the veteran music man, with at least half of the 12 releases representing original material.

It's Kirshner's intention to make available some original productions when RCA makes its initial product thrust, expected late next year.

Kirshner and his 20-year associate, executive vice president Herb Moelis, envision SelectaVision in 30% to 50% of American homes within 10 years.

While Kirshner is aware that strong visual acts and imaginative use of visuals are keys to the impact of the videodisk, he maintains that the fact "you get a choice" between viewing and/or listening (with improved audio sound against today's recording standards as an additional boost) makes the format an attractive concept, as long as price levels are in line with audio-only product.

Kirshner claims his "ability to spot talent and pick new stars early" will enhance the potential of original music efforts. He points to "Rock Concert" and its early exposure of such major disk acts as Fleetwood Mac, Cheap Trick, the Commodores, Blondie and Steve Martin.

As for deals involving acts not directly associated with Kirshner's record/production/publishing complex, Moelis says, "There's no way we're going to go around labels in making deals with established acts."

As Kirshner's operation gears for its initial product, the company is expanding its Don Kirshner Productions division, located on the West Coast, comprised of a staff of 20.

Kirshner claims he's kicking



A WINNER—Foreigner's Mick Jones connects with Tim May, left, winner of a joint WKLS-FM Atlanta, and Atlantic Records promotion tied to the group's appearance there, which also marked what is claimed to be the largest rock broadcast in radio history. May won a free trip to another Foreigner concert and other prizes, including the opportunity to travel with the band.

MILDLY UPBEAT YEAR

Sales Encouraging For Print Market

By IRV LICHMAN

NEW YORK—It'll be a mildly upbeat year for the print industry, although November sales are encouraging prospects for a better 1980.

Print firms and jobbers sense a relationship between a difficult year for the recording industry and less than bright showings in print, mainly due to an inability to tie-in more successful acts and their songs with matching folios and a realization that many copyrights, particularly disco, do not lend themselves to the sheet music market.

Yet, the larger print operations through associations with major standard copyrights declare they've

weathered possibly worse sales by moving well with standard copyrights.

Jobbers still raise the sore point of returns in the print market, declaring that a limited returns factor—generally around 8%—makes it difficult to properly merchandise print.

In the educational area, sales, too, are somewhat disappointing. One factor cited is a depressed organ market. Here, one theory holds, larger sheet dealers must return to offering more traditional organ courses, instead of relying on easy-method approaches.

(Continued on page 32)

Societies In Agreement On Jukebox Fees

By JEAN CALLAHAN

WASHINGTON—ASCAP, BMI and SESAC's voluntary agreement to distribute jukebox royalties among themselves was slightly marred Wednesday (5) by a last minute bid from the Italian Book Co. of Brooklyn whose claim to copyrights for certain Italian songs was accepted by the Copyright Royalty Tribunal.

To avoid formal hearings which the Tribunal must hold in case of controversies, the three music societies had just reached an understanding which splits jukebox royalties.

ASCAP and BMI take 47.5% each and SESAC gets the remaining 5%, according to the terms of this agreement. The total pool, representing all jukebox royalties collected in 1978, amounts to slightly more than \$1,116,000.

The Italian Book Co., claiming rights to Italian songs played on jukeboxes in restaurants and in Italian sections of towns all over the U.S., originally asked for 1% of the pot but settled for a \$2,000 share of the royalties.

The Tribunal will hold this amount plus \$500 for expenses in case the music societies can not reach voluntary agreement with the Italian Book Co. and additional proceedings need to be scheduled.

Complete coverage of Billboard's first International Video Music Conference appears on pages 47-58.

FBI Texas Raids Have Rippling Effect

NEW YORK—FBI raids in Ft. Worth on two locations owned by Jerry May are having a ripple effect.

According to the Recording Industry Assn. of America, the FBI followed leads obtained in the initial searches and raided an additional location, and pursuant to a search warrant seized 5,000 alleged counterfeit tapes.

As a further result of the initial raids on Nov. 28, four other individuals who did business with May voluntarily contacted the FBI resident agency in Ft. Worth and surrendered more than 9,000 alleged counterfeit tapes.

The FBI is presently in contact with other individuals who dealt with May and expect additional voluntary surrenders of counterfeit product.

\$10 Price Span On Digital LPs

By ALAN PENCHANSKY

CHICAGO—An economy price point on digital albums is beginning to appear. The new low mark of \$7.98 list is offered on releases by Motown Records and a new Salt Lake City-based label, Phoenix Productions.

The new \$7.98 LPs open up a \$10 spread in digital album list pricing in the U.S. Most digital LPs have been released with premium pricing to the audiophile market segment.

Motown's "Bonnie Pointer" LP, the singer's second solo effort, was recorded on 3M 32-track digital equipment at L.A.'s Record Plant studios. "Heaven Must Have Sent You," a Pointer 12-inch disco single for Motown, also was an all-digital effort.

Also hitting the new economy price mark is "Do You Hear What I

(Continued on page 67)

Query Safety Rules In Who Concert Death Stampede

This story prepared by Victor Harrison in Cincinnati and Eliot Tiegel in Los Angeles

CINCINNATI—A task force formed to develop public safety policies for the Riverfront Coliseum after 11 persons were killed there Monday (3) at a Who concert, will make its initial report to the City Council Tuesday (11).

The probing body will include city officials and one public representative. The formation of the task force by city manager Sylvester Murray followed by hours Mayor Kenneth Blackwell's own call for an investigation and appointment of a five-man panel to probe why the 11

persons were trampled and eight others were seriously injured on the Plaza outside the Coliseum.

The stampede, one of the worst accidents to occur in the U.S. at a music event in recent years, did not halt the concert. In fact, persons leaving the show were shocked to learn about what had happened outside around 7:15-7:30 p.m.

And questions about the safety

and validity of festival seating (in which persons find seats on a first come, first served basis) have emerged to face concert promoters around the country and Electric Factory Concerts, which put on the Who show. (See separate story on page one.)

Cincinnati safety director Richard Castellini stated the major reason for the deaths was asphyxiation as

doors were smashed in by the weight of people pressing against each other to get in. This was the general admission crowd which had started forming outside the Coliseum around 1:30 p.m. and by 6 p.m. the number was estimated at between 5,000 to 6,000 persons.

Those with reserved seats were allowed in through one series of doors and were not aware that people were stomping over each other to get into the soldout event. The crush of humanity was reported so great that the patrons at the bottom of the pile had little chance of escaping. But there were some who did and there were people pressed

(Continued on page 34)

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'MOB ACTION' Contagious Violence Erupts Among Youth In Cincinnati

LOS ANGELES—Psychologists and psychiatrists are saying "mob psychology" may have been at work in the trampling deaths of 11 Cincinnati concertgoers at the Who performance Monday (3). Further, they are afraid this could be a portent of future trouble as opposed to a freak incident.

"Mob psychology" is a term used to denote the tendency of individuals to be influenced by the excitement of a group's action and subsequently perform acts they would find distasteful if done alone.

Outside of the physical facts such as the number of doors open to the Riverfront Coliseum, psychiatrists and psychologists feel other forces combined with mob psychology and the result was violence.

Dr. Leslie P. Lipson, assistant clinical professor at UCLA, feels teenagers are more likely to disregard rules and regulations. She feels teenagers possess all the emotions of adults but they dramatize these emotions.

Dr. Saul Brown, director of psychiatry at Cedars-Sinai and Thalia's Medical Center here, feels the rock band itself contributed. He believes that the Who's history of destroying its instruments onstage is "purposeless nihilism" which only leads to a violent atmosphere. He is concerned this may be part of a growing wave of worldwide violence.

However, UCLA psychologist Michael Goldstein takes the view that it was a panic situation which

could be repeated with adults under the same situation. He believes that the tragedy was mostly due to inadequate crowd control.

Alcohol and drugs were reported to have been present among concertgoers though the effect of these on the situation has not been gauged.



GILDA SIGNS—Gilda Radner signs a copy of her new Warner Bros. "Live From New York" LP for a young fan during a promotional visit to the Korvettes Fifth Ave. store in Manhattan.

Integrity Pares Operational Overhead

By JOHN SIPPEL

LOS ANGELES—In line with a continuing campaign to pare operational overhead, Lee Hartstone, founder/president of Integrity Entertainment Corp. here, is terminating 30 staff, clerical and warehouse persons, thus effecting an estimated \$10,000 saving weekly.

The further slash in personnel comes at a strategic time of the sales year, Hartstone explains, but study indicates that overall effectiveness can be maintained. Cost reduction, he adds, was forcibly reasserted at the chain's annual shareholders' meeting last week (Billboard, Dec. 8, 1979).

The streamlining follows an overall reduction in staff three months ago, when 1½ persons were deleted from each of the approximately 140 Warehouse and Big Ben stores, amounting to an overall cut of 200 throughout the chain. In addition, about 10 supervisory regional staffers were terminated, cutting that division in half.

(Continued on page 78)

Executive Turntable

Record Companies

Howard Rosen joins Bearsville Records in Los Angeles as vice president and general manager. Recently, Rosen was promotion vice president at Casablanca Records. ... Bernie Grossman, national accounts chief at A&M in Los Angeles has departed that post after 10 years. No one has been named to replace him. ... Richard Smith takes over the newly created post of field promotion national director for r&b at Arista in New York. Smith returns to Arista, where he had spent four years as Midwest regional promotion director, after serving as Infinity Records national promotion director. Joining Smith is Carol Cruickshank as national r&b promotion coordinating director. Formerly, she was national r&b coordinator for Arista. ... Shelley Selover is upped to West Coast press and public information director at Columbia Records in Los Angeles. Selover had been associate director in the department. ... Stephen Dessau moves up at Epic. Portrait, Associated Labels



Smith

in New York to East Coast product management. Dessau was East Coast product management associate director for the firm. ... Mary L. Waller joins Elektra/Asylum in Los Angeles as accounting director. He was an audit principal at the Arthur Young & Co. ... Iwo Ruvar joins CBS Records International in New York as an industrial engineer. His responsibilities include assisting CRI factories worldwide in the development and implementation of engineered production standards, cost reduction programs and other industrial engineering functions. Kovar comes from the Warner-Lambert Co. where he was a senior project engineer. ... At Columbia Records West Coast publicity department in Los Angeles, Pat Thomas named press and public information associate director. Thomas formerly worked in the publicity department. Michael Jensen named associate director for West Coast tour publicity and special projects at the label. He was previously West Coast tour publicity manager. Also, Peter Fletcher joins as West Coast publicity manager. He was a Record World magazine assistant editor. ... Tom Jodka moves to Elektra/Asylum as local promotion representative in Boston. He was secondary promotion director for Ariola. ... Robert Comisso is upped at CBS Records in New York to disbursement director. Since 1978, he was accounts payable manager. ... David Bean moves up from national promotion director to vice president, national promotion director at Pacific Arts Records in Carmel, Calif. ... Bill "Kentucky" Coyle comes to International Artists Records, Tapes & Filmworks as national country promotion director. Now based in Los Angeles, he was in Houston with the label working in country promotion.



Selover

Marketing

John Burns is moved to national sales director for MCA Distributing in Los Angeles. Formerly, he was regional director for the Midwest. Also at MCA Distributing, Leroy Sather, former regional director in Atlanta, is now Chicago regional director while Rod Tremblay is in a similar post for the Southwest and Southeast regions. Tremblay was regional director for the Southeast. Now based in Atlanta, he covers the markets of Atlanta, Houston, Dallas and Miami. In addition, Bob Schneiders, former director of national accounts, is now Los Angeles branch manager. He is responsible for Los Angeles and San Francisco areas. ... J.T. Tomlinson, veteran regional director for the Northeast for Stark Record Service, has joined the home office staff in N. Canton, Ohio, where he has been appointed the Camelot/Grapevine stores advertising coordinator.



Thomas



Sheets

Publishing

Donna Sheets is upped to international manager for the U.S. Chappell and Intersong Music publishing firms in New York. Sheets was executive assistant to Chappell and Intersong president Irwin Robinson. ... Susan H. Bridgman joins ASCAP in Los Angeles as membership representative. She had been product coordinator for Warner Bros. Records. ... Michael Heeney is promoted to creative services director at Cedarwood Publishing in Nashville. Formerly commercial jingle division director, Heeney continues to supervise commercial production, writer relations and catalog promotion. Assuming Heeney's previous post is Kevin Haggerty, a recent Belmont College graduate. ... In the gospel field, Don Kunselman moves to choral promotions director for the Benson Co., a Nashville publishing firm. Kunselman was in Benson's advertising department. Also at Benson, Roy "Bubba" Smith is upped to song promotion and development director. Smith was once a drummer for the Spurrrows and Everyday People. ... Mary Bultman moves from the copyright department at Hal Leonard Publishing in Milwaukee to manager of copyright administration for the firm.

Related Fields

Alan W. Livingston, president of the Entertainment Group and senior vice president of 20th Century-Fox Film Corp. in Beverly Hills, resigns his post effective at the end of the year. His responsibilities included the television, record, music publishing divisions as well as Deluxe General Inc. Livingston joined the company in 1976. ... Jack Wayman promoted to senior vice president of the Electronics Group effective Jan. 1. Wayman has served as consumer products division staff director, vice president, senior vice president for the Consumer Electronics Group and senior vice president for the Consumer Electronics Shows. Wayman is based in Washington, D.C. He succeeds Charles N. Hoffman who plans to retire though he will serve as consultant to the Consumer Electronics Group for special assignments. Also, William T. Glasgow moves to consumer electronics shows vice president. Based in Chicago, he was formerly CES Show manager for the past three years. ... Barry Goldman joins TEAC Corp. of America in Montebello, Calif. as sales and marketing vice president. He also serves on the board of directors for TCA, a subsidiary of TEAC. He was national sales manager for TEAC Corp. ... Sterling Sander, former president of JBL, joins Soundcraftsmen, Inc. in Santa Ana, Calif., as general manager and executive vice president of operations. ... Karen Vanek, director of Lankershim Advertising which is the house agency for MCA Records in Los Angeles, has left her position after seven years with the company.

CLASSICAL SALES SOFT

Nonesuch Label Being 'Restructured'

This story prepared by Is Horowitz in New York and Paul Grein in Los Angeles

NEW YORK—Elektra/Asylum is in the midst of "restructuring" its budget classical line, Nonesuch, in the wake of last week's dismissal of label head Teresa Sterne, along with most of her staff.

Although a statement from Joe Smith, chairman of E/A, spoke of "building the company for the future," it appeared that the label may be in for a period of retrenchment against the backdrop of soft record sales.

"The adjustments being made are necessary," said Smith, "if we are to continue to keep Nonesuch a viable and unique entity in the face of difficult market conditions."

Under the new arrangement, the label's activities will be directed by Keith Holzman, E/A vice president of production, and Bill Berger, Nonesuch's marketing director, who, with his secretary, is the only continuing member from the old staff.

Said Smith in his statement: "We intend to place great emphasis on the marketing and sales of the existing catalog and the new albums that will be released throughout the year."

According to Holzman, the new releases will include both albums already in various stages of production and future recordings. Some speculate, though, that artists long associated with Nonesuch (none are officially signed to the label, per Holzman) may decline to continue their affiliations in light of Sterne's discharge.

In all, some 25 disks were in the planning stages, including sessions with the Boston Chamber Players, Jan DeGaetani and Gilbert Kalish. And William Bolcom was to begin a new survey of Scott Joplin.

Sterne says she was required to cancel these sessions, as well as

others in a recording program which had been scheduled through May 1980.

Sterne, who was the creative force behind Nonesuch's development for the past 14 years after the label was formed by Jac Holzman, was asked by Smith to continue her association with the label as an independent producer. (In fact, an earlier statement said that she would assume such a post and be responsible for several new projects over the year.) But Sterne expressed shock at her summary dismissal and said that she would not accept such a relationship.

Nonesuch was formed in 1964 by Jac Holzman, then head of Elektra Records. As a budget line which set high standards of production and annotation, it served to legitimize low-priced lines as conveyors of quality product.

Under Sterne's stewardship the label increasingly turned to its own production, while it still licensed foreign material, and, on a number of occasions commissioned works from outstanding American composers. One of its commissioned works, "Ancient Voices of Children," by George Crumb, won a Pulitzer Prize.

Nonesuch is also credited with playing a key role in the revival of Scott Joplin material several years ago. Its recordings of Joplin rags by Joshua Rifkin were the first to impact strongly at retail.

Buys Jazz Catalog

LOS ANGELES—Biograph Records, New York, has purchased a catalog of 25 albums featuring jazz recordings from the late 1950s and early 1960s.

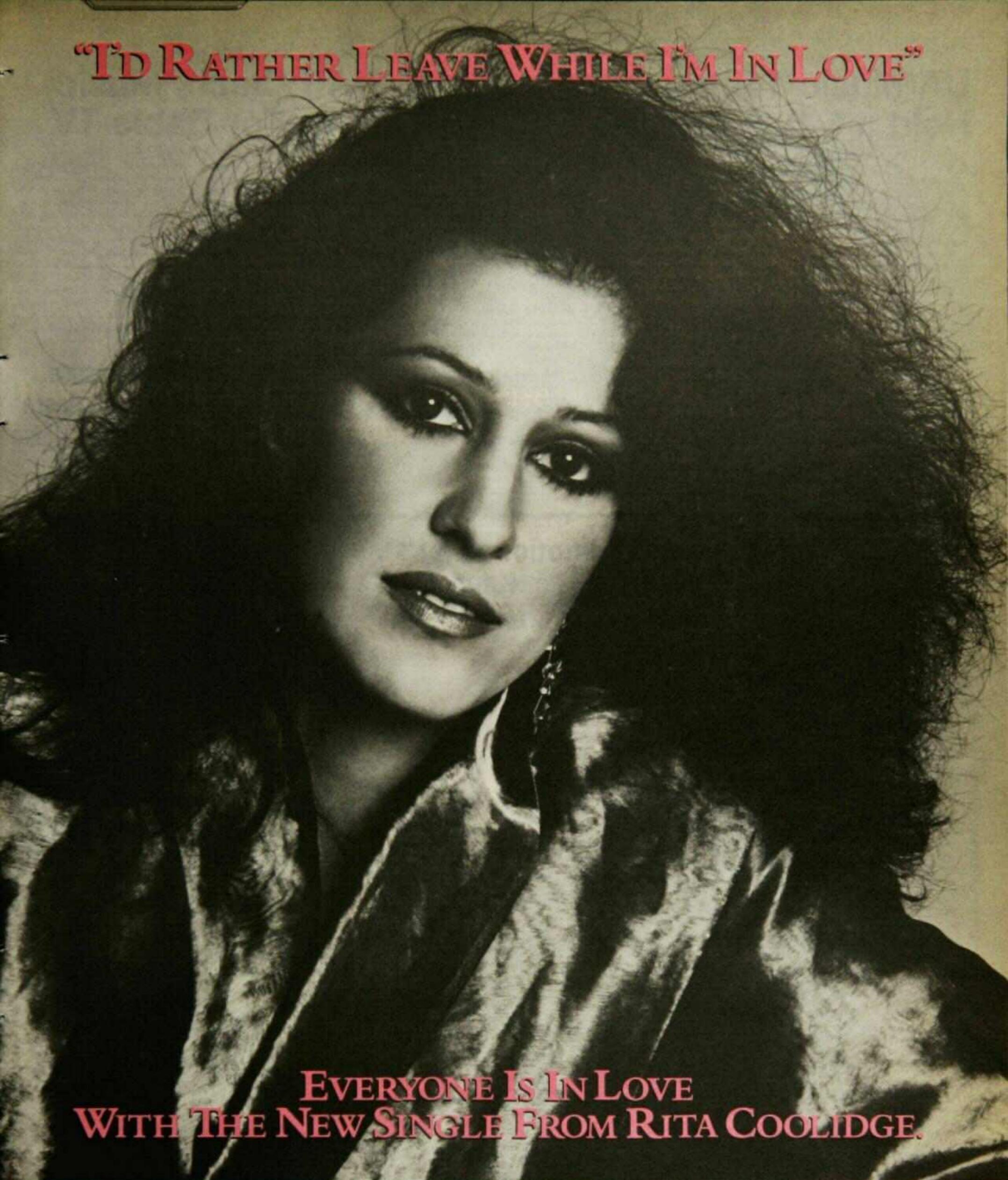
Previously the firm dealt mainly with material prior to the 1950s, according to Arnold S. Caplin, president.

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DECEMBER 15, 1979, BILLBOARD

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UA Music Toppers Hold a 5-Day Huddle

NEW YORK—Declaring that the music publishing firm will generate its most profitable year ever in 1979, Harold Seider, president of United Artists Music, looks to the '80s as he hosts a five-day national meeting in Los Angeles Friday through Tuesday (14-18).

Seider will chair a series of staff meetings, organizational seminars, creative presentations and will also review the company's projections set at a similar gathering in Nashville last spring.

With UA Music's new Los Angeles headquarters at 6753 Sunset Blvd. as the site, New York and Nashville executives will be given a "working opportunity" to acquaint themselves with the expanded operational facilities at the new offices. Professional personnel will also tour the company's recording studio which is near completion at the new headquarters.

Future professional campaigns and new artist development proce-

dures will be main topics of planning meetings by Jimmy Gilmer, vice president of Nashville operations; Barry Bergman, vice president of creative affairs; along with West Coast professional managers Peter Pasternak, Suzanne Logan and Danny Strick. Danny Crystal, vice president of motion picture music, will join the meetings to discuss future film music projects.

Also, David Armstrong, vice president of operations, and Frank Banyai, executive assistant to Seider, will present the firm's administrative plans for the '80s, while Sidney Shemel, music counsel, will update the staff on new agreements and legal procedures geared to the expansion drive.

Ed Slattery, special projects consultant, and Jay Leipzig, president of the Music Agency and consultant to UA Music, will chair a special panel to preview new graphics and promotional materials now being developed for use early next year.

Licenses Asked U.K. Operators Of Mobile Units

By PETER JONES

LONDON—Operators of mobile discos, covered by new Performing Right Society license regulations in a "tightening-up" move beginning Jan. 1 are warned by the society that they "are not immune from court action" just because they may be hard to track down.

Says the PRS: "There are suggestions that relatively few disk jockeys will bother to take up the license. It should be remembered we have a countrywide team of full-time representatives employed to ensure musical performances are properly licensed.

"We don't claim 100% success, but we've reason to believe the great majority of establishments where music is regularly played do have our license."

But the new license for mobiles covers "public," and that word is underlined, performances at venues (Continued on page 63)

NAB Clears Music Fees For Cable TV

By JEAN CALLAHAN

WASHINGTON—The controversy over cable television royalty fees inches a bit closer to resolution as broadcasters drop their contest with music copyright holders.

In a meeting held by the Copyright Royalty Tribunal Wednesday (5), the National Assn. of Broadcasters' Jim Popham conceded that ASCAP, BMI and SESAC are entitled to a share of cable royalties, abandoning NAB's earlier argument that music copyright holders give up their claim to cable retransmission royalties when they sign over rights for original broadcast.

"We are no longer opposing their claim," says Popham. "The dispute now centers around the amount they should share." Popham believes that cable users should pay music copyright holders at the same rate broadcasters pay for music, a total which would amount to no more than 5% of the royalty pool.

ASCAP counsel Bernard Korman

estimates 15% of the more than \$1 million in cable royalties collected by the Copyright Office in 1978 belongs to music copyright holders.

Related issues involving cable royalties for independent video programmers, sports producers and filmmakers still need to be ironed out. Once all oral presentations are made and legal briefs filed with the Copyright Royalty Tribunal, Tribunal members will decide whether enough controversy remains to schedule formal hearings to resolve these issues.

'Rock Justice' Bay Area Opera Slanted To Video

By JACK McDONOUGH

SAN FRANCISCO—"Rock Justice," a 15-song, 70-minute rock opera conceived expressly as a stage show suitable for programming on videocassette and/or videodisk, had its world premiere here at the 600-seat Old Waldorf Nov. 12.

The show, conceived by former Jefferson Starship lead singer Marty Balin and filmmaker Bob Heyman, unfolds the tale of a young rock singer who has a nightmare in which he is put on trial for failing to make the charts. Music is performed by Cinema, a five-piece group made up of players from various Bay Area bands, with songs delivered by other Bay Area notables who take roles such as concert promoter, disk jockey and newspaper critic in building the case against the young star.

The property elicited favorable critical response during its four-night run and likewise generated interest among producers and video programmers. Gary Dartnall of EMI Videograms was on hand for the opening performance, and Heyman says that RCA Videodisk, Magnetic Video and others have expressed interest. Heyman says Bill Graham has shown interest in continuing stage productions of the show, either at the Warfield Theatre in San Francisco, where Graham recently began producing concerts, or in New York.

File \$27 Million Who Show Suit

CINCINNATI—The Who, the Riverfront Coliseum, and Electric Factory Concerts, the promoters, have been hit by a \$27 million class action suit in Hamilton County, Ohio, Common Pleas Court by the attorneys of an injured fan, Todd Volkman. The suit charges the defendants with negligence in selling thousands of general admission tickets and then not opening enough doors or providing enough security at the concert.

The action asks for \$200,000 in compensation and \$1 million in punitive damages for each person killed or hurt at the Coliseum stampede. The suit is the first in what is expected to be a protracted legal battle to determine liability after the tragedy.

Ovation To Schools

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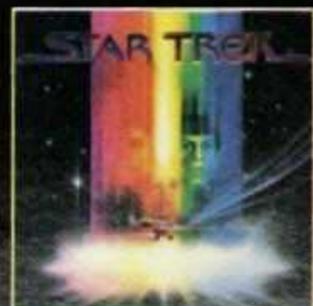
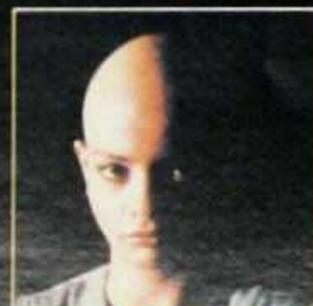
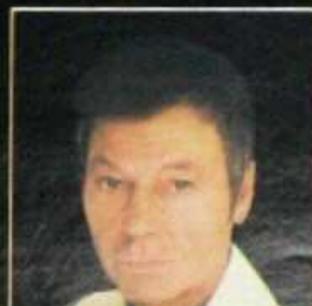
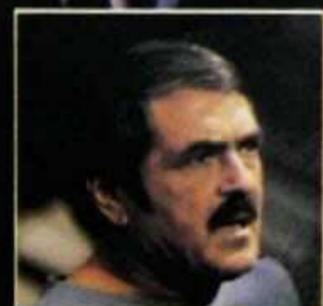
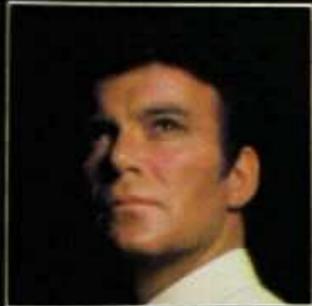
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INVOLVES \$1.6 MIL CREDIT LOAN

CBS Canada To Court In Suit Naming Black & White

By DAVID FARRELL

TORONTO—Canadian cutout company Black & White Sales Ltd. and CBS Canada are in court here over a bankruptcy suit filed by the record company.

Judge Edward Saunders is presiding over the hearing that pits CBS Canada's claim of Black & White failing to make good a credit loan of \$1.6 million and Black & White Sales' position that it owes nothing to CBS.

Outside the court room, Black & White president Gary Salter, says any specific comments made by him in connection with the hearing could upset the case.

Salter does make clear though

that his U.S. operation, based in Los Angeles, is nothing new. "We've had Black & White Inc. operating there now for 11 months," he reports. A recent Billboard story had the length of time in L.A. incorrect.

Salter also explains his pulling out of the Toronto discotheque, Heaven, thusly: "Basically I was brought in to handle the promotional side of the operation, but I found myself in the club four and five nights a week and I could not afford that amount of time there, so I sold my interest."

The court hearing cannot be reported upon under Canadian law since much of the dispute involves circumstantial evidence. It can be stated that part of Black & White's claim of owing CBS nothing is based on the terms of its past policy with the manufacturer for buying product for export and for its related cut-out business.

A court decision is expected shortly.

Musicians Ratify Pact With Labels

NEW YORK—Studio musicians governed by the American Federation of Musicians Phonograph Record Labor Agreement have ratified a new 25-month contract between the union and the representatives of the record companies.

The contract was approved by a vote of 1,550 to 240 in a mail referendum by sidemen in the U.S., Canada and Puerto Rico. It calls for a 15% raise over the two years.

As reported earlier (Billboard, Nov. 18, 1979), the new pact is expected to cost U.S. and Canadian labels more than \$30 million a year. AFM sidemen get an 8% increase in

(Continued on page 76)

In Canada, A&M Suit Defendant

TORONTO—An antitrust suit has been filed against A&M Canada by the Consumer and Corporate Affairs department of the government under section 38 of the Combines Act.

The case falls within a section known as re-sale price maintenance. The case is hinged on the allegation that A&M sought to determine the lowest price its record could be advertised at in co-op spots.

The base price in this case is the price a dealer would have to purchase goods at.

A court hearing is set for Jan. 21 here.

EMI Units Joined In Thorn Deal

By PETER JONES

LONDON—Confirmation that EMI's music, entertainment and leisure interests will be reorganized into one operation (Billboard, Nov. 17, 1979) emerges from the merger with Thorn Electrical Industries, producing a new company, Thorn EMI.

Bhaskar Menon, chairman and chief executive of EMI Music, joins the board of the "new" conglomerate, along with Sir John Read, chairman of EMI Ltd., and Lord Delfont, chief executive of EMI Ltd. and destined to head the music/entertainment/leisure subsidiary.

The merger, result of a \$350 million bid by Thorn in November after its initial \$300 million offer was refused, went through via special meetings of both companies Monday (5), when the resolutions to go ahead were passed virtually unopposed.

The bulk of EMI shareholders who put the 84.7% ordinary shares behind the merger opted for the cash alternative element rather than Thorn's shares—some 23.4 million ordinary shares, 75.2% of the maximum number which could fail to be allotted under the offer for the existing ordinary capital of EMI. The cash offer has now closed.

Jobbers Cancelled

NEW YORK—The Music Jobbers Assn., representing print jobbers, has cancelled its meeting scheduled for Thursday (13) in Cherry Hill, N.J., due to a conflicting meeting of the Midwest Band Assn. the same day.

Market Quotations

As of closing, December 6, 1979

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	13/16	Affec Corp	16	61	15/16	%	%	Unch.
47%	32%	ABC	7	580	37%	37%	37%	+ %
1%	33%	American Can	5	76	34%	34%	34%	Unch.
20%	19%	Ampex	10	818	20%	19%	20%	+ %
3%	1%	Automatic Radio	—	53	2%	2%	2%	Unch.
56%	44%	CBS	7	354	49%	48%	49%	+ 1%
32%	18%	Columbia Pictures	6	87	31%	31%	31%	— %
13%	7%	Craig Corp	28	21	8%	8%	8%	— %
44%	33	Disney, Walt	12	416	41%	40%	40%	— %
3%	1%	EMI	—	67	2%	2%	2%	Unch.
18%	10	Filmways, Inc.	8	144	11%	11%	11%	Unch.
19%	13%	Gulf + Western	4	2948	19%	18%	19%	+ %
17	10%	Handyman	6	132	12%	11%	12%	+ %
33%	17	Harrish's	15	208	33%	33	33	— %
8%	3%	K-tel	5	117	7%	6%	7%	+ 1%
3%	1%	Lafayette Radio	—	—	—	—	1%	Unch.
37%	27%	Matsushita Electronics	8	—	—	—	28	Unch.
55%	37%	MCA	10	389	54%	53%	54	— %
39	17%	Memorex	4	144	19%	19%	19%	+ %
66	48%	3M	9	644	50%	49%	50%	+ %
55%	36	Motorola	11	486	51%	51	51%	— %
32	24%	North American Philips	5	7	27%	27	27%	+ %
22%	15%	Pioneer Electronics	11	—	—	—	15%	Unch.
28%	21%	RCA	6	1604	23%	22%	23	+ %
10%	6%	Sony	16	165	7%	7	7%	+ %
25%	15	Storer Broadcasting	9	109	25%	24%	25%	+ 1%
8%	3%	Superscope	—	123	3%	3%	3%	+ %
34%	33%	Taft Broadcasting	10	43	34%	33%	34	+ %
20%	16	Transamerica	5	522	16	17%	17%	+ %
46%	30	20th Century	7	139	42%	42	42%	+ %
48%	32%	Warner Communications	9	462	48%	47%	47%	— %

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABRICO	—	—	1%	2%	Integrity Ent.	—	59	1	1%
Data	—	—	—	—	Koss Corp	8	18	4%	5%
Packaging	3	6	5%	6%	Kustom Elec.	11	2	1%	2
Electrosound Group	5	12	5%	5%	M. Josephson	8	1	14	14%
First Artists Prod.	11	20	3%	3%	Orrox Corp.	10	56	5%	6%
					Recolon	3	—	1%	1%
					Schwartz Bros	4	—	1%	2%

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

Court's Decision: GRT Is Bankrupt

LOS ANGELES—The largest secured creditor of GRT Corp., the Bank of America, has won a tug of war with the creditors committee, composed of those with unsecured indebtedness.

Bankruptcy Judge Seymour J. Abrahams judged the Sunnyvale, Calif., firm bankrupt late in November, taking it from its status of attempting to reorganize to a straight bankruptcy action.

The Nashville manufacturing/duplicating facility was officially closed Nov. 30, with key employees remaining on to finish out contracted work. All employees, including GRT chief operating officer John Healy, former credit manager, are now working toward the quickest possible fiscal liquidation of all assets of the firm.

Both the Nashville record/tape manufacturing and the Sunnyvale tape duplicating plants, it's understood, are on the block. It is possible that the plants may be sold en toto or that assets within each plant may be

sold piecemeal. Overstock tapes and records will be sold, too.

GRT filed a petition in San Jose, Calif., federal bankruptcy court for reorganization in mid-July, listing liabilities of approximately \$11 million against assets of approximately \$8 million.

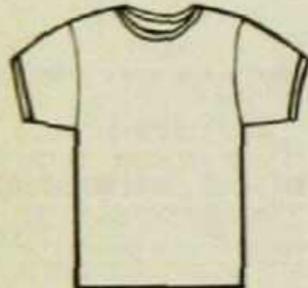
VideoVision Buys Stock In Econetics

LOS ANGELES — VideoVision Inc. (over-the-counter), a diversified entertainment company specializing in home video has purchased 426,000 shares of stock in Econetics Corp. (over-the-counter), a compacting business.

In addition, the firm reports that since the acquisition of American Tape Corp., producers and distributors of 8-track tapes and cassettes, record results were achieved. American Tape reported unaudited results for October of \$293,000 in sales and pre-tax earnings of \$73,000.

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UP DOWN STABLE

LAST WEEK 70% 9% 21%

PREVIOUS WEEK 65% 7% 28%

SINGLES

UP DOWN STABLE

LAST WEEK 70% 6% 24%

PREVIOUS WEEK 62% 18% 20%

PRERECORDED CASSETTES

UP DOWN STABLE

LAST WEEK 74% 11% 15%

PREVIOUS WEEK 59% 11% 30%

PRERECORDED 8-TRACKS

UP DOWN STABLE

LAST WEEK 40% 30% 30%

PREVIOUS WEEK 35% 16% 49%

BLANK TAPE

UP DOWN STABLE

LAST WEEK 69% 4% 27%

PREVIOUS WEEK 58% 9% 33%

BUSINESS OVERALL COMPARED TO LAST YEAR

UP DOWN STABLE

LAST WEEK 27% 42% 31%

PREVIOUS WEEK 27% 34% 39%

Data for Sales Barometer is compiled via telephone from national retail stores and one-stops by Billboard's research department.

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Arista Jazz Covers All the Bases

By DICK NUSSER

NEW YORK—Arista Records is going after the jazz buff by making sure its artist roster has something to interest every taste, from fusion fans to the avant-garde.

The strategy seems to be paying off. The independently distributed Arista has six LPs on this week's Billboard jazz chart and is building a roster of artists that enjoys commercial as well as critical success.

"You've got a polarized jazz market," says Arista president Clive Davis. "There are at least two camps. There are those acts that are favored by the critics and the jazz buffs and there are those who enjoy a wider audience."

"Our commitment is to both areas," he adds. "In the case of the former we have no illusion as to the size of the audience. We have artists on the Novus series who sell only from 2,000 to 15,000 copies of an album. That's a public service. We believe in showcasing important composers."

Steve Backer, who oversees Arista's jazz department from his home in New Hampshire, agrees. "There's a continued commitment to a wide spectrum of music in the company," he says. "It's a wedding of business and art."

Backer has been associated with Arista since the label was formed five years ago. He had been general manager of ABC's Impulse line, and handled promotion work for Elektra and Verve prior to joining Arista director of jazz a&e.

Since that time he and Davis have

worked together in securing the Savoy catalog, the Arista/Freedom series, the GRP imprint run by producers Dave Grusin and Larry Rosen, and Arista's own Novus line of avant-garde artists. Many of the label's jazz acts are released solely under the Arista banner as well.

The GRP deal has firmly established Arista as a force in the increasingly lucrative crossover market. Acts such as Angela Bofill and Tom Brown have proven to have a long-term shelf life. Bofill's debut LP has been on the jazz chart 48 weeks, while Brown's racked up 23 weeks. The Brecker Bros., Gil Scott-Heron and Harvey Mason are among Arista's other stalwarts.

Critical acclaim, which doesn't hurt the label in attracting topflight artists interested in the company's integrity, has come as a result of the five-record set of Charlie Parker

sides on Savoy, the label's decision to carry on an avant-garde line after the Freedom deal expired, and its Anthony Braxton multi-LP set.

The Parker sides, incidentally, are reported to be selling at a brisk pace despite the list price of \$29.95.

"We've sold more than 50,000 copies," Backer estimates. "I think it's one of the most successful reissues."

Backer works closely with Arista's national album promotion department and with the label's black music marketing staff in order to reach the widest jazz audience.

"We are getting more airplay on AOR stations," he says. "It's still a token amount, but it's growing. The crossover stuff is more acceptable, of course. It's hard when the economic crunch is on to have ear-stretching music accepted on radio. That's usually when programmers play it safe."

Charge Curb Still Under Investigation

LOS ANGELES—A former press aide to California Attorney General George Deukmejian has charged that Lt. Gov. Mike Curb is still under active investigation, contrary to the attorney general's report of Nov. 9 which said that he would not press a full-scale investigation of Curb but would so investigate other former MGM Records employees (Billboard, Nov. 24, 1979).

Bob Cook, who was fired from his press aide post last month, further charged that top aides to Deukme-

jian did little to stop press leaks in the preliminary investigation into Curb, which ran from May to November, because they felt the leaks were politically damaging to Curb.

Deukmejian and Curb are potential rivals for the Republican gubernatorial nomination in 1982.

All of Cook's disclosures were discounted by Tony Cimarrusti, Deukmejian's press secretary, as "sour grapes." "Any allegations he has made now seem to be the remarks of a disgruntled ex-employee," Cimarrusti said.

Allegations have been made that Curb did business with organized crime figures while he was president of MGM Records from 1970 to 1973.

Sony Digital Unit Shown In L.A.

LOS ANGELES—The Sony digital audio division held a week long "hands on" demonstration of its PCM-1600 digital audio system here for the local recording studio community at the Franklin-Plaza Hotel.

Included in the demonstrations which lasted Monday to Friday (3-7) was the new DAE 1100 editing system which features 90 micro-second accuracy, note by note editing and cross-fades between edits up to 100 milliseconds.

According to Roger Pryor, general manager of the Sony division based in San Francisco, the idea was "to give each studio owner and his chief engineer a personal look at the system and its capability."

The system consists of the PCM 1600 digital audio unit, two BVU professional video recorders as the storage medium, and the editor.

More than 100 studios were invited to participate in the demonstration.

Sony plans to have a 24-track digital recorder ready for the early fall of 1980, adds Pryor, which will feature razor blade editing. The PCM 1600 is a two-track system.

The cost of the DAE 1100 is \$50,000 with delivery expected in May.

One Los Angeles studio, Spectrum, owns a Sony PCM 1600 unit. Recently Stevie Wonder used the Sony digital system for his just released "Journey Through The Secret Life Of Plants" while the system was also employed on the soundtrack of "Star Trek: The Motion Picture."

JIM McCULLAUGH

TRADE SHOW SUIT

NARM Antitrust Charge Dismissed

CAMDEN—The antitrust portion of a suit charging the National Assn. of Record Merchandisers sabotaged a record trade show planned by International RPM Inc. of Cherry Hill, N.J., was dismissed Tuesday (4) by a state Superior Court Judge who said he lacked jurisdiction in the case.

After a full day of legal arguments, Judge H. Hurlburt Tomlin told attorneys, "I do not feel that the plaintiff has shown an ability to submit testimony that would show either a conspiracy or a restraint of trade in this state."

In the suit against NARM, asking damages in excess of \$500,000, International RPM charges NARM and its former executive director, Jules Malamud, with withholding its endorsement because it posed a competitive threat after first agreeing to support the trade show planned for Las Vegas in 1976.

The suit alleged NARM is controlled by rackjobbers and that NARM rejected the show because it would have provided direct contact between retailers and manufacturers, cutting out rackjobbers and distributors.

Steven M. Kramer, lawyer for In-

ternational RPM, says he will appeal the decision. He argued that New Jersey's antitrust laws give Judge Tomlin jurisdiction in the case.

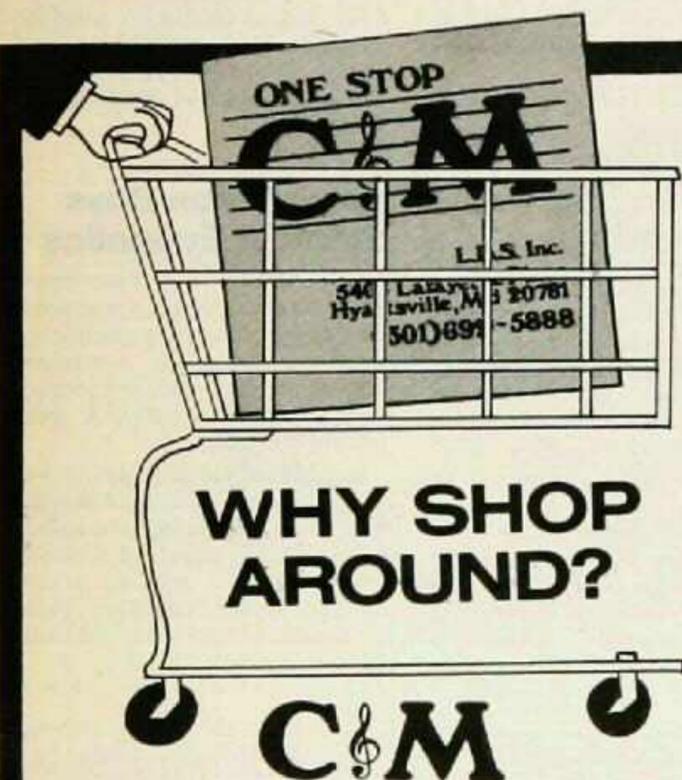
Salvatore A. Romano, attorney for NARM, declined to comment on the ruling. The hearings before a jury continue under the two remaining allegations—that of monopolization of NARM by rackjobbers and the charge that NARM sabotaged the trade show.

Romano denied the charges and told the jury NARM decided not to endorse the show because it was ill-planned and ill-financed and that the majority of NARM's members are retailers, not rackjobbers.

Theresa Has Fest

SAN FRANCISCO—Theresa Records has its own talent festival at the Savoy Tivoli in North Beach Wednesday through Saturday (12-15). The independent label will present Pharoah Sanders and his band along with the David Hardiman all stars, Ed Kelly ensemble, Babatunde with Phenomena and Bishop Norman Williams & the One Mind Experience.

DECEMBER 15, 1979, BILLBOARD



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The International Music-Record-Tape Newsweekly

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Vol. 91 No. 50

A Self-Perpetuating Monster

By RICHARD B. KIERNON

Ben Bartel's commentary in the Nov. 3 issue was especially timely, eloquently attacking the major problem of uninterrupted radio airplay of what would be best selling LPs. I applaud him and all other commentary contributors. But there is one facet to this business which, to my knowledge, has yet to be attacked. In fact, it is highly regarded as the savior of many labels and retailers—cutouts and overruns.

Here is a case of labels and retailers cutting their own throats, and then marveling at their accomplishment.

'They're buying cutouts instead of front-line LPs'

When a tangible cutout market appeared a few years ago as the result of increasing prices, it offered the label a means of cashing in on its mistakes. To the retailer it offered the promise of high volume sales, with good profits. But this practice has created a self-perpetuating monster, bent on destroying the record industry.

The proliferation of cutouts has reached the point where any economy minded consumer can find a perfectly satisfactory selection at about half the cost of current front-line merchandise. So, we now have the consumer buying cutouts, not in addition to front-line product, but instead of front-line product. Why buy an LP for \$7 when a suitable alternative is available for \$3 or \$4?

Overruns often hit the street so soon after initial release that many customers hold off on their purchases until the same LP becomes available in cutout bins.

Defects In Returns Policies

By JAY SONIN

Now that the majors appear to be almost finished with their "crusade" of straightening out our industry, I wonder why certain problem areas still seem to have been ignored. There are at least two that must be faced now.

First of all, our customers are entitled to a perfect record the first time. It is time for those of us who rack and retail records and tapes to demand an improvement in quality control. It should be a rare exception when our merchandise is faulty, and not a cold, calculated percentage. We should take pride in our products and be in a position to welcome our patrons without wondering what it is they are returning.

Return authorizations should be handled instantly where faulty goods are involved. I must commend Capitol Records for the fair manner in which it processes r.a.s and I might add that I am never wary of handling its merchandise because it stands behind it, as we all should.

Furthermore, defective merchandise should not be included in any manufacturer's stated return policy. It is not our fault that they are not producing merchandise of quality. In all fairness, freight charges on faulty goods should be borne by the manufacturer and credits should be issued within a reasonable time. Again, we should not be penalized for their negligence.

With reference to overstock returns, I propose a return to the old system of an even-up exchange order to be shipped when the r.a. is sent to the account, rather than the current trend toward quantitative percentages.

Finally, the majors should program their computers with

With customers buying fewer front-line items a still larger supply of cutouts is created. The front-line LPs of today, which are passed up because of cutouts, will become the cutouts of tomorrow, further reducing the base of front-line buyers and further increasing the supply of cutouts.

At some point in the future, I see many retailers selling only cutouts, because there will not be much of a market for other merchandise. If labels find supplying the cutout market so lucrative, why not eliminate the in-between step of releasing LPs at full price, and just release them as cutouts? The cutout market has grown so large that it appears that some labels are intentionally overproducing, so as to assure a ready supply of merchandise for this aftermarket.

I congratulate the very few labels that have resisted the temptation to grab a fast buck through dumping. It is time now for the labels which regularly supply cutouts to step back and have a look at the monster they've created.

In the long run, would it not be in the best interest of everyone—from label to distributor to one-stop to rack to retailer—to dry up the supply of cutouts and return to selling front-line merchandise on which everyone makes a profit, and which does not kill future sales?

Perhaps if labels no longer have this easy way out of their mistakes, they will have fewer mistakes.

Before the industry condemns returns, or full LP airplay, or high prices, or the economy in general for the current slump in record sales, shouldn't we first alter this course of self-destruction? When we stop killing ourselves we will be better able to address ourselves to outside influences on the industry.

Richard Kiernon is president of Music World, a three-mall chain in Baltimore.

consistently longer terms for slower selling catalog product. There have been many studies made that reflect different turnovers for various musical categories.

Catalog sales have always been the backbone of our industry. Why not create a conducive atmosphere for accounts to stock and promote entire catalogs? Why not provide terms, on a year-wide basis, that insure the dealers' ability to offer the widest possible selection of recordings to their customers?

'RAs should be handled instantly on faulty goods'

The current terms are perfectly acceptable with regard to fast moving, top 100 product. If the manufacturers would extend catalog terms on a year-wide basis, I am sure we would see a rise in catalog sales as well as a more complete selection made available to the public.

Now is the time for both manufacturers and dealers to find a workable solution to these problems which have, in recent months, divided our industry.

Jay Sonin is head of The Record Hunter, a major retail outlet on Manhattan's Fifth Ave.

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

Letters To The Editor

Dear Sir:

I have to defend the position of the home recorder. In the last few years I have seen an enormous rise in the use of home recording units as a means of getting the music people want onto cassettes. It is not by coincidence that this rise parallels the car audio explosion.

I have heard many concerned record companies voice a strong opinion against home recording because it is a violation of the artists' rights. Cost, they seem to reason, is what induces seemingly law abiding citizens to pay no attention to the profit rights of the music industry. They blame home taping for the sales lull which hit the industry.

None, however, seems to take into account that the decrease in prerecorded cassette buying might be their own fault. The record buying public is willing to spend all the money necessary to listen to the highest quality music, especially in the car. This is not possible with the low quality prerecorded cassettes turned out by record companies.

If a person spends \$500-\$1,000 on an auto stereo he doesn't want to hear the overpowering tape hiss and distortion on the cassettes he buys. Home recording is the answer.

What it all boils down to is the fact that record companies need to up the sound quality of the tapes they sell. I know this would make tapes much more expensive but believe me, people would be willing to pay the extra money for tapes instead of the \$600 it can cost for a good cassette recorder. Until this happens I can guarantee that the recession hitting the record industry isn't going to get any better.

Rick Dochterman
Santa Maria, Calif.

Dear Sir:

My observations indicate most home taping is done of albums people have actually bought, and the most common reason is to eliminate one of two tracks which grate the listener on an otherwise good album.

Of course, the record company still stands to lose as the recording will probably be sold at a flea market or garage sale, which in this area at least are still full of promos often stamped with the radio station's name, and bootlegs. I think playing whole albums on the air helps sales, as many people do not care to buy something they haven't heard.

Edward Cooper
Philadelphia

Dear Sir:

There has been much petty griping within the pages of this magazine about stations airing entire albums. Certain record company executives claim that such action results in lost revenue as some listeners tape these programs, thus allegedly negating their need to buy the album itself.

Well, on behalf of the radio broadcasting industry, may I make a suggestion. We radio people will discontinue such practices if, and only if, you recording industry people lend your total support to quashing HR997, the Performance Rights Bill.

Let's face facts, the radio and recording industries need each other, and they need to help each other. We want to help you sell records; when you prosper, we prosper. But, we don't want to be forced to pay for this privilege in such a way as HR997 would proclaim.

So, members of the radio and recording industries, let us work together for the mutual benefit of us all. Kill HR997, and we'll kill the practice of airing entire albums.

Timothy L. Marsh
KHOK-FM
Pensington, N.J.

Radio Programming

Once Disco-Dizzy, Miami Looks To Other Music For Big Ratings

By SARA LANE

Rock 'n' roll definitely has taken hold here and seems to be gaining. But we play all the hits, no matter what musical form."

WSDO-FM, Ft. Lauderdale dropped its "Studio 107" identity and became "Magic 107" a few months ago. The station began playing Top 40 in June and although a disco record can be heard, musical director, Jean Burns says, "The market for it has faded out. I think dance music always will be popular in this particular market, but it's taken on a different form. People have gotten

into different styles, and they don't seem to want the 24-hour a day disco music anymore."

WMBM-AM in Miami Beach has returned to its roots. The black station tried disco, but found it "killed them," notes Ralph Lightfoot, its program director. "We're back to being an r&b station again; back to the basics."

So while disco is still somewhat alive in South Florida, it is not doing well. And, although Donna Summer may be heard on almost any station, rock is rallying.

N.Y. WBLS Trying 'Sound Of the '80s'

By NELSON GEORGE

NEW YORK—WBLS-FM's sudden shift from "Disco And More" to what the outlet calls "the sound of the '80s," a format that mixes Donna Summer, Jimmy Dorsey and Glenn Miller was done to compensate for

what program director Frankie Crocker admitted to his staff was a programming mistake.

According to a WBLS insider Crocker felt that the station's recent "power rotation" that emphasized hit material was the reason WKTU-FM had taken the number one spot from WBLS in the October and November Mediatrends.

The reason the hit-oriented format had been introduced, says the source, was that market research had revealed that the average WBLS listener tuned in for four to five hours at a time. In contrast, the average WABC-AM or WNBC-AM listener listened to those stations in 15 to 20 minutes stretches before moving on.

"Frankie felt playing hits would capture those 15 to 20-minute listeners and still hold our audience," the source reports. "But it didn't work as he intended and the format became too predictable. One kid called in three days in a row at four o'clock and told us what we would play for the next two hours. He was always right."

Crocker's negative statement that the Donna Summer-Barbra Streisand collaboration "Enough Is Enough" was too repetitive (Billboard, Dec. 8, 1979) was made, according to our source, to "symbolize the modification of hit-oriented rotation we'd been in since about Oct. 1."

Staff reaction to the new, rather eclectic playlist has been good. Some feel it is as close as WBLS has come in some time to its original "Black Experience In Sound" format.

CROCKER JAB AT WKTU-FM AIRS LIVE

NEW YORK—Frankie Crocker opened his Tuesday (4) WBLS-FM show by ripping into his main competition, WKTU-FM. Crocker introduced himself as the program director of WBLS and of WKTU as he accused his rivals of ripping off his new eclectic format.

Crocker called WKTU a "knock off" station and took credit for teaching the staff of WKTU, which includes a number of WBLS expatriates, "everything they know about programming."

In the past week WBLS programming has included such records as Jimmy Dorsey, Barbra Streisand, the Ink Spots, Eric Clapton, a morning-long salute to Frank Sinatra and most of the current disco hits.

Even the station's newscasts have taken a turn for the bizarre with newsman David Lampel doing news items in rhyme over disco music a la Sugar Hill Gang, and Soho News columnist Bob Weiner interviewing a six-year-old child during the intermission of the "Nutcracker Suite."

MIAMI—Is Miami, one of the top disco cities in the U.S., losing its disco beat? Apparently so if radio airplay of disco product is any barometer. Six months ago, Miami couldn't get enough of "get up and dance."

Station after station jumped on the disco bandwagon hoping to attract new listeners with the late '70s most popular music form. Dancing was what it was all about.

Within the last several months, station after station has either changed its format entirely or, to a large extent, cut down airplay on disco product.

"WMJX-FM (formerly known as 'Disco 96') is now a contemporary rock station and we're definitely playing less disco," comments Mark Driscoll, its program director. "As 'Disco 96' we weren't doing as well as we anticipated. There was some support from certain pockets in Dade, but we never got the overall support we needed. And, in Ft. Lauderdale, there was little or no support."

"We're still playing some disco. It has its place in contemporary music. I don't see the demise of disco—it's probably just a leveling off."

Driscoll goes on to say the number of disco records being accepted on a mass level is far less than it was a year ago.

WQAM-AM discontinued its special weekend disco jams. Now, the only disco product to get air play is that which crosses over to Top 40. Becky Vidaud, musical director of WQAM-AM, believes there's less disco product being produced for the mass appeal audience.

"There is still a lot of stuff for the hard core disco fan and disco clubs, but as far as Top 40 is concerned, the record companies are working less on Top 40 product," she says. "What we're trying to do now at QAM is mix disco with other music. If disco can't crossover, we're not going to play it."

Rock 'n' roll, always popular in the Ft. Lauderdale area, is gaining the strength it never had in Miami, according to "Muzzy," musical director at WHYI-FM, Ft. Lauderdale.

"One of the reasons we play disco is because our audience is 55% Latin," he says. "We still program disco but we are playing less of it."

No Changes After KRLA 'Peace'

By CARY DARLING

LOS ANGELES—No programming or personnel changes are imminent in the wake of Top 40 and oldie KRLA-AM, of nearby Pasadena, finally finding a permanent owner after a 17-year struggle.

The Federal Communications Commission Nov. 26 gave a broadcast license to KRLA Inc. to own and operate the outlet.

"There aren't going to be any program changes. As I've said before, if it ain't broke, why fix it?" says new general manager Robert Forward of the station's healthy standing in the ratings.

KRLA continues its blend of oldies and Top 40 though a disco and oldies block occupies the 7 to 11 p.m. slot nightly.

The air roster remains the same with Art Laboe, Johnny Hayes and

ward, who also is vice president of Goodson-Todman Broadcasting, one of the owners.

Western Broadcasting, headed by Bob Hope, has 40% of stock, Voice of Pasadena Broadcasting Group has 25%, Goodson-Todman has 15% and businessman Charles Jobbins rounds it out with 5%.

Three years after a permanent license is granted to KRLA Inc., Western Broadcasting has the option of buying out the other stockholders.

KRLA had no permanent owners since 1962 because of alleged FCC violations. The outlet was put under trusteeship to Oak Knoll Broadcasting, a nonprofit group which shifted all profits into public broadcasting and charities.



IN PRODUCTION—WABC-AM New York morning man Dan Ingram reads copy as host of ABC's Contemporary Network "Super Seventies" show as, left to right, Richard Lorenzo, producer, Leslie Corn, director of programs, and programming vice president Richard Foreman observe. The year-end show will be carried on more than 400 stations Jan. 1.

Hearings On Detroit Stations Due Feb. 5

By JEAN CALLAHAN

WASHINGTON—Plugola hearings for WJLB-AM and WMZK-FM Detroit are scheduled to begin in February unless owner Booth American Co. decides to sell the stations to a minority buyer at a reduced price through the Federal Communications Commission's distress sale policy.

On the verge of opting for a distress sale, Booth is asking the FCC to clarify the policy as it relates to broadcasters owning multiple stations. Will the decision to dump the Detroit stations, Booth wants to know, jeopardize Booth's other stations' chances for renewal in a case of guilt by association?

It just so happens that Booth's other stations are up for renewal so the question is more than rhetorical. Brian Madden, attorney for Booth

American, says the company fears that charges against WJLB and WMZK might be considered sufficient to hold up renewal of all Booth's stations on a "character" issue.

"Will Booth be faced with hearings on the renewals of its other stations because of the taint of the Detroit proceedings?" asks Madden.

Last July, WJLB and WMZK were designated for hearings at the FCC on charges that deejays at both stations promoted groups, records and dances in which they held interest. Depositions are still being taken from all involved parties with hearings scheduled to start by Feb. 5 unless Booth opts for the distress sale or asks for a further extension of time to make the choice.

TOP 40 FORMAT OUT

San Jose's KLIV-AM Chooses AOR

SAN JOSE, Calif.—"It was mainly due to a dwindling Top 40 audience," says KLIV-AM program director John McLeod of why his station switched to a Burkhardt-Abrams-Michaels-Douglas Superstars AOR format Oct. 15.

"Earlier this year we flirted with disco and it helped somewhat but then the bottom dropped out of disco," says McLeod.

Sparked by an idea from general manager Bob Kieve, the station decided to go for what it saw as the untapped AOR audience on AM.

"People come up and say, 'I've only got AM in my car' and they were searching for something. Few people have mentioned stereo. To the vast majority of people, there is little or no difference," McLeod says.

In 1970, the station experimented with AOR but found it lost many women listeners. "We're not afraid of that this time. Album rock has had 13 years to perfect itself and it's so much more accepted now," he says.

As to why AOR was chosen as opposed to talk or adult contemporary, McLeod says, "Why compete with

other stations which are already so successful in this area? There is a huge cult of people, from 18 to 34, who are searching for something new on AM."

The station retains its air talents of Kevin Manna, Steve O'Neil, John McLeod, Ken Anthony and Carolyn Lozano. Manna is also music director.

The station uses a list of 46 albums, various cuts of which are programmed. Commercial load has been cut from 12½ minutes per hour to 10 minutes per hour.

"We have toned down the jocks a bit," says McLeod. "There's no sense in being incompatible in styles."

The station is using television commercials and newspaper ads to promote itself.

Remember Connors

NEW YORK—The ASCAP Foundation has established a broadcasting award in the Southeast in honor of ASCAP's late station relations representative Howard Connors. ASCAP has turned over the \$1,000 grant to the Alabama Broadcasters Assn. to award it next fall to a deserving communications student.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/6/79)

TOP ADD ONS - NATIONAL

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- FOGHAT—Third Time Lucky (Bearsville)
- DIONNE WARWICK—Deja Vu (Arista)

PRIME MOVERS - NATIONAL

- RUPERT HOLMES—Escape (Infinity)
- KENNY ROGERS—Coward Of The County (UA)
- MICHAEL JACKSON—Rock With You (Epic)

BREAKOUTS - NATIONAL

- FLEETWOOD MAC—Sara (WB)
- QUEEN—That Crazy Thing Called Love (Elektra)
- (D) PRINCE—I Wanna Be Your Lover (WB)

D—Discotheque Crossover

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

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

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

KTXT—Tucson

- SMOKEY ROBINSON—Cruisin' (Motown)
- FOGHAT—Third Time Lucky (Bearsville)
- EAGLES—The Long Run (Asylum) 5-2
- DONNA SUMMER—On The Radio (Casablanca) 10-3

KQEO—Albuquerque

- DANN ROGERS—Looks Like Love Again (Int'l Artists)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- KENNY LOGGINS—This Is It (Columbia) 23-18
- RUPERT HOLMES—Escape (Infinity) 11-8

KENO—Las Vegas

- PABLO CRUISE—I Want You Tonight (A&M)
- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- MICHAEL JACKSON—Rock With You (Epic) 12-6
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 9-5

KFMB—San Diego

- TOM JOHNSTON—Savannah Nights (WB)
- CHEAP TRICK—Voices (Epic)
- ★ KOOL & THE GANG—Ladies Night (De-Lite) 5-6
- ★ KENNY ROGERS—Coward Of The County (UA) 16-6

Pacific Northwest Region

TOP ADD ONS:

- DIONNE WARWICK—Deja Vu (Arista)
- FLEETWOOD MAC—Sara (WB)
- FOREIGNER—Head Games (Atlantic)

PRIME MOVERS:

- MICHAEL JACKSON—Rock With You (Epic)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

BREAKOUTS:

- QUEEN—The Crazy Little Thing Called Love (Elektra)
- STYX—Why Me (A&M)
- STEVE FORBERT—Romeo's Tune (Nemperor)

KFRC—San Francisco

- DIONNE WARWICK—Deja Vu (Arista)
- QUEEN—The Crazy Little Thing Called Love (Elektra)
- ★ MICHAEL JACKSON—Rock With You (Epic) 17-10
- ★ O'JAYS—Forever Mine (P.R.) 22-15
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 16-8

KYA—San Francisco

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 20-16
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 11-8

KROY—Sacramento

- CRYSTAL GAYLE—Half The Way (Columbia)
- EAGLES—The Long Run (Asylum)
- ★ MICHAEL JACKSON—Rock With You (Epic) 16-8
- ★ RUPERT HOLMES—Escape (Infinity) 11-1

KYNO—Fresno

- DANN ROGERS—Looks Like Love Again (Int'l Artists)
- EAGLES—The Long Run (Asylum)
- SMOKEY ROBINSON—Cruisin' (Motown) 32-25
- ★ KENNY ROGERS—Coward Of The County (UA) 19-9

KGW—Portland

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- FOREIGNER—Head Games (Atlantic)
- LITTLE RIVER BAND—Cool Change (Capitol) 16-9
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 11-8

KING—Seattle

- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- FLEETWOOD MAC—Sara (WB)
- MICHAEL JACKSON—Rock With You (Epic) 15-5
- J.D. SOUTHER—You're Only Lonely (Columbia) 11-6

KJRB—Spokane

- EARTH, WIND & FIRE—Star (Arc/Columbia)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ MICHAEL JACKSON—Rock With You (Epic) 15-5
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 21-13

KTRC—Tacoma

- STEVE FORBERT—Romeo's Tune (Nemperor)
- CHEAP TRICK—Voices (Epic)
- ★ RUPERT HOLMES—Escape (Infinity) 5-1
- ★ EAGLES—The Long Run (Asylum) 17-10

KCPX—Salt Lake City

- ★ PRINCE—I Wanna Be Your Lover (WB)
- ★ STYX—Why Me (A&M)
- ★ EAGLES—The Long Run (Asylum) 18-8
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 10-4

KRSP—Salt Lake City

- ★ STYX—Why Me (A&M)
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ KENNY ROGERS—Coward Of The County (UA) 21-16
- ★ FOREIGNER—Head Games (Atlantic) 14-6

KTLN—Denver

- ★ COMMODORES—Wonderland (Motown)
- ★ INNER LIFE—I'm Caught Up (Prelude)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 38-18
- ★ PLEASURE—Glide (Fantasy) 29-24

KIMN—Denver

- ★ MICHAEL JACKSON—Rock With You (Epic)
- ★ DIONNE WARWICK—Deja Vu (Arista)
- ★ JEFFERSON STARSHIP—Jane (Grant) 12-8
- ★ FOREIGNER—Head Games (Atlantic) 22-18

KJR—Seattle

- ★ STEVE FORBERT—Romeo's Tune (Nemperor)
- ★ PAT BENATAR—Heartbreaker (Chrysalis) 19-13
- ★ MICHAEL JACKSON—Rock With You (Epic) 10-6
- ★ EAGLES—The Long Run (Asylum) 10-6
- ★ KYYX—Seattle
- ★ ROBERT JOHN—Lonely Eyes (EMI)
- ★ FLEETWOOD MAC—Sara (WB)
- ★ CHEAP TRICK—Voices (Epic) D-26
- ★ HALL & OATES—Wait For Me (RCA) D-23

KCBN—Reno

- ★ THE DIRT BAND—An American Dream (UA)
- ★ DIONNE WARWICK—Deja Vu (Arista)
- ★ KENNY ROGERS—Coward Of The County (UA) 31-21
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 24-14

North Central Region

TOP ADD ONS:

- FOGHAT—Third Time Lucky (Bearsville)
- KENNY ROGERS—Coward Of The County (UA)
- DR. HOOK—Better Love Next Time (Capitol)

PRIME MOVERS:

- RUPERT HOLMES—Escape (Infinity)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- FOREIGNER—Head Games (Atlantic)

BREAKOUTS:

- FLEETWOOD MAC—Sara (WB)
- QUEEN—The Crazy Little Thing Called Love (Elektra)
- CINDY BULLENS—Trust Me (Casablanca)

CKLW—Detroit

- FLEETWOOD MAC—Sara (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- DIONNE WARWICK—Deja Vu (Arista) 10-4
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 20-12
- ★ RUPERT HOLMES—Escape (Infinity) 5-1

WDRQ—Detroit

- ★ TOM JOHNSTON—Savannah Nights (WB)
- ★ ALAN PARSONS PROJECT—Damned If I Do (Arista)
- ★ KENNY ROGERS—Coward Of The County (UA) 27-22
- ★ PAT BENATAR—Heartbreaker (Chrysalis) X-16

WTAC—Flint

- ★ PETER BROWN—Star Gazer (Drive)
- ★ SPINNERS—Working My Way Back To You (Atlantic)

D—KOOL & THE GANG—Ladies Night (De-Lite) 26-16

- ★ FOREIGNER—Head Games (Atlantic) 17-12

Z-96 (WZZR-FM)—Grand Rapids

- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ HALL & OATES—Wait For Me (RCA)
- ★ STEVIE WONDER—Send One Your Love (Tama) 16-10
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 21-13

WAKY—Louisville

- ★ MELISSA MANCHESTER—Pretty Girls (Arista)
- ★ FOGHAT—Third Time Lucky (Bearsville)
- ★ MICHAEL JACKSON—Rock With You (Epic) 12-5
- ★ RUPERT HOLMES—Escape (Infinity) 15-4

WBGN—Bowling Green

- ★ EAGLES—The Long Run (Asylum)
- ★ FLEETWOOD MAC—Sara (WB)
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 24-16
- ★ KENNY ROGERS—Coward Of The County (UA) 17-10

WGCL—Cleveland

- ★ KENNY ROGERS—Coward Of The County (UA)
- ★ CINDY BULLENS—Trust Me (Casablanca)
- ★ MICHAEL JACKSON—Rock With You (Epic) 12-5
- ★ FOREIGNER—Head Games (Atlantic) 17-9

WZZP—Cleveland

- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- ★ RUPERT HOLMES—Escape (Infinity) 13-9
- ★ STYX—Babe (A&M) 5-1

Q-102 (WKRQ-FM)—Cincinnati

- ★ DR. HOOK—Better Love Next Time (Capitol)
- ★ FOGHAT—Third Time Lucky (Bearsville)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 17-12
- ★ RUPERT HOLMES—Escape (Infinity) 16-8

WNCI—Columbus

- ★ DR. HOOK—Better Love Next Time (Capitol)
- ★ EAGLES—The Long Run (Asylum)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 11-8
- ★ RUPERT HOLMES—Escape (Infinity) 5-1

WCUE—Akron

- ★ DIONNE WARWICK—Deja Vu (Arista)
- ★ TOM JOHNSTON—Savannah Nights (WB)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 34-24
- ★ RUPERT HOLMES—Escape (Infinity) 4-1

13-Q (WKTO)—Pittsburgh

- ★ MICHAEL JACKSON—Rock With You (Epic)
- ★ DIONNE WARWICK—Deja Vu (Arista)
- ★ RUPERT HOLMES—Escape (Infinity) 10-6
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) X-15

WPEZ—Pittsburgh

- ★ FLEETWOOD MAC—Sara (WB)
- ★ SANTANA—You Know That I Love You (Columbia)
- ★ RUPERT HOLMES—Escape (Infinity) 10-5
- ★ EAGLES—The Long Run (Asylum) 27-18

Southwest Region

TOP ADD ONS:

- FOGHAT—Third Time Lucky (Bearsville)
- DIONNE WARWICK—Deja Vu (Arista)
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)

PRIME MOVERS:

- KENNY ROGERS—Coward Of The County (UA)
- RUPERT HOLMES—Escape (Infinity)
- LITTLE RIVER BAND—Cool Change (Capitol)

BREAKOUTS:

- FLEETWOOD MAC—Sara (WB)
- EAGLES—The Long Run (Asylum)
- (D) PRINCE—I Wanna Be Your Lover (WB)

KILT—Houston

- ★ DIONNE WARWICK—Deja Vu (Arista)
- ★ FOGHAT—Third Time Lucky (Bearsville)
- ★ KENNY ROGERS—Coward Of The County (UA) 15-8
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 13-7

KRBE—Houston

- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI)
- ★ KENNY ROGERS—Coward Of The County (UA) 15-6
- ★ SUPERTRAMP—Take The Long Way Home (A&M) 22-10

KLIF—Dallas

- ★ FLEETWOOD MAC—Sara (WB)
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- ★ RUPERT HOLMES—Escape (Infinity) 10-3
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 6-2

KNUS-FM—Dallas

- D★ PRINCE—I Wanna Be Your Lover (WB)
- ★ FLEETWOOD MAC—Sara (WB)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 17-13
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 31-26

KFJZ-FM (Z-97)—Fl. Worth

- ★ THE CARS—It's All I Can Do (Elektra) 16-12
- ★ TRIUMPH—Lay It On The Line (RCA) 8-6

KINT—El Paso

- ★ KENNY ROGERS—Coward Of The County (UA)
- ★ FLEETWOOD MAC—Sara (WB)
- ★ MICHAEL JACKSON—Rock With You (Epic) AD-19

D★ KOOL & THE GANG—Ladies Night (De-Lite) 12-6

- ★ WKY—Oklahoma City
- ★ EAGLES—The Long Run (Asylum)
- ★ HALL & OATES—Wait For Me (RCA)
- ★ STEVIE WONDER—Send One Your Love (Tama) 16-11
- ★ DIONNE WARWICK—Deja Vu (Arista) 29-23

KELI—Tulsa

- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- ★ HERB ALPERT—Rotation (A&M)
- ★ KENNY ROGERS—Coward Of The County (UA) 9-3
- ★ FOREIGNER—Head Games (Atlantic) 23-8

WTIX—New Orleans

- ★ SWITCH—I Call Your Name (Gordy)
- ★ THE FLYING LIZZARDS—Money (Virgin Atlantic)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 23-19
- ★ RUPERT HOLMES—Escape (Infinity) 5-1

WNDE—New Orleans

- ★ EAGLES—The Long Run (Asylum)
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ MICHAEL JACKSON—Rock With You (Epic) 13-4
- ★ RUPERT HOLMES—Escape (Infinity) 10-2

KEEL—Shreveport

- ★ MICHAEL JACKSON—Rock With You (Epic)
- D★ PRINCE—I Wanna Be Your Lover (WB)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 12-6
- ★ KENNY ROGERS—Coward Of The County (UA) 20-13

Midwest Region

TOP ADD ONS:

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- STEVIE WONDER—Send One Your Love (Tama)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)

PRIME MOVERS:

- KENNY ROGERS—Coward Of The County (UA)
- RUPERT HOLMES—Escape (Infinity)
- DIONNE WARWICK—Deja Vu (Arista)

BREAKOUTS:

- FLEETWOOD MAC—Sara (WB)
- THE DIRT BAND—An American Dream (UA)
- LOBO—Holdin' On For Dear Love (MCA)

WLS—Chicago

- ★ STEVIE WONDER—Send One Your Love (Tama)
- ★ STYX—Why Me (A&M)
- ★ RUPERT HOLMES—Escape (Infinity) 29-11
- ★ SUPERTRAMP—Take The Long Way Home (A&M) 20-13

WEFM—Chicago

- ★ SANTANA—You Know That I Love You (Columbia)
- ★ BLACKFOOT—Train, Train (Alco)
- ★ CHEAP TRICK—Voices (Epic) 22-16
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 19-13

WRON—Rockford

- ★ FLEETWOOD MAC—Sara (WB)
- ★ KENNY ROGERS—Coward Of The County (UA) 27-14
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 28-6

(Continued on page 18)

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DECEMBER 15, 1979, BILLBOARD

Radio Knows!

After 50 Million Records, It's Not The First Time...

For years, **BOBBY VINTON** has been a major figure in popular music... hit after hit. Now he's hit a direction that is taking him into areas he's never been before. He's a man for **all radio**, with a record for **all formats**.

Pop airplay

WTAE
KMOX
WOKY
WZUU
WFFM #38
WIOD
KDKA #24
13Q
WJR
KSFO
WCCO
KMBZ
WSB
WBAL
KAKC
KMPC
WCER
WSGW #24
WDEF
WHIZ

KGLO
KLIN
KATE
WLKX
KTOE
WTBQ #39
KBMW
WJIC
WAZL
KLYX AMONG 10 HOTTEST
WYEN
WTMJ
WJON
KRNT
KSL
WCUB
WKHM
KDWN
WGN
WEMP

WMT
WYSL
WFTL
KPPL
WJJY/FM #13
WFMK
WKBN
WINW
KKBJ
KBOM
KBLI
KINS (AMONG 25 HOTTEST)
WGAN
WILK #34
WFMJ
WEEU
WBCB
WARM #18
WIBR
KPNW

KBOI
KPAY
KRKK
WOTW
WAMT
KQNM
WDAR/FM
KBLI
WXYQ
WHYN
WDUZ
WHJB
WHIO
WEIR
WHAV
KGY
KRMG
WSPT
WHIO
WELI

C&W airplay

WWNC
WGTO
WUNI
WWVA
WCMS
WKCW
WNYN
WSDS
WHK
CKLW/FM #35
WTSO
KYNN
WMAQ #14
WKKN
WYTL
KEBC
KSOP
KLAC
WEEP
WIXZ

"MAKE BELIEVE IT'S YOUR FIRST TIME"...

from the forthcoming album on Tapestry Records, a new beginning for

BOBBY VINTON

PRODUCED BY JACK BIELAN



INDEPENDENT MARKETING DIRECTION

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Larry Cohen
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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (12/6/79)

Continued from page 16

WIFE—Indianapolis

- PABLO CRUISE—I Want You Tonight (A&M)
- JENNIFER WARNES—Don't Make Me Over (Arista)

WNDE—Indianapolis

- FLEETWOOD MAC—Sara (WB)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 7-4
- ★ DR. HOOK—Better Love Next Time (Capitol) 14-6

WKY—Milwaukee

- DIONNE WARWICK—Deja Vu (Arista)
- THE DIRT BAND—An American Dream (UA)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 24-17
- ★ ALAN PARSONS PROJECT—Damned If I Do (Arista) 28-22

WZUW-FM—Milwaukee

- LOBO—Holdin' On For Dear Love (MCA)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ RUPERT HOLMES—Escape (Infinity) 20-6
- ★ DR. HOOK—Better Love Next Time (Capitol) 10-5

KSJL-FM—St. Louis

- THE INMATES—Dirty Water (Polydor)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ EAGLES—The Long Run (Asylum) 12-9
- D★ ISAAC HAYES—Don't Let Go (Polydor) 20-14

KXDK—St. Louis

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- KENNY LOGGINS—This Is It (Columbia)
- ★ PABLO CRUISE—I Want You Tonight (A&M) 21-11
- ★ KENNY ROGERS—Coward Of The County (UA) 28-17

KIDA—Des Moines

- D★ KOOL & THE GANG—Ladies Night (De-Lite)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- ★ DIONNE WARWICK—Deja Vu (Arista) 14-11
- D★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 5-2

KDWB—Minneapolis

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- LITTLE RIVER BAND—Cool Change (Capitol)
- ★ LED ZEPPELIN—In The Evening (Swan Song) 28-15
- ★ TOTO—99 (Columbia) 30-24

KSTP—Minneapolis

- NICOLETTE LARSON—Let Me Go Love (WB)
- ROBERT PALMER—Can We Still Be Friends (Island)
- ★ HERB ALPERT—Rotation (A&M) 29-24
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 15-19

WHB—Kansas City

- FLEETWOOD MAC—Sara (WB)
- THE DIRT BAND—An American Dream (UA)
- ★ DIONNE WARWICK—Deja Vu (Arista) 20-18
- ★ KENNY ROGERS—Coward Of The County (UA) 5-3

KBEO—Kansas City

- STYX—Why Me (A&M)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 27-20
- ★ KENNY ROGERS—Coward Of The County (UA) 35-29

KKLS—Rapid City

- BARRY MANILOW—When I Wanted You (Arista)
- EAGLES—The Long Run (Asylum)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 7-5
- ★ RUPERT HOLMES—Escape (Infinity) 10-7

KQWB—Fargo

- DANN ROGERS—Looks Like Love Again (Int'l Artists)
- HERB ALPERT—Rotation (A&M)
- ★ STEVIE WONDER—Send One Your Love (Tamla) 17-9
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 12-3

KLEO—Wichita

- YVONNE ELLIMAN—Love Pains (RSO)
- FLEETWOOD MAC—Sara (WB)
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 24-17
- ★ DIONNE WARWICK—Deja Vu (Arista) 27-24

Northeast Region

● **TOP ADD ONS:**

DIONNE WARWICK—Deja Vu (Arista)
MICHAEL JACKSON—Rock With You (Epic)
TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)

★ **PRIME MOVERS:**

RUPERT HOLMES—Escape (Infinity)
K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
J.D. SOUTHER—You're Only Lonely (Columbia)

BREAKOUTS:

(D) PRINCE—I Wanna Be Your Lover (WB)
STEVE FORBERT—Romeo's Tune (Nemperor)
FLEETWOOD MAC—Sara (WB)

WABC—New York

- D● PRINCE—I Wanna Be Your Lover (WB)
- PABLO CRUISE—I Want You Tonight (A&M)
- ★ RUPERT HOLMES—Escape (Infinity) 13-6
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 12-8

WXLD—New York

- DIONNE WARWICK—Deja Vu (Arista)
- D● PRINCE—I Wanna Be Your Lover (WB)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 24-18
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 22-16

WPTV—Albany

- SMOKEY ROBINSON—Cruisin' (Motown)
- TOM JOHNSTON—Savannah Nights (WB)
- ★ STEVIE WONDER—Send One Your Love (Tamla) 12-8
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 23-13

WTRY—Albany

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ALAN PARSONS PROJECT—Damned If I Do (Arista)

WKSW—Buffalo

- DIONNE WARWICK—Deja Vu (Arista)
- FLEETWOOD MAC—Sara (WB)
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 21-13
- ★ THE MUPPETS—Moving Right Along (Atlantic) 9-1

WYSL—Buffalo

- ★ KENNY ROGERS—Coward Of The County (UA) 22-14
- ★ STEVIE WONDER—Send One Your Love (Tamla) 20-17

WBBF—Rochester

- KENNY ROGERS—Coward Of The County (UA)
- SMOKEY ROBINSON—Cruisin' (Motown)
- ★ STEVIE WONDER—Send One Your Love (Tamla) 8-4
- ★ EAGLES—The Long Run (Asylum) 23-14

WRKO—Boston

- STEVE FORBERT—Romeo's Tune (Nemperor)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ RUPERT HOLMES—Escape (Infinity) 19-8
- ★ EAGLES—The Long Run (Asylum) 26-17

WB2-FM—Boston

- MICHAEL JACKSON—Rock With You (Epic)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 11-7
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 13-8

F-105 (WVBF)—Boston

- MICHAEL JACKSON—Rock With You (Epic)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 11-7
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 13-8

WDRG—Hartford

- MICHAEL JACKSON—Rock With You (Epic)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ RUPERT HOLMES—Escape (Infinity) 18-6
- ★ KENNY ROGERS—Coward Of The County (UA) 23-13

WPRO (AM)—Providence

- BARRY MANILOW—When I Wanted You (Arista)
- REX SMITH—Forever (Columbia)
- ★ BONNIE TYLER—I Believe In Your Sweet Love (RCA) 30-24
- ★ ABBA—Chiquitita (Atlantic) 26-19

WPRO-FM—Providence

- JOHN STEWART—Lost Her In The Sun (RSO)
- TAVARES—Bad Times (Capitol)
- ★ PABLO CRUISE—I Want You Tonight (A&M) 18-13
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 14-10

WICC—Bridgeport

- STEVE FORBERT—Romeo's Tune (Nemperor)
- BONNIE RAITT—You're Gonna Get What's Coming (WB)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 9-6
- ★ BUGGLES—Video Killed The Radio Star (Island) 26-22

Mid-Atlantic Region

● **TOP ADD ONS:**

FOGHAT—Third Time Lucky (Bearsville)
TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
O'JAYS—Forever Mine (P.I.R.)

★ **PRIME MOVERS:**

MICHAEL JACKSON—Rock With You (Epic)
CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
KENNY ROGERS—Coward Of The County (UA)

BREAKOUTS:

FLEETWOOD MAC—Sara (WB)
ROBERT JOHN—Lonely Eyes (EMI)
DIONNE WARWICK—Deja Vu (Arista)

WFIL—Philadelphia

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ROBERT JOHN—Lonely Eyes (EMI)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 16-13
- ★ KENNY ROGERS—Coward Of The County (UA) 18-12

WZZD—Philadelphia

- BONNIE POINTER—I Can't Help Myself (Motown)
- FRANK MILLS—Peter Piper (Polydor)
- ★ STEVIE WONDER—Send One Your Love (Tamla) 15-11
- ★ RUPERT HOLMES—Escape (Infinity) 14-8

WIFI-FM—Philadelphia

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- FLEETWOOD MAC—Sara (WB)
- ★ RAINBOW—Since You've Been Gone (Polydor) 28-22
- ★ PABLO CRUISE—I Want You Tonight (A&M) 30-23

WPGC—Washington

- O'JAYS—Forever Mine (P.I.R.)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 27-22
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 21-16

WGH—Norfolk

- ROD STEWART—I Don't Want To Talk About It (WB)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ LITTLE RIVER BAND—Cool Change (Arista) 10-3
- ★ MICHAEL JACKSON—Rock With You (Epic) 22-10

WCAO—Baltimore

- FOGHAT—Third Time Lucky (Bearsville)
- FLEETWOOD MAC—Sara (WB)
- ★ MICHAEL JACKSON—Rock With You (Epic) 11-4
- ★ JEFFERSON STARSHIP—Jane (Grunt) 23-17

WYRE—Annapolis

- STEVE FORBERT—Romeo's Tune (Nemperor)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ EAGLES—The Long Run (Asylum) 27-19
- ★ MICHAEL JACKSON—Rock With You (Epic) 11-7

WLEE—Richmond

- DIONNE WARWICK—Deja Vu (Arista)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ MICHAEL JACKSON—Rock With You (Epic) 25-18
- ★ KENNY ROGERS—Coward Of The County (UA) 18-12

WRVQ—Richmond

- D● PRINCE—I Wanna Be Your Lover (WB)
- STYX—Why Me (A&M)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 11-2
- ★ KENNY ROGERS—Coward Of The County (UA) 18-9

WAEB—Allentown

- YVONNE ELLIMAN—Love Pains (RSO)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 19-14
- ★ CHRIS THOMPSON—If You Remember Me (Planet) 19-10

WKBO—Harrisburg

- DIONNE WARWICK—Deja Vu (Arista)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 20-14
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 26-19

Southeast Region

● **TOP ADD ONS:**

(D) PRINCE—I Wanna Be Your Lover (WB)
JOHN STEWART—Lost Her In The Sun (RSO)
FLEETWOOD MAC—Sara (WB)

★ **PRIME MOVERS:**

RUPERT HOLMES—Escape (Infinity)
MICHAEL JACKSON—Rock With You (Epic)
(D) KOOL & THE GANG—Ladies Night (De-Lite)

BREAKOUTS:

DAN FOGELBERG—Longer (Full Moon/Epic)
STYX—Why Me (A&M)
BARRY MANILOW—When I Wanted You (Arista)

WQXI—Atlanta

- JIMMY BUFFETT—Volcano (MCA)
- THE DIRT BAND—An American Dream (UA)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 10-5
- ★ JEFFERSON STARSHIP—Jane (Grunt) 3-1

Z-93 (WZGC-FM)—Atlanta

- JOHN STEWART—Lost Her In The Sun (RSO)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 26-15
- ★ EAGLES—The Long Run (Asylum) 13-1

WBBQ—Augusta

- BARRY MANILOW—When I Wanted You (Arista)
- CHEAP TRICK—Voices (Epic)
- ★ THE DIRT BAND—An American Dream (UA) 27-22
- ★ MICHAEL JACKSON—Rock With You (Epic) 11-5

WFOM—Atlanta

- HERB ALPERT—Rotation (A&M)
- O'JAYS—Forever Mine (P.I.R.)
- ★ MICHAEL JACKSON—Rock With You (Epic) 13-9
- ★ KENNY ROGERS—Coward Of The County (UA) 14-11

WSGA—Savannah

- BARRY MANILOW—When I Wanted You (Arista)
- SANTANA—You Know That I Love You (Columbia)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 12-7
- D★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 1

WFLB—Fayetteville

- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- FLEETWOOD MAC—Sara (WB)
- D★ PRINCE—I Wanna Be Your Lover (WB) 20-15
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 17-11

WQAM—Miami

- DIONNE WARWICK—Deja Vu (Arista)
- DR. HOOK—Better Love Next Time (Capitol)
- ★ STEVIE WONDER—Send One Your Love (Tamla) 13-6
- ★ KENNY LOGGINS—This Is It (Columbia) 11-4

WMJX (96X)—Miami

- D★ PRINCE—I Wanna Be Your Lover (WB) 23-15
- ★ SUZIE LANE—Harmony (Elektra) 12-9

Y-100 (WHYI-FM)—Miami

- BONNIE POINTER—I Can't Help Myself (Motown)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- ★ RUPERT HOLMES—Escape (Infinity) 10-4
- ★ LED ZEPPELIN—Fool In The Rain (Swan Song) 17-9

WLOF—Orlando

- D★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill)
- HALL & OATES—Wait For Me (RCA)
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 16-11
- ★ RUPERT HOLMES—Escape (Infinity) 19-14

Q-105 (WRBQ-FM)—Tampa

- D● PRINCE—I Wanna Be Your Lover (WB)
- STYX—Why Me (A&M)
- ★ MICHAEL JACKSON—Rock With You (Epic) 9-2
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 10-3

BJ-105 (WBWV-FM)—Orlando

- THE DIRT BAND—An American Dream (UA)
- JOHN STEWART—Lost Her In The Sun (RSO)
- ★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 38-20
- ★ RUPERT HOLMES—Escape (Infinity) 26-12

WQXQ—Daytona Beach

- THE INMATES—Dirty Water (Polydor)
- TOM JOHNSTON—Savannah Nights (WB)
- ★ MICHAEL JACKSON—Rock With You (Epic) 34-24
- ★ EAGLES—The Long Run (Asylum) 40-25

WAPE—Jacksonville

- JOHN STEWART—Lost Her In The Sun (RSO)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ EAGLES—The Long Run (Asylum) 26-23
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 20-17

WAYS—Charlotte

- D● PRINCE—I Wanna Be Your Lover (WB)
- FLEETWOOD MAC—Sara (WB)
- ★ MICHAEL JACKSON—Rock With You (Epic) 17-9
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 19-12

WKIX—Raleigh

- ★ KENNY ROGERS—Coward Of The County (UA) 12-6
- ★ MICHAEL JACKSON—Rock With You (Epic) 18-9

WZDQ—Chattanooga

- STYX—Why Me (Arista)
- RAINBOW—Since You've Been Gone (Polydor)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 39-27
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 36-29

WTMA—Charleston

- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- D● PRINCE—I Wanna Be Your Lover (WB)
- ★ MICHAEL JACKSON—Rock With You (Epic) 16-11
- ★ PABLO CRUISE—I Want You Tonight (A&M) 6-3

WORD—Spartanburg

- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- FLEETWOOD MAC—Sara (WB)
- ★ EAGLES—The Long Run (Asylum) 29-22
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 26-18

WLAC—Nashville

- O'JAYS—Forever Mine (P.I.R.)
- D● PRINCE—I Wanna Be Your Lover (WB)
- D★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 26-13
- ★ FOREIGNER—Head Games (Atlantic) 25-14

(WBQY) 92-Q—Nashville

- STYX—Why Me (A&M)
- ★ MICHAEL JACKSON—Rock With You (Epic) 25-17
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) D-21

WHBQ—Memphis

- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ DR. HOOK—Better Love Next Time (Capitol) 29-21
- ★ RUPERT HOLMES—Escape (Infinity) 22-15

WRJZ—Knoxville

- STYX—Why Me (A&M)
- BONNIE RAITT—You're Gonna Get What's Coming (WB)
- ★ EAGLES—The Long Run (Asylum) AD-19
- ★ EAGLES—I Can't Tell You Why (Asylum) 13-9

WGOW—Chattanooga

- ROBERT JOHN—Lonely Eyes (EMI)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 12-7
- ★ KENNY ROGERS—Coward Of The County (UA) 15-8

WERC—Birmingham

- D● PRINCE—I Wanna Be Your Lover (WB)
- THE DIRT BAND—An American Dream (UA)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 21-12
- ★ KENNY ROGERS—Coward Of The County (UA) 20-10

WGSN—Birmingham

- TOM JOHNSTON—Savannah Nights (WB)
- O'JAYS—Forever Mine (P.I.R.)
- ★ KENNY ROGERS—Coward Of The County (UA) 20-10
- ★ KOOL & THE GANG—Ladies Night (De-Lite) 15

CALIF. GROUP AGAINST BILL

LOS ANGELES—Members of the Southern California Broadcasters Assn. have voted not to support a legislative effort that would enable record companies to receive royalties from radio stations for broadcast of their products.

Held at their annual luncheon meeting, the vote was against HR997, the House of Representatives version of a performance rights bill sponsored by Rep. George Danielson (D-Calif.). The bill seeks to amend the copyright laws to include licensing of sound recordings and a payment of royalties by broadcasters and jukebox owners which would be divided between record companies and performers.

According to featured speaker George Cray of the National Broadcasters Assn. the bill was designed to adjust wage inequities between background musicians and name performers. However, Gray feels the result would be more funds mainly for record companies due to the high cost of administering royalties.

CBS' Joe Casey To Seminar Board

NASHVILLE—Joe Casey, director of promotion for CBS Records, Nashville, has been elected to the Country Radio Seminar's 15-member board of directors for 1980. Casey has also been appointed record/music industry chairman for the 11th annual event scheduled for March 14-15 at the Hyatt Regency Hotel here.

Norm Osborne, national promotion director for Elektra/Asylum Records in Nashville, has been chosen record/music industry cochairman.

BILLBOARD ARBITRON RATINGS

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

ALBUQUERQUE APRIL/MAY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												ITEMS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS		MEN					WOMEN							TOTAL PERSONS	MEN					WOMEN					ITEMS
	12+	18+	18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				12+	18-24	25-34	35-44	45-54	18-24	25-34	35-44	45-54	12+	
AOR	23	19	6	4	0	0	0	6	3	0	0	0	4	AOR	4.4	14.0	7.5	0.0	0.0	8.6	5.6	0.0	0.0	6.3		
AOR	0	0	0	0	0	0	0	0	0	0	0	0	0	AOR	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
BEAUTIFUL	67	66	2	4	6	5	1	0	7	6	12	9	1	BEAUTIFUL	12.9	4.7	9.5	23.3	17.6	0.0	13.0	18.5	36.4	1.6		
BEAUTIFUL	67	67	5	2	5	9	10	1	6	2	10	11	0	BEAUTIFUL	14.0	11.4	3.8	18.5	32.1	2.0	13.1	5.3	34.4	0.0		
CLASSICAL	8	8	0	1	1	0	0	2	1	2	0	0	0	CLASSICAL	2.5	0.0	2.9	3.3	0.0	2.4	1.9	5.4	0.0	0.0		
CLASSICAL	2	2	0	0	1	0	0	0	0	0	0	1	0	CLASSICAL	0.4	0.0	0.0	3.7	0.0	0.0	0.0	0.0	0.0	0.0		
CONTEMP	105	78	10	7	6	1	3	28	13	4	1	5	27	CONTEMP	20.2	23.3	13.3	20.0	2.9	40.1	24.1	10.8	3.0	42.2		
CONTEMP	97	68	17	15	0	1	0	15	10	5	3	1	29	CONTEMP	20.3	38.6	28.3	0.0	3.6	29.4	21.7	13.1	10.3	37.7		
COUNTRY	54	53	4	10	6	5	4	5	4	7	2	4	1	COUNTRY	10.3	9.4	17.0	20.0	14.7	7.2	7.5	18.9	6.1	1.6		
COUNTRY	46	42	2	4	6	1	9	3	6	3	1	3	4	COUNTRY	9.6	4.5	7.5	22.2	3.6	5.9	13.0	7.9	3.4	5.2		
MOR	67	64	2	6	5	11	2	5	6	9	7	0	3	MOR	12.9	4.7	11.3	16.7	32.3	7.1	11.2	24.3	21.2	4.7		
MOR	81	77	3	9	6	8	2	6	12	11	8	5	4	MOR	17.0	6.8	17.0	22.2	28.5	11.8	26.1	29.0	27.5	5.2		
PROG ROCK	38	35	14	9	0	0	1	6	3	0	0	2	3	PROG ROCK	7.3	32.6	17.0	0.0	0.0	8.6	5.6	0.0	0.0	4.7		
PROG ROCK	39	31	10	11	0	0	0	8	1	0	1	0	8	PROG ROCK	8.2	22.7	20.8	0.0	0.0	15.7	2.2	0.0	3.4	10.4		
SPANISH	56	47	4	7	1	5	1	3	8	6	1	4	9	SPANISH	10.8	9.3	13.2	3.3	14.7	4.3	14.8	16.2	3.0	14.1		
SPANISH	56	54	2	4	4	5	2	2	6	10	2	5	2	SPANISH	11.7	4.6	7.5	14.8	17.9	3.9	13.0	26.4	6.8	2.6		
TALK	37	37	0	0	1	5	5	0	0	1	5	3	0	TALK	7.1	0.0	0.0	3.3	14.7	0.0	0.0	2.7	15.2	0.0		
TALK	8	8	0	1	1	1	0	1	0	1	0	2	0	TALK	1.7	0.0	1.9	3.7	3.6	2.0	0.0	2.6	0.0	0.0		
TOP 40	0	0	0	0	0	0	0	0	0	0	0	0	0	TOP 40	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
TOP 40	46	22	2	3	1	1	0	8	1	3	2	1	24	TOP 40	9.6	4.5	5.7	3.7	3.6	15.7	2.2	7.9	6.9	31.2		

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

Contemporary Pulls Albuquerque Numbers

ALBUQUERQUE—The contemporary format is the most listened-to format in this market according to an exclusive Billboard analysis of the April/May Arbitron.

Contemporary wins a 20.2 share

of the listening audience 12 years old and older, which is almost identical to the 20.3 scored by the format a year ago.

Beautiful music is tied with MOR, each scoring a 12.9 share. Beautiful

is down from 14.0 and MOR is off from 17.0. Spanish music is in third place with 10.8, followed by country with 10.3 and progressive with 7.3. AOR shows up with a 4.4, up from no share at all a year ago.

Among teens, contemporary takes first place easily with a 42.2 share. Spanish follows with a 14.1.

Among men 18 to 24 progressive is the favorite with a 32.6 share. Men 25 to 34 give both progressive and country 17.0 shares. Men 35 to 44 prefer beautiful for a 23.3 share and men 45 to 54 mostly tune in MOR for a 32.3 share.

Among women 18 to 24 and 25 to 34 the favorite format is contemporary for 40.1 and 24.1 shares respectively. Women 35 to 44 prefer MOR for a 24.3 share and women 45 to 54 listen to beautiful for a 36.4 share.

In terms of actual listeners tuned in for an average quarter hour over a week, contemporary music is number one with 10,500 listeners.

Beautiful music and MOR are tied each with 6,700, followed by Spanish with 5,600, country with 5,400 and progressive with 3,800. Contemporary holds a commanding lead with teens with 2,700 listeners.

Ron Jacobs Buys Hawaiian Station

By DON WELLER

HONOLULU—In a move which promises to add a new dimension to radio in Hawaii, Ron Jacobs has joined with broadcasting and show business entrepreneur David Joseph to form a new company, Westwood Broadcasting Corp.

Westwood has acquired KAHU-AM, a 10,000-watt station at 940 Khz, pending imminent approval by the Federal Communications Commission from Hawaiian Broadcasting.

Jacobs, who began his career in Honolulu and then went on to make his mark in the California radio market first as vice president and programmer for the Colgreen Corp. and later as program director of KHJ-AM in Los Angeles and KGB-AM in San Diego, is the primary shareholder of the new station.

He also will be broadcasting as morning man for the station and will serve as its program director.

The station, which applied for the call letters KWAI and hopes to have them approved by the FCC by the end of November, is slated to begin broadcasting in January 1980.

As general manager, Joseph plans to totally refurbish existing facilities and convert its present automated operation to a fully-staffed live enterprise.

"This is going to be a station for all of Hawaii, not just Oahu," explains Jacobs. "By improving our facilities and increasing our power,

we will be a statewide station with its finger on the pulse of Hawaii."

Joseph adds: "Although the station has a power of 10,000 watts, its signal at the moment is weak because its technical facilities are outdated. We plan to give it a complete technical overhaul and increase the power and height of the tower so that by mid-1980 we should have the strongest signal in Hawaii. We intend to reach 100% of Oahu and all of the neighbor islands with the exception of Hilo."

Joseph also notes that 940 Khz is a full-time clear channel frequency granted a maximum power of 50,000 watts by the FCC.

Explains Jacobs: The target audience for the anticipated KWAI will be the 18 to 49 year old group.

"The 12 to 17 year olds all ultimately grow up to be the 18 to 49 year group. The thing is, we're not going to bend over backwards to go after the youth audience. We're going after the audience which represents a majority of the population and a majority of the spendable income. Remember, in the 1980's, at least half the population of the country will be people who are over 40 years old."

Jacobs explains that although one might want to label the programming of the station as MOR, "there's never been anyone in Hawaii who could do a good job with the classic kind of what used to be called MOR. I'm thinking of a station with the dominance and image of KSFO-AM in San Francisco in the 1960s or KMPC-AM in

Los Angeles in the 1970s—ours will be that kind of station for the 1980s in Hawaii."

Labels, such as MOR, seem to irritate Jacobs. "I plan to play the best available music," he says. "But to define music is insane. We can play 'Hotel California' and we can play 'E Ku U Morning Dew.' I think both of these, for example, appeal to our target audience. And anything that's a hit, we'll play—unless it's tedious or a tune-out."

"What Hawaiian music we program will depend strictly on what people want to hear and what they're going for. Most radio stations send out a song sheet and the record stores call back based on what's on that sheet. We'll be researching the music in a different and more comprehensive way, and our programming will reflect what our target audience wants to hear."

Jacobs was programming director and morning disk jockey on local station KKUA-AM from 1976 until last May when he left following a contract dispute with their new owners, CCLA Broadcasting. In the six months that followed, he turned down offers for mainland jobs and for air work on other Honolulu stations.

"I quickly decided," he notes, "that the only way to be in radio, after doing it for 27 years, is to have a say in what's going on. And the encounter between David Joseph and myself was almost karmic in that both he and I are merging something that we both wanted to do for a long long time."

PROGRAM REVIEW

No Breaks On Santana Gig

Santana Concert, distributed by NBC's Source Network for airplay Dec. 14, 15 or 16.

NEW YORK—The 202 stations or more that clear the Santana concert are getting the nearest thing to a straight uninterrupted concert which has no cues from a host saying, "We'll be back after this," or other such comments.

"If the local station wants to interrupt the concert for an announcement they can do it with local voices making it more their own concert," an NBC spokesman explains.

NBC has not sold any time on the concert so it is being offered to the stations without commercial interruption.

Cholwitz Speaker

LOS ANGELES—Allan Cholwitz, RKO vice president and general manager of Top 40 KRTH-FM here, addressed a UCLA extension class on the state of radio in Los Angeles recently. His lecture was part of the "Introduction To Radio Broadcast Business" series.

No. Carolina Show On WRQR 4 Years

LOS ANGELES—WRQR-FM in Farmville, N.C., near Raleigh, celebrates the fourth birthday of its weekly "Forum" show last month. Usually, though not always, featuring interviews with recording artists and others connected with the music business, recent guests have included Frank Zappa, Wet Willie and Mac Davis. The three-hour program, heard at 10 p.m. Sundays, allows callers to question the in-studio artists. Upcoming guests include AC/DC, Pat Travers, and George Thorogood.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (12/5/79)

Top Add Ons-National

- PINK FLOYD**—The Wall (Columbia)
- NO NUKES**—Various Artists (Asylum)
- GARRISON AND VAN DYKE**—(Atco)
- FINGERPRINTZ**—The Very Dab (Virgin International)

Top Requests/Airplay-National

- TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- EAGLES**—The Long Run (Asylum)
- LED ZEPPELIN**—In Through The Out Door (Swan Song)
- JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)

National Breakouts

- FRANK ZAPPA**—Joe's Garage Acts II & III (Zappa)
- LITTLE FEAT**—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)
- TONY BANKS**—A Curious Feeling (Charisma)

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

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

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

KFML-FM—Denver (Ira Gordon)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **FAITH BAND**—Vital Signs (Mercury)
- **JOHN MAYALL**—No More Interviews (DJM)
- **JUDY TZUKE**—Stay With Me Till Dawn (Rocket)
- **FLAIRCK**—Variations On A Lady (Polydor)
- **DAN FOGELBERG**—Phoenix (Full Moon/Epic)
- **LITTLE FEAT**—Down On The Farm (WB)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **VAN DUNSON**—(Bicycle Music)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- **PINK FLOYD**—The Wall (Columbia)
- **JOHN MAYALL**—No More Interviews (DJM)
- **TONI BROWN**—(Fantasy)
- **NO NUKES**—Various Artists (Asylum)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **THE POLICE**—Reggatta de Blanc (A&M)
- **INMATES**—First Offence (Polydor/Radar)

KSJO-FM—San Jose (Paul Wells)

- **NO NUKES**—Various Artists (Asylum)
- **PINK FLOYD**—The Wall (Columbia)
- **FRANK ZAPPA**—Joe's Garage Acts II & III (Zappa)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **STYX**—Cornerstone (A&M)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **AEROSMITH**—Night In The Ruts (Columbia)

KLBI-FM—Austin (G. Mason/T. Quarles)

- **FRANK ZAPPA**—Joe's Garage Acts II & III (Zappa)
- **PINK FLOYD**—The Wall (Columbia)
- **TONI BROWN**—(Fantasy)
- **GILDA RADNER**—Live From New York (WB)
- **ROY SUNDHOLM**—The Chinese Method (Polydor/Ensign)
- **THE POLICE**—Reggatta de Blanc (A&M)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **EAGLES**—The Long Run (Asylum)
- **DAN FOGELBERG**—Phoenix (Full Moon/Epic)

KLOL-FM—Houston (Paul Riane)

- **FINGERPRINTZ**—The Very Dab (Virgin International)
- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **Z Z TOP**—Dequello (WB)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **FLEETWOOD MAC**—Tusk (WB)

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

- **PINK FLOYD**—The Wall (Columbia)
- **BOB WELCH**—The Other One (Capitol)
- **NO NUKES**—Various Artists (Asylum)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **AEROSMITH**—Night In The Ruts (Columbia)
- **STYX**—Cornerstone (A&M)

WMMF-FM—Cleveland (John Gorman)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **RICHARD LLOYD**—Alchemy (Elektra)
- **LITTLE FEAT**—Down On The Farm (WB)
- **EAGLES**—The Long Run (Asylum)
- **FLEETWOOD MAC**—Tusk (WB)
- **STYX**—Cornerstone (A&M)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

WYDD-FM—Pittsburgh (J. Robertson/J. Kinney)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **FINGERPRINTZ**—The Very Dab (Virgin International)
- **38-SPECIAL**—Rockin' Into The Night (A&M)
- **EAGLES**—The Long Run (Asylum)
- **STYX**—Cornerstone (A&M)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)

WQFM-FM—Milwaukee (Paul Kelly)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **EAGLES**—The Long Run (Asylum)
- **FOREIGNER**—Head Games (Atlantic)

KSHE-FM—St. Louis (Ted Habeck)

- **FAITH BAND**—Vital Signs (Mercury)
- **FINGERPRINTZ**—The Very Dab (Virgin International)
- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **EAGLES**—The Long Run (Asylum)
- **FOREIGNER**—Head Games (Atlantic)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **THE POLICE**—Reggatta de Blanc (A&M)

KLQ-FM—Little Rock (Stuart McRae)

- **PINK FLOYD**—The Wall (Columbia)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **EAGLES**—The Long Run (Asylum)
- **FOREIGNER**—Head Games (Atlantic)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

ZETA-4 (WIRZ-FM)—Miami (Robin Martin)

- **BOOMTOWN RATS**—The Fine Art Of Surfacing (Columbia)
- **LITTLE FEAT**—Down On The Farm (WB)
- **NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)
- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **JOURNEY**—In The Beginning (Columbia)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **EAGLES**—The Long Run (Asylum)
- **FLEETWOOD MAC**—Tusk (WB)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- **PINK FLOYD**—The Wall (Columbia)
- **ROOTBOY SLIM & THE SEX CHANGE BAND**—Zoom (IRS/A&M)
- **FAITH BAND**—Vital Signs (Mercury)
- **EAGLES**—The Long Run (Asylum)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **FLEETWOOD MAC**—Tusk (WB)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)

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

- **PINK FLOYD**—The Wall (Columbia)
- **GARRISON AND VAN DYKE**—(Atco)
- **STEVE NARDELL**—It's All Rock And Roll (Blind Pig)
- **TONY BANKS**—A Curious Feeling (Charisma)
- **FLAIRCK**—Variations On A Lady (Polydor)
- **JOHN MAYALL**—No More Interviews (DJM)
- **LITTLE FEAT**—Down On The Farm (WB)
- **PAT METHENY GROUP**—American Garage (ECM)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **THE POLICE**—Reggatta de Blanc (A&M)

WBAB-FM—Long Island (Marty Curley)

- **FRANK ZAPPA**—Joe's Garage Acts II & III (Zappa)
- **10cc**—Greatest Hits 1972-1978 (Polydor)
- **NO NUKES**—Various Artists (Asylum)
- **M**—New York, London, Paris, Munich (Sire)
- **PHOENIX**—In Full View (Charisma)
- **PINK FLOYD**—The Wall (Columbia)
- **EAGLES**—The Long Run (Asylum)
- **STYX**—Cornerstone (A&M)
- **FLEETWOOD MAC**—Tusk (WB)
- **BLONDIE**—Eat To The Beat (Chrysalis)

WMMR-FM—Philadelphia (Dick Hargula)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **EAGLES**—The Long Run (Asylum)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)
- **DAN FOGELBERG**—Phoenix (Full Moon/Epic)

WGRQ-FM—Buffalo (Irv Goldfarb)

- **NO NUKES**—Various Artists (Asylum)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **EAGLES**—The Long Run (Asylum)
- **AEROSMITH**—Night In The Ruts (Columbia)
- **OUTLAWS**—In The Eye Of The Storm (Arista)

WLIR-FM—Long Island (D. McKamera/L. Kleiman)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **10cc**—Greatest Hits 1972-1978 (Polydor)
- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)
- **SPORTS**—Don't Throw Stones (Arista)

WPLI-FM—New York (Meg Griffin)

- **NO NUKES**—Various Artists (Asylum)
- **PINK FLOYD**—The Wall (Columbia)
- **SQUEEZE**—Six Squeeze Songs Crammed Into One Ten Inch Record (A&M)
- **FRANK ZAPPA**—Joe's Garage Acts II & III (Zappa)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **XTC**—Drums And Wires (Virgin)
- **MADNESS**—One Step Beyond (Stiff)

WPLR-FM—New Haven (G. Weingardt/E. Michelson)

- **NO NUKES**—Various Artists (Asylum)
- **PINK FLOYD**—The Wall (Columbia)
- **ROY SUNDHOLM**—The Chinese Method (Polydor/Ensign)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **EAGLES**—The Long Run (Asylum)
- **Z Z TOP**—Dequello (WB)
- **FLEETWOOD MAC**—Tusk (WB)

WBCN-FM—Boston (Kate Ingram)

- **NO NUKES**—Various Artists (Asylum)
- **PINK FLOYD**—The Wall (Columbia)
- **GILDA RADNER**—Live From New York (WB)
- **TELEX**—Looking For St. Tropez (Sire)
- **STRANGLERS**—The Raven (UA)
- **LITTLE FEAT**—Down On The Farm (WB)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **FLEETWOOD MAC**—Tusk (WB)
- **THE POLICE**—Reggatta de Blanc (A&M)

Western Region

- **TOP ADD ONS**
PINK FLOYD—The Wall (Columbia)
NO NUKES—Various Artists (Asylum)
FINGERPRINTZ—The Very Dab (Virgin International)
JOHN MAYALL—No More Interviews (DJM)

- **★TOP REQUEST/AIRPLAY**
TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
LED ZEPPELIN—In Through The Out Door (Swan Song)
STYX—Cornerstone (A&M)

- **BREAKOUTS:**
PENETRATION—Coming Up For Air (Virgin International)
WRECKLESS ERIC—The Whole Wide World (Stiff)
FLAIRCK—Variations On A Lady (Polydor)
FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)

KSAN-FM—San Francisco (David Perry)

- **PINK FLOYD**—The Wall (Columbia)
- **WRECKLESS ERIC**—The Whole Wide World (Stiff)
- **PENETRATION**—Coming Up For Air (Virgin International)
- **FINGERPRINTZ**—The Very Dab (Virgin International)
- **THE BEAT**—(Columbia)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

KWST-FM—Los Angeles (Pamela May)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **FINGERPRINTZ**—The Very Dab (Virgin International)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **CHEAP TRICK**—Dream Police (Epic)
- **FOREIGNER**—Head Games (Atlantic)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

KPRI-FM—San Diego (Ernest Gladden)

- **NO NUKES**—Various Artists (Asylum)
- **PINK FLOYD**—The Wall (Columbia)
- **EAGLES**—The Long Run (Asylum)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

KZAP-FM—Sacramento (Chris Miller)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **FOREIGNER**—Head Games (Atlantic)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)

Southwest Region

- **TOP ADD ONS**
PINK FLOYD—The Wall (Columbia)
NO NUKES—Various Artists (Asylum)
GARRISON AND VAN DYKE—(Atco)
GILDA RADNER—Live From New York (WB)

- **★TOP REQUEST/AIRPLAY**
TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
Z Z TOP—Dequello (WB)
EAGLES—The Long Run (Asylum)

- **BREAKOUTS**
FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
BOB WELCH—The Other One (Capitol)
ROBERT KRAFT AND THE IVORY COAST—Moodswing (RSO)
FINGERPRINTZ—The Very Dab (Virgin International)

KZEV-FM—Dallas (Doris Miller)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **GARRISON AND VAN DYKE**—(Atco)
- **Z Z TOP**—Dequello (WB)
- **THE POLICE**—Reggatta de Blanc (A&M)
- **FLEETWOOD MAC**—Tusk (WB)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)

KTXQ-FM—Dallas/Ft. Worth (Tim Spencer)

- **PINK FLOYD**—The Wall (Columbia)
- **ATLANTA RHYTHM SECTION**—Are You Ready (Polydor/BGO)
- **GARRISON AND VAN DYKE**—(Atco)
- **PINK FLOYD**—The Wall (Columbia)
- **LITTLE FEAT**—Down On The Farm (WB)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **Z Z TOP**—Dequello (WB)

KATT-FM—Oklahoma City (Mark Dempsey)

- **PINK FLOYD**—The Wall (Columbia)
- **GILDA RADNER**—Live From New York (WB)
- **FRANK ZAPPA**—Joe's Garage Acts II & III (Zappa)
- **NO NUKES**—Various Artists (Asylum)
- **ROBERT KRAFT AND THE IVORY COAST**—Moodswing (RSO)
- **EAGLES**—The Long Run (Asylum)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **KENNY LOGGINS**—Keep The Fire (Columbia)

Midwest Region

- **TOP ADD ONS**
PINK FLOYD—The Wall (Columbia)
NO NUKES—Various Artists (Asylum)
FINGERPRINTZ—The Very Dab (Virgin International)
FAITH BAND—Vital Signs (Mercury)

- **★TOP REQUEST/AIRPLAY**
TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
EAGLES—The Long Run (Asylum)
JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
LED ZEPPELIN—In Through The Out Door (Swan Song)

- **BREAKOUTS**
LITTLE FEAT—Down On The Farm (WB)
RICHARD LLOYD—Alchemy (Elektra)
BOB WELCH—The Other One (Capitol)
SPORTS—Don't Throw Stones (Arista)

WABE-FM—Detroit (John Duncan)

- **PINK FLOYD**—The Wall (Columbia)
- **LITTLE FEAT**—Down On The Farm (WB)
- **NO NUKES**—Various Artists (Asylum)
- **FINGERPRINTZ**—The Very Dab (Virgin International)
- **SPORTS**—Don't Throw Stones (Arista)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **EAGLES**—The Long Run (Asylum)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)

WLUP-FM—Chicago (Sky Daniels)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **BOB WELCH**—The Other One (Capitol)
- **RICK DEARRINGER**—Guitars & Women (Blue Sky) (re-add)
- **PINK FLOYD**—The Wall (Columbia)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **EAGLES**—The Long Run (Asylum)

WDVE-FM—Pittsburgh (Dave Lange)

- **PINK FLOYD**—The Wall (Columbia)
- **NO NUKES**—Various Artists (Asylum)
- **EAGLES**—The Long Run (Asylum)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

Southeast Region

- **TOP ADD ONS**
PINK FLOYD—The Wall (Columbia)
NO NUKES—Various Artists (Asylum)
GARRISON AND VAN DYKE—(Atco)
FAITH BAND—Vital Signs (Mercury)

- **★TOP REQUEST/AIRPLAY**
EAGLES—The Long Run (Asylum)
TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
FLEETWOOD MAC—Tusk (WB)
LED ZEPPELIN—In Through The Out Door (Swan Song)

- **BREAKOUTS:**
LITTLE FEAT—Down On The Farm (WB)
NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
TONY BANKS—A Curious Feeling (Charisma)
CINDY BULLENS—Steal The Night (Casablanca)

WKLS-FM—Atlanta (Rich Pimonia)

- **PINK FLOYD**—The Wall (Columbia)
- **NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)
- **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- **Z Z TOP**—Dequello (WB)
- **EAGLES**—The Long Run (Asylum)
- **FLEETWOOD MAC**—Tusk (WB)

WROQ-FM—Charlotte (Jackie Forsting)

- **CINDY BULLENS**—Steal The Night (Casablanca)
- **PINK FLOYD**—The Wall (Columbia)
- **TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)
- **FLEETWOOD MAC**—Tusk (WB)
- **FOREIGNER**—Head Games (Atlantic)
- **EAGLES**—The Long Run (Asylum)

Northeast Region

- **TOP ADD ONS**
PINK FLOYD—The Wall (Columbia)
NO NUKES—Various Artists (Asylum)
10cc—Greatest Hits 1972-1978 (Polydor)
GARRISON AND VAN DYKE—(Atco)

- **★TOP REQUEST/AIRPLAY**
TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
EAGLES—The Long Run (Asylum)
FLEETWOOD MAC—Tusk (WB)
LED ZEPPELIN—In Through The Out Door (Swan Song)

- **BREAKOUTS:**
FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
PHO

Disco Booms Phoenix KXTC-FM

A Loser With Jazz, Station's Numbers Now Rising

By AL SENIA

PHOENIX—Since its conversion from a jazz to a disco format little more than one year ago, KXTC-FM (Disco 92) has quadrupled its listenership, developed a corps of loyal followers and emerged as a driving force behind this Sunbelt city's disco community.

Disco 92 celebrated its first anniversary Oct. 31 with a free disco party that attracted 2,300 and featured live entertainment by Peaches & Herb, Destination and Sister Power.

The free celebration coincided with the station's first citywide promotional campaign. Rick Nuhn, music director, says the campaign is the initial means by which the station hopes to achieve its ultimate goal of being the top-rated contemporary station in local market.

Disco 92 has a long way to go. The station scored a 3.9 in the spring Arbitrons, down from the previous 4.2 and noticeably behind several AOR, mellow rock and Top 40 stations.

But management is optimistic, seeing the Arbitrons as proof that the station's base of support is solid.

"Our second book proves that disco people are here," says Nuhn. "It says there is a core audience of disco people who have come to the station strictly on the music alone. We've never done any promotion at all and the visibility of the station has been really limited. We're looking for a substantial increase in listenership in the October-November Arbitrons."

To increase its visibility, Disco 92 has utilized billboards, cab top signs and print advertising in weekly college newspapers in the area. The station recently joined with the Southwest Record Pool and other groups in sponsoring the city's first "Discofest" celebration, an event Nuhn characterizes as a "coming out" for

the station. Other promotional efforts, including free disco concerts, are planned.

Ultimately, however, it is the music itself that will be the measure of Disco 92's success.

To reach more of the 18 to 34 year market, Nuhn says DJs "try to play as much music as possible." There are two or three commercial breaks per hour, with at least one 30-minute music sweep. A 50-record playlist is revised weekly, and Nuhn depends on a combination of local sales, national sales, charts and a survey of local clubs to determine which records will comprise the list.

The station also utilizes crossover material and slower cuts to reach the broadest possible audience.

"We try to cover a lot of bases," Nuhn explains. "We play Kiss for the kids, Barbra Streisand for the adults and of course the hardcore disco material in the middle. You can't please everybody but disco music crosses over into a lot more than a specialized audience."

Slow cuts are utilized to vary the tempo.

"We vary the type of music we play," Nuhn says. We play more crossover things and a little funk, r&b-oriented things. And of course the slow things which you can't really deny. It (slow music) offers a break in the music. If it's presented properly it works out well."

Peaches and Herb, Toto, Chic and Raydio are examples of crossover artists who are programmed frequently. The station also maintains a listener line and receives frequent requests for funk and r&b music, which Nuhn says is unusual for a city like Phoenix that is not noted for its large ethnic population.

Programming is handled by Nuhn, Gary Gilbert ("Dr. G"), Alicia Torres, Althea Long and John

Edwards, with Randy White and Ray Michaels added on weekends. Nuhn, Gilbert and Long have been with the station from its earlier jazz days, the other DJs were hired from contemporary stations around the area.

Special programs, like "Sunday With the Spinners," a locally-produced show that spotlights local club DJs have proved popular with listeners. Every Sunday from 6 to 9 p.m. a different club DJ programs his or her own show. The program is patterned after the nationally syndicated "Stepping Out" which also airs on Disco 92.

The station also airs an album hour that has showcased artists like Leroy Gomez, Patrick Hernandez and Evelyn "Champagne" King.

Research Perspectives



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif.—A lot of radio programmers spend considerable time trying to determine the exact reasons why people will "punch out" a radio station.

To that end, Multiple Systems Analysis conducted research over the past year to see if we could come up with some reasonable generalizations about tune-out and its primary and secondary correlates. Here's what we found:

In radio, the largest single tune-out factor is not necessarily a commercial or a disliked record—but a program element which is perceived by the listener as being out of place. In other words, that out-of-place ele-

ment deviates from the individual's perception of how a particular daypart should sound. Examples of out of place elements are easy to cite!

A record that doesn't "fit" in an individual's perception of the station and how it sounds to him; a DJ doing a needlessly lengthy voiceover on a record(s) where that just doesn't sound right; a commercial that is out of "sync" with the station's sound; a billboard that might suggest an image that is not consistent with the station's on-air orientation; failure to announce a record if you make a habit of usually pre-announcing or back-announcing; actually, the list is almost endless.

We have found that the successful station doesn't usually have any broken spokes in the programming/promotions wheel. Everything the station does—from records that are chosen and personalities that are presented, all the way to external promotions and even the way the receptionist answers the telephone—is in a state of perceptual balance of symmetry.

Nothing in the overall programming or promotional realms is out of alignment. We have labeled this difficult-to-achieve entity the "congruency" factor. And every radio station that targets high quarter-hours as a goal has got to contend with the notion of "congruency."

While the average listener cannot always articulate the above-described phenomenon as it occurs, he knows, in subtle ways, when it does not occur. He may not be able to label it as such, but he knows that something is out of whack regarding his own level of expectations for the station, and he "punches out."

To combat tune-out based on perceived "incongruities," we've developed a methodology for station evaluation based on the following factors:

1) consistency of record selection by daypart. (How well do the songs that you put into each quarter hour correlate with each other concerning overall listener appeal?)

2) Identification of DJs with the image of the station. (Every radio station has an image in the eyes of the audience. It's important that you ascertain exactly what that image is and make sure that your on-air personalities do their best to reflect that image.)

3) Careful monitoring of all internal and external promotions—both sales promotions and station promotions. (You must be sure that your promotions, again, "reflect" the image of the station.)

4) Ongoing evaluation of commercial breaks or stop sets. (Are the commercials, as much as possible, congruent or consistent with the image of your station?)

Of course, the level of awareness you may have regarding your station's "congruency factor" should not make up the total research package for your market. But it certainly is an excellent barometer of current station progress, and, more importantly, quarter-hour maintenance down the line.

Pro-Motions

By CARY DARLING

LOS ANGELES—David Bean, national promotion director for The Pacific Arts Corp. label, is taking around a videotape of artist Michael Nesmith, singing his single "Cruisin'," to various stations on the West Coast. Stations visited include KMET-FM, KLOS-FM and KWST-FM, all in Los Angeles. In the San Francisco Bay Area, Bean is visiting KEZR-FM, KSAN-FM, and KMEL-FM.

MCA Records Southeastern promotion person Roman Marcinkiewicz is carrying through the promotion set up by Infinity's Debbie Stein for Rupert Holmes' "Partners In Crime" album and "Escape" single. Done in conjunction with WWL-FM Miami Beach, KRTH-FM Los Angeles, WXLO-FM New York, WPGC-AM-FM Washington, D.C., and WZGC-FM Atlanta, couples enter a contest by submitting artwork representing an ultimate escape.

The winning couples from each station cruise the Miami intracoastal waterways with Holmes.

Motown's Stevie Wonder recently dropped into the CKLW-AM Windsor, Ontario, studios in the Detroit market to tape an upcoming two-hour radio special. This is the first time Wonder has consented to an in-depth interview since before his "Songs In The Key Of Life" album. Wonder met with Bill Gable, CKLW program director and CKLW jock Johnny Williams.

Warner Bros. artist Robert Palmer is getting a push in the New Orleans area with local promo person Michael Scurlock and WRNO-FM program director Jeff Gerber putting together a contest for the "Secrets" LP. Contestants have to guess the serial number on a \$50 bill. The winner re-

ceives the bill, dinner, the LP and tickets to the Robert Palmer show.

MCA Southeastern promotion man Geary Tanner has set up a promotion with Atlanta's WKLS-FM in which a person will win a Seawolf electronic amusement game to push Tom Petty's "Damn The Torpedos" LP and a Dec. 1 area gig by the group.

Running through Dec. 17, patrons at two Peaches store in Atlanta will be able to try their hand on the Seawolf machines. The 50 highest scorers win the Petty album and are put in a drawing to win the Seawolf game.

Tom Miller, promotion director for Progress Distributing in the Ohio Valley, and Denton Marr, program director for WEBN-FM Cincinnati, have come up with a radio-retail promo for Cream act Snail. Bumper stickers saying "I'd Rather Be Snailing On WEBN" are being given out at the radio station and at all Swallen's retail outlets in Cincinnati and Dingleberry's outlets in Dayton. On the back of the bumper sticker is a coupon offering a 50-cent saving on the new Snail LP, "Flow."

Warner Bros. Northeastern regional promotion person "Tank" Skaubitis and artist Bonnie Raitt recently dropped by WAAF-FM in Worcester, Mass. Raitt was interviewed by DJ Jeremy Savage.

An MCA/Infinity promotion called "Rupert Holmes Escape Party" has been temporarily nixed because one of the participants, Wendy's hamburger chain, has backed out. The original idea was to have listeners of WWL-FM Miami Beach, WXLO New York, WPGC-AM-FM, and WZGC-FM (Z-93) Atlanta submit artwork representing an ultimate escape. Winners would have cruised the Miami intracoastal waterway with Holmes. The effort was pushing the "Partners In Crime" LP and "Escape" single by Holmes.

Ian Lloyd did a taped interview at Atlantic Records with Jeff Gold-berg, Music Director at WBCR-FM (Brooklyn College Radio). The taped interview will air along with cuts from Ian's current album, "Goose Bumps," along with the current single from the album, "Slip Away."

SYNDICATOR CECIL GRATEFUL

57 Stations Receiving Free New Year 'Swingin' Years'

By DAVE DEXTER JR.

LOS ANGELES—Chuck Cecil is offering a four-hour New Year's Eve program built around his "Swingin' Years" series.

Cecil's Dec. 31 show isn't quite like all the other syndicated offerings. He is giving his away.

"I now have 57 stations contracted," Cecil says at his offices in suburban Woodland Hills in the San Fernando Valley. "To show my appreciation for their support of 'Swingin' Years' I think it only fair that I supply them all with the lengthy New Year's Eve production for free."

An Oklahoman, Cecil has researched, produced and announced "Swingin' Years" for almost 24 years, the last seven in national syndication. His flagship station is Los Angeles KCIL-AM, which airs his show nine hours weekly.

The program now is being broadcast over Holland's Televisie Radio Omroep Stichting in Hilversum. "I am advised," Cecil says, "that my announcements are translated into Dutch."

The Vinnell Corp. in Riyadh, Saudi Arabia, which operates a station for the thousands of U.S. citizens who live and work there, also beams "Swingin' Years" regularly. And in the U.S., Cecil notes that his program now is aired in about 30

states, including two colleges, Kent State in Ohio and Michigan Technological Institute in Houghton.

His latest client is 50,000-watt KSL-AM in Salt Lake City, signed just a week ago.

On his New Year's Eve special, Cecil has prepared a rare series of late-night remote broadcasts of the 1930s and '40s by Glenn Miller, Benny Goodman, Count Basie, Duke Ellington, Guy Lombardo, Russ Morgan, Tommy and Jimmy Dorsey, Stan Kenton, Artie Shaw, Chuck Foster, Les Brown, Ralph Flanagan and Harry James from then-renowned venues such as the Hollywood Palladium, Frank Dailley's New Jersey Meadowbrook, the Glen Island Casino in New York's Westchester County and the Hotel Lincoln in Manhattan. Among the band singers of those days who will be heard are Frank Sinatra, Billie Holiday, Helen O'Connell, Bob Eberly, Helen Forrest and Ivie Anderson.

"I've been collecting these airchecks for three decades," he says.

And now he's dubbing them all off and shipping them to "his" 57 stations—for free. Wonder how the folk in Saudi Arabia will react to Benny Goodman's "Sing, Sing, Sing."

Mass. Service Set For Canada

INDIAN ORCHARDS, Mass. The Music Director Programming Service here will now be represented in Canada by T-R Diversified Productions in Ontario. T-R will be offering the service's "Basic Gold Oldies," "Good Music" and Christmas programming packages as well as the weekly adult contemporary music supply service and playlist.

DECEMBER 15, 1979, BILLBOARD

Vox Jox

By DOUG HALL

NEW YORK—Robert E. Lee Hardwick, morning personality on KVI-AM Seattle is in Washington attempting to obtain clearance to fly to Tehran for a week of on-the-scene reports back to his station.

The DJ began his shift to newsmen after he turned his 6 to 10 a.m. show over to two representatives of the Indian-American Students Assn. at the Univ. of Washington for an extended interview.

Hardwick says he wants to "serve as a kind of liaison between the press and the public, not as a newsmen, but as a private citizen."

KVI plans to broadcast reports from Hardwick from Washington and Iran. Program director Tom Straw is putting Jack Morton in the morning slot until Hardwick's return.

Meanwhile, WSGN-AM Birmingham, Ala., claims it is the first station to play Roger Hallmark's "A Message To Khomeini." The station's playing of a tape of the anti-Khomeini song before the record was pressed won the station a page one feature in the Birmingham Post Herald.

Jack O'Brien is the new program director and afternoon personality on WPRO-FM Providence. His arrival at the station was promoted by having the local police "arrest" O'Brien for air pollution. "Bail" money raised for O'Brien was donated to a local charity.

KDJQ-AM Phoenix p.d. George "Bud" Thomas has moved to the sales side of the station. He will be an account executive for KDJQ and its sister FM station, KDKB. Former KRUX-AM music director Robert Chenault has succeeded Thomas in the KDJQ p.d. spot.

Phil Christie has joined the on-air staff of WJIB-FM Boston in the 9 a.m. to 2 p.m. slot vacated by Clyde Conaglia, who has moved to WTEV-TV New Bedford, Mass. Tom Clifton has joined WBUK-AM Kalamazoo in the afternoon drive position. He comes from WCMA-AM Corinth, Miss.

Cyndy Drue, the 10 p.m. to 2 a.m. jock on WYSP-FM Philadelphia, has joined KYW-TM Philadelphia as rock reporter. WAPE-AM Jacksonville, Fla., is seeking a production assistant. Those interested should contact Gary Travers, Box 486, Orange Park, Fla. 32073 or call 904-264-4523.

Timothy Marsh has left KHOK-FM Hoisington, Kan., where he was announcer, producer and continuity director, to join KPSI-AM Palm Springs, Calif. John Henry Scott has begun a new live five-hour country show on otherwise automated rock WTGI-FM Hammond, La. and needs record service.

WMAQ-AM Chicago morning man Lee Sherwood will serve as radio chairman for the Marine Corps Toys For Tots campaign. KWUN-AM Concord, Calif., celebrated its 18th year of broadcasting by winning Federal Communications Commission approval to broadcast at night. Melissa Foster is the new p.d. at the station and she does middays.

Ron Cuzner, who has been overnight jazz host on WFMR-FM Milwaukee for nine years, has been given honorary membership in the AFM local for his work in assisting local musicians. WRIF-FM Detroit has moved into new offices in ceremonies with ABC president Elton Rule leading a champagne toast.

Dave Prince takes over the slot of program director at adult contemporary KBOL-AM in Boulder, Colo. Prince was president of the Ph Factor radio syndication firm in Los Angeles. Monte Gast has left his position as general manager of AOR KWST-FM in Los Angeles. He now is senior vice president and executive director for the JAM Advertising agency in Culver City, Calif.

The Woodruff Organization, a broadcast consulting firm in San Francisco, now has Rick Forrester as programming vice president. For-

rester was most recently in news at KSDO-AM San Diego.

WDJF-FM Westport, Conn., p.d. Rod Ross has been dropped by the station due to the station switching from live to Century 21's automated contemporary Z Format. KSFJ-FM assistant p.d. Tom Watson has joined WSSH-AM Portland, Me., as operations manager.

Ron Ross, operations manager of WNAM-AM Neenah-Menasha, Wis., has been promoted to vice president of programming for Cummings Communications, parent company of WNAM. Succeeding Ross will be Bob Beck, who comes from WNFL-AM Green Bay. Bill Ward has returned to the ABC chain in the KAUM-FM Houston 10 a.m. to 2 p.m. slot. Ward was previously with ABC when he was with KXYZ-AM, which has since been sold.

Paul Ballner, formerly with the Jim Kerr morning show on WPIX-FM New York, has moved to evenings on WATR-AM Waterbury, Conn. Rick Mathews who moved from KCFX-FM Edmond, Okla., has joined the staff of KOKC-AM Guthrie, Okla. He is doing afternoon drive and is handling production.

WTSA-AM/WMMJ-FM Brattleboro, Vt., has a new on-air lineup: Joel F. O'Brien, mornings; Doug Allen, middays; Pete Acker, afternoons; and Audley Williams, nights. Weekends are handled by Curt Taylor and "Easy" Ed Ellis.

Bubbling Under The HOT 100

- 101—IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M 2186
- 102—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 103—HEARTBREAKER, Pat Benatar, Chrysalis 2395
- 104—WHEN YOU WALK INTO THE ROOM, Karla Bonoff, Columbia J-11130
- 105—BACK UP AGAINST THE WALL, Atlanta Rhythm Section, Polydor 2039
- 106—HOLDIN' ON FOR DEAR LOVE, Lobo, MCA 41152
- 107—ONLY TIME, Robert John, EMI-America 8023
- 108—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
- 109—WHO DO YOU LOVE, Pointer Sisters, Planet 45908 (Elektra)
- 110—NEW LINES ON LOVE, Sniff "N" The Tears, Atlantic 3626

Bubbling Under The Top LPs

- 201—HANK WILLIAMS JR., Family Tradition, Elektra/Curb 6E 194
- 202—PETER GREEN, In The Skies, Sail 0110 (Rounder)
- 203—REX SMITH, Forever, Columbia JC 35813
- 204—CINDY BULLENS, Steal The Night, Casablanca NBLP 7185
- 205—38 SPECIAL, Rockin' Into The Night, A&M SP 4782
- 206—TOMITA, Tomita Greatest Hits, RCA ARL1-3439
- 207—LOBO, Lobo, MCA MCA 3194
- 208—WHISPERS, Happy Holidays To You, Solar BXL1-3490 (RCA)
- 209—VARIOUS ARTISTS, On This Christmas Night, MCA MCA-3184
- 210—ALDA BROS., Love Goes On, Sire SRK 6079 (Warner Bros.)

John Leader, who has been associated with Los Angeles' KHJ-AM as an air personality, narrates the RKO Radio/Drake Chenault coproduction of "The Top 100 Of The '70's." Steve Day joins San Diego's KFMB-AM as a part-time announcer responsible for weekend

airshifts and filling in for other personalities. In addition, he will be doing some production work for the station. Formerly, Day worked on the air at such outlets as WBBF-AM in Rochester, N.Y., WTOB-AM in Winston-Salem, N.C. and Tampa's WDAE-AM.

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DECEMBER 15, 1979, BILLBOARD

SPOTLIGHT ON THE PACIFIC NORTHWEST

A GOOD CLIMATE FOR GROWING MUSIC

The strong resurgence of rock'n'roll is the biggest story in music coming from the Pacific Northwest this year, a movement that has been warmly greeted by the region's venues, promoters, agents and artists. With the advent of the new wave, a revitalized interest in local talent has meant revitalized business for theatres like Vancouver's Commodore Ballroom and Seattle's Edmonds Theatre, which in April began the creative concept of combining classic rock movies (like "Rock Around The Clock") with live performances by local rock bands. Vancouver's Perryscope productions and Seattle's John Bauer both found success with budget concert series featuring non-superstars. Local acts with names like Doug & the Slugs, the Pointed Sticks (signed to Stiff), the Payolas (A&M), the Cowboys, the Moberlys, the Skyboys, the News, the Hots, Johnny & the Distractions, the Burnside Bombers, Movie Star and Baby Gunn are not only finding more local work, but major label interest. National fame has found Northwest acts Trooper, Chilliwack, Prism, Doucette, Denise McCann, Bell & James, and Jeff Lorber Fusion, as well as native sons and daughters, Heart.

The establishment of Thom Bell's Mighty Three music empire in Seattle was a shot in the arm, bringing with it major publishing, production and management branches, and a soon to be unveiled label and recording studio. Concerts West continues to headquarter in the Seattle suburb of Bellevue.

Area recording studios reflect the worldwide growth that has continued undaunted by recession. The popularity of environmental studios is mirrored in the success of Washington's rural Bear Creek studios; Seattle's state-of-the-art Kaye-Smith complex recently hosted Heart and will soon record Steve Miller; Eugene, Ore. has recently added two new 24-track studios, and Vancouver's Little Mountain continues to thrive with the likes of Denise McCann.

In related activity, Great Britain's Audio Design & Recording has moved its U.S. base to Bremerton (near Seattle). The company manufactures signal processing equipment. Biamp Systems Inc. has moved from Beaverton to Portland to accommodate its continued growth as a pro audio equipment manufacturer, and is venturing into the international export market for the first time.

The strong economy of the area has helped the continuing prosperity of distributors and retailers. Companies such as Lieberman, headquartered in Portland, have reportedly seen accounts grow by 200% since its 1975 opening. Outside chains are moving in by the droves—Tower, Peaches, and Warehouse are already there with Licorice Pizza rumored to be the next entry in the Pacific Northwest chain sweepstakes.

The radio community is unanimous in its enthusiasm for the growth and healthy competition in the area. Disco remains vibrant, although reflecting the same growing pains and movement towards a broader musical base which disco is experiencing worldwide. Vancouver, with 55 discos, boasts more discos per capita than any other North American city.

The following stories shine the spotlight on these corners of the Pacific Northwest's thriving music industry, revealing a business as fertile and unabatedly growing as the region's characteristic timberland.

SUSAN PETERSON



FROM THE SOUNDS OF PHILADELPHIA TO THE SHORES OF PUGET SOUND

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"You'll never forget our tunes"

Thom Bell, two time Grammy Award winner and twice named Billboard Producer Of The Year, has recently announced expansion of his Seattle-based operation. Included in his plans are a record label, increased publishing activity and a stepped-up production schedule for both himself and the other members of the Bellboy Productions staff. The label plans are currently in negotiation and probably will not be announced formally until after the first of the year.

Thom originally came to Seattle in 1975 to establish a West Coast office for the Mighty Three Music Group, the publishing company he owns with Kenneth Gamble and Leon Huff. For a time his headquarters were on the premises of Kaye-Smith Studios in Seattle, and among the artists he produced there were Dionne Warwick, The Spinners, Johnny Mathis and Elton John, whose "Mama Can't Buy You Love" reached the top ten this past year. In 1972, 1973 and again in 1974, Thom was named Producer Of The Year by NATRA. He has won two Grammy's and been nominated for five others and was voted Arranger of the Year for 1972, 1973, 1974 and 1975 by *Downbeat Magazine* and also named Producer Of The Year in 1973 and 1974 by *Billboard Magazine*.

Since his arrival in the Northwest, Thom has devoted himself to the development of new songwriters and producers for Bellboy Productions and Mighty Three Music. His first proteges on both counts were the young songwriters and artists Bell & James. Their successes this past year have been phenomenal: (1) A million selling single "Living' It Up (Friday Night)" (2) Two strong LPs on A&M Records, the latest being "It's Only Make Believe" (3) Co-composership of a movie score—

"The Fish That Saved Pittsburgh" and (4) composership of both a #1 adult contemporary single—"Mama Can't Buy You Love" by Elton John and a #1 disco single—"This Time Baby" by Jackie Moore.

The soundtrack of "The Fish That Saved Pittsburgh" is the most recent Bellboy production. Released in November on Lorimar Records, distributed by CBS, it features artists Doc Severinsen, The Spinners, The Sylvers, Loretta Lynn, William Hart, The Four Tops, Euby Blake, Frankie Bleu, Bell & James and The Thom Bell Orchestra. Bellboy Productions will of course be the production arm of the new record label and will incorporate the talents of Thom, Ed Martinez (Vice President), Bell & James and Jack and Kim Robinson, whose "Frantique" LP is sweeping Europe.

Under the guidance of JoDee Omer, Director of Operations and Dennis Caldirola, Professional Manager, the songwriting staff continues to develop. Teddy Pendergrass, Lou Rawls, Maxine Nightingale, Todd Rundgren, Randy Meisner, Johnny Mathis, Englebert Humperdinck, Phyllis Hymen, and The O'Jays have all recorded songs from the pens of Mighty Three Music Group West writers, and the day is not far off when the names of Frankie Bleu, Joe Ericksen, George and Shannon will be known throughout the industry. Frankie Bleu's sweet tenor can already be heard singing with Loretta Lynn on the soundtrack of "The Fish." The energy and enthusiasm of these young writers and the friendly efficiency of Comptroller Mr. L. Randolph Bell, Sr., Executive Secretary Bo Ryan and Receptionist Bonnie Davis prove once again that success does indeed breed success and that the pioneer spirit lives on here in the land of blue water and Douglas fir trees.

Talent Industry Revels In Rock Resurgence

By TOM HARRISON

Without a doubt Vancouver has asserted itself in the Canadian recording industry and is now becoming an important stop on the concert trail.

Leading the way toward an expanded and healthier Western Canadian concert market is Perryscope Productions.

Now in its second year of operation, the concert company has carried out an aggressive policy of unusual and creative booking. Last year Perryscope introduced the idea of budget concerts as well as the "concert bowl" for medium-status acts booked into Vancouver's large ice arena, The Coliseum.

This year Perryscope has attempted to promote new wave and other up-and-coming acts in the usually ignored cities of Calgary and Edmonton, Alberta, the ultimate goal being to build the Western Canada market. Through Perryscope and the city's own indigenous punk scene, Vancouver has also become an important stop for any new wave band, and some of the company's more noteworthy triumphs include the breaking of Blondie, Devo, Graham Parker and the Rumour, Talking Heads and the Clash. Perryscope has also been successful with the Cars, the Knack, Joe Jackson, Abba (sold out months in advance for the 17,500 seater Coliseum) and the road show version of Beatlemania which sold out every one of its 24 shows.

Isle Of Man, whose shows included well-received Coliseum dates as the Village People, Little River Band and Heart and successful concerts by Tom Scott, George Benson and many others, also produced the biggest ever concert in Western Canada's history when over 40,000 people heard Supertramp at Empire Stadium, August 11. Gross ticket sales went up slightly from \$1.2 million to \$1.3.

MCM and Associates, a Vancouver based concert company that specializes in the secondary marketplace, set new attendance records throughout Western Canada with concert tours by Prism, Burton Cummings and Trooper.

Nostalgia Plus Jazz Promotions has also tried to explore new venues for jazz (which is not very strong compared to Washington or Oregon) by initiating a concert series at the renovated Ridge Theatre (capacity 800) while cautiously moving into folk music concerts and artist management. Currently Nostalgia Plus is looking to move into 12-14 new markets across Canada and now manages local jazz musician Gary Guthman and Orpheus (from Boston).

Lastly, the other major promoter of imported and local talent is the Commodore Ballroom, which rarely has a dark day. Now celebrating its 50th anniversary in the entertainment industry, the club seats 1,100 and not only books banquets, conventions and disco parties, but also big bands such as Count Basie, blues, jazz, country, and most of Perryscope's punk/new wave acts.

This summer Bruce Allen Talent Promotions became two separate companies operating under one umbrella when partner Sam Feldman assumed the ownership of the booking agency (the largest in Western Canada) and re-christened it S.L. Feldman and Associates Ltd. Under the new agreement S.L. Feldman also houses Overland Trips, a trucking company that has hauled equipment for Heart, Supertramp, Foghat, Grateful Dead, Santana and others. Feldman also is personal manager of Trooper, the Vancouver band whose "Hot Shots" greatest hits album sold quadruple platinum and whose fifth studio album, "Flying Colours" (on the MCA label) is repeating that feat. His most recent signing is Doug & the Slugs, the hottest unsigned band in Vancouver at the moment and one that several labels currently are after.

Bruce Allen has gone into personal management exclusively. With BTO on the blocks at the moment, he now devotes his energy to Prism (a double platinum rock act with three albums), producer Bruce Fairbairn (who has inked a production deal with Atlantic and produced Ian Lloyd's comeback album, "Goosebumps"), Jim Vallance (a sort of renaissance man of the studio whose recent work is CANO's first English language album), Bryan Adams (of some disco fame with "Let Me Take You Dancing") and Dogstar (whose first album is due).

A recent entry into personal management is Pyramid Productions whose initial success was Stonebolt, formerly a Parachute recording act that will reappear on an as-yet-to-be announced major label. Other Pyramid managed artists are Steamer and Harbour Records artists Zingo while the newly formed Canadian Booking Agency (C.B.A.) represents acts such as the Dale Jacobs Group (two albums on Epic), the Wade Brothers (one album on Epic), the Rhythm & Blues All Stars (one album on their own label) and more. Additionally Pyramid has two publishing companies—Deep Cove Publishing and Deep Space Music—in-house record production, and an independent record promotion company, Vortex, which

(Continued on page PNW-15)

Tom Harrison is the music critic for the Vancouver Province and assistant editor of the monthly publication, Music Express.



John Bauer books rock acts into Portland's Paramount.



Seattle's TKO is managed by Albatross, who also handle Heart.



On Mushroom Records, Jerry Doucette has broken out of Western Canada.



Portland's Jeff Lorber Fusion are doing well with their first Arista jazz LP



A hot and as-yet unsigned band from Vancouver, Doug & the Slugs recently signed a management deal with Sam Feldman.



A part of the rock resurgence, the Moberlys hail from Seattle and are booked by Far West.

A Billboard Spotlight

DECEMBER 15, 1979, BILLBOARD

Copyrighted material

Studios Continue 'More And Better' Streak



By JIM McCULLAUGH

Pacific Northwest recording studios are taking a back seat to no one.

Activity at the studio level in the Washington, Oregon and British Columbia geography has been feverish in the past year as the area continues to mushroom into a high-level recording mecca.

Newer 24-track complexes have and are being erected. Existing facilities have advanced their technology base further. And business—stemming from local and national music and commercial work—appears to be as strong as it has ever been. In fact, business at the studio level appears to be growing very rapidly.

If the music business has felt a pinch this year, at least one level of the music industry—recording studios—appears not to have been adversely affected. Activity at the recording studio level nationally, as well as the Pacific Northwest, would seem to be bear that out.

One changing face in the Pacific Northwest studio business has been the departure of Sea-West, the fixed and remote business of Rick and Donna Keefer. The pair have moved, lock, stock and limiters, to Hawaii where they are converting their operation into Sea-West Hawaii, an environmental studio located at a beach site outside Honolulu. The Sea-West remote truck, a familiar figure on live dates in the Northwest, will now cater to island business.

"Business has been up 50% over last year," says Manny Hadlock of Bear Creek recording studios located in Woodinville, Wash.

Begun a few years ago, this "environmental" complex located in a re-converted barn some 30 minutes from downtown Seattle, recently went from 16- to 24-track and is now concentrating more heavily on music.

Prime electronics include a Quad-Eight Console, MCI tape

Jim McCullaugh is Billboard's Recording Studios Editor.



Above, the Producers Studio in Eugene, Ore. opened in April and has been busy ever since. Pictured from left are studio owner Michael Dilley, engineer Steve Diamond and producer Georges Bouhes.



Left, environmental studio Bear Creek is in rural Woodinville, Wash., a 30 minute drive from Seattle.

machines and JBL monitors. \$80,000 worth of signal processing and related studio equipment has also been added recently.

In fact, business has been so good, adds Hadlock, that a second studio is in the offing.

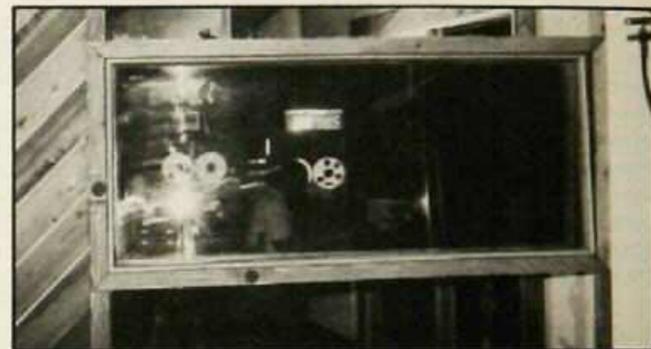
"We do think of ourselves," indicates Hadlock, "as an environmental or vacation studio. It's very private for clients and that's a strong selling point."

The scenic, farm surroundings are a strong enticement for clients as Bear Creek may, in fact, be the leading 'environmental' complex in the Northwest area.

"Business has been very solid for us," echoes Leslie Ritter, manager of Kaye-Smith Studios in downtown Seattle, perhaps the leading state-of-the-art complex in the area.

The facility has undergone a good deal of equipment and acoustical upgrading she notes with both main music rooms, A & B, now automated. Studio A is also now set up for dual 24-track. Equipment includes API boards, Ampex and 3M tape

(Continued on page PNW-10)



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Producer, writer, arranger — "Big Apple Rock" Black Ivory

Arrangements — Bill Summers, Black Ivory, Pleasure

Recording Sessions — Billy Cobham, Ronnie Laws, Side Effect, Gabor Szabo, Wayne Henderson, Paradise Express, Bill Summers, Jeff Lorber, All-Spice, Johnny Reason, David Oliver, Henry Allen (produced by George Benson), Hillary, Bobby Lyle, Navada Michael Walden, Esther Phillips, and Roy Ayers.

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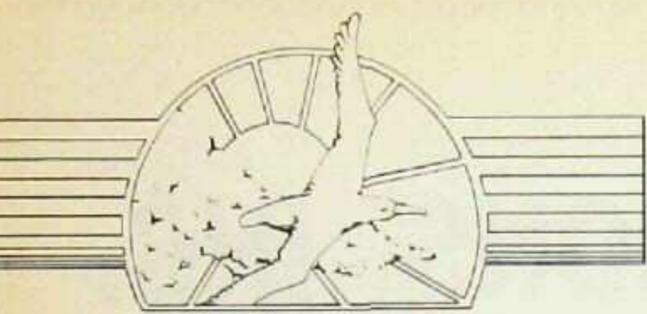
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**ALBATROSS
PRODUCTIONS**



When Ken Kinnear first started Albatross Productions eight years ago his main activity was owning and operating a club called Judge Roy Beans. Kinnear had purchased the club with two other partners as "a way to learn the business." Kinnear says he had always been a fan of rock music but when he got home to Seattle as a young lieutenant after a three year stint in the army, he found it very difficult to hop on the music biz merry-go-round. Says Kinnear "most of the doors are closed to those of little experience and it was too far from Seattle to the William Morris mail room." Always one to do things on his own and in his own way Kinnear struck out to first get a formal college education, and after 5 years at that the practical education began with the purchase of Judge Roy Bean's.



Kinnear says he hired his first band at JRB's by running an ad in a local paper, later to discover that there were agents from whom one bought bands. Shortly thereafter he leased the Moore Theater in Seattle, a 1500 seat proscenium house built in the 1920's. He then set out to establish the club and theater with acts of national caliber. At first Kinnear was relegated to promoting new groups which he did with much success. The competition was very tough in the Northwest market since Seattle was the hometown of Concerts West and the then powerful Northwest Releasing. Kinnear says that the new acts were the crack in the competitor's fortress, and it was this crack which led to his initial success. "I would spend incredible hours of time researching groups that I thought had potential, or those which had been overlooked, and then basically gambling on their future. I drove the local radio and retail people crazy with questions. I would do anything to get my bands on new record releases. I was listening to everything that came out."

This practice paid off when Kinnear first heard Bachman Turner Overdrive. "I felt very strongly about the group, and knew that they could make it very big. I got to know their manager Bruce Allen, and it was right when they were first coming down to the States and working their first dates in '73. I first promoted them at Judge

Roy Beans then at the Moore. I then began going to other cities like Spokane, Portland, Eugene. First to small halls then to bigger ones. I became good friends with Bruce and the members of the band and they never forgot our early relationship. Later I was able to branch out further with them into Montana and the Dakotas. I learned a tremendous amount from those dates."

Kinnear by this time added Dick Adams and Teresa Cherry to the staff of Albatross. "The work load was getting tremendous, I was still going out to see prospective groups in clubs for Judge Roy Beans, which was when I first saw Heart. They were playing in a club in South Seattle, it was the week Nancy had joined the band. I was totally blown out. I became an instant fan and went to see them whenever they came down to Seattle. Later,

in 1975, while visiting them in a club, we struck up conversation which led to my becoming their manager."

Another striking example of early intuition is that of Supertramp. Kinnear says he phoned all over England trying to find someone who knew something about Supertramp after hearing the first album as an import. He located Dave Margerson who had just left A & M in England to manage the band. Kinnear told him about the Moore and expressed to him that he would like to promote dates. When the band came to the states, Kinnear got his shot in Seattle. "The Supertramp relationship is one which I am particularly proud of. We were with them from before the very beginning and now promote more dates than any other single promoter in the country."



Kinnear has spent much of his time in the management division since signing Heart. He says that his experience gained as a concert promoter has been invaluable in the development of Heart's career. "There are many direct correlations between management and concert Promotion, says Kinnear. "Concert promotion

also forces you to keep in touch with what is going on at a street level which helps to identify what it is that people want and are buying. In the area of cutting personal appearance deals for Heart our concert experience gives me insight that is simply impossible to attain in any other manner."



In addition to managing a number of music acts and producing and promoting concerts, Albatross annually sponsors the Puget Sound Music Awards, in Seattle. Early in December, Seattle radio listeners are encouraged to vote for their favorite artists, records, and concerts. The New Year's Eve concert, this year featuring FOREIGNER, has become an event each year since rock luminaries, who are winners, often attend the show and surprise the audience by receiving their award plaques in person. Albatross Productions is also publishing a classy new magazine for Northwest music fans called BACKSTAGE NORTHWEST. Aimed primarily at young people, each issue is printed in a gloss paper magazine format to ensure excellent photo reproductions, and features interviews, informative articles on the hottest rock groups around, record reviews, and articles of interest.

Albatross' own "backstage" scene takes place in the company headquarters currently located in a suburb of

south Seattle. Step inside the door to find a team of thirteen employees involved with the complexities of promoting concerts, managing groups and keeping records of all the financial and organizational activity. While visiting Albatross you realize two things; departments are designed to overlap, interconnect and merge into other departments. Second, there's a strong sense of rapport among the employees; everyone you talk to seems to genuinely enjoy working there.

As the Moore began to blossom Albatross started doing shows in Seattle's Paramount Theater and in time as the new acts grew so did the company to one of major status of the Northwest, promoting over 200 shows a year with virtually all of the leading entertainers of the industry. The concert production is now headed by Paul Mercs who joined Albatross 3 years ago.



ALBATROSS PRODUCTIONS

Geographically, Albatross Production's reach is extensive. They produce shows throughout the Pacific

Northwest, Washington, Oregon, Idaho, Montana, Colorado, Wyoming, North & South Dakota, Arizona and two provinces in Western Canada: Alberta and British Columbia. The type of music Albatross sponsors is similarly broad. "We produce many rock shows," says Paul Mercs, "but we are also jazz fans. Recently, we covered the popular music spectrum by promoting such diverse music as the heavy rock of Blue Oyster Cult to the jazz of Pat Metheny." Mercs' job entails being responsible for all operations of Albatross Productions concentrating mainly on acquiring the talent that Albatross Productions promotes, then overseeing the operations that ensure the success of the event. He has been in the concert business for seven years originally in Vancouver, B.C., where he founded Isle of Man Productions and where he still maintains a very active office. It was three years ago that he moved to Seattle to cement a long time relationship with Ken Kinnear and to take over the day to day operations of the concert division at Albatross as Ken Kinnear became more involved in group management.

Mercs is extremely pleased with the progress of Albatross Productions "I feel that as we have expanded we have been fortunate to bring new people into our organization with the same type of spirit and determination that has been with us from the beginning to succeed to the utmost as a concert company in the Northwest."



Lars Sorensen, Production Coordinator at Albatross, works in conjunction with Mercs in deciding which acts to promote, but it is his job to arrange the details of the show. Generally, Sorensen, Mercs and Cathy Harker (media buyer) meet with Kinnear weeks in advance of the shows date to work out a marketing angle for promoting the act. Mercs explains Albatross' main marketing concern "We try to come up with something special or unusual, a 'hook' so to speak, that will make the show more than just another concert. We recently put together a phenomenal promotion around our Seattle Judas Priest show. We had originally scheduled them to play a 3000 seater, but by working with radio station KZOK and the group we moved the show to the 15,000 seat Seattle Coliseum. A sponsor underwrote the expenses of the show as part of KZOK's "Rocktober" celebration. We printed a six dollar ticket price on the tickets and then the station gave away approximately 1200 tickets a day which had been in effect "purchased." The give away location was moved daily and it was such a hot item that it never took more than 10 minutes to give away the 1200 tickets. By having a normal ticket price on the ticket we kept the group from having a "cheap show" or low ticket price connotation attached to the show. As it turned out the tickets were in such demand the tickets were even being scalped the night of the show. KZOK broadcast the show live and is now playing a live cut of the show in hot rotation. In short it was an example of all parties involved; the promoter, manager, artist, agent and radio working very closely together to make a real event out of what could have been "just another show." We constantly try to think of new approaches, special combinations, what about having this group play in a particular venue, for example. Our objective is to create something with every show, rather than just "turn the crank." Sorensen adds: "we try to apply this to every aspect of the show. It's my responsibility as Production Coordinator to make sure everything runs smoothly; book the hall, and set up backstage security. At the end of the night, I handle the settlement with the acts manager. But I try to do more. We want the group to remember Seattle. We've all been on the road; we know what it's like. The extra touches really matter, especially when groups stay in a city an average of only 20 hours." The production team puts a lot of effort and thought into making each group feel at home.



The third member of the production group at Albatross, Cathy Harker is in charge of spreading the word by press releases to the media and the public. Harker also orders tickets for upcoming shows and coordinates tickets sales with the outlets. Together with Paul Mercs, she works out an advertising budget relative to the size of the show, which determines how far-reaching the campaign will be. Radio, newspaper, announcement, poster. Cathy is also responsible for coordinating advertising and articles for Albatross' new publication, BACKSTAGE NORTHWEST.

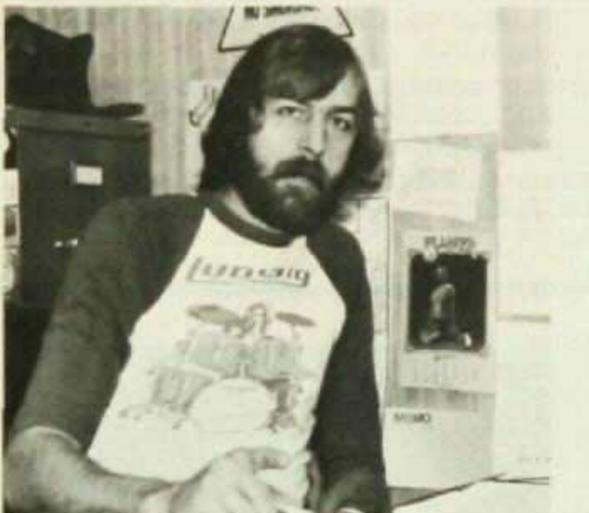


ALBATROSS MANAGEMENT

The management side of the company first began to take shape after Ken Kinnear signed Heart for management in 1976. Since then, the roster of groups managed by Albatross has grown to five. Besides Heart, Albatross manages the power rock group TKO, keyboard-strong progressive Dixon House, and L.A. based singer-songwriter Lisa Nemzo. The most recent addition to Albatross Management is one of Seattle's hottest and excit-

ing new bands, The Torpedos. The group has served as opening act on a number of concert dates with The Knack on their current tour in the Southwest.

Another new face at Albatross Management is Jon Kertzer, who will directly assist in the management of The Torpedos so that this young, upcoming band will receive the personal attention they need. Kertzer was a well known radio personality at KZAM and most recently worked as a local promotion man for CBS records.



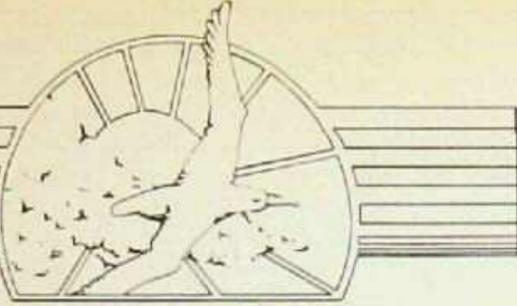
With Albatross since 1971, Dick Adams now directs the tours for the groups under Albatross Management. As Tour Manager, he schools all the groups' road managers in the ways of the road, instructing them on how to deal with and account of all the money. Adams teaches from experience; he serves as road manager on Heart Tours. Months before a tour sets out of the road, Dick Adams plots the route of travel with the help of the group's booking agency. He contracts crew buses, and the "semis" which transport the group's equipment from place to place. (When he's on the road with Heart, Adams oversees a massive enterprise, moving 40+ people in and out of town.) In less hectic times when Heart is at home, Dick Adams researches and recom-



mends equipment purchases for the stage productions of all the groups. Dick also directs Aerostar Travel, Inc. a corporation which leases out a Grumman Gulfstream I (G-1) aircraft for group travel. Chosen for its impeccable safety record. This turbo-prop jet offers flexibility, luxury and comfort. With capacity up to 14 passengers plus crew, it is the ideal touring aircraft, complete with lavish entertainment systems. Recent clients include Joni Mitchell, Jimmy Buffet, and Dan Fogelberg. Adams' responsibilities also stretch into Albatross' production side. He assists in many Albatross productions as a promoter's representative. He enjoys attending shows frequently since it keeps him current with what is new in music.

Another team mate in Albatross management is Publicist Kelly Curtis. He sets up publicity for all Albatross-managed groups, including Heart, (whom he accompanies on the road). Prior to a group going on tour, Cur-

tis arranges all aspects of tour publicity, which encompasses setting up interviews, radio station appearances and photo sessions. The well-thumbed stack of magazines on his desk every week shows that he has been



ALBATROSS PRODUCTIONS

scanning every major music publication for items about the company's groups, while also keeping himself up to date on the music scene. Kelly Curtis oversees publication of group's newsletters to their fans and also collects and catalogues photos and slides of each group. BACK-STAGE NORTHWEST utilizes Curtis' talents as their

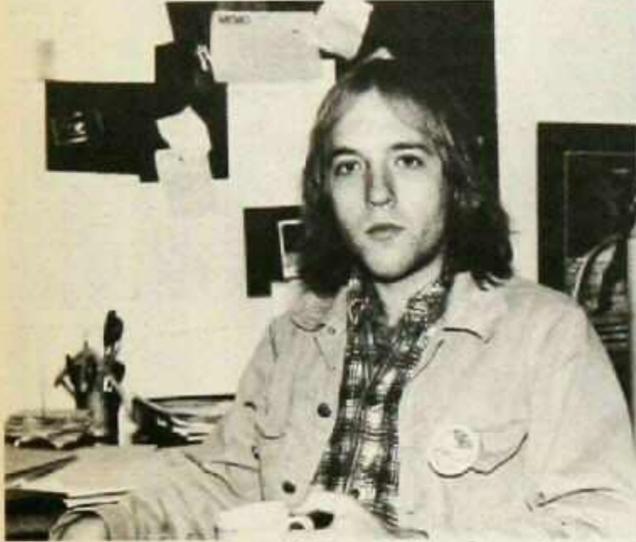


photo editor. He also works in conjunction with the Albatross production department to help search out quality items for merchandising. Curtis is the house generalist, equally capable in each diverse aspect of his job.

Albatross Receptionist Su Creson's desk is the hub of the office. She coordinates office activity, keeping track of everyone, connecting them with phone calls. In her spare moments, she sifts through Heart's fan mail, answering requests to join the fan club, recording each member's name.

Teresa Cherry controller and office manager has worked with Kinnear since Albatross' inception. Teresa is considered the company historian and has worked in all the various aspects of concert promotion. As Albatross grew the need for a complete accounting department was more in demand. Teresa along with three other bookkeepers handle the accounts and distribu-

tion. Maureen Cherry, (Teresa's sister) handles all accounting functions for Heart, Donna Dean deals with receipts from concerts promoted by Albatross as well as Aerostar Travel and Albatross Management, & Cindy Johnson handles the various functions for TKO and Dixon House, & The Torpedos. As office manager, Teresa takes care of insurance programs, company policies, and major purchasing functions.

Suzie Walsh, Ken Kinnear's assistant speaks enthusiastically about Albatross' new headquarters now under construction near Seattle's Southcenter. "We've outgrown our present location such, that hiring additional personnel is an impossibility. The new offices we're building (Southcenter 6300 Bldg.) will be more suited for the growth we've attained now and the years to come."



From her new office Suzie will continue to assist Ken in all facets of his business activities. She is Ken's contact with office personnel, artists, and business associates when business takes Ken outside Seattle. Within those responsibilities a major portion of her time is spent coordinating travel arrangements for upcoming tours. Travel arrangements for a group of Heart's stature must be thought out and well planned months in advance. "Heart's road crew is comprised of people from various cities in the U.S.; getting everyone to the same city, on the same date at roughly the same time, requires knowledge of all of the variables. Handling a tour for our other acts can be done in a relatively short period of time since you aren't dealing with such a large crew, and over the years we have accumulated enough data to know what hotel to go to in which city." Once a tour is in progress Suzie acts as a trouble shooter for road personnel. If a problem occurs on tour that is better handled by the office, Suzie starts the ball rolling to get the problem solved.

Suzie also coordinates label copy and artwork for new album releases, catalogues material for publishing and works on new ideas for new product endorsements. And at present is working closely with the contractor and architect on ideas for the interior of their new office building.

Q: AFTER THIS INSIDE LOOK INTO YOUR ORGANIZATION, IT SEEMS TO US ALBATROSS PRODUCTIONS IS GROWING NOW AT A RATE SIMILAR TO WHEN YOU FIRST BEGAN THE COMPANY?

KK: It's true, we are expanding. Everyone here is looking forward to February when we can move into our new office building. Right now, we are in the process of reorganization, redefining the scope of various jobs. Our biggest challenge is continuing to function with efficiency during this period of transition. I am shifting the weight of my responsibilities more towards the management side of the business... by desire and necessity. I like to spend most of my time working with our groups and now that we have delegated more responsibility to our production dept. I'm able to do that.

Q: WHAT PARTICULARLY FASCINATES YOU ABOUT MANAGEMENT?

KK: We manage groups who are at vastly different levels in their careers. Some are just starting out. Some have met with great success. Different scales require different kinds of thought, different approaches. I like the challenge at both ends of the spectrum.

Q: ALBATROSS IS A RELATIVELY SMALL COMPANY, BUT STRIKES US AS AN EFFICIENT, SUCCESSFUL, TIGHT SHIP. IS THERE ANY REASON IT APPARENTLY WORKS SO WELL?

KK: Not any one reason. The first rule in this business is that there are no rules. You just try things and sometimes they work. One thing I have seen, though, is that in big companies, there is too often a real deterioration of efficiency. When someone else does something for you, the likelihood of it getting done correctly is diminished. I call it the law of diminishing likelihood. The further you pass something down the line, the fewer the chances are that it will be completed exactly as it was intended. Our biggest enemies are compartmentalization and specialization. That's why we try to have broad job definitions so that everyone is involved in many areas but still within a framework of efficient organizational structure. That way, a job can still get done if someone is gone.

Q: DO YOU CHOOSE YOUR PEOPLE ACCORDING TO ANY PARTICULAR GUIDELINES?

KK: Generally, I hire someone for attitude and potential rather than for previous experience. With aptitude and willingness, a person can learn the job. I think if you give someone the responsibility to do well, he will. This hiring policy applies to everyone connected with Albatross. That's how we put together our road crews as well. We look for a certain uniformity in personality and we always come up with a group that works hard together and likes their job. You also get a lot of loyalty which, especially for all of us, is the sense of fulfillment we get. If that isn't there, it's not worth the effort.



With record sales in excess of 10 million units and a reputation for one of the best live performances in rock n' roll, Heart is the most successful band to ever come out of the Northwest. The story is as unconventional as the band itself. Fronted by the Wilson sisters, Ann & Nancy, Heart recorded their first album *Dreamboat Annie* (1975) with Mushroom Records, a small independent label based in Vancouver, Canada. The group was residing in Vancouver, playing the club circuit when producer Mike Flicker discovered the band playing around town and signed them to make a record. Shortly thereafter, the band made a deal with Ken Kinnear to manage them. For awhile, Heart went through a very difficult period as they recorded by day and played the clubs at night to keep them financially bouyant. But as time would tell the record was a gem. (*Dreamboat Annie* eventually went triple platinum.) Unfortunately, disagreements and troubles with Mushroom Records followed, which eventually exploded into a fierce legal battle. When the smoke cleared, Heart had settled with Mushroom and signed with CBS west coast based Portrait Records. By 1977 family ties, logistics and operational opportunities drew them back to Seattle, the city where most of the group had grown up. Recording for the album to follow would be done in Seattle. Heart began work on their long-awaited second album, *Little Queen, Magazine and Dog & Butterfly* followed the precedent set by *Dreamboat Annie* by all going multi-



platinum, firmly establishing Heart as a significant force in rock n' roll.

Even though this kind of success would enable them to live just about anywhere, everyone in Heart chooses to stay in the Seattle area. (Rock colleague Steve Miller lives and records here, too.) And there exists a great exchange of loyalty between the group and their Northwest fans. Not only do Heart records sell well here, (each album has sold more than 100,000 units in the Seattle area) the group is a mainstay of the local concert scene. When Heart plays Seattle, It Is An Event. Last Christmas they enjoyed record-setting attendance at their 3-sold out shows in the Seattle Center Coliseum.

Heart has a very strong base in personal appearances. Just as Heart's music covers the musical spectrum from searing rock n' roll to delicate ballads, the live show is both exciting and moving. Each musician is a versatile and precise performer. Instead of only working in the largest, most lucrative cities, Heart enjoys touring all areas of the country and playing to their many fans in smaller towns.

Last summer the group went to Japan for their first visit, when they performed with other American groups including the Beach Boys and Firefall for enormous crowds at the two day Japan Jam held outdoors at Enoshima Beach, outside of Tokyo. In Kyoto, the last outdoor concert of their Japan tour, came frighteningly close to disaster. A very heavy, almost instantaneous monsoon downpour burdened the portable roof above the stage with tons of water and the roof gave way. Fortunately, all of the group was able to run out of the way in time, and the only loss was smashed wet equipment.

After the Japan tour, the band returned to the calmer environs of Kaye-Smith studios where they are currently laying down tracks for their fifth album titled *Bebe Le Strange*. The new record will especially point out the versatility of the musicians in Heart. Drummer Michael Derosier continues to prove on this album that he is equally expert at fiery pounding on the heaviest rock songs as well as restrained punctuation just at the right moments in the softer tunes. Steve Fossen, the group's bass player, has been experimenting on this album with different bass sounds on a variety of bass guitars from his extensive collection. Howard Leese and Nancy Wilson are each taking a large role as electric guitarists for the band. (Guitarist Roger Fisher recently left the group to pursue a solo career.) Howard also has contributed unusual synthesizer tracks to various songs which he devised on his polyphonic synthesizer. As Heart's most theoretically schooled musician, he has written all the

parts for the saxophones in a song called "Even It Up." This album is the first time Heart has ever used reed instruments. Nancy Wilson takes a much more active role on the electric guitar on *Bebe Le Strange*. Her exquisite acoustic guitar playing of course, is present too, and this time Nancy says she will make her piano debut on vinyl. Besides her incomparable vocals, lead singer Ann Wilson contributes some piano on the album and also plays bass guitar on a few cuts.

Heart has made a conscious decision not to "rush an album out for Christmas." As a result of their hard work, the band is now in a position for the first time in their career to take the needed time to craft an album to meet their standards. They are able to select their best material and help it evolve into the well wrought songs they are known for. This approach has filled the group with a sense of freshness and positive energy. They are in the midst of planning their "World Tour Eighty." The tour will continue to reinforce the strong draw and appeal of their personal appearances. An entirely new show is planned: a newly designed stage, and a brand new set of songs. Heart's 1980 show will be reflective of their new music, the band's current direction, and the times. Another aspect adding to the sense of a newness in the band is the fact that, coincidentally, both Ann and Nancy



have recently called it quits with their boyfriends of many years.

Heart's immediate plans also include making their third film. A film was made coinciding with both the albums, *Little Queen & Dog & Butterfly*. These were made by the band, and were shown world wide receiving accolades for the professional, indepth approach taken. The next film will depart from the traditional, documentary form of most films about rock groups. It will be something very different, highly creative, but still produced with the same high quality associated with Heart.

So far Ann Wilson has only appeared in the films made by her band. But she has received numerous offers to appear in other films. Her dedication as a musician is full time enterprise however, and she is kept extremely busy fulfilling this career. Ann is extraordinarily photogenic and this in combination with her dynamic personality and dramatic flair would make for a unique and fascinating person on the screen.

With *Bebe Le Strange* due to be released Valentine's Day, 1980, Heart is busy preparing everything they have in store for the 80's. In keeping with their unconventional tradition and character, they will undoubtedly continue to surprise fully... but always from within the framework of their high standards.



Radio Serves Demanding But Lucrative Market



A resurgence of rock with more than a nudge toward the harder versions is currently dominating radio from British Columbia to the lower reaches of Oregon's Willamette Valley. It's difficult to pin-point definitions, most station spokesmen agree, because the lines between AOR, Top 40, and MOR have been worn pretty thin and crossover has become a way of life. The general trend, however, is definitely in the direction of harder sound.

Bob Miller, new program director for KEX in Portland, formerly of WGNT in Huntington, W. Va., is philosophic about the fluctuating trends. Music, he believes, follows the news. "You can look at the headlines and predict pretty much what tomorrow's music is going to be," he says. He points to the Vietnam protest days and the emergence of the fuzz guitar, the balladeering, the folk song and other music of the era. Contrast that, he says, with the economic concerns of today, inflation, the uncertainties of maintaining a way of life. The spin-off, he maintains, is harder sound, a sort of toughening of the spirit, the resurgence of rock'n'roll. Everybody isn't into it with both feet, to be sure (Miller's own KEX, for example), but the general trend is obvious.

There's a lot more attention being paid to format in the Pacific Northwest than has been the case in past years. Throughout the region there's a general tightening up, but in some areas (particularly Portland) some abrupt switches have taken place.

In the Portland market more format changes took place within a recent period of six weeks than had occurred over a period of years previously. KYTE-AM went from rock to country and its FM station from country to Top 40. Both stations were down in the charts and a reappraisal was called for. "Indications are that we're reaching a lot more people," says Rebecca Ellison, assistant to the stations' general manager. In Portland, too, KJIB, the FM counterpart of KWJJ, has made the abrupt conversion from beautiful music to country, a format that has been kind to its AM station for many years. The



Pressing CFUN for dominance in Vancouver is CKLG. Visiting the station are members of Heart. From left are Don Stevens, Mike Derosier (standing), Nancy Wilson and Roger Fisher.

emphasis on FM, however, says program director Chris Adams, will be on what he terms "beautiful country." Joining the jockeying for a more favorable position in the Portland market is KMJK (Magic) which has gone from mellow rock to Top 40. The station was purchased by Southern Broadcasting in June. "The format restructuring process," says John Shomby, program director, who came to KMJK recently from WKXX in Birmingham, Ala., is an indication that competition is hardening up in the Portland area. The end result, he says, will be "the separation of the men from the boys." Stations with better than average staffs and with more money to spend, he predicts will come out of the scramble on top.

Radio KISN, which has been silent since 1976 when the FCC lifted its license, will be back on the air sometime between

Dec. 1 and Jan. 1, it is announced by Bob Simmons, part owner, who will serve as program director of the reactivated station. Simmons was a former program director of KOME, San Jose, Calif. and was also with KSAN in San Francisco. Another partner is Bill Failing, sales manager at KISN when it lost its license and later sales manager at KXL. A new corporation was formed to activate the station. It will operate on 5,000 watts, 24 hours a day, and its format will be adult rock.

KIXI in Seattle, which has been beautiful music on both its AM and FM stations, recently switched to adult contemporary on FM. An 84% gain in the 25-34 age group as a result of the transition is reported by Penny Tucker, operations manager, although, she concedes, the older demographics have dropped off. There have been few outright format changes in the Seattle-Tacoma-Everett market area, but most stations are giving more than usual attention to the impact of their music programming.

KOMO, the top-rated station in the area for many years, got a jolt in the last ratings when it relinquished its leadership to KIRO-AM, No. 1 in the market, and KIRO-FM, number two. KIRO-AM lists its music as Top 40, but, according to Vic Bremer, news and program manager, music is simply a relaxant for the station. The emphasis is on news and sports. "We are re-examining our music," says KOMO's stations manager, Monty Grau. "There may be some tightening up, but we don't anticipate any format changes," he adds. KOMO plays a wide range of music—a lot of contemporary, plus old standards and, although its category is listed as adult contemporary, it adheres to no specialized format. KIRO's ascendancy in the market is generally attributed to its recent acquisition of the Seattle Super Sonics but Grau has reservations. "I'm not so sure they wouldn't be up there anyhow," he observes.

Vancouver, B.C. is pretty much caught up in the new wave enthusiasm and there hasn't been much in the way of format changing. C-FUN, with adult contemporary, is the market

(Continued on page PNW-12)

Studios Streak

• Continued from page PNW-4

machines and Altec 604E monitors with Mastering Lab crossover.

The studio, adds Ritter, has also added an extensive array of outboard equipment, including a BTX synchronizer for tape machine lock-up.

Heart has been working on its upcoming Epic LP at the facility while other recent clients have included Chiliwack for Mushroom and Lisa Nemzo for Portrait.

Kaye-Smith's Studio C is also being re-modeled for Steve Miller who is also doing work on his upcoming Capitol LP there. And the operation's film department, which specializes in commercial work, has also seen a strong surge in business activity.

A major newer complex in the Seattle area is Summit Studios in the downtown area at the site of the former Electronic Music Box, an 8-track facility.

Principal is Tom Martin, an ex-L.A. studio musician and engineer.

The studio is a 24-track MCI-equipped (including an MCI JH-600 Series console) one and Martin adds that he is considering two more rooms later on in a nearby area.

Martin adds that he wants the 2,500 square foot operation to focus primarily on music.

"Seattle seemed like a viable place to be as well as a growing music market," states Martin.

Activity has been feverish at the Holden Hamilton & Roberts complex in Seattle, according to Herb Holden, Jr. In addition to three rooms the facility has a tape duplicating wing and is also affiliated with Lightship Records.

"I believe we are the largest tape duplicating facility in the Northwest," explains Holden, "as well as one of the largest givers of recording classes for prospective engineers and producers."

Recently the 16-track, multiple room complex has completed an LP for Paul Revere & the Raiders as well as an artist on the Lightship label—Greg Shelley's "He's The One"—which was also produced by Herb Hamilton, Jr.

According to Ed Rhenhart, who is helming Lightship Records in Los Angeles, the Shelley record has been meeting with initial success and acceptance with close to 300 radio stations in the contemporary Christian music field airing it.

Rhenhart indicates he is interested in developing Northwest talent further with Lightship and believes the label has already emerged as a major entity in the contemporary Christian field.

"The local music market," adds Holden, "is more healthy than it's ever been. And facilities like ours, where the sound is

as good and competitive as you'll find it, are contributing to the strength of the market."

Also under the Holden Hamilton & Roberts creative productions umbrella is Action Sports Records, a spoken word/music series that features such important sports figures as L.A. Dodger manager Tom Lasorda and Dallas Cowboy coach Tom Landry talking to young people.

One indicator on the exploding Oregon recording studio market is that Eugene—not even the major city in the state—has two new 24-track complexes. They include Producer's Studio and Triad Recording Studio.

According to Triad's Don Ross, the facility has been 24-track for the past six months and includes such equipment as Ampex, Studer, JBL and a Tangent console. Originally an 8-tracker, Ross indicates that the decision was made to go 24 rather than 16.

"It's surprising," he says, "how many local music groups we have done so far since going 24-track. There are any number of bands in the area that are close to major record label deals. The music scene here is really happening. We want to concentrate on album masters although we do commercial work as well."

Producer's Studio opened in April of this year in Eugene and has been surging ever since, according to principal Mike Dilley.

Equipment includes a Spectrasonics board, Ampex 24-track and 2-track machines and JBL monitors.

"In some senses," says Dilley, "we built a complex like this in financially the wrong place but artistically the right place. I believe as time goes by the music scene in Eugene as well as Oregon and the entire Pacific Northwest will continue to grow. Slowly but surely there will be an emergence into a major music market."

Business in existing Portland studios has been strong, according to operators there and in surrounding areas.

Says Russ Gorsline of Portland's Rex Recordings: "Business has been excellent. We have been swamped, for example, with commercial and audio/visual work."

Equipment at the 16-tracker includes a Neotek board.

"The music scene is really amazingly good," he says, "particularly for fusion jazz."

The Rex umbrella also includes Sunny Day Productions with Gorsline indicating he is active as a producer.

Recording Associates' Jay Webster indicates his Portland 24-tracker is seeing plus business as the facility has undergone significant equipment and acoustical upgrading in the past year.

"Business has been excellent," he indicates, "with the facility catering to much music work." Recording Associates also conducts extensive recording engineering classes and

has also been involved with various professional audio equipment manufacturers, such as Ampex, for r&d.

And a new studio on the Portland scene is Soundsmith, located in a house, according to principal David Tower. An 8-tracker now, Tower indicates he will be 24-track shortly at his 2,500 square-foot complex and will aggressively go after music business. He's already gotten involved in radio syndication shows that embrace local Northwest talent.

Spectrum Studios in Portland, a 16-track facility, is also indicating plus business.

Across the river in Vancouver, Wash., Gene Bredeen's Ripcord Recording Studio is also reporting brisk business.

In fact, the studio, according to Bredeen, was the site of the Jeff Lorber Fusion's "Water Sign" (a top 10 jazz LP) on Arista and will be the site of that group's next LP. And Bredeen is also still active as a producer having recently gone in the studio with country artist Red Simpson on the Nashville Key Records label.

Equipment at Ripcord includes a custom Eltek board, Ampex tape machines and JBL monitors.

And if the Washington and Oregon markets have been jumping studio-wise—Vancouver, British Columbia has been a hotbed of studio action also, according to Bob Brooks, manager of the Little Mountain Sound Co.

"There must be at least 15 to 25 newer multi-track rooms in the area within the past year or so," says Brooks.

The four studio, 24-track complex of Little Mountain, indicates Brooks, has been as active as it has ever been.

"I think we have proved ourselves as a rock'n'roll studio," he says.

But the studio has been catering to more than just rock'n'roll, he adds, with diversification a key to the operation's success.

In addition to rock, and new wave, Little Mountain is hosting agency production work and boasts a level of technical sophistication not found in most Northwest Studios.

"We've been Neve for five years," says Brooks, "and we've got Studer 24-tracks in both A and B. The Little Mountain staff is now up to nearly 30 people, he adds. Recent clients have included Survivor, Ian Lloyd and Denise McCann.

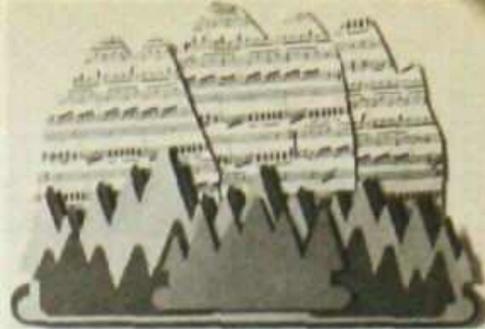
Carlton Lee, studio manager of Total Sound West, Ltd., echoes Brooks' observations.

"There's a lot of talent still to come out of Vancouver," says Lee, "that will make a national and international impact. Our business has been surging."

Through its production arm, Pacific West Productions, which is assigned to Columbia Records (Canada) Ltd., the facility has been completing LPs for the label with another two on the drawing board.

The 16-track studio is moving to upgrade to 24-track shortly, concludes Lee.

Marketers View Growth With Tempered Optimism



By KEN FITZGERALD

Pacific Northwest music dealers are looking to the coming holiday season with a sense of optimism tempered somewhat by the memory of what happened as last year drew to a close. Despite talk of recession and the ever-enfolding fog of inflation, the Northwest economy continues strong and, in the Seattle area particularly, is assuming boom proportions.

"The Pacific Northwest today is probably the healthiest market in the country," says Bob Phillips, market coordinator for Polygram Distributing, Inc. in Seattle. "This area," he adds, "suffered least during the July-August slowdown. We did see a dip in sales, but we came out of it better than any other area of the country."

Bonnie McKassey, RCA Seattle branch manager, echoes Phillips' confidence. The market, especially in the Puget Sound area, she says, is growing by leaps and bounds and, "you're going to see a tremendous growth in retail sales."

"It has been a very good year and the future looks good," says Nancy Falck, assistant manager of A & A Records & Tapes, Vancouver, B.C. Bud Farquaharson, director of B.C. operations for Pindoff Record Sales Ltd., observes, however, that, although sales are up, "they aren't up as much as they should be."

Ron Peterson, Northwest regional manager for Liberman Enterprises, Inc., headquartered in Portland, feels that his company's growth, after only four years in the area, is indicative of the region's potential. Since 1975 Liberman has tripled its office and warehouse space and has seen its account roster expand from about 75 to over 450.

The promise of Pacific Northwest growth capability is not passing unnoticed by those outside the region. "I get numerous calls from firms in California and elsewhere inquiring



Members of the Pat Travers Band join KZOK and Music Market staffs at the Music Market store in Burien, Washington.

about the situation here," says RCA's McKassey. Other Northwest distributors report the same interest.

Confirming the potential promise of the area is the already pronounced influx of outside chains. One of the biggies, Wherehouse, has opened three stores, in Olympia, Bellevue and Tukwila, Wash. and is planning a Vancouver, Wash. opening soon. Both Tower and Peaches invaded the Seattle area a few years back and are happy with the results. Peaches now has two stores and Tower, four. Another move northward from California is expected from Licorice Pizza and other chains are said to be considering the Northwest potential.

Location, as always, plays an important role in Pacific Northwest music retailing. Mall locations are getting the lion's share of traffic and sales and, in many instances, weather emergencies such as the gas crunch and inflationary factors better than their free standing cousins. Kelly's Record City in

Vancouver, B.C., with 20 franchised and 20 company-owned stores in British Columbia and the Yukon, has a mixture of free standing and mall stores. Bob Hodgson, national manager of the Vancouver-based 101-store coast-to-coast chain, however, isn't sure there's a mall advantage. "Any advantage in a mall location is eaten up by higher rental cost," he says. "We set a ceiling on percentages," he notes.

The higher volume of mall stores is not surprising to Liberman's Ron Peterson. "After all," he says, "the malls are moving out to where the people are." A firm believer in mall locations is Dick Justham, co-owner of D.J.'s Sound City, Inc. which has 17 outlets in Washington, Oregon, Idaho and Hawaii, all mall stores. "The bodies are there," he explains. Justham notes that, despite a general industry decline of some 25% over the past year, D.J.'s was up 6% to 7%. He thinks the mall locations are a strong factor in the chain's growth. D.J.'s corporate headquarters moved recently into a handsome 50,000 square-foot office and warehouse facility in the huge Southcenter shopping complex in Seattle.

For the most part, there seems to be a decline in disco throughout the Northwest. In Vancouver, B.C. a lot of clubs are changing over to anything that's danceable and disco is dropping off, says Lee Alden, RCA district sales manager. Only the biggest hits are selling with any frequency, he notes. Fred Hatchard of ARS Records of Canada agrees, as do most of the other music merchandisers in Vancouver.

In Seattle, too, according to Bob Phillips, market co-ordinator of Polygram Distributing, and Gary Clark, vice president of sales for Major Distributors, disco has peaked and is leveling off. Bonnie McKassey of RCA is more emphatic. "It's a product we can't even give away," she says, pointing out that there is no vehicle to expose it as in other parts of the country.

Down Portland way, disco, according to Bruce Chisholm, executive vice president of Downpour Distributing (One-Stop), disco is "stagnating—holding its own but just staying there."

(Continued on page PNW-13)

Ken Fitzgerald is a freelance writer and publications editor in Portland, Oregon.

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Radio Serves

• Continued from page PNW-10

leader. Pressing close behind are CKLG (pop adult), CKNW (MOR), and CKWX (country). Gary Russell, program manager of CKLG-AM-FM, feels that the rock'n'roll of the middle sixties is undergoing a rebirth, a rebirth he attributes first to the emergence and then the decline of disco. British Columbia radio has an affinity with its neighbors along the coast, he observes. "In our research and programming," he notes, "we look to the South, not the East." CKNW-FM lists its preference as adult contemporary, but its programming, says AM and FM program director Rod Gunn, defies comparison with any American station. Its "mixed bag" programming runs the gamut from 18 to 80, featuring special shows of the '40s, '50s and '60s, along with contemporary music. The FM station played 25 to 30% disco six months to a year ago, but now is down to 10%, Gunn says. "We haven't dropped it because some people still like it," he adds.

Down at the lower end of the Willamette Valley in Eugene, Oregon, competition is probably more intense than anywhere else in the Pacific Northwest. Eugene, with approximately one-fourth the population of Portland, has 13 commercial stations (Portland has 23). "Eugene, relatively speaking, is as competitive as the Los Angeles market," says Rob Skinner, manager of KZEL (AM-FM), top rated AOR station in the area and winner of top Billboard awards in 1975 and 1976. Despite the competition, only one station, KATR, has switched formats, taking on KUGN, a close competitor in the ratings, by adopting KUGN's adult contemporary format. A civil war in jockeying for position is in progress between the two stations. Five of KUGN's top staffers recently walked over to KATR and KUGN has called back some of its veterans of the past to do battle. KPNW-FM, with beautiful music, is the market leader in Eugene. KPFD, adult contemporary, is second, and KPNW-AM, also with adult contemporary, is third.

An interesting contrast in rating standing is reflected in the relative positions of two sister stations in two adjoining markets. KGW in Portland and KING in Seattle, both owned by King Broadcasting Co. and both Top 40 stations, have maintained strong positions in their respective markets for many years. KGW is currently top dog in the Portland market, but KING has slipped substantially in the Seattle ratings. KING targets young adults in the 18-34 age brackets, but doesn't play a lot of teen records (which hurts in the 12+ survey) says station manager Keith Lollis. He feels that the indicated KING decline is not a true reflection and was due probably to a sampling problem. KING, he promises, will be back in the leadership column as it has been consistently for the past seven years. Dean Woodring, general manager of KGW radio and television, points out that his station's format is pretty similar to its Seattle counterpart. Although labeled TOP 40, he says, it's really a balanced MOR with a mixture of contemporary.

KXL, as has been its role in the greater Portland area for many years, is hard on the heels of KGW as the market leader. It maintains a tape library of over 6,000 titles and, calling its identification MOR, leans heavily toward the good listening concept on AM. Its FM station is programmed to beautiful music and has made a considerable dent in the Portland market. "We think we've saturated the broad plateau where most listeners want to be," says Larry Roberts, program director. "That," he adds, "is underscored by the consistency of our standing in the market over the years."

The decline of disco is pretty pronounced throughout the Northwest in all radio markets. Although it has proliferated in club popularity, it never commanded the radio support accorded it in other parts of the country.

Beautiful music is popular throughout the Northwest as the number of adhering stations indicate. KUPL AM-FM in Portland and KPNW FM in Eugene (the latter a Bonneville music station) are automated. KSEA (KIRO's FM), KEZK AM, and KIXI AM, all in Seattle, are with the beautiful music format, as is CHQM in Vancouver on both its AM and FM stations. Part of CHQM's FM broadcasting is automated and part of the music is provided by Bonneville.

Country, too, is taking no back seat in the Pacific Northwest. KEED in Eugene; KGAY in Salem, oldest country station in Oregon; KWJJ and its FM station, KJIB, plus new convert to the fold, KYTE, in Portland; KMPS (AM and FM) and KAYO in Seattle; KMO in Tacoma; and CKWX-AM, Vancouver, are the leading country music stations in the region. KAYO was sold recently to Obie Communications which owns KGUN in Eugene, so its future format is conjectural.

CKWX has cleared the hurdles and hopes to have an FM station operating in the Vancouver area by March. The format will be jazz, according to station manager Dalt Alton. FM is coming on strong in the Northwest, despite topography problems in both Seattle and Vancouver. Penny Tucker of Seattle's KIXI calls it the "sound of the future." A sign of the times is that cable penetration in Vancouver is about 90% complete.

Competition for big name sports events is rampant in the Northwest. Stations see their ratings skyrocketing after they land a big sports fish. By careful music research and programming, they hope to hold and build what comes to them as captive audience into full-time listenership. KIRO, which captured the Super Sonics, has demonstrated how the glamor sports name can escalate ratings. KEX in Portland, which suffered a rating lapse in the last book, hopes to emulate KIRO. It has just acquired the broadcast rights to the Portland Trail Blazers, NBA champions in 1978.

KEX weathered rough seas when Barney Keep, the area's most popular radio personality, retired last February after 35 years with the station. The transition was engineered

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Marketers View

Continued from page PNW-11

Disco was strong but is fading, reports Tom Choate of Portland-based Sea-Port Record One-Stop, Inc. As it fades, he says, rock is coming back stronger than it ever was.

The new wave has been sweeping Canada, while a less strident rock'n'roll seems to dominate record and tape sales south of the border.

A&B Sound, one of the music merchandising giants in Vancouver, reports business excellent, as it has been all year. The main problem, according to Uwe Schanck, manager of A&B's record and tape department, is lack of product. Record pressing facilities in Canada, he says, are inadequate and imports, both from Europe and the U.S., have virtually dried up because of the monetary exchange. Between the U.S. and Canada, he explains, there's a 15% difference in currency, plus 22% in taxes and duties. The Vancouver area market, he notes, is quite competitive. The average catalog is about \$2 off list and top sellers as much as 50% off. Falck of A&A Sound reports that \$8.98 list is selling for \$7.99 and sale prices can range from \$4.49 to \$5.49. Other stores in the area may even go lower, she says. Kelly's reports \$7.98 list at \$6.98 and some single sales as low as 99.

A&B Sound is the largest independent west of Ontario. It stocks 22,000 LP titles, selected titles on 8-tracks, and a full catalog on cassettes. Both A&A and Kelly's are full catalog stores. Pindoff, a rackjobber serving such major department store accounts as Hudson Bay and Eaton's, is unhappy with release policies. The record and tape business in the area would be better off if the record companies would start timing their releases to the realities of the market, says operations director Farquaharson. "They hold back the giants, toying with the hope they have a gold or platinum winner, and by the time they release it, we've lost the opportunity to make money on it," he says.

Peaches, largest tape and record merchandiser in the state of Washington, has two stores in the Puget Sound area—one in Seattle's University District, the other in Tacoma. The Seattle store comprises 13,000 square feet, the Tacoma store 12,000. The largest merchandiser in Oregon is Crystalship which recently opened an 18,000 square-foot store in Gresham (just east of Portland). The firm has three other Oregon stores—one in downtown Portland (5,300 square feet), another in Mail 205 in east Portland (13,000 square feet), and one in Eugene (3,600 square feet).

Tower Records now has four stores in the Puget Sound area, having recently opened a new facility in Seattle's University District just a few blocks from Peaches. It has two other stores in Seattle, one in Tacoma.

Rock'n'roll is the biggest seller in the Seattle area, with Top

40, jazz, blue grass, and folk doing well, reports Ben Daniels, Seattle area manager for Peaches. An innovation that has paid off big for Peaches, Daniels says, is a section devoted strictly to local artists in the Oregon, Washington, B.C. area. A country rock group from Seattle calling themselves the Sky Boys have surprised merchandising experts by holding onto number 5 spot in area sales and actually going as high as No. 1 at times.

List price of \$7.98, Daniels says, goes for \$5.98 regular and \$4.99 on sale. The standard price for singles is \$1.19.

The money shortage is having an effect in slowing down multiple purchases, says Gregg Hetrick, Tower's area stores' assistant manager. There has been no overall decrease in business, he adds, but volume hasn't gone up as much as expected. New releases, Hetrick complains, haven't been too hot and he feels, along with most merchandisers in all Northwest markets, that "pricing is getting out of hand." Tim Jones, Seattle Musicland manager, agrees. "The kind of experimentation that's going on doesn't warrant the prices people have to pay," he states. "New releases," he declares flatly, "are not up to snuff." Says D.J.'s Justham: "The record companies better take a long look at their increase policy. Some pricing is completely ridiculous." Justham says many price hikes don't reflect actual cost increase. Fred Stewart of Pickwick International, Inc., a rackjobber in the Seattle area, goes along with the belief that current pricing policies are hurting. The record companies, he says, are sticking to the "tried and true" and aren't developing new artists.

A sign of the times, according to Daniels of Peaches, is the stepped-up demand for cut-outs which sell for from 99 to \$4.29. Everybody's Record Co., with five stores in Oregon and two in Seattle, reports the same. "Cut-outs retailing for \$2.99 are booming," says Bob McCauley, Seattle store manager.

The big advantage of giant merchandising marts like Peaches, Tower, and Crystalship is variety, plus availability. Crystalship, for example, carries over 180,000 titles in its four Oregon stores. Not only are the stores heavy on rock'n'roll, but they carry the biggest classical selection in Oregon, says operations manager Gregg Chase.

Fred Meyer, headquartered in Portland, is probably the largest mass merchandiser of records and tapes in the Pacific Northwest. It operates in Oregon, Washington and adjoining states. Each of the stores in the far-flung 58-store chain has its own music department. In addition, Fred Meyer recently

(Continued on page PNW-15)

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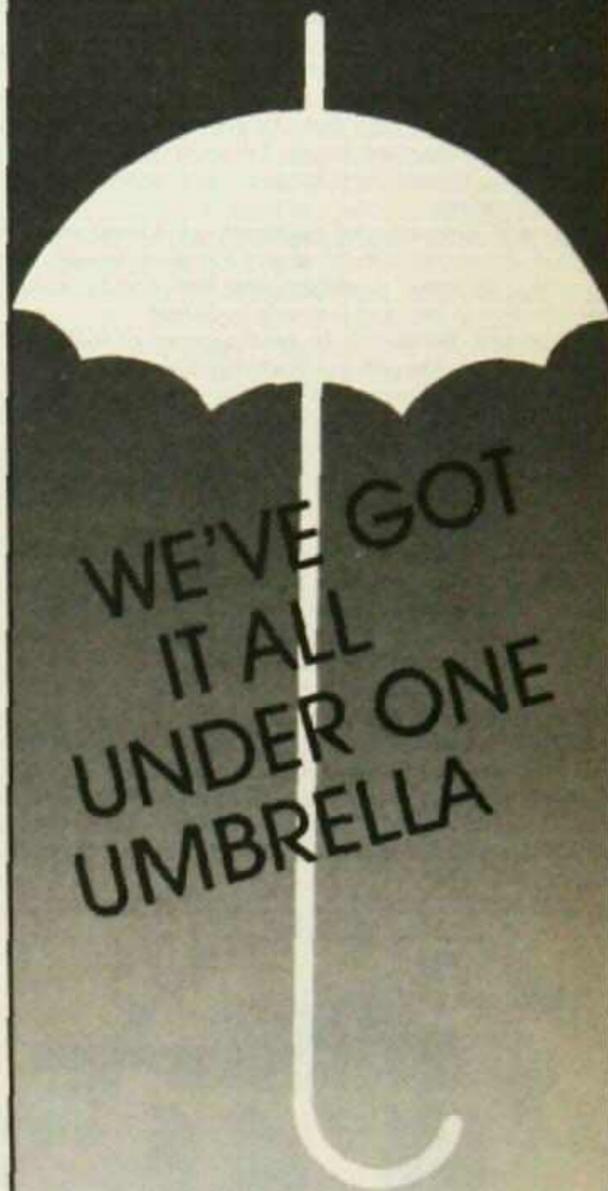
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Discos Move Ahead To Changing Beat



Depending upon whom you talk to in the Pacific Northwest—discotheque managers or booking agents—disco is either stronger than ever or about to undergo a drastic turnaround.

If this sounds like the classic Mexican stand-off between opposing forces, it's not. Record pools have found that they are being forced to re-evaluate their own policies and are very careful about how to expand in this suddenly uncertain field. Their attitude toward the future of disco in the Pacific Northwest remains steadfastly optimistic, however, though it is a guarded optimism.

In general, disco appears healthiest in the lower mainland of British Columbia, Canada; while it has gone through a major change of hands in Washington that directly affected Southwestern Idaho, and is steady in Oregon.

Oregon first. Portland is by far the center of most of the state's disco activity and saw the establishment of the Portland Record Pool nine months ago. The pool became incorporated as of October 1 as a non-profit co-operative with an executive, Jay Watson, president; M.L. Marsh, vice president; and George Adams, secretary. The pool services 20 deejays on a \$75 per month basis.

Watson spins at Portland's newest and one of the city's most popular discos, the Copperpenny Too, while Adams is one of four deejays who spin regularly at Embers Rafter's, a disco/piano lounge/full service bar.

As Watson sees it, the disco product being released at present is of an MOR "crossover" variety, music that embraces rock, funk or r&b, but he believes that disco is holding steady in Portland clubs.

Indeed there have been few changes in Portland's disco market and competition among them is such that Slabtown, a successful disco for six years, has made a change to "country disco" or what it calls Wesco, while another, Close Encounters, closed its doors in early October after several changes of policy failed.

Besides Copperpenny Too, two other popular discos are Earthquake Ethel's (Kurt Swenson DJ) and The Chase. The Rafter's, the Family Zoo and the newly re-located Metropolis are other popular discos.

The new Metropolis opened its doors in September and already is reputed to have the best sound and lights in the city, according to manager Lanny Swerdlow. The club's Kirsten Johnston was named by Billboard as a top female DJ. Swerdlow believes that disco will be the sound of the '80s.

When Seattle's Northwest Disco Pool shut down in mid-September almost 55% of the discos in Washington, northern Oregon and in Idaho were left high and dry without service. Hurt especially hard was the Southwestern Idaho Disco D.J. Association which is now trying to find alternative means of keeping its playlists up to date.

In the meantime, the association held its first disco convention in Boise, Idaho, November 11-13 with live entertainment and coverage by Steppin' Out and Disco News.

The sole disco pool left in Washington state is The Electric Canary, a two year old company presided over by Dana Andrews, who says that Northwest's demise was due to cutbacks in service by record companies and the simple fact that the disco market is just not large enough for two pools. The Electric Canary currently services 40 discos and is now making careful moves to accommodate all those discos in the primary population centers that were left without service when Northwest went under.

Seattle has a teen disco, the Sanctuary, which is a weekend after hours hot spot, and other top discos include the Boren Street (Rich Ing and Jack Olsen DJs), The Brass Door (Paul Curtis and Simon Smith) and the Overland Express.

In June the Electric Canary presented the first Seattle Area Disco Awards at the Boren Street with entertainment provided by Taka Boom, Debbie Jacobs and Vancouver's Denise McCann.

Disco-Tek Systems Inc. of Tacoma began selling audio and

lighting equipment in 1976 and at first realized gross sales of only \$12,000 per month. The company, which is international, now does about \$112,000 monthly and has equipped the Mulligans, Ram and Sheraton chains. It also rents complete systems for \$250 per week and up and is the only sound equipment manufacturer with a government contract to equip Armed Forces nightclubs.

With more than 55 discos in the Lower Mainland, Vancouver has the odd distinction of having more discos per capita than any other North American city. (It also has more McDonald's as well, which is something to think about.) It's true, that with the Raes' weekly television variety series produced in Vancouver and a sudden increase in disco record production by artists such as Denise McCann, Terry Frewer, Touche and Bryan Adams, Vancouver's disco profile is rather high.

Contributing to that is Roscoe's Sound Productions and Discotheque's Limited and its Western Canada Record Pool (W.C.R.P.), the related operations responsible for more than half the sound of disco in British Columbia.

Roscoe's is the largest hardware rental in the lower Mainland and recently it equipped two new high-powered discos—New York New York in Victoria and Vancouver's current biggest draw, Daddy Long Legs, whose opening at the International Plaza in North Vancouver was attended by the ubiquitous Margaret Trudeau, a one-time North Vancouver resident.

Steve Crawford, W.C.R.P. program director and Daddy Long Legs DJ, confesses that in spite of a 200% increase in private disco dance parties, 1979 has not been the growth year that was expected. Rather, the pool concept is being forced to change due to the changing trends in music and popular taste as well as the fact that record companies are beginning to re-evaluate the worth of record pools. Crawford says that in the future the W.C.R.P. is going to have to opt for more selective membership and servicing, but adds that disco as a form of music was not helped by the record companies' saturation of the genre with inferior product.

New wave rock music has entered the B.C. disco picture in a convincing way with several discos now following the lead of Fast Eddie's in Port Coguitlam which is doing great business on its "new wave nights." Crawford is considering a new wave night for Daddy Long Legs and knows of one club, the Devonshire Pub, which is going completely new wave.

June 17 the Western Canada Record Pool, Roscoe's and radio station CJOR sponsored the first annual Western Canada Disco Awards which honored DJs, performing artists, top discos and record promotion men alike. A highly publicized and covered event, the pool is planning to hold another one—hopefully bigger and better—in the summer of 1980.

TOM HARRISON *Billboard*

A Billboard Spotlight

DECEMBER 15, 1979, BILLBOARD

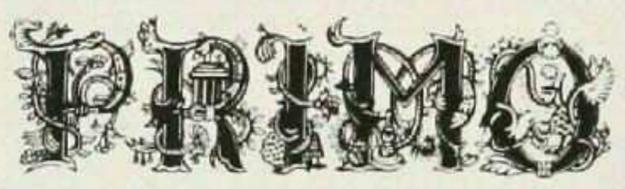


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Radio Serves

• Continued from page PNW-12

smoothly, however, with Jim Hollister, a nine-year KEX veteran, taking Barney's place. A farewell party for Keep was staged by KEX at the Civic Theater with over 6,000 fans (by police count) trying to get in. Only about half were able to get seats. "As a result of Barney's retirement we did lose some of our 50-plus audience, but we're confident they'll be back," says Greg Reed, station manager.

Stations that are making an impact in generating record and tape sales in area music stores include KGON in Oregon City (Portland market), an AOR 24-hour station, and KZOK in Seattle, which programs AOR on both its AM and FM stations. KGON has made a splash by adding two women deejays, one in the morning, the other in the afternoon. A good salesman for records and tapes, too, according to area music stores, is KVAN, located in Vancouver, Wash. across the river from Portland. "We play albums almost exclusively, with rock'n'roll dominating and country quite strong," says manager Howard Slobodin. KPAM FM, in Top 40, and KINK (KGW's FM station) which, according to station manager Ron Saito, plays a "mellow AOR, the freest format around," with a little jazz, rock, and r&b, are also good Portland tape and record sales stimulators. KJR, Top 40 in Seattle, too, earns brownie points from its area music dealers.

Talk of recession and inflation isn't dampening the enthusiasm of Pacific Northwest radio people in the least. Seattle, particularly, is intoxicated with optimism. The Puget Sound economy is taking on boom proportions (expanding Boeing production, new industry, population influx); the whimsical billboard of a few years back asking the last person leaving Seattle "to please turn out the lights" is all but forgotten.

Radio is very competitive and very healthy in the Seattle-Tacoma-Everett market with 46 stations serving the two million population market, says KJR general manager J. Shannon Sweatte. In addition, he adds, there are 10,000 new people moving in every month. "Radio in this area is booming right along with the economy," says Tom Straw, program director of KVI, one of Seattle's adult contemporary stations.

Ron Rosenthal, station manager for KEZX, radiates optimism. "The future," he declares, "is tremendous. Seattle is probably the hottest radio market in the country today and, poised now as the gateway to China, offers even greater potentials for tomorrow."

Portland, though not enjoying the robust economic climate currently prevailing in Seattle, is nevertheless enthused. "The Portland radio market is sound, consistent, and growing," says Bernie W. Thompson, general manager of KWJJ and KJIB. "The future," he adds, "looks very promising."

(Continued on page PNW-15)

Talent Revels

Continued from page PNW-3

scored with Witch Queen's "Bang A Gong" on its first attempt.

Although the disco craze nearly finished Axis Entertainment last year, Barry Samuels who owns Axis and is personal manager of Nick Gilder, reports that live rock'n'roll has made a comeback at his agency which is enjoying the busiest fall in its history.

The output of locally produced records on established or independent labels is way up this year with Vancouver groups such as Trooper, Chilliwack and Prism now firmly established as among Canada's most successful groups. Close behind is Doucette (two albums on Mushroom which also is releasing Chilliwack's eighth this month, "Breakdown In Paradise"), while new wave pop group the Pointed Sticks recently signed to Stiff Records and will have an EP and LP out on Stiff/Epic in Canada and Sire in the U.S. by the new year. The Payolas are now recording for A&M. Also in different states of record production are Denise McCann, Touche, Terry Frewer, Powder Blues and Sample Stearns, but the point to make is that there are many other groups or solo acts in the studios and the Vancouver boom that went off two years ago is still getting louder. The city will have a Who's Who In Vancouver Music directory by January to cover it all for the local industry.

The kind of relationship Vancouver has had with Seattle has always been close.

Bighorn, for instance, was signed to a Canadian production company and recorded its Epic debut in Vancouver. The band has since undergone a change of personnel and a change of name to the Allies. With a new direction the Allies are also label shopping.

The Dixon House Band, a Seattle formed group signed to Infinity Records and managed by Albatross Productions, likewise has a Canadian connection in Ted Dixon House, who hails from Victoria, B.C. In addition to being one of the largest promoters in the Pacific Northwest, Albatross manages Heart, TKO (signed to Infinity), Lisa Nemzo and Seattle's most talked about "power-pop" group, now changing its name from the Heaters because of the L.A.-based band of the same name. The new name has not been decided upon.

The only completely self-contained music company in the Pacific Northwest is Thom Bell's Mighty Three Music, which includes publishing, production and artist management divisions as well as Bellboy Productions and Thom Bell Productions. Since setting up this creative arm of Bell's Philadelphia empire three years ago, Mighty Three has worked on the Coast with Elton John, Dionne Warwick, the Spinners and Bell & James. A Seattle-based label is about to be set up, plans are being made for a three-studio complex, and a movie, "The Fish That Saved Pittsburgh," is nearing completion.

Supremum is a brand new public relations and production company devoted entirely to musical projects ranging from such basic stuff as representing West Coast theatres to putting together the discotheque for the 1980 Winter Games at Lake Placid. Supremum's Chip Wilson says he moved back to Washington after years of producing jingles in Los Angeles because he sensed the potential that now exists in Seattle.

Paul Barbarus and John Nyberg, partners in Far West Entertainment, agree with him. The eight year old agency is enjoying its best year ever and is savoring the resurgence of live rock'n'roll. Besides booking such popular acts as the Cowboys, the Moberlys and Skyboys, the agency books a few name rock and country acts into showcase clubs such as The Aquarius (which is closed down but will re-open as a supper-club) and secondary markets. Nyberg manages Ronnie Lee, the ex-Runaways rocker who is reportedly close to signing with Mushroom Records.

Adapting a wait-and-see attitude toward Seattle's imminent music explosion is Jeffrey Beals of the William Stephan Agency, who points out that Seattle's music industry always has progressed in sputters and does not have the right climate as yet for the kind of growth that Vancouver is experiencing. Beals is in charge of the agency's special events and describes the company's massive booking network (W.S. books more than 80 acts from superstars to lounge acts per week all over North America) as "the McDonalds of the booking business" and predicts that the agency's gross profits will be \$5 million, up from last year's \$4.5 million.

In January, Concerts West moved its administration offices to Beverly Hills though the company, the largest promoter in the West, is still headquartered in Bellevue, Wash. Shows handled by Concerts West this year include Bad Company, Beach Boys, Bee Gees, Eric Clapton, Moody Blues, Eagles, Kiss, Chicago and many more. Though C.W. enjoyed a good year, Rick Webbing of Concerts West, is predicting that 1980 will be a soft year due to the continued effects of the recession.

Though the fall season was slow for the John Bauer Concert company, Bauer too reports that his volume was up from the previous year with July alone seeing the promoter handling 29 concerts. His budget "Catching A Rising Star" concert series continues to be 60%-70% successful in the breaking of new acts such as Elvis Costello, Patti Smith, Blondie and Sammy Hagar.

With the non-rock talent market to itself, Northwest Releasing enjoyed a good year and the new-as-of January Seattle Shows also had modest success with acts such as David Bromberg, George Thorogood, Dixie Dregs, folk guitarist John Renbourn and Waylon Jennings. Bill Bard of Seattle Shows also manages Max Paul Schwennisen, a former member of Doug Kershaw's group and writer of "Crossfire," a modest hit for the Henry Paul Band on Atlantic.

There is much more noteworthy talent operating out of Seattle than there has been in years. This includes Ian Mat-

thews and Randy Hanson (represented by Beaux Arts), Third World (represented by Ulysses Lewis of West Coast Theatre), The Skyboys, (one album on First American), Cowboys, the Moberlys (led by Jim Basnight whose demo tape reveals him to be a promising writer in the pop-rock vein), Kidd Afrika, and the never-say-die Jr. Cadillac which is about to release its fifth album on its own label, and whose reputation extends far beyond its Seattle base.

Up until this year Spokane has been relatively quiet but Primo Productions would like to shake that up. Primo is a promotion/publishing company as well as a production company and record label that was begun almost three years ago to tap the talent residing in Idaho, Northern Washington and North and South Dakota. Says Dan Stanton, "We're trying to fill a void and we're intent on helping Northwestern talent."

To that end a single and album by Kracker is due to be marketed nationally, and will be followed by the album debut of Doc Rockit.

In several ways TDA Management of Eugene, Ore., was begun with a similar intent. Phil and Allen Kozak spent their first three years in Eugene as concert promoters before setting up TDA a year ago to represent Dan Siegle (one album on Inter City Records), the News (whose demo has created some label interest), the Hots (signed to MCA's Montage label) and Johnny & the Distractions, Portland's most promising rock act.

The Kozak's concert company was succeeded by World Assembly Concert Co. (owned by Steve Cartell) which has presented concerts throughout Oregon and in Spokane. Cartell has also been successful in presenting concerts at Oregon State Univ. in Corvallis, his most recent show being Waylon Jennings. Cartell sees a huge potential for country music in Oregon but he feels that the biggest drawback to the promoter is simply that the music market is just too small.

Cam Newton of Double Tee Promotions agrees. The Portland-based promoter experienced a growth year and presented 100 concerts covering the Spokane, Eugene and Seattle area. Double Tee also manages Pleasure, whose fifth album has dented the Billboard charts while "Glide," a 12 inch single was number 13 on the soul chart at the time of this writing.

Jeffrey Ross of Jeffrey Ross Music says that Portland is "the most happening city for jazz in the Pacific Northwest, bar none." He should know. He manages the city's hottest jazz act, the Jeff Lorber Fusion, whose first album for Arista is a bestseller. Until the Arista deal Lorber had recorded two albums for Inter City and was in constant demand around Portland playing in clubs such as Last Hurrah or the Kingston. With the album selling well Lorber is now out on tour but jazz, which is thriving in Portland, continues at Chuck's Steak House, the Earth Tavern, or the Prima Donna.

Other clubs such as Euphoria showcase national acts from

Tanya Tucker to the Flying Burrito Brothers and regularly book popular local bands Johnny & the Distractions, Seafood Mama, the Burnside Bombers or Wheatfield.

The biggest rock booking agent in Portland is Pacific Talent, which is run by Andy Gilbert. Like most agents up and down the Coast he is pleased with the return of rock'n'roll to the clubs and likewise his business is up. If it's true that a drop off in tours and ticket sales will bring about a soft 1980 in concert promotion, Gilbert feels that talent such as Sequel Rising Tide, Movie Star, Fire Eye and Legend, can't help but feel the benefit at the local level.

Marketers View

Continued from page PNW-13

opened its fourth free-standing music store and will probably open at least one more in the year ahead. Stan Jaffe of Round-Up Records in Seattle, record and tape supplier for the chain, says records and tapes fit beautifully into the general merchandising scheme of things at Fred Meyer.

The ascendancy of cassette sales in the Northwest, as in other parts of the country, is general, says Jack Shue, Seattle area manager for WEA. LPs, of course, still outsell tapes in the region of 60% to 70%, but there are some areas actually selling more cassettes than albums, Shue says. Cassettes outsell 8-tracks on a ratio of seven to three. Overall competition, the WEA manager says, is strengthening the market throughout the Northwest.

"The only thing hurting business in the region," Shue opines, "is sunshine. And that we've had plenty of this year."

Sunshine, obviously, isn't bothering the hopefuls from Southern California who have their eyes on the lush, green country to the north.

Radio Serves

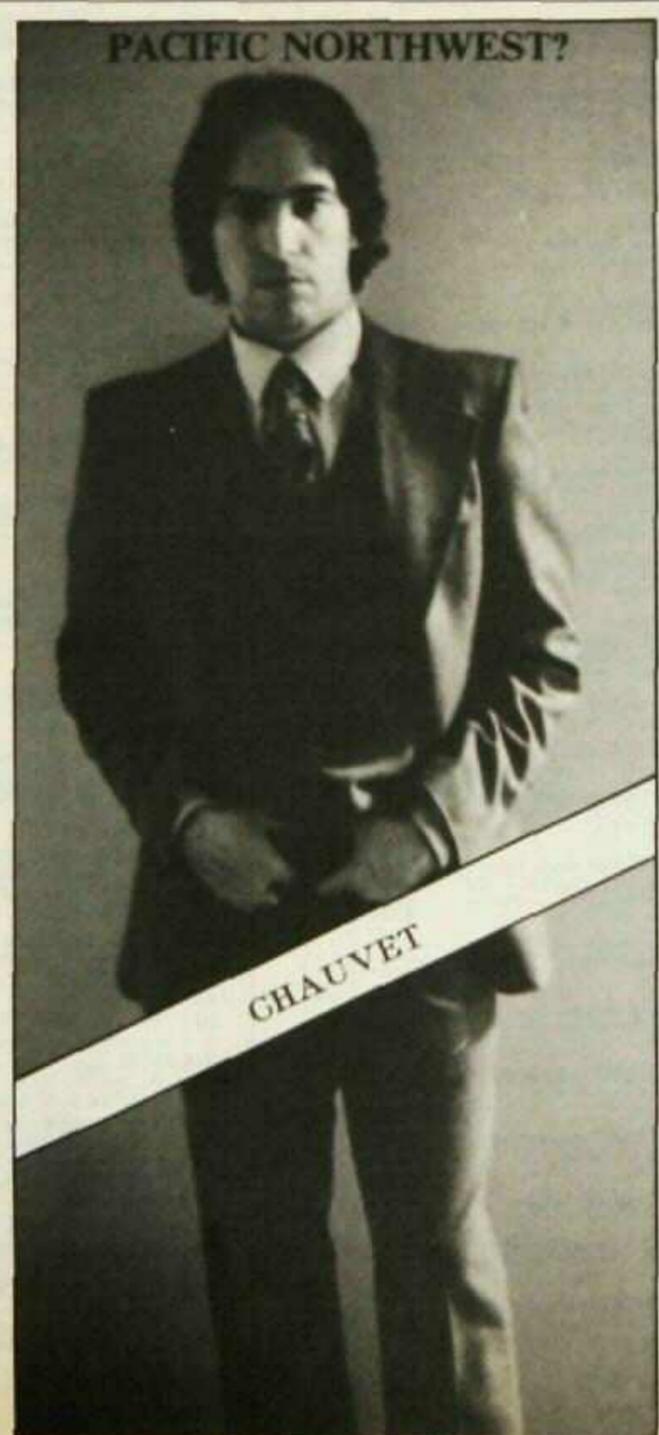
Continued from page PNW-14

"The '80s look good," says Gerry Russell of Vancouver's CKLG. "Northwest radio is unique in that it's willing to assume a few more stands, take a few more chances, and to gamble on tomorrow's opportunities. Northwest radio is moving up."

The Portland area radio market (including Eugene) serves a population of close to a 1.5 million; Seattle over two million, and Vancouver better than a million.

It's a demanding market, but a lucrative one. You'll not find many Pacific Northwest radio people wanting out.

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Billboard Hot Soul Singles

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Beefs Bring KGFJ-AM Disk Identity

By JEAN WILLIAMS

LOS ANGELES—Persons listening to KGFJ-AM's Sunday 10 a.m.-noon gospel program the past few weeks have been perplexed and frustrated with the station's practice of seldom identifying records.

Reginald Utley, the L.A. station's director of gospel programming, admits the unusual format is probably confusing and he is now rectifying the situation by back announcing every four records.

He states that this particular format has been in effect approximately two months. "Dick Davis handles the 10-11 a.m. show and I take over from him. Dick periodically identifies the record but I don't because I follow my gospel show at noon with a six-hour rock'n'roll show."

Utley believes listeners (the gospel audience in particular) may object to the same air personality hosting gospel and rock'n'roll shows back to back.

Presently, for nearly two hours, unless you are familiar with an artist's particular style, you will never know who you are listening to. Which raises these questions: What if a well-known artist changes his musical direction? And what happens to a new artist who needs identity?

"It's clearly understood," maintains an independent promo rep, "that it's not a radio station's responsibility to sell records. However, it certainly is not a station's intention to do a disservice to artists, record companies, the community or create a tuneout factor for the station."

One label executive angrily exclaims, "I have seen stations try this method of programming but it just doesn't work."

"It's tough getting airplay, so when we get it, we want the listener to know whom he's hearing. We know stations claim it's their responsibility to serve the community, not to help us sell records. But our objective is to get sales from airplay and this situation is no minor problem."

This matter was brought to this reporter's attention by the label rep—who wishes to remain unnamed—who claims, "I will cut off service to any station that does not announce my records."

After a non-music industry person asked this reporter to obtain a list of tunes from KGFJ's gospel program, I decided to monitor the show. I, too, was in the position of not being familiar with most of what I was hearing.

Good Sounds Label Set By N.Y. Group

NEW YORK—Good Sounds, a new label formed by Mac Emmerman, president of Criteria Studio; Ron and Howard Albert, of Fat Albert Productions; and Arnie Wohl, of the "Disco Magic" television series, will be distributed through Radio Records.

Radio will handle all the promotion, marketing, and distribution of Good Sound product through its independent distribution system. The Good Sounds logo will appear on the Radio Records label.

First release under the agreement will be an LP, "Scandal," by Rhodes, Chalmers & Rhodes, due by the end of the year.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	10	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski, MCA 41131 (Overdue, ASCAP))	34	34	8	ROLLER-SKATIN' MATE—Peaches & Herb (D. Fekaris, F. Perren, Polydor/MVP 2031 (Perren-Vibes, ASCAP))	70	57	10	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams, Arista 0442 (IVSDA, BMI))
	2	1	I WANNA BE YOUR LOVER—Prince (Prince, Warner Bros. 49050 (Ecomp, BMI))	★	41	6	I WANT YOU FOR MYSELF—George Duke (G. Duke, Epic 9 50792 (Myconae, ASCAP))	71	61	11	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott, Atlantic 3619 (Sumac, BMI/Louise Jack, ASCAP))
★	3	9	MOVE YOUR BOOGIE BODY—Bar-Kays (Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy, Mercury 75015 (Bar-Kays/Warner-Tamerlane, BMI))	★	42	6	PULL MY STRINGS—Lakeside (F. Lewis, Solar 11745 (RCA) (Spectrum VII, ASCAP))	72	68	7	BREAKIN' THE FUNK—Faze-O (K.O. Harrison, R. Neal Jr., R. Akins Jr., She 800 (Atlantic) (Match, BMI))
★	5	7	ROCK WITH YOU—Michael Jackson (R. Temperton, Epic 9 50797 (Almo, ASCAP/Ronco))	★	37	7	BE WITH ME—Tyronne Davis (P. Richmond, D. Ellis, R. Locke, Columbia 1-11178 (Content/Tyronza, BMI))	★	83	2	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers, Atlantic 3538 (Chic, BMI))
	5	4	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Route/ette) (Sugar Hill, BMI))	★	44	6	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Balderson, Curtom/RSO 1012 (Balderson, ASCAP))	★	84	2	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman, 20th Century 2433 (RCA) (Ba Dake, BMI))
	6	6	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang, De-Lite 801 (Mercury) (Delightful/Gang, BMI))	★	39	5	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shifer, Casablanca 2227 (Rubberband, BMI))	★	75	5	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins, MCA 41140 (Avert, BMI))
	7	7	STILL—Commodores (L. Ritchie, Motown 1474 (Jobete, Commodores Entertainment, ASCAP))	★	71	3	FOREVER MINE—O'Jays (K. Gamble, L. Huff, P.I.R. 93727 (CBS) (Mighty Three, BMI))	★	86	2	CISSELIN' HOT—Chuck Cecil (C. Cecil, Arista 0471 (Careers/Lesur, BMI))
★	10	6	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder, Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP))	★	41	12	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey, Solar 11694 (RCA) (Spectrum VII/Roxy, ASCAP))	★	87	2	HALF A LOVE—Aretha Franklin (R. Coleman), Atlantic 3532 (Zugrace, BMI)
	9	8	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin, Tamla 54306 (Motown) (Bertan, ASCAP))	★	43	6	I WANT YOU—Wilson Pickett (Rousel, Simon, Pickett, EMI-America 8027 (Merlin/Sock Cymbal, ASCAP))	★	88	2	WHAT'S YOUR NAME—Leon Ware (L. Ware, Fabulous 748 (T.K.) (Almo, ASCAP))
	10	11	GLIDE—Pleasure (N. Phillips, B. Smith, Fantasy 874 (Three Hundred Sixty, ASCAP))	★	55	4	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter, Polydor 2033 (H.A.B./Dark Cloud, BMI))	★	89	2	I GET EXCITED—David Ruffin (S. Harrison, Warner Bros. 49123 (Groovesville, BMI))
	11	12	DON'T LET GO—Isaac Hayes (I. Stone, Polydor 2011 (Screen Gems EMI, BMI))	★	45	6	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burnise, D. Allen, Hitlak 7901 (ATV, BMI))	★	80	4	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis, Elektra 45540 (Finish Line, BMI))
★	16	9	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mtume, R. Lucas, Arista 0463 (Frozen Butterfly, BMI))	★	56	5	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Palms/Charleville, BMI/Modern American/Verdangel, ASCAP)	★	NEW ENTRY		DON'T TAKE IT AWAY—War (Alien Brown, Goldstein, Hammon, Jordan, Daker, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)
	13	13	LOVE GUN—Rick James (R. James, Gordy 7176 (Motown) (Jobete/Stone City, ASCAP))	★	47	10	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis), ARC/Columbia 1-11093 (Sagittaire, ASCAP/Ninth/Irving/Foster Frees, BMI)	★	NEW ENTRY		UNCLE JAM—Funkadelic (G. Clinton, G. Shider, Warner Bros. 49117 (Rubber Band, BMI))
	14	15	STRANGER—LTD (J. Riley, J.L. Osborne, A&M 2192 (Almo/McRossaed, ASCAP/Irvine/McDorshev, BMI))	★	48	6	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson, Curtom/RSO 1011 (Aoga/Silent Giant, ASCAP))	★	NEW ENTRY		I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 93725 (CBS) (Mighty Three, BMI)
★	19	8	SPARKLE—Cameo (A. Lockett, L. Blackmon, Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	★	49	5	I WANT YOU HERE WITH ME—O'Jays (K. Gamble, L. Huff), P.I.R. 93726 (CBS) (Mighty Three, BMI)	★	NEW ENTRY		PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)
★	21	4	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4894 (Cole Arama, BMI)	★	50	4	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★	NEW ENTRY		PLAY SOMETHING PRETTY—Johnny Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
★	22	8	PEANUT BUTTER—Twinnynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★	51	10	WEAR IT OUT—Stargard (R. Wright, C. Fearing, R. Runnels), Warner Bros. 49065 (Palms/Charleville, BMI/Chaz/Modern American, ASCAP)	★	NEW ENTRY		CATCHIN' UP ON LOVE—Egmont Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)
	18	17	I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP))	★	52	11	KING TIM III—Fatback Band (F. Demery, B. Curtis), Spring 199 (Mercury) (Diba, BMI)	★	NEW ENTRY		I'M IN LOVE WITH YOU—Ryn Woods (L.J. McHally), ARC/Columbia 1-11146 (McHally, ASCAP)
★	24	9	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★	53	5	MOON CHILD—Captain Sky (D. Cameron), AVI 299 (Upper Level/Mr. T., BMI)	★	NEW ENTRY		ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)
★	25	6	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick O'Val, ASCAP)	★	54	3	STEPPIN'—Cap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 75021 (Total Experience, BMI)	★	NEW ENTRY		I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)
	21	9	I JUST CAN'T CONTROL MYSELF—Nature's Divine (M. Stokes, L. Smith, R. Carter), Infinity 50027 (MCA) (Willow Girl, BMI)	★	55	5	YOU CAN GET OVER—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2427 (RCA) (Scarab/Ensign, BMI)	★	NEW ENTRY		I JUST WANNA BE YOUR GIRL—Chapter 8 (M. Powell), Arista 7777 (Woodson/Chapter 8, BMI/U.S. Arabella)
★	26	7	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★	56	4	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)	★	NEW ENTRY		STREET PLAYER—Chicago (D. Seraphine, D. Wolinski), Columbia 111124 (Balloon Head, ASCAP)
	23	14	KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal Biz, BMI)	★	57	12	I SHOULD A LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Shy, ASCAP/Irving, BMI)	★	NEW ENTRY		JUBILEE—Spyro Gyra (J. Wall), Infinity 50041 (MCA) (Harlem/Cross-eyed Bear, BMI)
	24	20	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamla 54305 (Motown) (Bugpie, ASCAP)	★	58	3	YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson), Elektra 45531 (At Home/Baby Dump, ASCAP)	★	NEW ENTRY		ROCK DON'T STOP—Chanson (D. Williams, J. Jamerson Jr.), Arista 2773 (Richell/Jamersonian/Cos K, ASCAP)
	25	27	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Roxy, ASCAP)	★	59	4	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees), T.K. 1035 (Moonsong/East Memphis/Two Knight, BMI)	★	NEW ENTRY		WE'RE A MELODY—Jones Girls (D. Wansel, C. Biggs), P.I.R. 93722 (CBS) (Mighty Three, BMI)
★	39	6	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbreeze, ASCAP/Freddie Dec, BMI)	★	61	11	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 75022 (Groovesville, BMI)	★	NEW ENTRY		BEAT OF THE NIGHT—Fever (Reed, Bumback, Wadlington), Fantasy 878 (Pump It Up/Bicman/Hedges)
	27	28	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)	★	62	16	RRRRRRROCK—Foxy (I. Ledesma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI)	★	NEW ENTRY		MAN OF VALUE—Tyronne Barkley (L. Weiss), Midson International 1016 (Larry Weiss, ASCAP)
★	33	6	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick O'Val, ASCAP)	★	63	4	CAN'T STOP DANCIN'—Sylvester (Sylvester), Fantasy 879 (Bookeeper/Borzo, ASCAP)	★	NEW ENTRY		WE FUNK THE BEST—B-N-Y (C. Young, B. Gray), Salsool 2106 (RCA) (Ensign/Golden Fleece, BMI/Valley Stream)
	29	29	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kumba, ASCAP)	★	64	14	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Akey), Curtom/RSO 941 (Mayfield/Andrask, BMI)	★	NEW ENTRY		GET UP AND DANCE—Freedom (T. Armstrong, R. Smith), Malaco 1050 (T.K.) (Malaco/Thompson/Wesley, BMI)
	30	23	SO GOOD, SO RIGHT—Brenda Russell (B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)	★	65	3	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)	★	NEW ENTRY		MOVE ON UP/UP UP UP—Destination (C. Mayfield, E. Ahi), Butterfly 41084 (MCA) (Curtom/O'F/OZ/BMC, BMI/ASCAP)
★	36	5	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11334 (Sagittaire/Modern American/ASCAP/Irving, Foster Frees, BMI)	★	66	3	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1409 (CBS) (Seven Songs/Ba Dake, BMI)	★	NEW ENTRY		
	32	32	MELLOW, MELLOW RIGHT ON—Lowell (C. Redmond, L. Brownlee, F. Simon, J. Simon), AVI 300 (Ensign, BMI)	★	67	18	JUST BECAUSE—Ray Charles (S. Louis, Tobay, Wedroff), Atlantic 3634 (Talaman/Seldak/Victaza, ASCAP)	★	NEW ENTRY		
	33	18	RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	★	68	12		★	NEW ENTRY		
				★	79	4		★	NEW ENTRY		

New Chic Game Plan: No Disco

Returning To Ballads, Rock And R&B, Says Edwards

By PAUL GREIN

LOS ANGELES—The fall season's dip in the disco market is a point not lost on Chic, which sprang from the discos two years ago with "Dance, Dance, Dance."

"What we're going to do is get back to writing heavier ballads, rock and r&b," says Bernard Edwards, the group's bassist. "Our next single will change direction some. We have to; we've decided it's time."

"The public puts you in a category and decides that you're a disco group," says Edwards, "so obviously if disco dies you have to be concerned. That's why we've worked so hard to get away from that."

According to Edwards, the "whole disco boom was destroyed" by the phenomenon of disco DJs, writers and promotion men producing and remixing ("butchering") records.

"Those guys decided they weren't getting enough recognition or making enough money, so suddenly everyone was a disco producer. They'd get a vamp, throw in a percussion break and a couple of girls, and figure that was it."

Chic's game plan now is to tap other areas of music, both on its fourth Atlantic studio album due next spring (which may be a double-record set) and in its outside album productions for Sheila B. Devotion on Carrere, Sister Sledge on Cotillion, Diana Ross on Motown and Norma Jean on Bearsville (though a second solo LP for Norma Jean, lead singer on Chic's first LP, hinges on the success of her new single, "High Society").

Says Nile Rodgers, Chic's guitarist and its other writer/producer mainstay: "Sheila's album gives us a chance to see if we can bridge that fine gap between what they call disco and what they call new wave."

Chic's second album with Sister Sledge, following this year's platinum "We Are Family," will, according to Edwards, feature jazzy numbers with island and reggae influences. The pair's album for Ross, to be released in January, will also be "jazzy-sounding," according to Rodgers, "very sophisticated, with extended harmonies."

"When we met Diana," recalls Rodgers, "she said she wanted to get back to having fun. She said when she walks onstage now she has all these heavy tunes and heavy musicians; it makes her crazy sometimes with so much going on."

Both Rodgers and Edwards are



Chic Kingpins: Guitarist Nile Rodgers, left, and bassist Bernard Edwards lead Chic's move from disco into more r&b, rock and ballad experimentation.

excited about producing Ross, who's been a star since 1964, when they were not yet 12. "The first time we met with her," says Rodgers, "we told her of the problems we'd had with another superstar we were set to produce (Aretha Franklin).

"And Diana went out of her way to say, 'I don't write music or play the piano. I'll come in and you tell me what to sing and that's all there is to it.'"

The main trademark of Chic's style has been its devotion to space and a spare, airy approach. "We like to give the singers and musicians room to breathe," says Edwards.

Rodgers and Edwards are number two on Billboard's 1979 tally of top pop producers (just behind Mike Chapman, another practitioner of the spartan approach to production). Yet they point out that they are spending more time and money on each succeeding LP (partly because their busy schedules no longer allow them to complete LPs at one stretch).

Edwards reveals that Atlantic gave the group a modest production budget of \$35,000 for its first LP, and that the two brought it in at \$34,000, taking three weeks. "C'Est Chic" cost \$110,000 and took four weeks; "Risqué" came in at \$160,000 and took eight weeks.

"Our music is getting a lot more complex and sophisticated," says Rodgers. "We're extending the harmonies to make it a little prettier and

more dramatic." Adds Edwards: "We're starting to write parts for the orchestra as opposed to playing it all ourselves."

The group's string section in the studio consists of 12 violins, five violas and two cellos. Onstage, its entire ensemble consists of two violins, one viola, two pianos and the five-member group. (Rodgers and Edwards own the name Chic and are the only members cited in the record deal. Drummer Tony Thompson and singers Alfa Anderson and Luci Martin are signed to and managed by the two mainstays.)

The men's long-term goals extend beyond Chic, according to Edwards. "Our dream is to eventually become top producers in all fields—tv and film scoring, musical commercials, developing writers and managing groups." Chic manages itself and for a time managed Sister Sledge, but when that didn't work out the female quartet signed with Ron DeBlasio.

Chic's success in moving beyond just a disco base is dramatized in the year-end chart recaps, in which it sweeps awards for the top soul single ("Good Times") and top soul album ("C'Est Chic") in addition to being named the year's top soul act on both singles and albums.

When Chic came to Atlantic (which passed on its demo three times, according to Edwards, before finally signing the act), it was offered a number of acts to produce.

(Continued on page 35)

'ADVENTUROUS,' SAYS STIX HOOPER

Crusaders Soaring Beyond Jazz

NEW YORK—The Crusaders' ability to "continue searching musically" for the right tunes at the right moment has given the band success outside the jazz spectrum. The group's recent 11-minute cut of "Street Life" found listeners in discos and on pop and jazz stations.

Notes drummer Stix Hooper: "Joe Sample, Wilton Felder, and I have made a sincere effort to be adventurous and explore as many different musical influences as possible." Ever since we stopped being the Jazz Crusaders about seven years ago we've tried to be free to do what we felt at the moment and not be trapped by labels."

As an example, Hooper offered these comments: "Jazz is supposed to be a free music, where the creativity of the musician is most impor-

tant. Yet writers and others got upset when we moved away from a jazz style to incorporate different rhythmic elements. They wanted conformity to their view of jazz."

"They fail to realize that if Charlie Parker, the foundation of today's improvised music, was alive today he wouldn't be covering Gershwin or Hammerstein, but probably working with Stevie Wonder tunes. Today the key to longevity is to stay contemporary while still remaining individual."

Hooper's first solo album, MCA's "The World Within," is a good example of what he speaks about. One cut, "African Spirits," is a poly-rhythmic jam on African percussion instruments. Another, "Jasmine Breeze," features several traditional Japanese acoustic instruments. Both

are musical approaches one hardly expects from the drummer of a veteran soul instrumental group.

Starting Jan. 2 the Crusaders will begin a 10-city tour of Japan, including dates in Northern Japan where few pop artists perform. It is the group's fourth trip over there, explaining Hooper's familiarity with Japanese instrumentation.

In the upcoming year the Crusaders will be producing their "Street Life" vocalist Randi Crawford for Warner Bros. Also on the production agenda is a third album with B.B. King, the next Crusaders release, and solo albums by Sample and Felder.

In April the Crusaders plan a 40 to 45-city U.S. tour, the band's biggest domestic trek in several years.

Billboard Soul LPs

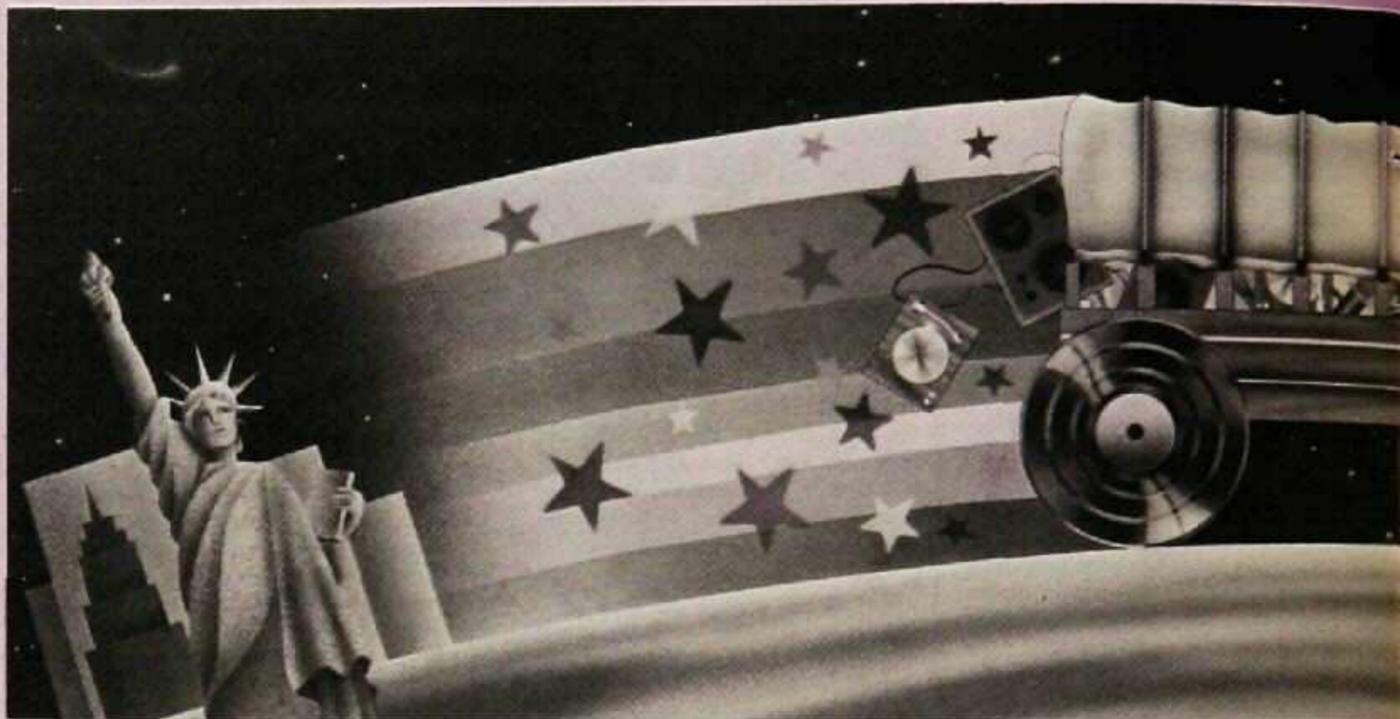
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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number (Dist. Label)	TITLE				
1	16	16	OFF THE WALL	Michael Jackson, Epic FE 35745	39	39	8	MARATHON Santana, Columbia FC 36154	
2	2	6	INJOY	Bar-Kays, Mercury 58M 13781	40	36	22	SECRET OMEN Cameo, Chocolate City CCLP 2908 (Casablanca)	
3	5	5	MASTERJAM	Rufus & Chaka, MCA MCA 5103	41	41	21	HEARTBEAT Gurtis Mayfield, KSO KS 13953	
4	4	6	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO	Donna Summer, Casablanca NBLP 2-7191	42	40	32	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T 583 (RCA)	
5	6	3	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Steve Wonder, Tamla T13-371C2 (Motown)	43	42	26	THE BOSS Diana Ross, Motown M7 923	
6	7	5	PRINCE	Prince, Warner Bros. BSK 3384	44	68	2	BRASS CONSTRUCTION 5 Brass Construction, United Artists UA 977	
7	9	18	MIDNIGHT MAGIC	Commodores, Motown M8-326	45	47	3	LIVING PROOF Sylvester, Fantasy F 79010	
8	8	13	LADIES' NIGHT	Kool & The Gang, De-Lite DSR 9513 (Mercury)	46	46	8	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178	
9	11	14	IDENTIFY YOURSELF	O'Jays, P.F.R. FZ 36077 (CBS)	47	48	3	HERE'S MY LOVE Linda Clifford, Curtom/RSO RS 1-306	
10	13	26	WHERE THERE'S SMOKE	Smokey Robinson, Tamla T7-366 (Motown)	48	44	25	TEDDY Teddy Pendergrass, P.F.R. FZ 36003 (CBS)	
11	5	7	FIRE IT UP	Rick James, Gordy GE 990 (Motown)	49	49	3	POP GOES THE CAPTAIN Captain Sky, A&I 6077	
12	10	9	UNCLE JAM WANTS YOU	Funkadelic, Warner Bros. BSR 3371	50	NEW ENTRY		COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149	
13	16	4	YOU KNOW HOW TO LOVE ME	Phyllis Hyman, Arista AL 5509	51	NEW ENTRY		THE MUSIC BAND 2 Wax, MCA MCA 3193	
14	14	6	ANGEL OF THE NIGHT	Angela Bofill, Arista/GRP GRP 5501	52	50	4	HAPPY HOLIDAYS TO YOU Whispers, Solar BXL 3490 (RCA)	
15	12	10	RISE	Herb Alpert, A&M SP 4790	53	55	3	WHEN I FIND YOU LOVE Jean Carr, P.F.R. JZ 36196 (CBS)	
16	17	12	DON'T LET GO	Isaac Hayes, Polydor PD 1-6224	54	53	8	TOTALLY CONNECTED T-Connection, Dash 30014 (T.K.)	
17	25	5	PIZZAZZ	Patrice Rushen, Elektra EK-243	55	54	31	MINNIE Minnie Riperton, Capitol SD 11936	
18	23	5	MASTER OF THE GAME	George Duke, Epic JE 36252	56	51	11	SO SOON WE CHANGE David Ruffin, Warner Bros. BSR 3306	
19	20	25	DO YOU WANNA GO PARTY	KC & The Sunshine Band, T.K. TK 611	57	NEW ENTRY		BEST OF FRIENDS Twentyone Featuring Lenny White, Elektra EK 223	
20	15	16	STAY FREE	Ashford & Simpson, Warner Bros. WS-3357	58	58	13	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA 3157	
21	19	19	PLEASURE	Felice Bon, Fantasy 9578	59	NEW ENTRY		LIVE AND UNCENSORED Milla Jackson, Spring SP2 6725 (Mercury)	
22	22	24	DEVOTION	L.T.D., A&M SP 4771	60	NEW ENTRY		CAN'T YOU TELL IT'S ME Fyrene Davis, Columbia JC 36149	
23	27	3	WITCH DOCTOR	Instant Funk, Saboul SA 8529 (RCA)	61	43	38	DISCO NIGHTS G.Q., Arista AB 4225	
24	30	3	JUST A TOUCH OF LOVE	Slave, Columbia SD 5217 (RCA)	62	62	2	INSIDE IS LOVE Leon Ware, Fabulous 8500 (TK)	
25	31	9	BIG FUN	Shalamar, Solar BXL 3479 (RCA)	63	60	27	WINNER TAKES ALL Isley Brothers, T-Neck PE 2-36077	
26	26	26	I AM	Earth, Wind & Fire, Arc/Columbia FC 35730	64	64	17	TAKE IT HOME B.B. King, MCA MCA 3151	
27	21	8	ROYAL RAPPIN'S	Milla Jackson & Isaac Hayes, Polydor PD 1-6229	65	56	36	IN THE PUREST FORM Mass Production, Atlantic SD 5271	
28	28	13	BRENDA RUSSELL	Brenda Russell, Horizon SP 739 (A&M)	66	61	6	DANCIN' AND LOVIN' Spinners, Atlantic SD 19258	
29	24	9	IN THE BEGINNING	Nature's Divine, INF 9013 (MCA)	67	67	2	FEVER Fever, Fantasy 9580	
30	18	5	TWICE THE FIRE	Peaches & Herb, Polydor/MFP PD 1-6239	68	66	8	SHE'S KILLING ME Johnny Taylor, Columbia JC 36061	
31	29	26	DIONNE	Donna Warwick, Arista AB 4230	69	45	7	BACK ON THE RIGHT TRACK Gy & The Family Stone, Warner Bros. BSK 3303	
32	NEW ENTRY		WE'RE THE BEST OF FRIENDS	Natalie Cole/Peabo Bryson, Capitol SW 12019	70	63	9	THE WORLD WITHIN Stix Hooper, MCA 3180	
33	35	8	ROUGH RIDERS	Lakeside, Solar BXL 3485 (RCA)	71	NEW ENTRY		I'LL BE THINKING OF YOU Andre Covich, Light LS 5763	
34	34	30	SWITCH II	Switch, Gordy G7 988 (Motown)	72	72	22	WHEN LOVE COMES CALLING Deniece Williams, Arc/Columbia JC 35568	
35	32	5	SURVIVAL	Bob Marley & The Wailers, Island LPS 9542 (Warner Bros.)	73	65	17	RISQUE Chic, Atlantic SD 16003	
36	33	12	XII	Farback Band, Spring SP 1-6723 (Mercury)	74	70	3	I WANT YOU Wilson Pickett, EMI/America SW 17019	
37	37	31	BAD GIRLS	Donna Summer, Casablanca NBLP 2-7150	75	71	3	AND 125TH STREET N.Y.C., Donald Byrd, Elektra EK 247	
38	38	28	STREET LIFE	Crusaders, MCA MCA 3054					

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Country

Country Stations Now Draw Hollywood's Eye

New Area For Marketing, Execs Say

By GERRY WOOD

AUSTIN—Country music radio has become the new target zone for the Hollywood-based motion picture industry.

That's the opinion of the movie moguls attending the Nov. 30-Dec. 2 weekend of activities here centering on the press premiere of "The Electric Horseman."

"I see country radio as our new market area," comments Irv Ivers, vice president of advertising/publicity/promotion for Columbia Pictures.

While much of Hollywood still considers country as cornball, the executives at Columbia Pictures are going out on the limb to exploit country music, and country music radio, as a new money maker.

"It's a new territory for the film business, and one we plan to explore thoroughly," continues Ivers.

Why? "Because the audiences and markets are there," he answers. "They constitute a large part of our film audience, and we see the market continuing to grow. It's just beginning its breakthrough in terms of its potential."

Ivers, who has a broadcasting background, claims that Columbia Pictures sees country radio as both an audience for time buys—good news in these economic times—and for promotion, also good news. He cited recent national magazine and trade articles documenting the growth of country radio.

The movie's director, Sydney Pollack, admits he came to country music through the backdoor after the frontal approach failed: "When I was in the service and the guy in the bunk below me started playing country music on the radio, I'd start complaining until the music was off," admits Pollack.

Contrast that with Pollack's rock'n'rolling reaction to Willie Nelson's Dec. 1 concert at the Austin Opry House, highlighting the weekend festivities.

Pollack indicates he's open to future projects involving country music and/or Willie Nelson. He's already producing "Honeysuckle Rose," starring Nelson.

Director of such shows as "They Shoot Horses, Don't They?" Pollack



Film Makers: Actress Jane Fonda, director Sydney Pollack and singer/writer/actor Willie Nelson prepare to shoot a scene for "The Electric Horseman."

presided over a screening of "The Electric Horseman," starring Robert Redford and Jane Fonda, with Nelson in his first film role.

Both Pollack and Nelson met on a one-to-one basis with approximately 90 music directors and program directors of the country radio stations in the Austin event. The gathering of country radio programming controllers is the largest ever assembled on behalf of a motion picture.

The previous highs were reached partially through the efforts of two of the executives involved in this event: Bruce Hinton and Peter Svendsen. They handled the successful "Every Which Way But Loose" film/country radio promotion, one of the premiere efforts in drawing together the motion picture and country music radio communities.

The Clint Eastwood picture, with No. 1 country chart song support from Eddie Rabbitt, received substantial promotion from country sta-

tions following the promotion program from Warner Films.

Hinton and Svendsen, who formed a new firm—Hinton and Svendsen Film Promotions—to cultivate this growing field, staged a similarly successful promotion with Warner Films' "Hooper" and country radio stations earlier this year.

"I want to do more of these," says an ebullient Willie Nelson, following his motion picture debut, fulfilling a childhood dream of sometime appearing on the same silver screen once occupied by his childhood heroes—Roy Rogers, Gene Autry and other western heavies.

Besides the premiere showing of

the motion picture, the weekend featured a luncheon at the Headliners Club, hosted by Pollack and Columbia Pictures, a cocktail party for music directors with Nelson at the Sheraton Crest Inn, and a buffet and show at the Austin Opry House, headlined by Johnny Gimble and Nelson, with an effective guest appearance by Hank Cochran.

Columbia Pictures and Rastar Films sponsored the event, attended by radio, media and record executives from CBS Records, including Rick Blackburn, vice president/Nashville, and country marketing/promotion leaders Roy Wunsch and Joe Casey.

Radio programmers attended from such diverse locales as Seattle, New York, Texas, Alabama, Tennessee and Florida.

A special one-hour radio show "Willie Nelson—New Horizons" was introduced and made available to the radio executives. Narrated and produced by Ron Martin, with Hinton and Svendsen as executive producers, the show is a compilation of interviews with Nelson, Pollack, and members of Nelson's band. It also spotlights Nelson's songs from the film and other recent Nelson works.

"The unusually extensive concentration of country music radio was a further indication of the growing significance of this area of film production," claims Pollack.

CBS Records officials noted that the movie soundtrack LP, featuring Nelson will be released this month.

Country Disks Get Push By Varied Vocal Pairings

By KIP KIRBY

NASHVILLE—It's not particularly unusual for country stablemates to team together in duet situations. However, there now appears to be an increasing trend for artists from different labels—and different musical fields—to turn up together on country records.

The advantages of one-shot duo releases are obvious, especially when both talents are umbrellaed by the same record company. In the case of newcomer Rosanne Cash, CBS lent extra weight to her first single, "No Memories Hangin' Round," by adding Bobby Bare to the recording.

And sometimes two vocally-compatible artists with similar appeal can be harnessed together for a single—such as Johnny Rodriguez and Charly McClain with "I Hate The Way I Love It"—to bring more voltage to each's separate career.

Sometimes the pairings are label-instigated, sometimes the projects are undertaken at the whim of artists who simply feel they'd like to experiment together in the studio. And sometimes the duets occur almost spontaneously when acts from varied spheres of musical influence decide they would like to delve into different forms of recording.

Jerry Jeff Walker's self-produced Elektra LP, "Too Old To Change," which has just been released, features a surprise guesting by pop artist Carole King on "I'll Be Your San Antone Rose."

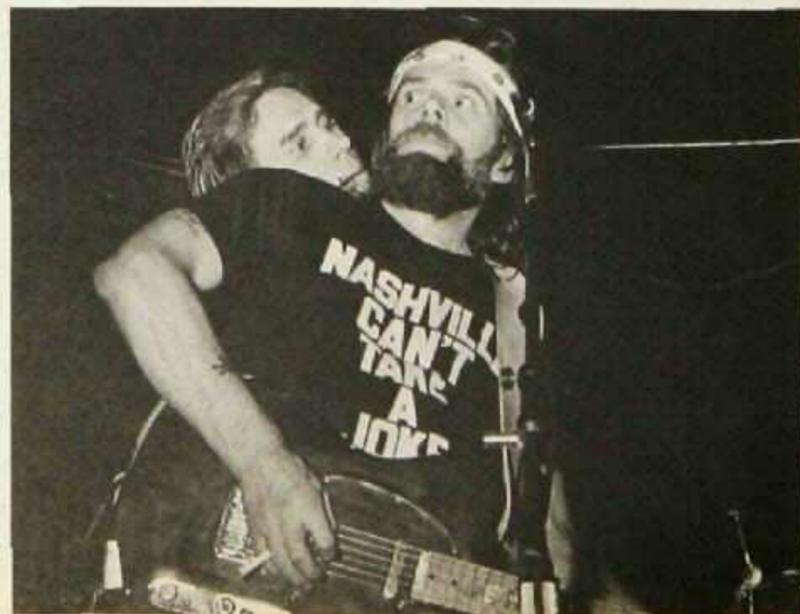
George Jones' newest for Epic, "My Very Special Friends," is an album collection of vocal duets with such unexpected country aficionados as Elvis Costello, James Taylor and Dr. Hook.

"Willie Nelson is turning up everywhere: on his celebrated 'One For The Road' collaboration with Leon Russell; on Jones' 'My Very Special Friends' LP; with Kris Kristofferson backing him vocally on 'Willie Nelson Sings Kristofferson'; and he even makes a vocal appearance on Pam Rose's debut single for CBS, 'It's Not Supposed To Be That Way' (which he also wrote as well)."

On the same album, Rose sings a version of Tammy Wynette's "Til I Can Make It On My Own," which features Wynette's background harmonies along with Rose's lead vocal.

Waylon Jennings' latest RCA album, "What Goes Around Comes Around," prominently pairs his distinctive voice with that of Carter Robertson, a female singer in his road band. Jennings is also featured on Hank Williams Jr.'s LP cut, "The Conversation," on that artist's most recent Elektra album, "Whiskey Bent And Hell Bound."

"Just Margo," Warner Bros. current LP on Margo Smith, has a cut highlighted by a talking vocal from Epic artist Ronnie McDowell. The

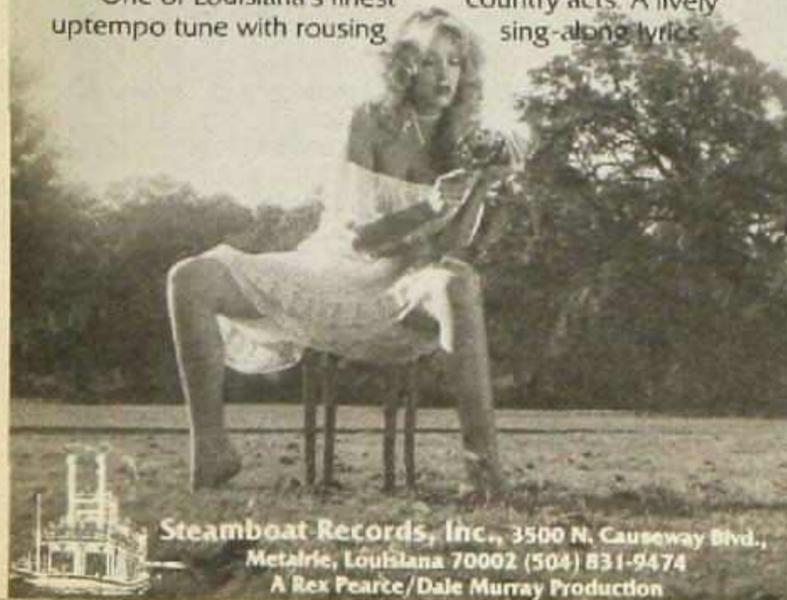


Unexpected Duet: Singer Johnny Paycheck sneaks a peek at surprise visitor George Jones onstage recently at the Exit/In. Occasion was a CBS-hosted showcase for Paycheck.

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MCA To Tube For Clower LP

NASHVILLE—MCA Records has undertaken a marketing campaign utilizing television advertising for the promotion of Jerry Clower's "Greatest Hits" album.

Additional tools to promote Clower's album include a print media campaign and a national radio advertising campaign, both of which are strategically placed across the nation.

Special tv spots, running for three weeks prior to Christmas will air on WTBS-TV, an Atlanta "superstation" which, via cable, reaches 48 states.

Additionally, a two-week run of the tv spots is scheduled for Little Rock, Kansas City, Colorado Springs, St. Louis, Atlanta, Shreveport and Jackson, to air during "Nashville On The Road," a weekly tv series which Clower co-hosts.

MCA has also made available a two by two-foot album announcement poster which lists all of the selections contained in the "Greatest Hits" package. In advance of the album release, MCA shipped to its entire country mailing list, a special single which featured three tracks from the LP.



Snazzy Promo: Carleen Anderson, national promotions director for Professional Marketing Service, shows off her alter-ego as the "PMS Lady" on a publicity visit to WKDA-AM in Nashville. Pictured from left are Gary Vacca, Registry recording artist; Mike Beck, music director for WKDA; Anderson; Lee Cook of Grinder's Switch Records; and Terry Ader, B&B Records.

Products Given Female's Touch

NASHVILLE—Professional Marketing Service, a one-stop mail, marketing and promotional firm servicing record labels, has come up with what it considers an unusual form of product delivery.

The company has launched a campaign centered around the "PMS Lady," a character created by national promotion director Carleen Anderson. In an eye-catching costume, and carrying latest product represented by Professional Marketing Service, Anderson is embarking on a national tour of radio stations to visit with music directors around the country. The first leg of the tour includes Louisiana and Texas.

The company currently handles product by Orlando, Chute, Grinder's Switch, Dimension, B&B, Republic, Cachet, Registry and Ruboca Records.

Newsbreaks

• NASHVILLE—Gusto Records, Inc. has reached agreement to distribute Sunset Records on an ex-

clusive basis. The first product is the Mel Street single, "The One Thing My Lady Never Puts Into Words." Also in the works is Street's forthcoming album. Gusto also distributes King, Starday, Power Pak, Hollywood, Federal and Gusto Deluxe labels.

• PORTLAND, Me.—Big Al Downing and John Anderson, two Warner Bros. country labelmates, will appear at Portland's WPOR-AM "Our Country Music Awards Show," Tuesday (11). The show, which presents awards to country music artists from around the state, will also be broadcast over Portland's public service cable television system.

• HUNTER, N.Y.—A 30-day 1980 music festival is slated for Hunter Mountain with the expansion of the Country Music Weekend to four days. Starting on July 31 and ending on Aug. 3, the festival will include both top name recording talents and local performers. Artists that have previously appeared at the mountain top festival include Tammy Wynette, Tom T. Hall, Kitty Wells and Ernest Tubbs.

• CHICAGO—Ovation Records plans a marketing and merchandising campaign on behalf of the Mark Gaddis album, "Point Of Refuge." The album has been shipped to all radio formats, was produced by label president Dick Schory and was recorded in Nashville.

Odd Couples Help Sell Records

• Continued from page 26
song, "He's Lying," is now being considered for Smith's next single.

RCA's legendary Hank Snow has just wrapped up his first duet LP with newcomer Kelly Foxton; and the same label has been having excellent results in re-releasing Jim Reeves' product sparked by the fragile harmonies of unknown Deborah Allen.

The project gave a definite shot in the arm to Allen's own recording career and reportedly, she will soon be signing a major label deal for herself.

Emmylou Harris has recorded a special Christmas album titled "Light Of The Stable" which is being released in Europe and the U.K. It features Harris duets with Neil Young, Willie Nelson, Linda

Ronstadt and Dolly Parton. (Unfortunately, no plans are in the works for a domestic release by Warner Bros. for this LP, however.)

Harris and Don Williams recorded some tracks more than a year ago for a possible project together, and more recently, Harris was in the studio in Nashville cutting a side with Johnny Cash.

Although duets can often be mutually beneficial to both artists' careers, contractual stipulations can sometimes be a detriment in encouraging these duo happenings.

However, as country music continues to crossover into other playlists and the standard boundaries continue to stretch, it's a safe bet that more and more artists from all fields of music will turn up together on vinyl.



BUNNY BRIGADE—RCA artist Razy Bailey gets a royal escort by a bunch of benevolent bunnies to the stage for WUBE-AM's "Free Day" concert in Cincinnati. The bunnies appeared courtesy of the Cincinnati Playboy Club.

'Celebration' On Global Network

NASHVILLE — The Ford's Theatre benefit gala, the "Celebration Of Country Music," staged in October at the historical Washington, D.C., showplace, is now set for broadcast worldwide via the Voice of America network.

Already telecast nationally in the U.S. over NBC-TV, the two-hour country music special will be aired by Voice of America as a series of four separate half-hour programs. In its new form, the show will be titled "Country Music USA."

The four segments are to be dis-

tributed for broadcast in more than 20 countries and for additional shortwave broadcasts by the Voice of America, which transmits daily in 38 languages to more than 75 million listeners.

The programs feature President Jimmy Carter's introduction and performances by many top country luminaries, along with a fiddling number by Senate majority leader Robert Byrd.

Producer for the Voice of America's "Country Music USA" program is Phil Irwin. Distribution will be handled by the International Communication Agency.

Dallas Studio Filming Canada Country Show

DALLAS—An international country music television special titled "High Country—From Canada With Love" filmed partial segments here recently at Sumet-Bernet Studio.

The show, unusual in that it features Canadian artists singing country music in French, stars Norma Gale of Toronto; Jean-Pierre Ferland, Renee Claude and Charlie Landry of Quebec; and U.S. performers Crisly Lane, Sammi Smith and J.G. Sheppard.



TOGETHER AGAIN—Jerry Lee Lewis, Elektra artist, is reunited with his former producer Eddie Kilroy, for a forthcoming album and single. The recording is taking place at Nashville's Fireside Studios.

WATCH FOR MIKE LORD IN THE WARNER BROS. WILLIE NELSON MOVIE "HONEYSUCKLE ROSE"

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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	This Week			Last Week			Weeks on Chart							
★	☆	☆	★	☆	☆		★	☆	☆	★	☆	☆								
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))							TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))													
★	3	8	★	46	4	★	69	79	3	★	70	84	2							
HAPPY BIRTHDAY DARLIN'—Conway Twitty (C. Howard, MCA 41135 (Butler, BMI))							BACK TO BACK—Jeanne Pruett (J. McFee, J. Pruett), BIC 0005 (Scott Ch & Brandy, ASCAP)							YOU MAKE IT SO EASY—Bobby G. Rice (E. Conley), Sunset 102 (Gusto) (Blue Moon, ASCAP)						
★	9	5	★	52	2	★	70	84	2	★	71	84	2							
COWARD OF THE COUNTY—Kenny Rogers (R. Bowling, B.E. Wheeler, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP))							LOVE ME OVER AGAIN—Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)							I LOVE THAT WOMAN (Like The Devil Loves Sin)—Leon Everette (P. Huffman, J. Keller), Orlando 105 (PMS) (Wee Bee/Papa Jo, BMI)						
★	5	7	★	37	17	11	★	71	NEW ENTRY	★	72	82	3							
MISSIN' YOU—Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)							CRAZY BLUE EYES—Lucy J. Dalton (L.J. Dalton, M. McFadden), Columbia 1-11107 (Algee, BMI)							YEARS—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41162 (Pi-Gem, BMI)						
★	6	9	★	44	6	★	72	82	3	★	73	83	2							
MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD—Dave & Sugar (S. Pippin, L. Keith/J. Foster, B. Rice), RCA 11749 (Tree/Windchimes, BMI/April, ASCAP)							THIS MUST BE MY SHIP—Carol Chase (H. Murray, S. Anders, T. Murrain), Casablanca West 4501 (Blackwood/Magic Castle, BMI)							YOU'RE STILL GOT ME—Jerry Wallace (H. Shields), Door Knob 9-116 (Chip "N" Dale/Jerry Wallace, ASCAP)						
★	7	10	★	47	5	★	73	83	2	★	74	80	3							
I'VE GOT A PICTURE OF US ON MY MIND—Loretta Lynn (B. Herten), MCA 41129 (King Guit, ASCAP)							IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold (S. Gibb), RCA 11752 (Angel Wing, ASCAP)							MORE THAN A BEDROOM THING—Bill Anderson (B. Anderson), MCA 41150 (Stallion, BMI)						
★	8	7	★	50	4	★	74	80	3	★	75	85	2							
POUR ME ANOTHER TEQUILLA—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (DeeDee/Burgatch, BMI)							YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)							YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), Columbia 1-11079 (Ice Age, ASCAP)						
★	7	11	★	59	3	★	75	85	2	★	76	86	3							
I CHEATED ME RIGHT OUT OF YOU—Moe Bandy (B.P. Barker), Columbia 1-11090 (Barry, BMI)							SUGAR FOOT RAG—Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRD Cromwell, ASCAP/TRD Hollis, BMI)							JUST WHAT THE DOCTOR ORDERED—Becky Hobbs (B. Hobbs), Mercury 57010 (Al Gallico, BMI)						
★	8	11	★	42	43	6	★	76	86	3	★	77	89							
WHISKEY BENT AND HELL BOUND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46535 (Cepheus, BMI)							UNTIL TONIGHT—Juice Newton (S. McClintoc, K. Parker), Capitol 4793 (ATV/Island/McClintoc, BMI)							I'M JUST YOUR YESTERDAY—Dandy (J.C. Dugan), Warner/Curb 49111 (Tunesmith/Yatahey/Mafazi, BMI)						
★	15	6	★	43	27	9	★	77	89	2	★	78	NEW ENTRY							
HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)							LOVIN' STARTS WHERE FRIENDSHIP ENDS—Mel McDaniel (D. Lunde, A. Rust), Capitol 4784 (Combine, BMI)							IT TAKES ONE TO KNOW ONE—Bobby Ford (J. Fuller), Chute 0009 (Blackwood/Fullness, BMI)						
★	12	9	★	54	4	★	78	NEW ENTRY	★	79	86	3	★	90						
TELL ME WHAT IT'S LIKE—Brenda Lee (B. Peters), MCA 41130 (B. Peters, BMI)							WHAT'LL I TELL VIRGINIA—Johnny Rodriguez (B. McMill), Epic 9-50808 (Hall-Clement, BMI)							YOU'RE AMAZING—David Rogers (T. Grant), Republic 048 (Singerline, BMI)						
★	13	8	★	53	5	★	79	NEW ENTRY	★	80	90	2	★	91						
NOTHING AS ORIGINAL AS YOU—The Statler Brothers (D. Reid), Mercury 57007 (American Cowboy, BMI)							FADIN' RENEGADE—Tommy Overstreet (C. Sams), Elektra 46564 (Kromside, ASCAP)							CHAIN GANG OF LOVE—Ray Clark (R. Bowling, B.E. Wheeler), MCA 41152 (Roger Bowling, BMI)						
★	22	7	★	46	49	5	★	80	90	2	★	81	NEW ENTRY	★	92					
OH, HOW I MISS YOU TONIGHT—Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA 11737 (Buena, ASCAP)							PREACHER BERRY—Donna Fargo (D. Fargo), Warner Bros. 49093 (Prima-Donna, BMI)							SWEET MOTHER TEXAS—Eddy Raven (E. Raven, S.D. Shaler), Dimension 003 (PMS) (Milene, ASCAP/Acu-Rose, BMI)						
★	19	9	★	63	4	★	81	NEW ENTRY	★	82	57	11	★	93						
YOU PICK ME UP (And Put Me Down)—Dottie West (R. Goodman, B. Maher), United Artists 1324 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)							MISTY MORNING RAIN—Ray Price (D. Chappell), Monument 45-290 (Almarie, BMI)							LET JESSE ROB THE TRAIN—Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)						
★	24	5	★	48	10	12	★	82	57	11	★	83	NEW ENTRY	★	94					
HOLDING THE BAG—Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Barry, BMI)							BLIND IN LOVE—Mel Tillis (B. Horton), Elektra 46536 (Sabal, ASCAP)							MISSISSIPPI—The Charlie Daniels Band (C. Daniels), Epic 9-50768 (Hat Band, BMI)						
★	25	6	★	49	51	6	★	83	NEW ENTRY	★	84	88	3	★	95					
YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL—Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)							FORGET ME NOT—Steve Wariner (P. Evans, A. Byron), RCA 11658 (September, ASCAP)							NEVER GONNA BE A COUNTRY STAR/A DAMN GOOD DRINKING SONG—Kenny Seratt (G. Hanley/K. Seratt, S. Stone), MCA 1001 (ArMac, BMI)/(ATV/ArMac, BMI)						
★	16	4	★	62	4	★	84	88	3	★	85	87	2	★	96					
BROKEN HEARTED ME—Anne Murray (R. Goodman), Capitol 4773 (Chappell/Sailmaker, ASCAP)							GO FOR THE NIGHT—Freddie Weller (B. Cason, F. Weller), Columbia 1-11149 (Buz Cason, ASCAP/Young World, BMI)							HONKY TONKIN'—Ronnie Sessions (T. Seals, D. Goodman, J. Betts, D. Gillon), MCA 41142 (Donor/Irving/Mms, BMI/ASCAP)						
★	17	14	★	52	16	12	★	85	87	2	★	86	NEW ENTRY	★	97					
A RUSTY OLD HALO—Hoyt Axton (B. Merrill), Jeremiah 1001 (Ryland, ASCAP)							YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall (T.T. Hall), RCA 11713 (Halliote, BMI)							(You've Got That) FIRE GOIN' AGAIN—Jimmy Tucker (M.R. Pigg), NSD 35 (Gary S. Paxton, BMI)						
★	21	9	★	53	38	8	★	86	NEW ENTRY	★	87	88	3	★	98					
I HATE THE WAY I LOVE IT—Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-50791 (Sung Doctor/Big Hair, BMI)							YOU'RE THE PART OF ME—Jim Ed Brown (J. Schweers, H. Martin), RCA 11742 (Chess, ASCAP)							A MESSAGE TO KHOMEINI—Roger Hallmark & The Thrasher Brothers (C. Jones, S. Leonard), Vulcan 10004 (NSD) (This Side Up, ASCAP)						
★	23	7	★	54	68	2	★	87	NEW ENTRY	★	88	88	3	★	99					
SHARING—Kenny Dale (S. Pippin, J. Slater), Capitol 4788 (House Of Gold, BMI)							YOUR OLD COLD SHOULDER—Crystal Gayle (R. Leagh), United Artists 1329 (United Artists, ASCAP)							LOVE HAS TAKEN ITS TIME—Zella Lehr (D. Keen, I. Pritchard, R. Brooks), MCA 11754 (Tree, BMI/Cross Keys, ASCAP)						
★	20	10	★	55	70	2	★	88	NEW ENTRY	★	89	88	3	★	100					
YOU ARE ALWAYS ON MY MIND—John Wesley Hayes (W. Carson, M. James, J. Christopher), MCA 41124 (Rose Bridge/Screen Gems EMI, BMI)							THE SHUFFLE SONG—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/A. Gallico/Dusty Roads, BMI/Mack David, ASCAP)							I'M INTO THE BOTTLE (TO GET YOU OUT OF MY MIND)—Dean Dillon (D. Rutherford, S. Abbott), RCA 11881 (Pi-Gem, BMI)						
★	26	7	★	56	60	5	★	89	NEW ENTRY	★	90	88	3	★	101					
LAY BACK IN THE ARMS OF SOMEONE—Randy Barlow (N. Chinn, M. Chapman), Republic 049 (Chinnichap/Careers, BMI)							AIN'T NO WAY TO MAKE A BAD LOVE GROW—Johnny Russell (S. Throckmorton), Mercury 57008 (Cross Keys, ASCAP)							MAKE BELIEVE IT'S YOUR FIRST TIME—Bobby Vinton (Morraon, Wilson), Tapesody 002 (Music City, ASCAP)						
★	29	5	★	57	77	3	★	90	NEW ENTRY	★	91	56	11	★	102					
YOU'D MAKE AN ANGEL WANNA CHEAT—The Rendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)							I MUST BE CRAZY—Suzie Allison (B. McMill), Elektra/Curb 46565 (Hall-Clement, BMI)							PALIMONY—Leon Russell (S. Mundy), Derrick 128 (Honeytree/Mundy, ASCAP)						
★	28	8	★	58	18	12	★	91	56	11	★	92	NEW ENTRY	★	103					
YOUR LYING BLUE EYES—John Anderson (K. McDuffie), Warner Bros. 49089 (Acuff-Rose, BMI)							THE LADY IN THE BLUE MERCEDES—Johnny Duncan (D. Dant, G. Gentry), Columbia 1-11097 (Algee, BMI)							THE ONE THING MY LADY NEVER PUTS INTO WORDS—Mel Street (M. Huffman), Sunset 100 (Prater/Merilark/April, ASCAP)						
★	30	7	★	59	NEW ENTRY	★	92	NEW ENTRY	★	93	93	2	★	104						
I DON'T WANT TO LOSE YOU—Con Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Algee, BMI)							BABY, YOU'RE SOMETHING—John Conley (B. Vanho, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)							CAN'T LOVE ON LIES—Jim West with Carol Chase (J. West), Macho 003 (ATV, BMI)						
★	31	7	★	60	65	6	★	93	93	2	★	94	NEW ENTRY	★	105					
RAINY DAYS AND STORMY NIGHTS—Billie Jo Spears (C. Craig), United Artists 1326 (Mimosa/Wormwood, BMI)							HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (In The World)—David Houston (P. Mitchell, P. Bunch), Derrick 127 (Barry, BMI)							MAMA ROCKED US TO SLEEP (With Country Music)—The Four Gays (R. Murrak), Collage 102 (Blackwood/Magic Castle, BMI)						
★	32	5	★	61	48	6	★	94	NEW ENTRY	★	95	NEW ENTRY	★	106						
I WISH I WAS CRAZY AGAIN—Johnny Cash & Waylon Jennings (B. McMill), Columbia 3-10742 (Hall-Clement, BMI)							EVERYBODY'S SOMEBODY'S FOOL—Debby Boone (J. Keller, H. Greenfield), Warner/Curb 49107 (Screen Gems EMI, BMI)							OUT WITH THE BOYS—Barry Grant (W. Jennings), CSI 001 (NSD) (Baron, BMI)						
★	41	3	★	62	33	12	★	95	NEW ENTRY	★	96	94	3	★	107					
LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)							(I Wanna) COME OVER—Alabama (M. Berard, R. Benardi), MOJ 4634 (NSD) (Blackwood, BMI)							WHAT IT MEANS TO BE AN AMERICAN—Billy Brown (E. Johnson), Bernes 181 (NSD) (Brack, BMI)						
★	34	5	★	63	11	13	★	96	94	3	★	97	42	8	★	108				
A LITTLE GETTING USED TO—Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)							COME WITH ME—Waylon Jennings (C. Howard), RCA 11723 (First Lady, BMI)							SMOOTH SOUTHERN HIGHWAY—Don Cas (S. Throckmorton, C. Putman), ARC 5902 (Tree, BMI)						
★	35	5	★	64	NEW ENTRY	★	97	42	8	★	98	55	11	★	109					
BLUE HEARTACHE—Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)							COME TO MY LOVE—Cristy Lane (J. Silbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)							DO IT IN A HEARTBEAT—Carlene Carter (C. Carter, N. Lowe, J. McFee), Warner Bros. 49083 (Rare Blue/Plangent Visions, ASCAP/Unichappell, BMI)						
★	45	3	★	65	75	2	★	98	55	11	★	99	61	10	★	110				
I'LL BE COMING BACK FOR MORE—T.G. Sheppard (C. Putman, S. Whipple), Warner/Curb 49110 (Tree, BMI)							OUT OF YOUR MIND—Joe Son (D. Knutson, B. Hill), Ovation 1137 (Welbeck, ASCAP/ATV, BMI)							STRANDED ON A DEAD END STREET—The ETC Band (E. Conley), Warner Bros. 49072 (ETC/Easy Listening, ASCAP)						
★	39	6	★	66	71	4	★	99	61	10	★	100	64	10	★	111				
TILL I STOP SHAKING—Billy "Crash" Craddock (J. Adrian), Capitol 4792 (Pick A Hit, BMI)							MY PRAYER—Glen Campbell (M. Smotherman), Capitol 4799 (Seventh Son, ASCAP)							BUENOS DIAS ARGENTINA—Marty Robbins (B. Raleigh, B. Jurgens), Columbia 1-11102 (F.A., ASCAP)						
★	40	5	★	67	72	4	★	100	64	10	★	101	64	10	★	112				
BUT LOVE ME—Janie Fricke (K. Nolan), Columbia 1-11139 (Sound Of Nelson/Two One Two, BMI)							SOMETIMES LOVE—Mando Earwood (M. Earwood), GMC 108 (Music West Of The Pecos, BMI)							YOU DON'T MISS A THING—Sylvia (K. Fleming, D.W. Morgan), RCA 11753 (Pi-Gem, BMI)						
★	33	36	7	★	78	3	★	101	64	10	★	102	64	10	★	113				
SMOOTH SAILIN'—Jim Weatherly (J. Weatherly), Elektra 46547 (RECA, ASCAP)							IT STARTED WITH A SMILE—Helen Cornelius (H. Cornelius, J. Koonce), RCA 11752 (Pi-Gem, BMI/Chess, ASCAP)													
★	34	37	6	★			★				★				★					
WHEN I'M GONE—Dotty (B. Murray), RCA 11743 (Grey, ASCAP)																				

Jeanne Pruett
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1

BILLBOARD

1

CASHBOX

1

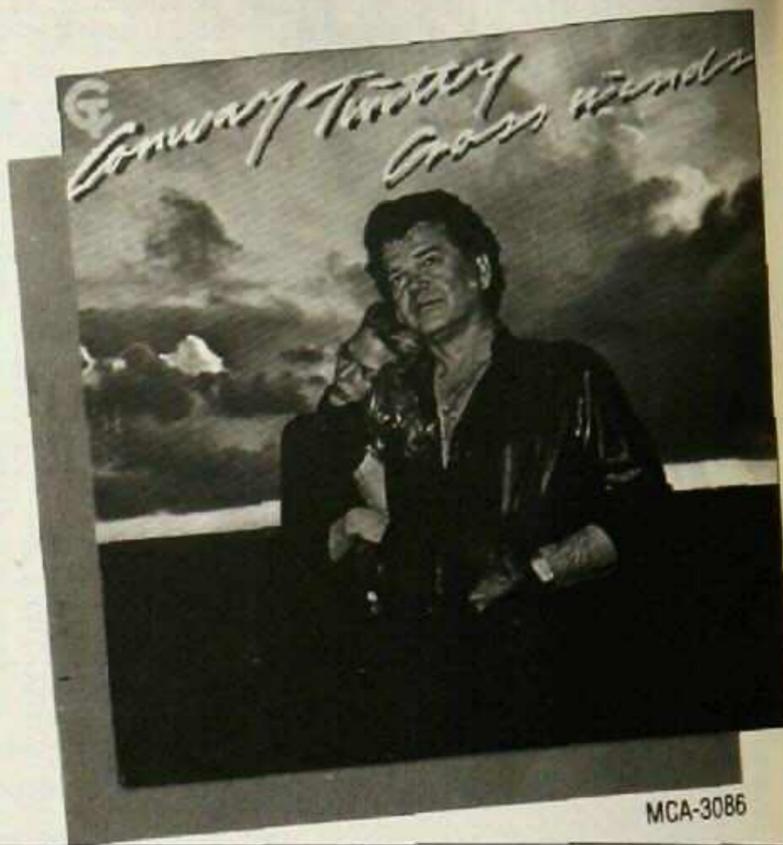
RECORD WORLD

“Happy Birthday Darlin’” MCA-41135

the new number one single by:

CONWAY TWITTY

Produced by Conway Twitty & David Barnes for Twitty Bird Productions, Inc.



LORETTA LYNN

her new single...

**“I’ve Got A Picture
Of Us On My Mind”** MCA-41129

5

BILLBOARD

5

CASHBOX

5

RECORD WORLD

Produced by Owen Bradley

CONWAY TWITTY LORETTA LYNN

shines on this 2-sided hit single...

“The Sadness Of It All” and
“You Know Just What I’d Do” MCA-41141

Produced by David Barnes, Conway Twitty and Loretta Lynn

15

BILLBOARD

12

CASHBOX

19

RECORD WORLD

The Hits Keep Shinin’ on MCA



Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 12/15/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	12	1	KENNY—Kenny Rogers, United Artists UAA 979
2	33	2	GREATEST HITS—Waylon Jennings, RCA AHL1 3378
★ 4	5	4	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1 3493
★ 5	7	5	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol 30012112
★ 6	53	6	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
6	3	11	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
7	7	10	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★ 9	5	9	CLASSIC CRYSTAL—Crystal Gayle, United Artists UAA 982
9	10	5	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★ 12	4	12	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
11	11	10	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
12	13	5	PORTRAIT—Don Williams, MCA 3192
13	8	30	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
★ 16	5	16	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★ 24	99	24	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★ 27	3	27	PRETTY PAPER—Willie Nelson, Columbia JC 36189
17	17	24	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
18	21	26	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 29	3	29	A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AFL1 3451
20	15	14	VOLCANO—Jimmy Buffett, MCA 5102
21	14	19	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
22	19	9	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
23	22	32	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
24	26	84	STARDUST—Willie Nelson, Columbia JC 35305
25	20	26	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
26	23	13	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
27	25	32	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
28	18	17	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
29	33	16	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
30	34	54	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35442
31	30	36	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
32	36	35	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
33	32	4	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
34	40	29	LOVELINE—Eddie Rabbitt, Elektra 6E-181
35	28	19	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cashnet CL 33001
★ 37	37	26	TEAR ME APART—Tanya Tucker, MCA 5106
37	37	26	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
38	43	77	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
39	38	14	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
40	41	9	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1 3454
41	44	19	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
42	47	43	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
43	35	18	RANDY BARLOW, Republic 6024
44	46	3	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
45	45	2	THE BEST OF THE STATLER BROTHERS, Mercury SRM1 11037
46	31	23	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
47	48	2	ME AND PEPPER—Mel Tillis, Elektra 6E-236
48	49	16	A RUSTY OLD HALO—Hoyt Axton, Jeremiah 195000
49	50	4	SIMPLE LITTLE WORDS—Cristy Lane, United Artists UALA 978-H
50	39	11	FOREVER—John Conlee, MCA 3174

Greenhays And Flying Fish Link

NASHVILLE—Flying Fish Records has entered into a distribution pact with the newly created Greenhays Recording label. The first product to be distributed is Jean Ritchie's "High Hills And Mountains."

Greenhays Recording is owned and operated by George Piekow of Folklife Productions. The label plans future releases by David Hammond, Donal Lunny, Mike Seeger and Alice Gerrard.

Country

Nashville Scene

By KIP KIRBY

It seems strange when you consider how long he's been a country music star, but **John Rodriguez** says he'd never played a live concert date in Nashville before **Epic Records** remedied that situation in style Nov. 29 with a packed house showcase at the **Exit/In**. Rodriguez and his band, the **Hole In The Wall Gang**, performed two sets for an audience that included **Janie Fricke**, local CBS and Epic brass and an unannounced visit by **Santa Claus**. Rodriguez also previewed a tune or two from his newest album that's due for release in January.

Opening for Rodriguez on the same bill were invited guests **Riders In The Sky**, who took time out from recording an album for **Rounder Records** to make the show and add to the fun. This group specializes in authentic western cowboy music and sagebrush-style humor, and has recently written a number of original songs in the traditional vein. Unusual and most effective.

Letters ... We Get Letters Dept.: Nashville Scene would like to thank music director **Lee Shannon** of **WIRE-AM** in Indianapolis for dropping a line to say that he often reads **Scene** tidbits over the air to his listeners. **Scene** has also received a letter postmarked **Belfast, Ireland**, from a reader there wanting to express his gratitude to the numerous country artists who've made trips to perform there. Most recently, claims our Northern Irish correspondent, Belfast was treated to a concert by **Boxcar Willie** which was well received, while in the past, others playing dates in Londonderry and Belfast include **Johnny Cash**, **George Hamilton IV**, **Charley Pride** and **Merle Haggard**.

The **"Tonight Show"** recently featured consecutive-night appearances by **Crystal Gayle** and the **Oak Ridge Boys**. The Oaks were booked onto the same show as disco queen **Donna Summer** and both acts brought down the house with their high-energy efforts. Expect more and more country artists to be showing up on this late-night program as audiences respond enthusiastically to their presence.

Speaking of the Oaks, they'll be making a special live appearance at a benefit concert sponsored by **Gov. and Mrs. John Dalton** of Virginia and **Sen. John Warner** and his wife (who's also known as **Elizabeth Taylor**). The benefit, to raise funds for a new YMCA being constructed in Grundy, Va., rates the Oaks by specific request from **James McGlothlin**, president of the United Coal Co., which happens to be based in Grundy. Seems McGlothlin is a huge fan of the Oak Ridge Boys and was most anxious that they be on the show. Other talent booked for the concert? **The Guy Lombardo Orchestra**. Nice, diversified blending of musical tastes here, for sure.

Moe Bandy managed to eke out a mini vacation with his wife in Las Vegas for a few days before resuming his exhausting road schedule with his band, the **Rodeo Clowns**. ... **Billy "Crash" Craddock** headlined on **"Jamboree U.S.A."** in Wheeling, W. Va. not long ago, as did **Jerry Lee Lewis**. Also in Wheeling for a concert was **Hank Williams Jr.** Those **Wheeling folks** certainly love their country music. ... Craddock's also been booked to appear at the July 1980 **"Jamboree In The Hills"** outdoor festival, his second time on that show.

Columbia's **Freddy Weller** has been actively out on the road of late to support his new single, **"Go For The Night."** Dates took him from Toledo, Ohio, as far north as Vancouver and British Columbia and over into Oregon. Weller followed this with a series of interview sessions in L.A. and was a special guest at a taping of CBS-TV's popular weekly sitcom, **"Alice."** Weller went out for dinner after the taping and, according to our sources, became good friends with fellow Southerner **Polly Holliday** (who plays the part of "Flo" on the show). She's a native of Alabama, while Weller is from Atlanta.

"Fingers" Taylor, **Jimmy Buffett's** harmonica whiz, fronted the **Bobby Bradford Blues Band** when the group opened for **Sea Level** at **Vanderbilt Univ.** ... **Pete Seeger** and **Redwood Rec-**

ords' **Holly Near** recently performed at Nashville's War Memorial Auditorium on a special **Concert For A Nuclear Free Future**.

"Live From The Lone Star," carried on 180 syndicated radio stations across the country, taped recent concert appearances by **Hank Williams Jr.** and **Republic Records' Randy Barlow** when they were in the popular New York City club.

CBS Records/Nashville presented a private screening of **"The Electric Horseman"** in which its superstar **Willie Nelson** makes his dramatic film debut. The special showing for industry guests took place at a local movie theatre and was co-hosted by **Columbia** and **Universal Pictures**. You've certainly got to hand it to Nelson: when he decides to do something, he does it first class. Who better to make a film debut with than **Jane Fonda** and **Robert Redford** for straight-ahead SRO boxoffice results?

Multi talent **"Blue Jay" Patten** unveiled some unexpected musical abilities in his recent **Mississippi Whiskers** showcase. Patten's considerable expertise on saxophone and clarinet has added immeasurably to numerous Nashville recordings, but his singing, songwriting and keyboard-guitar skills were a surprise to many in the audience. His excellent backup group consisted of **Jerry McEuen** from **Crystal Gayle's** band, **Peace & Quiet**; **Lanny Boles** and **Larry Chaney**, both from **Tracy Nelson's** band; and **Toni Sehulster** and **Ralph Vitello**, local session players.

Barbara Mandrell will be featured soon on **"Hollywood Squares."** The **CMA Female Vocalist of the Year** rarely takes time out to relax and is more in demand than ever these days.

And did you know that MCA's **Don Williams** is going to be featured in the forthcoming 41st edition of **"Who's Who In America"?** Just goes to show that country music is turning up everywhere these days.

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Michael Johnson
and Producers
Steve Gibson and Brent Maher
from the studio where you recorded:
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and the album
"Dialogue"



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DECEMBER 15, 1979, BILLBOARD

Tag Print Mart As 'Mildly Upbeat'

• Continued from page 3

Explains Keith Mardak, executive vice president of Hal Leonard of Milwaukee, a major educational print firm, "easy-methods were promises that didn't come through to the consumer."

General industry price increases this year on single sheets and folios have cut into sales, reports one retailing operation, Charles Hansen, near Lincoln Center in New York.

"Prices are too high," maintains Paul Berger, manager of the store. "Customers used to buy five or six single sheets, but they buy no more than two today. Folios are outrageously expensive."

Berger has some complaint on the returns situation, saying restricted returns policies indicate publishers are "much smarter than record companies."

While Charles Dumont & Son, major jobber out of Cherry Hill, N.J., is running 20% ahead of last year, according to George Bielo Jr., sales manager, he claims a lot of sales are being lost on the record store level because dealers are ordering less records and tapes, which doesn't "bring in clientele. Sheet music is a high impulse item."

"We've also got to work around an 8% returns factor for jobbers in terms of promoting sheet music, al-

though I realize that a higher factor would hurt everybody."

At Big 3 Music, Herman Steiger, citing a 5% increase in sales this year, says his company is "fortunate to have such stable acts as Barbra Streisand, Barry Manilow and a few big books and mixed folios."

"We'll be a little more cautious in budgeting, but we're basically a well-financed operation and we don't hogwog over big advances. Advances have bilked publishers out of so much money that many haven't gotten their money back on good sellers."

Steiger indicates it pays to have a sizable Christmas catalog at this time of year, which he reports means an additional \$500,000 in income. "It fills any gaps and leaves us in a fairly healthy situation."

Murray Rutkoff, general manager of Warner Bros. Music's print division, claims "We're about the same in sales as last year."

"We've got bread and butter with our standard and educational catalog, but we're going with matching folios by the Cars, Bob Dylan, Eagles, Fleetwood Mac, Grateful Dead, Ted Nugent and a \$14.95 mixed folio, 'Super 200'."

Vincent Martino, sales manager at Bradley Publications, says 1979 sales should register a "large increase"

over 1978, thanks to strong pop movement on such tie-ins with Billy Joel, Charlie Daniels, Dan Fogelberg and Barry Manilow's current hit, "Ships." Classical and educational areas are doing "extremely well," he reports.

"I think there's a little concern over the raise in prices, but it's really not hurting much. I believe, however, that many publishers are going to think twice about printing certain music such as disco hits that don't translate well to sheet music."

Looking ahead, Martino says the company will soon offer product through a recently concluded exclusive distribution deal with the Electric Light Orchestra. Group's current success, "Last Train To London," is already available in single sheet form.

Other than the organ print market, Hal Leonard's Keith Mardak claims "sales are over last year, but not where we want them to be. We're doing better not simply because of price increases, yet we're not really meeting projections." He adds that November was the first month the company did, indeed, go over anticipated sales.

And for some holiday cheer for Cherry Lane Music, its John Denver/Muppet matching folio seems to be the runaway Christmas folio of 1979.

SINATRA NEW 'PIED PIPER'

NEW YORK—Frank Sinatra is the latest recipient of ASCAP's Pied Piper Award, which the performing rights society regards as its highest honor.

The performer is being recognized for his 40 years of "devotion and dedication" to American music. Previously presented with the award were Barbra Streisand, Duke Ellington, Lawrence Welk, Ed Sullivan and Erroll Garner.

Sinatra will get the award Wednesday (12) in Las Vegas from composer Jule Styne on behalf of ASCAP president Stanley Adams.

Publishers Present Music Mini-Course

NASHVILLE—A one-day mini-course in "Popular Music Publishing" sponsored by the Georgia State Univ. Commercial Music/Recording department was held Friday (30) in the Urban Life Center.

Presented by the National Music Publishers' Assn., the workshop covered such topics as "Popular Music Publishing In America," "Copyrights And Their Licensing," and the "Creative Side Of Publishing."

Speakers included Leonard Feist, president of the National Music Publishers Assn.; Wesley Rose, president of Acuff-Rose; Irwin Robinson, president, Chappell Music; and Leeds Levy, executive vice president, MCA Music.

ASCAP Workshop Award To Fekaris

LOS ANGELES—Dino Fekaris, disco-pop composer-producer, was honored by the ASCAP's Songwriters Workshop West with a plaque "for demonstrating the highest level of songwriting skills and for providing inspiration to all members of the workshop."

The plaque was given at Super-Songs II, Nov. 13, a showcase of some of the best material to come out of the workshop.

FOR CHERRY LANE MUSIC

2 Muppets Folios Moving Briskly

NEW YORK—The Muppets and the print division of Cherry Lane Music are making strong imprints together.

The firm, reports Laureen Keiser, president of the division, is doing "five figure" business on two Muppet folios, one based on the "Muppet Movie" at \$7.95 and the other, "A Christmas Together," a matching folio at \$5.95 of the current RCA chart album by John Denver and Jim Hensen's Muppets.

"Dealers are ordering the Denver/Muppet folio," notes Keiser, "in 10s and 20s lots." He also expects a further sales thrust as a result of the Denver tv special on ABC Wednesday (5), which included songs from the album.

Although the "Muppet Movie" has been playing for about six months, the folio was marketed six weeks ago. This, explains Keiser, results from production of 16 full-color photos and the fact that "the Hensen people are very particular on the quality of things they're associated with."

The folio is also getting a boost from current playdates of the film in about 1,000 theatres.

Rights to the folio are a result of Cherry Lane's print ties with ATV Music, which has rights to the music stemming from its own ties with

ATV films, producers of the highly successful film.

As for the Denver/Muppet folio, it gets a rare album plug within the album sleeve itself.

L.A. Publishers Hold a Seminar

LOS ANGELES—The Organization of Creative Music Publishers has scheduled its second monthly seminar to be held Wednesday (12) at 6:30 p.m. in the lobby level conference room of CBS Records in Century City.

The group was founded by publishers Bill Meshel, Arista Music; Steve Bedell, Cafe Americana/Rick's Music; Eddie Lambert, In-music Productions; and Irwin Mazur, April/Blackwood Music, to inform songwriters and industry personnel as to the work performed by a full service music publisher. Songwriters, music publishers, managers and a&r department heads are welcome to attend, as well as foreign music publishers who are represented in the U.S.

In January the organization intends distributing materials about itself at MIDEM.

Jadale Music Sold To Movie Company

LOS ANGELES—Western International Pictures Inc. here has purchased International Entertainment Management Inc., a music publishing firm which has Jadale Music as its BMI name. Western president Bob Barich says the purchase was made for "in excess of \$375,000."

Western International plans to use the publishing branch for the music used in the films it produces, the next being "Vera" with a score by Henry Nemo.

Jadale has a 1,000-song library by such artists as Ralph Morris, Johnny Kitchen and Bill Elder.

List AGAC Guests

NEW YORK—Here's the December roster for the Thursday noon rap sessions at the American Guild of Authors & Composers here.

Thursday (6): Dennis King, master engineer from Atlantic; Dec. 13: Danny Glass, vice president of a&r of Sam Records; Dec. 20: Teo Macero, producer/conductor; Dec. 27: Paul Brown, a&r director of Mid-song Records.

The ASKAPRO seminars are held at AGAC headquarters at 40 W. 57th St. Phone (212) 757-8833 for reservations.

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
2	5	6	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
3	8	8	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
4	4	7	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
5	11	6	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
6	10	7	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
7	13	5	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
8	9	7	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
9	14	7	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
10	3	9	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
11	7	10	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
12	2	13	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
13	16	5	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
14	6	10	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
15	17	8	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
16	15	9	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
17	12	13	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
18	22	5	CHIQUITITA Abba, Atlantic 3629 (Unicef, ASCAP)
19	30	3	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
20	19	8	NO MORE TEARS (Enough Is Enough) Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
21	21	13	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chiswood, BMI/Murfeezongs, ASCAP)
22	24	25	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
23	33	4	ROTATION Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
24	28	6	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
25	36	4	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
26	29	6	PRETTY GIRLS Melissa Manchester, Arista 0456 (Neve Bianca, ASCAP)
27	32	13	RAINBOW CONNECTION Hermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
28	34	7	TAKE THE LONG WAY HOME Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
29	40	4	WAIT FOR ME Hall & Oates, RCA 11747 (Hol Cha/Six Continents, BMI)
30	38	3	CAN'T TAKE MY EYES OFF OF YOU Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI)
31	43	5	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
32	35	5	SMOOTH SAILIN' Jim Weatherly, Elektra 46547 (KECA, ASCAP)
33	39	4	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
34	41	3	CRUISIN' Smokey Robinson, Tamla 54306 (Motown) (Bertam, ASCAP)
35	27	9	PLEASE DON'T GO K.C. & The Sunshine Band, TK 1035 (Sherilyn/Harrick, BMI)
36	42	5	DO IT IN A HEARTBEAT Carlene Carter, Warner Bros. 49083 (Rare Blue/Plangnet Visions, ASCAP/Unichappell, BMI)
37	46	2	NO CHANCE Moon Martin, Capitol 4794 (Rockslam, BMI)
38	NEW ENTRY		WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
39	44	4	YOU ARE MY MIRACLE Roger Whitaker, RCA 11760 (Tembo Music Canada, CAPAC)
40	NEW ENTRY		GOD BLESS THE CHILDREN B.J. Thomas, MCA/Songbird 41134 (Home Sweet Home, BMI/Bug and Bear, ASCAP)
41	NEW ENTRY		TRAVELLIN' The Jeremy Spencer Band, Atlantic 36948 (Pieces Prod., R&M Music, ASCAP)
42	49	2	MY PRAYER Glen Campbell, Capitol 4799 (Seventh Son, ASCAP)
43	NEW ENTRY		I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
44	NEW ENTRY		AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
45	NEW ENTRY		WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
46	NEW ENTRY		VOLCANO Jimmy Buffett, MCA 41161 (Coral Reeler/Keith Sykes, BMI)
47	NEW ENTRY		THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
48	50	2	I STILL HAVE DREAMS Richie Furay, Asylum 46534 (Batroc/Song Mountain, ASCAP)
49	47	2	LET ME BE YOUR WOMAN Helen Reddy, Capitol 4786 (Musicways/Miraleste, BMI)
50	NEW ENTRY		WE'RE A MELODY The Jones Girls, P.L.C. 93722 (CBS) (Mighty Three, BMI)

DECEMBER 15, 1979, BILLBOARD

FRENCH LABEL WILL BE IMPORTED

Harmonia Mundi Goes To Brilly

By ALAN PENCHANSKY

CHICAGO—Brilly Imports, a recently launched Los Angeles wholesaling firm, has pacted for U.S. representation with France's Harmonia Mundi label. Brilly already is an importer of selected European audiophile recordings.

Laurence Vitte, Brilly president, says the company's focus will be directed primarily to Harmonia Mundi imports under the new accord.

Recordings of early vocal music and instrumental music in original instruments performances are the strong suit of the catalog of more

than 250 titles. Leading Harmonia Mundi artists include the late counter-tenor Alfred Deller and early music authority and performer Rene Clemencic, director of the Clemencic Consort.

According to Vitte, more than half of the import catalog is being stocked, and Brilly plans a regular schedule of new releases. Albums and cassettes are offered at \$8.98 list through a direct sales organization.

The new agreement makes Brilly exclusive U.S. agent for Harmonia Mundi, according to Vitte.

Vitte says the company began as

a supplier of sonically outstanding import recordings to stereo stores. "Early this year we started talking to a lot of European companies and we got into Harmonia Mundi," he explains. Steve Jacques, an Englishman, was hired as sales manager for the new line.

About 10 release batches per year are eyed. Vitte says promotional posters and blank album covers are being supplied.

Titles scheduled for January introduction include "Music For A While," an Alfred Deller Purcell recital and one of the singer's last recordings; "Moliere," the motion picture soundtrack, composed and arranged by Rene Clemencic (PBS airing of this biographical feature film is being negotiated, says Vitte) and "Vienna 1850," a collection of dance music performed by the Ensemble Bella Musica.

The January release also will include two albums of baroque works by group Concerto Vocale and "An Art Of The Fugue," a collection of Vivaldi concerti containing fugues and fugue movements in performances by I Filharmonici di Bologna. Harpsichordist Kenneth Gilbert is represented with "Les Indes Galantes," keyboard transcriptions of dances from the Rameau opera.

According to Jacques, the company is exercising cost economies to achieve the \$8.98 list pricing.

"They've been selling at \$11 through some import sources," the sales manager says. "But now we've brought them into line with domestic product."

Brilly has a toll-free telephone ordering number (800) 421-0538.

"We really brought it in because initially it was a labor of love," explains Jacques. "Now we're looking for feedback from dealers."

Jacques says the biggest barrier is approaching dealers who are not familiar with the French label. "We're finding that when dealers know Harmonia Mundi France there's no problem."

Vanguard Deals With England's CRD Disk Firm

NEW YORK—Britain's CRD Records has entered into its first U.S. licensing agreement under which Vanguard Records has first option on all material for a three-year period.

CRD's leading artist is harpsichordist and conductor Trevor Pinnock. Recordings of the complete Rameau harpsichord music and the "Four Seasons" of Vivaldi with Pinnock directing the English Concert, a baroque ensemble, will be released on Vanguard, Seymour Solomon, head of the U.S. company, relates.

Solomon expects 12 full-price CRD releases in the first year of the agreement, including recordings of English solo keyboard music and harpsichord concertos of C.P.E. Bach and J.C. Bach.

Complete Rameau harpsichord pieces will take up three albums, says Solomon. Other licensed releases: septets of Hummel and Berwald performed by the Nash Ensemble, Elgar's "Dream Of Gerontius" with the Scottish National Orchestra and Chorus conducted by Alexander Gibson, and "To Drive The Cold Winter Away," a collection of medieval pieces.



DIGITAL FLUTE—Flutist Ransom Wilson fixes his concentration on the beat of conductor Gerard Schwarz during an Angel Records taping at Pasadena's Ambassador Auditorium. The recording of baroque suites by Bach and Telemann, featuring the accompaniment of the Los Angeles Chamber Orchestra, was made with Soundstream digital equipment.

FOR ARABESQUE SERIES

Firm Caedmon-BBC Deal

NEW YORK—Caedmon Records has added BBC Records as a source of classical product for its new Arabesque music line which debuts in January. The label has already inked deals with such suppliers as EMI, Electrola and La Voce del Padrone (Billboard, Sept. 22, 1979).

Among artists to be represented on disks deriving from BBC are the singers Kathleen Ferrier and Maggie Teyte, the French horn player Dennis Brain and the conductor Sir Thomas Beecham.

Ferrier will be heard in material

by Schubert and Brahms, as well as in a song cycle specifically written for her by Lennox Berkeley. Works by Debussy and Ravel will be featured in the Teyte releases, in addition to British and American repertoire, according to Ward Botsford, Caedmon a&r executive. Brain repertoire will include a Beethoven Quintet and selections by Malipiero and Dukas.

Some of the performances were originally aired as programs on the BBC in England, with rights acquired later for release on recordings, Botsford notes.

Classical Notes

Denver area stores are stocking Supraphon imports conducted by Gaetano Delogu, including performances of Hindemith's "Symphonic Metamorphoses On Themes Of Weber" and "Nobilissimo Visione." Delogu is the newly appointed music director of the Denver Symphony. His other Czech Philharmonic recordings include Verdi "Four Sacred Pieces," Rossini overtures, and Mendelssohn "Scotch" symphony and "Hebrides" overtures. Denver stores also have picked up on the Delogu recording of Mendelssohn's "Italian" and "Reformation" symphonies, licensed from Supraphon by Quintessence.

The new deluxe edition Vox pressing of Thea Musgrave's "Mary, Queen Of Scots" carries a \$24.98 list price. The three-LP complete opera recording includes a 40 page full-color booklet.

Shostakovich's "Symphony No. 5" and Stravinsky's "Le Sacre Du Printemps" are announced for upcoming Telarc sessions with the Cleveland Orchestra.

Little attention has been paid to the Japa-

nese school of Western classical music, so it's news that the Czech Philharmonic has recorded composer Toshiharu Ichikawa's full-length Symphony, "Based On Japanese Mode." The recording is issued on the Denon label. Also included among new Denon import titles is something called "The Beatles Concerto For Piano And Orchestra," performed by the Tokyo Chamber Orchestra with Richard Deering, piano. Discwasher is Denon's U.S. Distributor.

Deutsche Grammophon's new specially priced Arthur Fiedler potpourri includes music from films, theatre, television, pop song arrangements, light classics, encores, etc. The double album set lists at \$17.98. London Records informs that recent Juilliard masterclasses by Luciano Pavarotti were videotaped with an eye to possible PBS airing. Expect Pavarotti's digital "Verismo Arias" LP in February. Release has been pushed back one month to avoid conflict with the Solti digital "Fidelio," slated for January.

ALAN PENCHANSKY

Billboard

Billboard SPECIAL SURVEY For Week Ending 12/15/79
(Published Once A Month)

Best Selling

Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	8	5	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
2	1	18	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
3	3	22	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
4	6	18	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia JS 36020
5	11	61	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
6	5	9	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
7	2	31	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
8	7	9	GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX 3868
9	4	40	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
10	26	5	HOROWITZ CONCERTS 1978-79 RCA ARL 1-3433
11	NEW ENTRY		PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
12	NEW ENTRY		MUSIC OF TELEMANN: Galway RCA ARL 1-3488
13	35	5	ROSSINI: Otello Carreras Philips 6769-038
14	NEW ENTRY		VERDI: Don Carlos Carreras, Freni, Ghiaurov, Berlin Philharmonic (Karajan), Angel SZDX 3876
15	NEW ENTRY		O HOLY NIGHT: Pavarotti London OS 26473
16	NEW ENTRY		TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ 37640
17	9	5	FIEDLER'S GREATEST HITS: A 50th Anniversary Celebration Boston Pops, RCA CR 2-3383
18	10	5	HINDEMITH: Mathis Der Maler Fischer-Dieskau (Kubelik) Angel SZCX 3869
19	17	9	BEETHOVEN: Emperor Concerto Israel Philharmonic (Mehta), London Digital 10005
20	NEW ENTRY		RODRIGO: Concerto Pastoral Galway RCA ARL 3416
21	NEW ENTRY		MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
22	NEW ENTRY		BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
23	NEW ENTRY		CHOPIN: 24 Preludes Bela Davidovich, Philips 9500-666
24	16	18	MOZART: Galway London Symphony (Mata), RCA ARL 1-3353
25	15	9	RAMPAL: Greatest Hits Vol. II Laskine, Stern, Columbia M34176
26	25	18	MOZART: Piano Concertos 21 & 17 Ashkenazy, Philharmonia Orchestra, London CS 7104
27	14	9	CHOPIN: Nocturnes Arrau, Philips 6747-485
28	34	66	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
29	13	31	JULIAN BREAM & JOHN WILLIAMS: Live RCA ARL 2-3090
30	12	14	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042
31	20	5	VERDI: Rigoletto Sills, Milnes, Kraus (Rudel) Angel SZCX-3872
32	18	14	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388
33	19	31	PETER GRIMES Britten, Davis, Philips 6769-014
34	21	9	MUSIC OF DELIUS: Academy of St. Martin In The Fields (Marriner), Argo ZRG 875
35	37	75	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
36	24	31	PACHELBEL: Canon Stuttgart Chamber Orchestra (Munchinger) London CS 7102
37	27	48	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediger, Columbia M 35128
38	33	14	DEBUSSY: Images Jacobs, Nonesuch H-71365
39	32	35	FREDERICK FENWELL CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038
40	36	201	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233

Probe Safety Factors In Who Concert Deaths

• Continued from page 3

up against the doors and walls who miraculously escaped.

After the concert, a reporter asked one fan what he thought of the show. "It was great," the man replied. "Did you know that 11 people had been killed outside?" the reporter asked. "How?" was the response. "Trampled," was the reply. "You're kidding," was the reaction.

Parents, many hearing of the disaster, rushed to the Coliseum only to be told they couldn't get in. One father, shouting he had two kids inside, said he would buy a \$100 ticket to get inside to see whether his kids were okay but was told there were no seats.

One hysterical mother wept that her son had no identification on him. "How are they going to identify someone with no identification?" she asked when told the authorities would notify the families of the persons dead or injured.

As the city and the world reeled from the shock of the event, the Who was reported also distraught by what happened. The group said it would devote its show in Buffalo, N.Y., Tuesday night (4) which was all reserved seating, to the Cincinnati victims.

Both Castellini and Cal Levy, manager of Electric Factory Concerts were reported as stating they felt if they cancelled the concert, a riot would ensue, so the show went on.

Police theorize that many of the persons outside heard music being

played and thinking the concert was starting, started to push toward the closed doors. The music turned out to be on disk, not the band itself. At 7:15 p.m. an usher reported someone threw a bottle through a glass door. At 7:54 the first body was discovered.

Among the members of the panel studying the disaster were the mayor, city manager, fire chief and the safety director.

Mayor Blackwell, when asked if this tragedy would affect the future of rock concerts in town, said the type of music was not the issue, but crowd control and public safety were.

Safety director Castellini said he would seek an ordinance requiring that only reserved seats be sold at music concerts.

The Coliseum had hired Cincinnati off-duty policemen for outside security from 4 p.m. to 10 p.m. At around 3 p.m. 14 of this contingent had been called to the facility because of the growing crowd. Later the number would be bolstered by regular police reinforcements.

When Coliseum officials considered opening more doors for the general admission \$10.50 ticket holders, it apparently discovered there weren't enough people around to do the job, according to a police statement.

Another factor leading to the buildup of the crowd outside was an announcement that the Who needed additional time for its sound check.

Coliseum manager Richard Mor-

gan is reported to have made requests of the outside crowd to ease up and not push as it waited for the doors to open.

The 11 persons killed included: Karen Morrison, 15, Cincinnati; Jacqueline Eckerle, 15, Cincinnati; Walter Adams Jr., 22, Trotwood, Ohio; Steve Preston, 19, Finneytown, Ohio; Peter Bowes, 20, Wyoming, Ohio; Teva Ladd, 20, Newtown, Ohio; David Heck, 19, Highland Heights, Ky.; Connie Burns, 18, Miamisburg, Ohio; James Warmoth, 20, Franklin, Ohio; Brian Wagner, 21, Ft. Thomas, Ky., and Phillip Kent Snyder, 20, Hunter, Ohio.

The usher who reported that as the crowd got restless, it threw a bottle through one door and made the hold large enough for people to squeeze through, said several attempted to do so.

The savageness of the crowd was reflected in the eye witness reports of "people all piled up on top of each other while others still tried to climb over them just to get to the front."

One person in the milling crowd who saw the savagery of the people is Karen Benham, music director of WLW-AM. She and a friend, Greg Rouch, A&M's local area promotion man arrived outside the stadium at 7:40 p.m., she relates.

As she got to within 25 feet of the closed doors, she says she realized "it was a rough, bad crowd. There was a lot of heavy pushing and shoving going on and the doors were still not open at 8 p.m.

"About 15 feet in front of me some guy went down. He was crushed against the door." First aid people pulled him into the building and began pounding him on the chest to revive him, according to Benham. A policeman said he was on quaaludes, Benham says.

Benham believes that when the crowd heard the music, it figured the show had started and it would be left out and that's when someone threw the bottle and people started going through the glass doors.

Karen says she and Greg weren't hurt, "but my feet weren't touching the ground, the crowd was packed so tight."

She says that "when somebody would stumble, someone would jump on them and the ones behind kept pushing and pushing. By this time people had been waiting two to three hours, sitting there drinking beer and smoking marijuana. The smell of the beer and the grass was so strong, it burnt your eyes." Police subsequently arrested 30 persons on drug and alcohol-related charges.

"It was totally a bunch of animals. It was like somebody snapped their fingers and everybody stampeded. Benham and Rouch made it safely into the Coliseum, but they did see people getting elbows in their noses.

"I never saw anything like this," she continues. "The Rod Stewart show was all general admission and the doors were opened at 6 p.m." Benham feels that many of the people waiting outside were so

doped up they didn't realize fully what they were doing.

"One girl in front of me kept saying, 'Anybody got any alcohol? Anybody got any alcohol?' It was like a tape recording."

Roger Daltry, a member of the Who, was quoted as saying had he been informed of the large crowd waiting outside, he would have had the doors opened earlier.

Electric Factory Concerts attorney Thomas Gould issued this statement Tuesday: "Electric Factory Concerts deeply regrets the unfortunate events that transpired prior to the Who concert last night. So as to better understand the causes of this occurrence, we fully endorse the mayor's suggestion that a task force be quickly appointed to study the events in order to adapt preventative guidelines.

"In recognition of such support the task force will have full cooperation of our company in its review and recommendations.

"We categorically deny that at any time during or before the Who concert we had any control over either the number of ushers or ticket takers available or the number of doors to be opened to concertgoers prior to or during the concert."

Electric Factory then cancelled its final 1979 gig here with Aerosmith, Dec. 21 at the Riverfront Coliseum. Belkin Productions also cancelled a Dec. 14 Pink Floyd, Blue Oyster Cult date at the same venue. Both were cancelled voluntarily by the
(Continued on page 35)

LARRY HART

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Chic Expansion Into R&B Areas

• Continued from page 23
including Franklin and Bette Midler. The Midler deal was never set, but Rodgers admits: "We wanted to work with a white artist so people could stop tagging us as black producers or disco producers. You can't make any money with that label."

The group tends to discount pressure from organizations like the Black Music Assn. to create "message music." Responds Edwards: "Some people take it too seriously. They think a musician is the messiah. To us the most important thing is the song, not the message."

Chic cuts on 24-track at Power Station in New York, preferring Neve consoles, Yamaha speakers and 3M recorders.

The group, booked by Steve Ellis, will undertake its first major-facility headlining tour next spring and summer. It has previously performed in the U.S., Canada, Europe and Brazil.

Cincy Disaster Probe Started

• Continued from page 34
promoters and there will be no rock concerts in the Riverfront Coliseum until after Jan. 1.

Cal Levy of Electric Factory said his firm would continue to promote shows in the Coliseum in 1980 and he had no comment concerning the tragedy.

Roger Daltry in a later interview said the band felt "shattered" by the tragedy. "I'm a father myself," he said, "and I sympathize with the parents of the victims." Daltry said he felt the problem was 17,000 people trying to get in through only two entrances. He also said the band didn't feel responsible for what happened. He said the band didn't learn what had happened until after its encore.

This recent incident outside the 18,000-seat Coliseum is the second in two years in the Cincinnati area. A fire in the Beverly Hills supper club in May of 1977 in nearby Newport, Ky., while John Davidson was headlining, killed 165 persons including members of his backup band.

There have also been two other disasters within show business: a fire in the Boston Coconut Grove nightclub in 1942 which killed 492 patrons while the 15-member Walter Barnes band was killed in a fire in the Rhythm Club in Natchez, Miss., in 1940.

Other than a man being stabbed to death at the now famous Altamont raceway concert by the Rolling Stones in the late '60s, there hasn't been any major headline grabbing incident surrounding rock music like this debacle.

30 U.S. New Wave Clubs Help Young Acts

By ROMAN KOZAK

NEW YORK—The growth in popularity of new wave music has spawned a new club circuit where young acts can support and establish themselves within the marketplace.

"There are about 30 good clubs around the country where with a little bit of record company support, a band can come across and have a respectable showcase," says Shelly Schultz, vice president of ICM in charge of the agency's New York contemporary music and clubs departments.

ICM acts that have played this circuit include the Sinceros, Live Wire and Cindy Bullins. Some of the noteworthy clubs on this circuit include Hurrah's in New York, the Hong Kong Cafe in Los Angeles, the Mahubey Gardens in San Francisco, the Rat in Boston, the Hot Club in Philadelphia, among others.

"Groups that don't have major record sales, or even no record sales, no airplay and no major record company support, that, in other words, are out on a limb, or are unique, can make it through these clubs, and that

is a very healthy sign for the future," says Stewart Copeland. He is the drummer of the Police which first toured this country playing small rock clubs, carrying its own equipment and earning \$200 a night. Now the Police has a top 20 LP.

"The fact that we got successful via that route is also a good thing because if a kid has seen a band in a club which has gone on to become world famous, he is likely to come back to that club. So those clubs are doing better business, which means they are booking more acts, and making the wheel go around more," continues Copeland.

The Police is booked by Ian Copeland, brother of Stewart Copeland, whose Frontier Booking International agency has developed this circuit around the country. It was first tried by the Premier-booked Sex Pistols on that band's ill-fated debut tour of the U.S., where the Pistols avoided the established clubs and theatres in favor of mid-American roadside rock clubs.

For a variety of reasons that tour

didn't work and lost money, sounding a much too premature death knell for punk rock. But the Copelands were among those still determined to make the concept work.

"I had to go out and book dates that wouldn't cost us money," says Ian Copeland, "I had to find the places and I had to dig promoters from out of the rocks." But soon it began to catch on and clubs would have a "new wave night" once a week.

"And when the clubs saw they were getting an audience, they would expand it to other nights. And in Philadelphia, for instance, at first (established promoter) Larry Magid was not interested in new rock at all, and we only had the Hot Club. But now Magid has started Emerald City, which is the next step up from the Hot Club, and now we have a choice."

Copeland says this happens now almost every week with either a new club opening or an established mainstream rock club or disco going new wave, so that virtually every

major city will have two or three. Two new clubs that Copeland cites are the Palladium in Dallas and the Opry House in Houston.

The popularity of the new clubs also means that they can pay a bit more for talent. Copeland says that his "magic number" for a headliner is \$1,000.

Successful appearances at new wave clubs are also proving important for record companies in getting a buzz on a new group even before an album is released.

Recently Sire Records brought two of its acts into the U.S. prior to the January release of its albums. While the Pretenders were put on a standard tour opening for the Clash, the second group, Madness, was booked by Sire itself into new wave clubs in San Francisco, Los Angeles, New York, and Boston.

"With a major release by the Ramones due from us, and also the Undertones and the Searchers due, the ball could have been dropped on Madness, but we managed to turn that around," says Ken Kushnick.

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Talent In Action

STEVIE WONDER

Metropolitan Opera House
New York

Rare and courageous is the recording artist who performs virtually the entire contents of a brand new album in concert only a matter of weeks after its release. It certainly asks much of an audience, granted so little time before the performance to become familiar with the repertoire.

Yet it seemed natural that Stevie Wonder should take his "Journey Through The Secret Life Of Plants" on the road to explain the music's creative concept and to shed light on a two-album recording which seems occasionally oblique, grandiose and self-indulgent.

For his Dec. 2 date here, as elsewhere on this six-city tour, Wonder enlisted the aid of the National Afro-American Orchestra under music director James Frazier to help re-create his ambitious (and, on record, self-performed) "Plants" arrangements, and to augment his own 11-piece Wonderlove band.

The effect was dramatic, allowing Wonder and his array of keyboards the full stage-center spotlight, while providing a garden of orchestral color and texture through which he confidently journeyed with "Earth's Creation," "Same Old Story," "Venus Flytrap And The Bug," "Seasons," "Power Flower" and some half dozen others.

This was the one-hour first half of the con-

cert, characterized by subtlety and nuance—Wonder's harmonica on "The First Garden," his piano on the instrumental version of "Send One Your Love," for example—and some of his traditional ebullience on "Race Babbling" and "A Seed's A Star/Tree Medley."

For the show's second half, Wonder returned with Wonderlove alone, bowing a brilliant, time-machine cameo of his 1963 self, introduced as "Little Stevie Wonder" and performing a full-length version of his very first hit, "Fingertips."

Complete with period dark glasses and ill-fitting jacket, this was a good-humored acknowledgement of his Motown past, displaying a grace seldom matched by others from that era.

From this, Wonder went into a generous, 100-minute, 20-song summary of his post-"Fingertips" career, including spirited workouts of "For Once In My Life," "Signed, Sealed, Delivered," "My Cherie Amour" and "If You Really Love Me," and sensitive interpretations of the melancholy "Never Dreamed You'd Leave In Summer" and passionate "You And I," plus powerhouse renditions of his classic '70s hits, "Don't You Worry 'Bout A Thing," "Higher Ground," "Superstition," "Living For The City" and "I Wish."

Wonderlove was in full force behind him, with its four-piece brass section (two trumpets, two saxophones) in especially fine form, plus powerhouse drumming and rock-solid rhythm and bass guitar work. Four point femme backup vocals were strong, and this quartet was also vis-

ually arresting during a fun workout with Stevie of "Boogie On Reggae Woman."

Wonder consummated the concert with the last passage of the "Plants" score, bringing the National Afro-American Orchestra back onstage, and offering the album's title song in a sensitive and soulful finale which underscored, if emphasis were needed, that he is one of this generation's most gifted musicians. **ADAM WHITE**

FOREIGNER
JOHNNY WINTER

Madison Square Garden, New York

Foreigner's ascension to the upper echelon of rock has been swift. In just three Atlantic albums this six-member group of English and American musicians has become popular enough to sellout the Garden as it did Nov. 30.

But live, its musicianship overshadows all other considerations. Mick Jones' lead guitar work was exceptional whether he was re-creating note for note the guitar bridge on "Blue Morning" or driving hard on "Dirty White Boy." Jones, along with versatile rhythm guitarist Ian McDonald, gave Foreigner two guitarists who could churn out heavy metal riffs without substituting noise for technique. Foreigner's excellent sound systems helped matters considerably, eliminating the distortion that mars the music of most heavy guitar bands at the Garden.

Bassist Rick Wills and keyboardist Al Greenwood were also good, though drummer Dennis Elliot's work occasionally lacked the sharpness found on Foreigner's records. Lead singer Lou Graham was a capable but hardly charismatic front man. While his vocals were fine, to sustain certain notes an echo was used wisely.

Foreigner employed visual trickery on two occasions to aid its 16-song 110-minute presentation. Graham, Jones, Wills and McDonald were elevated through holes in the stage to open the show. Amid a swirl of smoke they began a hot version of "Blue Morning, Blue Day." During "Double Vision" six large mirrors came down from behind the stage and reflected the stage lights into the audience.

Johnny Winter opened the concert with a brief set of the blues. The guitarist showcased several songs from his yet unreleased LP "Raising Cain" in his 60-minute, six-song appearance. Backed by only a bass player and drummer, Winter's flowing blues attack demonstrated that a decade on the music scene hasn't worn away his talent.

In fact his guitar technique seemed to have been strengthened by the passage of time and added maturity. His emotional commitment to the blues was as strong as ever as he ignored shouts of "rock 'n' roll" to perform in a more subtle blues style. Winter's slide guitar work was especially impressive. One of the highlights of his set was a new tune, "The Crawl," which whetted one's appetite for the recorded version. **NELSON GEORGE**

Adler At UCLA

LOS ANGELES—Larry Adler was featured as harmonica soloist with Henri Temianka and the California Chamber Symphony at Royce Hall, UCLA, Saturday (2). The performance was Adler's first appearance in Los Angeles since 1952.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	FLEETWOOD MAC/DANNY DOUMA—Challenge-Opensea Productions, UNI Dome, Cedar Falls, Iowa, Dec. 1	25,556	\$10	\$255,560*
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Arenas (6,000 To 20,000)

1	OUTLAWS/MOLLY HATCHET—Ron Delseener, Madison Sq. Garden, N.Y.C., N.Y., Nov. 29	17,770	\$9.50-\$10.50	\$181,644*
2	BILLY JOEL—Feyline Presents, McNichols Arena, Denver, Co., Nov. 30	12,717	\$9-\$11	\$148,027*
3	THE JACKSONS/KOOL & THE GANG—Rowe Productions, Omni, Atlanta, Ga., Nov. 29	15,127	\$7.50-\$9.50	\$132,687
4	FLEETWOOD MAC/DANNY DOUMA—Brass Ring Productions, Univ. of Mich., Ann Arbor, Mich., Nov. 29	10,212	\$10-\$12.50	\$123,843*
5	Z.Z. TOP/POINT BLANK—Brass Ring Productions, Cobo Arena, Detroit, Mich., Dec. 1	12,151	\$9-\$10	\$120,359*
6	THE JACKSONS/LTD—Rowe Productions, Municipal Aud., Mobile, Ala., Nov. 30	13,000	\$8-\$9	\$103,947*
7	KISS/THE ROCKETS—Feyline Presents, Colis., Albuquerque, N.M., Dec. 1	10,656	\$8.50-\$9.50	\$91,564*
8	KISS/THE ROCKETS—Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Calif., Nov. 29	7,180	\$11.50-\$12.50	\$88,967
9	BILLY JOEL—Concerts West, Convention Center Arena, Dallas, Tx., Nov. 26	8,053	\$8.50-\$10.50	\$80,719
10	OUTLAWS/MOLLY HATCHET—Don Law Co., Music Hall, Boston, Mass., Nov. 27 & 28 (2)	8,400	\$8.50-\$9.50	\$77,285*
11	OUTLAWS/MOLLY HATCHET—Monarch Entertainment, Mem'l Aud., Rochester, N.Y., Dec. 1	10,200	\$7.50-\$8.50	\$75,998*
12	Z.Z. TOP/POINT BLANK—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Nov. 27	9,632	\$7-\$8	\$69,604
13	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Civic Center, Terre Haute, Ind., Dec. 1	9,000	\$6-\$8	\$69,500
14	BOB MARLEY & THE WAILERS/BETTY WRIGHT—Avalon Attractions/Bill Graham Presents, Aud., Oakland, Calif., Nov. 30	6,500	\$10-\$11	\$65,300*
15	DAN FOGELBERG—Concerts West, Convention Arena, Dallas Tx., Nov. 29	7,205	\$8-\$9	\$63,238
16	KISS/THE ROCKETS—Avalon Attractions, Selland Arena, Fresno, Calif., Nov. 27	7,333	\$8.50	\$60,690*
17	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Freedom Hall, Johnson City, Tenn., Nov. 30	7,800	\$6-\$8	\$53,755*
18	GRATEFUL DEAD—Monarch Entertainment—JAM Productions, Public Hall, Cleveland, Ohio, Nov. 29	6,755	\$7.50-\$8.50	\$52,090

Auditoriums (Under 6,000)

1	TEDDY PENDERGRASS/STEPHANIE MILLS—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., Nov. 30 & Dec. 1 (3)	10,722	\$9.50-\$12.50	\$116,712*
2	HALL & OATES—Brass Ring Productions, Center Stage, Canton, Mich., Nov. 28-30 (6)	8,113	\$10	\$81,130*
3	GRATEFUL DEAD—Monarch Entertainment/Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., Nov. 30 & Dec. 1 (2)	7,534	\$9.75	\$71,298*
4	DAN FOGELBERG—Feyline Presents/CU Program Council, Macky Aud., CU, Boulder, Co., Dec. 1 & 2 (2)	4,842	\$8.50-\$9.50	\$44,771*
5	WAYLON JENNINGS/THE CRICKETS—Entam, Arena, Raleigh, N.C., Dec. 2	5,272	\$7-\$8	\$40,495
6	SANTANA—Don Law Co., Music Hall, Boston, Mass., Nov. 29	4,200	\$9.50	\$38,837*
7	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Mem'l Aud., Chattanooga, Tenn., Nov. 29	4,900	\$6.50-\$8.50	\$38,152*
8	DAN FOGELBERG—Pace Concerts/Louis Messina/JAM Productions, Municipal Aud., Austin, Tx., Nov. 26	4,591	\$7.50-\$8.50	\$37,561
9	OAK RIDGE BOYS/LARRY GATLIN—Bill Graham Presents, Paramount Theatre, Oakland, Calif., Dec. 1	4,046	\$8.50-\$9.50	\$37,129
10	WAYLON JENNINGS/THE CRICKETS—Entam, Colis., Knoxville, Tenn., Dec. 1	4,961	\$7-\$8	\$36,886
11	BOB MARLEY & THE WAILERS/KOKO TAYLOR—Avalon Attractions, Civic Aud., Santa Cruz, Calif., Dec. 2	3,904	\$9-\$10	\$35,289*
12	KENNY LOGGINS/ORDINARY GUYS—Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kansas, Dec. 1	3,300	\$9	\$29,700*
13	GEORGE CARLAND/TRAVIS & SHOON—DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Dec. 2	2,965	\$9.75	\$28,358
14	RAINBOW/SCORPIONS—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Dec. 1	3,447	\$7.50-\$8.50	\$28,096*
15	DAN FOGELBERG—Concerts West, Music Hall, Houston, Tx., Nov. 27	2,975	\$9	\$26,658*
16	OUTLAWS—Cedric Kushner Productions, Palace Theatre, Albany, N.Y., Dec. 2	2,801	\$9	\$25,209*
17	KARLA BONOFF/STEVE FORBERT—Feyline Presents, Rainbow Music Hall Denver, Co., Dec. 1 (2)	2,900	\$8	\$23,200*
18	BONNIE RAITT/DAVID GRISMAN QUINTET—Bill Graham Presents, Am Mem'l. Aud., Sacramento, Calif., Dec. 1	2,339	\$6.95-\$8.95	\$20,448

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BUSINESS 1980

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BENITA BRAZIER

Product Manager, WB Records

DAVID GATES

Singer-songwriter, formerly with Bread

MIKE HARRISON

Broadcaster, journalist, musicologist

PAUL JABARA

Academy Award winner for "Last Dance"

ROD McKUEN

Songwriter, producer, poet

NOEL MONK

Personal Manager of Van Halen

MICHAEL O'SHEA

National Program Director, Golden West Broadcasters

FREDDIE PERREN

Songwriter, publisher, producer ("I Will Survive")

BOBBY RICH

Program Director, KHTZ-FM

AL SCHLESINGER

Music business attorney

JOE SMITH

Chairman of the Board, Elektra Asylum Records

CHUCK THAGARD

VP National Field Promotion, RCA Records

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A Non-Profit Educational Organization

British Exit For List Pricing? WEA, Polygram Plan Abolition

Continued from page 1

come which might result from the use of wholesale prices to determine mechanicals.

One possible solution might be to average out retail prices in the stores to reach an equitable rate, as is roughly the practice in France. But observers agree this would require no small amount of work, checking and processing such data.

WEA's conversion to the abolitionist cause comes as part of a new price program, which sees recommended retail prices of albums in-

crease by almost 5% and retail profit margins trimmed from 33% to 30%.

This reduction arrives as something of an unwanted Christmas present to independent dealers facing deep discounting from High St. chain stores with disk departments, such as Woolworths and Boots. It will probably provoke trade discontent and controversy, just as did Polydor's similar decision in September.

But WEA managing director John Fruin stresses his company's inde-

pendence on this issue. "This isn't something we did just because Polydor did it. We first had a survey carried out, which determined that we should rationalize our pricing position.

"It showed prices in the shops were generally nowhere near our recommended prices. We felt that if we were going to give what looked like a reasonable recommended price, it ought at least to bear some relation to the prices at which the product is actually selling."

Adds marketing director, David Clipsham: "The increases bring our dealer prices broadly in line with major competitors. They mark the first stage in a series of changes designed to lead a move away from recommended retail pricing."

Clipsham cites as further motivation, "the prevailing media view, supported by some artists, that record prices are too high."

The survey quoted by Fruin was undertaken by the British Market Research Bureau, compiler of the industry-sponsored national charts, and showed that of 400 independent retailers sampled, only 16% did not discount. Some 30% said they were discounting more than they were six months ago, and actual prices were on average 7%-8% below the recommended price.

Hence WEA's conclusion: "We believe the dealer's freedom to price at whatever level he chooses is rightly total. Our only concern should be in the price we charge to him, and not the final retail price."

In fact, reduction in manufacturers' margins may have the effect of stabilizing prices at retail level here; certainly it will make retailers think twice about deep-cut discounting.

Tape is unaffected by the profit margin cut, since it's been at 30% for some time. WEA's expressed intention of its program is to simplify price structure and to rationalize disk and tape prices now that their respective manufacturing costs are roughly equal.



Billboard photo by Trevor Coppock

Rock Triumph: Street Talk performs at the New Zealand Recording Industry Assn. awards, at which the quartet was named most promising group.

Americans Are Behind The Scenes At Kiwi Accolades

AUCKLAND—American involvement played a major role in the Recording Industry Assn. of New Zealand awards for 1979.

Album of the year was Street Talk's "Street Music," produced for WEA at Auckland's Mandrill studios by U.S. industry eccentric, Kim Fowley. The band also was hailed as most promising group of the year, on the strength of the LP, its first.

Named female artist was Wellington singer, Sharon O'Neill, one of whose hot singles this year, "Words," was mixed in Los Angeles by Jay Lewis, after being produced in Wellington by local producer Steve Robinson, for CBS.

Lewis also mixed "Jezebel" for the most promising male vocalist, Jon Stevens, on CBS. Disk is currently well-placed on the national charts.

Totally home-grown efforts by Auckland band, Th'Dudes,

brought them the single of the year award for "Be Mine Tonight," released through Festival, and the title of top group.

Th'Dudes flew back to Auckland from work in Australia to appear on the nationwide television show built around the awards.

In the '60s, these were shown live on tv, but the custom lagged in the '70s, and many industryites felt the accolades lost prestige by not gaining the small screen exposure.

Other kudos went to Tina Cross as most promising female singer, Steve Robinson as producer of the year, and Gerry Smith as engineer of the year.

Special awards went to EMI and Radio Windy for a compilation album of local rock acts, and to Kiwi Pacific Records for "Flame Tree," a compilation of works by New Zealand classical composers.

Arista Preparing To Go With Ariola Arms Abroad

By DICK NUSSER

NEW YORK—Arista Records' international licensing agreement with EMI expires at the end of this month, and while the label intends to connect with Ariola wherever possible, it's also negotiating in other markets where its new parent isn't self-sufficient.

"We're going with Ariola wherever it has an operation," says Arista's executive vice president and general manager Elliot Goldman. "We'll make our own choices in the other territories, but we'll also discuss them first with the people at Ariola."

Arista's licensing with EMI has been worldwide outside the U.S., with the exception of Japan, where it's handled by Nippon Phonogram.

Goldman says Arista is keen on "coordinating the lengths of future

contracts with Ariola's contracts in those territories," explaining that both companies want to be prepared for the possibility that Ariola will someday establish its own production and distribution facilities throughout the world.

German-headquartered Ariola presently has wholly owned subsidiaries in Austria, Switzerland, Benelux, France, Spain and Mexico, with a Brazilian division to bow Jan. 1, 1980. Apart from the imminent acquisition of Arista, these operations gain the MCA line in the new year (Billboard, Nov. 10, 1979).

Key markets where Arista is up for grabs are Australia, Canada and the U.K. There was no confirmation at presstime of whether EMI might be pitching for renewal in these territories.

Video Rights Conference Tackles Piracy Concerns

By NICK ROBERTSHAW

LONDON—The two-day Video Rights '79 Conference organized here by Nord Media closed Nov. 27 in the Cafe Royal, leaving around 180 delegates from 20 countries splendidly well-informed on all video rights problems—except the crucial one of how and when all will be resolved.

The same question of course, was a recurrent theme of Billboard's own International Video Music Conference held earlier in the month (see special report, this issue).

The specter of video piracy loomed large at this gathering. Peter Funk, managing director of Videogram Distributors IVS (U.K.), said he could walk out of the door and come back within an hour with any of 50 top-grossing movies on video-cassette.

It was the pirates that were developing the market, not the industry. Favored solution seemed to be to get as much product out as quickly as possible.

Representatives of the International Federation Of Producers Of Phonograms & Videograms (IFPI) were on hand to recount cautionary tales based on the audio experience. "The only difference between printing money and commercial piracy," remarked antipiracy director David Gibbins caustically, "is that the first is regarded worldwide as a very serious offense. The second as a very minor one."

Gibbins went on to discuss tactics. Injunctions were too slow, damages would never be adequate compensation. In the end the use of criminal

law and of government agencies was a must, and since it was essential to be able to identify rights owners rapidly, someone must represent them who has access to that information.

On home taping, Gibbins said there was no point making the practice illegal unless you proposed to give the police powers to enter homes. The solution to video copying was a royalty compensation payment, on both hardware and software if possible.

Walter Kemp of the Inner London Education Authority's TV Service demonstrated that at least copying from copies would be less prevalent than in audio, since quality quickly became unacceptable in multiple generation copies.

Univ. of Southern California lecturer Martin Roberts—sole U.S. delegate—reported critically on the Sony/Universal Disney judgment, and later disgorged a stream of facts and figures to show the U.S. video industry was still in a learning period, with little certainty what the public wanted.

What, for instance, can be deducted from the paradox of sluggish sales for low-price product? A boom for high-price films? How is it current boxoffice blockbusters also scored big video sales?

Some 3,500 programs are on the market from around 80 distributors, plus perhaps 3,000 porn features and a couple of hundred mostly films on videodisk.

The great majority of this catalog was films, and the intended original

Pay Damages For U.K. Boots

LONDON—Self-confessed bootlegger, David Edward Britton, trading as "Bookchain" in Manchester, has agreed to pay \$14,500 damages, plus costs yet to be assessed, to the British Phonographic Industry for his part in this year's "Operation Moonbeam" bootleg bust (Billboard, Sept. 8, 1979).

This follows his High Court appearance in August, when he gave an undertaking that his bootleg activities against BPI members would immediately cease. Plaintiffs named against Britton included artists David Bowie and Bob Dylan and record companies Polydor, RCA, United Artists, CBS (UK) and CBS Inc.

"Operation Moonbeam" was described as "the most costly" ever mounted here and its success will drastically cut the flow of bootleg records and tapes into and around this country.

The investigation started following a tip about a Manchester-based bootleg operation importing U.S. bootleg product into Holland. Undercover agents of BPI were "fed" into the network, unearthing large quantities of illegal material by Bowie and Dylan, plus Led Zeppelin.

Polish Dealer Moves To Undercut Black Market \$

By ROMAN WASCHKO

WARSAW—A tiny retail store has opened here under the name (translated to English) of "Disco Shop," to deal only in foreign pop and rock records and to trim the ultra-high prices paid for such repertoire through the Polish black market.

Prices for single albums in the black marts and exchanges mostly hit and exceed the \$50 mark, reflecting the rarity value of top international recordings in a country where they're seldom released at official level, and where there's little action on the legitimate import front.

"Disco Shop" is run by Miroslaw Dabrowski, aged 28, an electrical engineering school graduate who now studies law. Hundreds of young Polish fans visit his store every day, even though only a few can go in at the same time because of its lack of space.

Dabrowski says: "Prices in the black market areas were getting much too high. Even so, my own prices have to be adjusted to meet supply and demand on records which in the main come from the U.S. and U.K., via families and friends of Polish people living

abroad. Product supply is unpredictable, so I never really know what will be in stock day by day."

Dabrowski, who deals almost entirely in albums, reports strongest demand locally for King Crimson, Kraftwerk, Tangerine Dream, Dire Straits, Jethro Tull, Pink Floyd, Herbie Hancock and Electric Light Orchestra. Electronic music in the Jean Michel Jarre style is also very popular.

While a Boney M album, also much in demand, might sell for \$50 in Dabrowski's shop, it would fetch around \$85 on the black market. Says Dabrowski: "My own prices are high, I know—a fairer price for a top import would be around \$25. But supply is short."

Cheapest product in his shop currently is album material from Pussy-cat and Italian disco group La Bionda, the LPs selling at around \$22 each. But the same recording can be differently priced according to condition. An example: he has copies of the Bee Gees' "Spirits Having Flown" at prices from \$22 to \$36.

It is unlikely that Dabrowski's kind of trading enterprise will be repeated in any other Polish centers.

Safety Fears May Lead To Rock Banning

By PHIL GIFFORD

Auckland-Rock Concerts by international acts in New Zealand could be limited to only six months of the year, as the result of a battle developing over this city's 68-year-old Town Hall.

The 2,000-seat venue has played host to numerous performers, from the Beatles in 1964 through to Graham Parker and the Rumour late last month.

But an increasing trend to dancing at rock shows here could see such acts banned from the hall. According to staff, balconies visibly swayed during the Parker concert as fans danced to the music. And Auckland mayor, Sir Dove-Myer Robinson, says "hundreds of people could be crushed to death" if the balconies give way. There's also concern at aisles being blocked on the ground floor of the hall by dancing fans.

The recent Who concert tragedy in the U.S., with 11 people killed, is bound to heighten concern over safety at rock shows, even though the Cincinnati incident was not related to structural limitations at the venue.

Town Hall manager, Jim Carter, has recommended a ban on rock shows, to be considered shortly by the city council, which owns the hall.

Carter claims that many rock show patrons were under the influence of drink and drugs, and would not respond to requests to remain seated.

Mayor Robinson says the building is not earthquake-proof, so the

(Continued on page 41)



SEASONAL SMASH—Cruising down the river is the Church of the Risen Christ Choir, whose WEA album, "Christmas In Singapore," is reportedly the hottest-selling item on the island, keeping even Fleetwood Mac's "Tusk" from the top spot. In striking contrast to the latter, the choir's disk was waxed in less than two weeks, with one microphone. Producer was Donald Wong; leading the choir was Peter Low.

UNESCO Group Studies Music Use When 'Public'

By HENRY KAHN

PARIS—A UNESCO working party here has been deliberating the question of moral rights to the use, or abuse, of works of art in the public domain, particularly for commercial purposes. Represented are members of organizations from all fields of artistic endeavor, including BIEM.

The topic is a ticklish and highly abstract one—no attempt, for instance, has even been made to define exactly the meaning of the term "public property"—so the absence to date of any tangible outcome is unsurprising.

Though music is only one among many arts, it provides paradigmatic examples of what the working party is concerned with: the adaptation of classical melodies in contemporary compositions; the ubiquitous use of famous clichés like the opening of Beethoven's Fifth, for instance.

Legislation covering the employment of such motifs in pop tunes is almost universally non-existent, though there is a sparse history of litigation in some European territories, including Denmark, West Germany and Belgium. In France there was a widely publicized court case over the film "Les Liaisons Dangereuses."

The working party found itself more or less in agreement that it was important to protect the cultural and intellectual rights of each country in works of art, after the death of their creator and the lapsing of copyright.

The application of such a principle eludes ingenuity, though. Once works are "public property" they are absolutely free, and the working party did not even try to enumerate the many different ways in which such works might be appropriated thereafter.

Protection from distortion or abuse is all very well, but what if the

musical theme is simply an indirect influence, or an inspiration? Any legislation that might be suggested to force users to seek permissions would in effect mean an unacceptable state control of creative activity.

In the end the group decided a qualified person should be named to adjudicate the question of use. Though no more than a suggestion, this conclusion could lead to problems in the future for pop composers accustomed to seeking inspiration in their Tchaikovsky albums.

Gott Gets Prize

PRAGUE—Karel Gott, leading Czech pop singer, has been awarded the Silver Lion prize by Radio Luxembourg's "Hit Parade," biggest pop poll for radio listeners, for his single "Babicka."

This Polydor production, originally released solely for the German market, uses a Czech word as its title—it is "Grandmother" in English.

Gott has also picked up a gold disk from Polydor for sales of his new German album "The Triumph Of The Golden Voice," which sold more than 250,000 units inside three weeks of release in Germany.

LOW-PRICE PACKAGE DEAL

Rock Series Bought For Tokyo Airwaves

By ELISE KRENTZEL

TOKYO—The JOQR-AM channel, headquartered in this city, has purchased the American-produced "King Biscuit Flower Hour" series from DIR Broadcasting, for special broadcast in Tokyo and other outlying regions.

The program will be retitled "Super Radio Show," and will be presented once weekly on Saturdays by Yuichi Egawa, one of the more famous producers and deejays here.

He claims to have negotiated a low price package deal with DIR. "Since it was their first time negotiating with a Japanese firm, there was no set price for the series, which I didn't want to buy as a whole anyway. Charlie Daniels, for example, doesn't sell well in Japan, so I get a choice of programs recorded from 1973 to this year. I buy four at a time, which are later edited to incorporate the Japanese language."

Sources at JOQR say that the cost for the DIR shows averaged about \$1,000 per package.

Typical production budget for a weekly show here is around \$1,250 to \$2,500. Twice a year, monies are pooled for new radio shows and special projects such as live recordings in Japan, and overdubs by such U.S. personalities as Wolfman Jack and Charlie Tuna, who are consistently popular among radio listeners in Japan.

Egawa has to date presented a

wide range of programs, including the gossip-type "Rock Line" report from the British Broadcasting Corp., the five-part "Bee Gees Story" and the American-produced "Beatles Music Spectacular" from Audio Creative Show.

Egawa's only real competition comes from Radio Kanto, which presents a straight AM countdown tagged "All American Top 40."

Egawa also produces a show called "Rocccupation," considered essential for foreign management to know when planning promotion visits to Japan for artists. Although the show is loosely linked with promotion firm Udo Artists, acts who come to Japan via other promotion companies have a good chance of being interviewed on "Rocccupation." In most cases, though, the talent must be of superstar status in the U.S.

JOQR is also planning more giveaways, along the lines of its recent Knack promotion, and more U.S. shows as yet unknown in Japan.

Unlike America, where stations adhere to a particular format, Japanese radio channels feature a wide variety of programs.

It's thought best to know the right music person of each station, not of each particular program, than to try and promote to the station director or program director themselves. Those same people might not have anything to do with music shows.

Sonopress, Sofrason Are Victims Slump Claims Arms Of Pathe-Marconi And Pelgrims

This story prepared by Mike Hennessey in London and Henry Kahn in Paris.

PARIS—The chill winds of recession claimed two major victims in the French record industry this week when Pathe-Marconi decided to close its sister company, Sonopresse, and the International Pelgrims Group put its French record company, Sofrason, into receivership.

Sofrason has, for more than 40 years been the Decca licensee in France and it seems clear that the implications of the Polygram bid for Decca represented the culminating blow for a company which has been in difficulties for some time.

The Pathe-Marconi move to axe Sonopresse coincides with the appointment of a new president, Alain Girondeau, who succeeds Michel Bonnet, reporting to EMI's regional director for Southern Europe, Francois Minchin. Girondeau, formerly a Procter & Gamble executive, was more recently with Bouton Brochard, a subsidiary of the Scott Paper Co.

Although, for a brief period earlier this year, Sonopresse was actually outperforming Pathe-Marconi in terms of market success, it has been a painful thorn in the side of the EMI company ever since it was acquired in June, 1976.

Sonopresse was a 50-50 company between the giant French publishing and distributing organization, Hachette, and independent producer/music publisher Gerard Tournier.

Pathe-Marconi bought Hachette's stake for a nominal 500,000 francs (\$120,000). At that time Sonopresse had a turnover of \$28 million but was losing about \$100,000 a year. It had an estimated 8% share of the

French market, its most important distribution contract being with the French independent, Trema.

Pathe-Marconi later bought out Tournier, but despite acquiring distribution of Magnet, Durium, Capitol, Blue Note, United Artists and Carabine, never succeeded in getting the company into the black.

There were massive industrial relations problems, occasioned by a move of headquarters, and these combined with a lack of volume-generating repertoire and the general market depression made the closure inevitable.

All licensed lines will revert to Pathe-Marconi distribution, and the Sonopresse division will be reduced to a basic a&r department. Redundancies, including wastage over the past six months, will be in the region of 150 out of a combined work force of 1,200.

On Jan. 16, Pathe-Marconi leaves its premises in the rue Lord Byron off the Champs-Elysees to move to new offices at rue Pierret in the Paris suburb of Neuilly.

Gerard Delorme, former president of Sonopresse, has declined an alternative position offered by Pathe-Marconi and has resigned from the company.

The troubles at Sofrason, which has been a declining force in the French market for years, have spilled over to affect the company's associated pressing plant, Areacem, and while the future of the plant is reasonably secure, survival will only be achieved at the cost of 200 jobs, according to joint general director, Xavier Pelgrims de Bigard.

The combination of Sofrason's declining market share and the 8% drop in unit sales in France has re-

sulted in a 25% decline in business for Areacem.

Sofrason, meanwhile, has been involved in discussions with Disques Carrere with a view to the latter company taking over its third party contracts, but no decision will be made on this until a Paris commercial court has considered the company's application for receivership.

The International Pelgrims Group, which has record companies in Belgium and Holland, has been the subject of speculation regarding its cash flow situation for some months, but this week Xavier Pelgrims de Bigard denied that Fonior, Belgium, or Dureco, Holland, were in financial difficulties. He also denied a report that Dureco was to be acquired by another independent Dutch company, CNR.

However, Pelgrims de Bigard did confirm that the group's Belgian rackjobbing operation, Centrale Maison Bleue, has been sold to one of its competitors, Sonica. CMB will be reconstituted as a Sonica affiliate under the name Disco Service, headed by former CMB chief Andre Sarboer.

Plants Promotion

AUCKLAND—New Zealand radio stations and retail outlets had a leafy look through late November as part of an EMI promotion for Stevie Wonder's Motown double-album, "Journey Through The Secret Life Of Plants."

About 200 plants were sent to every dealer and radio station in the country, with a message linked to the release of the disk, which was announced in the major Auckland market via an album/plant giveaway weekend on top rock station, Radio Hauraki.

DECEMBER 15, 1979, BILLBOARD

Say Singapore Pirates Unite For Survival

By PETER ONG

SINGAPORE—As the antipiracy war heats up here, the racketeers have apparently joined forces to combat the legitimate disk firms.

Well-placed sources say the pirates, who number at least 50, have contributed \$30,000 towards a fund to be used in assisting anyone brought to court. The insiders note that the fund is being administered by an association to which the illegal operators belong. They have also engaged an attorney to handle lawsuits brought by the bona fide labels.

Last month, Singapore pirates met with their Malaysian counterparts, and declared cooperation, too. No other details of the meeting are available.

It is thought, however, that the confab was sparked by Malaysia's crackdown on pirates via amended copyright legislation (Billboard, July 7, 1979). The Singapore operators are believed to be afraid of similar moves in their territory.

Meanwhile, the Singapore Phonogram Assn., which represents the legitimate record companies, reports that more than 100 people have volunteered information to help convict the music thieves (Billboard, Sept. 15, 1979).

The response, described as "overwhelming," follows an offer of financial reward by the association. A spokesman said that of those who called or wrote, about 70 are willing to provide more details.

HIGH COURT RULINGS

Labels Receive Setback Over Imports; Now Plan To Appeal

By MIKE HENNESSEY

LONDON — The campaign being waged by European record companies against parallel imports has received a setback here, with the refusal by two different High Court judges to grant injunctions against U.K. importers.

After two days of argument in the case involving CBS U.K. and Charmdale Record Distributors, Mr. Justice Browne-Wilkinson found in favor of the importers on Dec. 3, saying that he could see no reason why CBS U.K. should be protected where records lawfully manufactured by CBS Inc. are imported from abroad.

CBS, which is to appeal against the judgement, made its pitch on the basis of copyright infringement. When it originally applied for an injunction against Charmdale (Billboard, Nov. 24, 1979), the

company's director of legal affairs, John Brooks, observed, "We feel we have always had the right to prevent non-EEC (European Economic Community) imports."

In the case brought by Polydor against Stage One Records, Mr. Justice Goulding also refused an injunction on Nov. 27, and Polydor has to be satisfied with a voluntary undertaking by Stage One that it would not import or sell Canadian pressings of the Who's "Who Are You?" album. Polydor has asked for an injunction banning the importation of any Who product made in North America.

Polydor will also be appealing against the decision.

Mr. Justice Goulding rejected Stage One's claim that Polydor was abusing its dominant position in the ECC, and said that if Polydor wished the issue of parallel imports

to be decided, it might have to take it to the European Court of Justice.

After the High Court decision, Stage One announced that it would be going to the European Court for a ruling, and claimed that the refusal of the Polydor injunction was an indication that the courts saw nothing illegal in transatlantic parallel imports.

As a result of these judgements in favor of importers, and the uncertainty surrounding the outcome of a number of similar cases yet to come before the Federal Supreme Court in Germany, expectations are that the conflict between record companies anxious to protect their exclusive licenses and enterprising importers taking advantage of favorable exchange rates will build up in the months to come into a bitter and prolonged struggle.

Asian Promoters Get Into Gear MOR Names Hit The Road To Far Eastern Markets

LOS ANGELES—Johnny Mathis, Anne Murray, Nancy Wilson, Sammy Davis Jr., Barbara McNair and the Lettermen are the first acts booked to make concert swings through secondary Far Eastern markets by the Southeast Asian Concert Investors Assn. (Billboard, April 28, 1979).

And if that list of acts seems top-heavy in the MOR area, that's the way it's likely to be for awhile, according to Henry Miller, American representative for the collective of eight far Eastern concert promoters. The reason: few of the territories involved have large-capacity venues which would allow ticket prices to be scaled low enough for a young rock fan to attend.

"You can't play all the superstar rock acts," acknowledges Miller, "but if you get a big MOR act, you can scale the tickets very high. The artist can play benefits in ballrooms where you get the affluent crowd."

In Hong Kong, for instance, the

Lee Theatre holds only 1,200, so to have much of a gross you've got to do two shows in one day, scale the tickets high and book someone who will draw the people who can spend the money."

The territories represented in the group are the Philippines, Hong Kong, Thailand, Singapore and Malaysia, plus such truly virgin concert markets as Indonesia, Taiwan and Guam, though Miller admits activity in the latter two countries is "down the road a bit."

Miller says he acts as middleman between the Far Eastern promoters and the American-based agents, or in the case of acts not signed to an agency for overseas touring, the managers or attorneys.

The member promoters pay annual dues and share operational expenses, according to Miller, while remaining independent.

The principal advantage of the union, Miller explains, is that it al-

lows a block booking approach. "Until now Manila was buying on its own and Bangkok was hoping to buy an act now and then, as was Singapore. By going in together we can offer enough dates to give the acts enough revenue to make it worthwhile from their point of view."

Of the territories represented in the association, Miller singles out the Philippines as having the best facilities and thus being the one area where the money an act can earn is comparable to such established concert markets as Japan and Australia.

Miller notes that Manila's venues range from the 14,000-capacity domed Araneta Coliseum and the 8,000-capacity Folk Art Theatre to the smaller Cultural Center and Manila Hotel Ballroom, the latter two ideal for MOR acts.

Miller is also optimistic about the future of rock events in Hong Kong, where two new indoor auditoriums are being built—a 3,500-seat hall due to open in April and a 10,000 to 12,000-seater expected in about 18 months. But he's less hopeful about Singapore, which he says has no large facilities and is adverse to "longhaired rock acts," though it's a haven for MOR acts playing its hotels and ballrooms.

"A lot of big acts haven't had the time or availability to play the Southeast Asian market yet," Miller admits. "They have heavy schedules and only so much time to go overseas, so they stick to the big record markets."

Miller notes that Earth, Wind & Fire was almost set for a date in Manila, but the logistics didn't work out. "Even though a major act can get \$50,000 to \$60,000 a night here," he says, "sometimes there's no profit in it if they're carrying a lot of people. It gets very expensive."

Manila also affords the opportunity for big outdoor shows. "You can't gross that much in smaller-size auditoriums and concert halls," Miller concedes. "But if big rock acts go over during the Southern hemisphere wintertime and play outdoors they can come out with tremendous grosses."

Of the first tours set by the promoters association, Sammy Davis Jr.

Single Sales Shine In Australian Mart

By GLENN BAKER

SYDNEY—While album sales are currently depressed in Australia, in line with international trends, singles are enjoying a sales boom comparable only to the mid-Sixties.

This year, 10 titles have reached platinum status—that's 100,000 copies in this market—including titles by Racey (RAK), Amii Stewart (RCA), Lynne Hamilton (RCA), Boney M (Atlantic), Kiss (Casablanca) and the Mojo Singers (World Series).

Blondie's "Heart Of Glass" (Chrysalis) and the Two Man Band's "Up There Cazaly" (Fable) actually made it to multiple platinum.

The 45s action is being particularly kind to local artists. The current top 20 sports two Australian recordings in the top five, by Mi-Sex and Christie Allen, and there have been three locally waxed national chart-toppers this year—the Mojo Singers, Two Man Band and Mi-Sex—compared with one each in the preceding two years.

1978 was the worst year since 1968 for Australian penetration of the year's top 100, with only 10 singles and nine albums. But 1979 should see a marked improvement on those figures.

Some observers feel the singles boom is a reaction to the high price of albums. Notes one industryite, Rex Barry, managing director of Astor Records, "When a person is really only after one hit track on an album, \$8.50 or more is a lot to pay when a single is available more cheaply."

Concurrent with flourishing 45 sales is what many here see as a decline in the influence of radio in making the hits.

Widespread exposure of product and artists on television and in discos has become a formidable promotion tool for record labels, exemplified by Patrick Hernandez' recent "Born To Be Alive," which topped

the national charts for five consecutive weeks in October and November.

The CBS disco hit has reportedly passed the 100,000 sales barrier, despite lack of airplay throughout the nation. In Sydney, the (then) top station, 2SM, ignored it completely, while 2UE, 2WS and 2UW granted it only low rotation. The situation was repeated in other cities.

Says David Kent, responsible for compiling the country's charts, "I can't recall another record which has even charted with so little airplay, let alone gone to No. 1 for five weeks."

Astor's Barry has a similar tale to tell, citing a Pyc label single by disco artist, Kelly Marie. This had not charted significantly anywhere in the world, but made it to No. 1 in February despite snubbing by radio stations. Barry believes it was the disk's popularity with disco patrons which accounted for its success.

Festival Best

SYDNEY—Shortly before the expiration of its license to release United Artists product in Australia, Festival Records is registering substantial sales with "The Best Of Kenny Rogers."

Hurriedly released and boosted by a small amount of television advertising, the compilation is currently enjoying its fifth week in the national top 10. It's highly placed in neighboring New Zealand, too, where Festival also holds the UA license.

That's about to expire in both markets, as a result of EMI's purchase of United Artists Records last year. Product will be going through the British company's own affiliates in this region.

Festival, one of the strongest independents in Australasia, earlier this year placed "The Best Of Leo Sayer" at the chart summit, licensed from Chrysalis.

Rock Disco Repertoire Is Norway Floor-Filler

By RICHARD ISBELL

OSLO—The last couple of years has produced an upsurge of disco activity in Norway, with the music following the overall European diet of soul-based pop, with frequent excursions into rock-orientated material. And there's also a sprinkling of local product, ballads, jazz, Latin and reggae.

But the U.S. influence of the past year or so is regarded as something of a temporary trend. Most clubs and DJs are wary of giving it too much exposure.

Main reason for the Norwegian mixed-music policy is that the locals have not been conditioned by commercial radio and the wide choice of programs usually available. This leads to less developed tastes in individual sounds and a demand for a wider selection of music in disco DJ programming.

The top-draw jocks are those who best mix music for the likes of J.J. Cale, Eric Clapton, Dire Straits, Supertramp, Frank Zappa, ELO and

Rod Stewart along with more traditional disco names.

Glen Christian is an American/Norwegian DJ who has successfully programmed a high content of rock material in his shows over the past five years of residency at Oslo's Bajazzo.

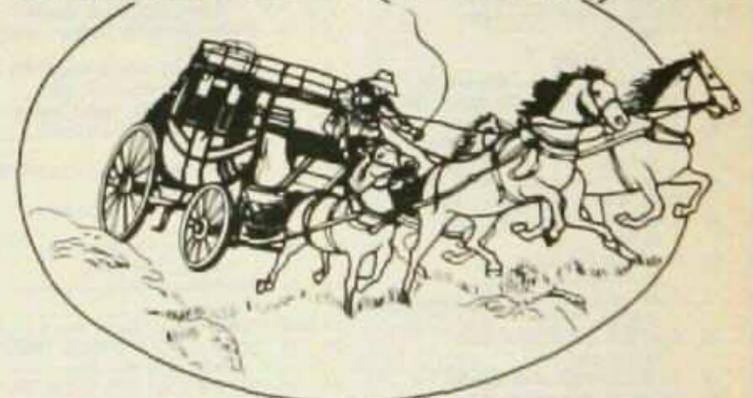
"Public acceptance of rock in discos was slow at first," he says, "but now it fills the floor more than any other kind of music."

International disco artists who enjoy big Norwegian popularity are within the basic European trends: Chic, Sister Sledge, Donna Summer, Earth Wind and Fire, Boney M, Village People and Gloria Gaynor. They fill the disco floor space and provide the bulk of record sales.

Conversely, top disco acts such as Sylvester, Dan Hartman, Alicia Bridges and Gene Chandler don't find the same support from record buyers.

Unfortunately, Norway lacks na-

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Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 12/8/79
SINGLES

This Week	Last Week	Title	Artist
1	5	WALKING ON THE MOON	Police, A&M
2	26	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
3	3	NO MORE TEARS	Donna Summer/Barbra Streisand, Casablanca/CBS
4	1	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
5	12	QUE SERA MI VIDA	Gibson Brothers, Island
6	22	I ONLY WANT TO BE WITH YOU	Tourists, Logo
7	2	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
8	6	COMPLEX	Gary Numan, Beggars Banquet
9	8	CONFUSION/LAST TRAIN TO LONDON	Electric Light Orchestra, Jet
10	7	ONE STEP BEYOND	Madness, 2-Tone
11	4	STILL	Commodores, Motown
12	30	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
13	9	ETON RIFLES	Jam, Polydor
14	23	NIGHTS IN WHITE SATIN	Moody Blues, Deram
15	13	DIAMOND SMILES	Boomtown Rats, Ensign
16	21	UNION CITY BLUE	Blondie, Chrysalis
17	14	IT'S A DISCO NIGHT	Isley Brothers, Epic
18	11	LADIES NIGHT	Kool & The Gang, Mercury
19	15	THE SPARROW	Ramblers, Decca
20	10	KNOCKED IT OFF	B.A. Robertson, Asylum
21	18	ROCKABILLY Rebel	Matchbox, Magnet
22	25	OFF THE WALL	Michael Jackson, Epic
23	20	RISE	Herb Alpert, A&M
24	24	SARAH	Thin Lizzy, Vertigo
25	33	I DON'T WANT TO BE A FREAK	Dynasty, Solar
26	31	MY SIMPLE HEART	Three Degrees, Ariola
27	16	ONE DAY AT A TIME	Lena Martell, Pye
28	32	WORKING FOR THE YANKEE DOLLAR	Skids, Virgin
29	34	IS IT LOVE YOU'RE AFTER	Rose Royce, Whitfield
30	36	LIVING ON AN ISLAND	Status Quo, Vertigo
31	NEW	WONDERFUL CHRISTMAS TIME	Paul McCartney, Parlophone
32	17	MESSAGE TO YOU RUDY/NITE KLUB	Specials, 2-Tone
33	NEW	BRASS IN POCKET	Prenders, Real
34	19	GIMME GIMME GIMME	Abba, Epic
35	NEW	SPACER	Sheila B. Devotion, Carrere
36	NEW	SHE'S NOT THERE	UK Subs, RCA
37	NEW	MELLOW MELLOW RIGHT ON	Lowell, AVI
38	30	MONKEY CHOP	Dan-I, Island
39	27	SHE'S IN LOVE WITH YOU	Suzi Quatro, RAK
40	NEW	IT'S MY HOUSE	Diana Ross, Motown

ALBUMS

1	2	GREATEST HITS	Rod Stewart, Riva
2	1	GREATEST HITS VOL. 2	Abba, Epic
3	NEW	THE WALL	Pink Floyd, Harvest
4	3	20 GOLDEN GREATS	Diana Ross, Motown
5	4	REGGATTA DE BLANC	Police, A&M
6	5	LOVE SONGS	Elvis Presley, K-tel
7	14	GREATEST HITS	Electric Light Orchestra, Jet
8	19	CREPES & DRAPES	Showaddywaddy, Arista
9	7	ROCK 'N' ROLLER DISCO	Various, Ronco
10	11	LENA'S MUSIC ALBUM	Lena Martell, Pye
11	6	SETTING SONS	Jam, Polydor
12	23	NIGHT MOVES	Various, K-tel
13	12	OFF THE WALL	Michael Jackson, Epic
14	20	EAT TO THE BEAT	Blondie, Chrysalis
15	9	TUSK	Fleetwood Mac, Warner Brothers
16	8	GREATEST HITS 1972-1978	10cc, Mercury
17	10	20 GOLDEN GREATS	Mantovani, Warwick
18	NEW	METAL BOX	Public Image Ltd., Virgin
19	15	ONE STEP BEYOND	Madness, Stiff
20	16	SPECIALS	Specials, 2-Tone
21	13	STRING OF HITS	Shadows, EMI
22	27	DISCOVERY	Electric Light Orchestra, Jet
23	NEW	TRANQUILITY	Mary O'Hara, Warwick
24	18	SOMETIMES YOU WIN	Dr. Hook, Capitol
25	24	OUTLANDOS D'AMOUR	Police, A&M
26	17	OUT OF THIS WORLD	Moody Blues, K-tel
27	28	THE FINE ART OF SURFACING	Boomtown Rats, Ensign

28	30	WET	Barbra Streisand, CBS
29	31	PARALLEL LINES	Blondie, Chrysalis
30	29	MIDNIGHT MAGIC	Commodores, Motown
31	21	ECHOES OF GOLD	Adrian Brett, Warwick
32	22	GREATEST HITS	Bee Gees, RSO
33	26	ON THE RADIO/GREATEST HITS	Donna Summer, Casablanca
34	25	THE SECRET LIFE OF PLANTS	Stevie Wonder, Motown
35	35	TOGETHER	Various, K-tel
36	40	THE PLEASURE PRINCIPLE	Gary Numan, Beggars Banquet
37	39	RISE	Herb Alpert, A&M
38	36	I AM, Earth, Wind & Fire	CBS
39	37	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS
40	33	THE UNRECORDED JASPER CARROTT	Jasper Carrott, DJM

JAPAN

(Courtesy Music Labo)
As of 12/10/79
SINGLES

This Week	Last Week	Title	Artist
1	3	IHO-JIN	Saki Kubota, CBS/Sony (April)
2	2	SACHIKO	Hirofumi Banba, Epic (JCM)
3	1	OYAJI-NO-ICHIBAN-NAGAI-HI	Masashi Sada, Freeflight (Masashi)
4	4	C-CHO-KOTOKO-NI-GOYOJIN	Southern All Stars, Invitation (PMP)
5	5	ANNA	Kai Band, Express (Shinko)
6	6	YOSEBA-IHONI	Toshi Itoh/Happy & Blue, Canyon (Victor)
7	9	OMAE-TO-FUTARI	Hiroshi Itsuki, Minorufon (Sound Eye)
8	10	OMOIDEZAKE	Sachiko Kobayashi, Warner-Joneer (Daisichi)
9	7	MY LADY	Hiroshi Iwasaki, Victor (Asahi/NTV/Geiei)
10	8	WANTED	Dooleys, GTO (PMP)
11	13	KANPAKU SENGEN	Masashi Sada, Freeflight (Masashi)
12	14	AI-NO-SUICHIKA	Keiko Matsuzaka, Columbia (Nichion)
13	20	DAITOKAI	Crystal King, Aard Vark/Canyon (Yamaha)
14	12	SOPPO	Twist, Aard Vark (Yamaha)
15	11	MANGEKYO	Hiroshi Iwasaki, Victor (Asahi/NTV/Geiei)
16	18	OYAJI-NO-UMI	Kenkichi Muraki, Phillips (67/Yusen)
17	15	REVIVAL	Miyuki Nakajima, Aard Vark (Yamaha)
18	16	NIJI-TO-SNEAKER-NO-KORO	Tulip, Express (Shinko)
19	17	HOLLY AND BRIGHT	Godiego, Nippon Columbia (Jenica)
20	NEW	PEPPERMINT JACK	Arabesque, Victor (Shinko)

ALBUMS

1	2	KISHO-TENKETSU	Chiharu Matsuyama, Canyon
2	4	OKAERINAI	Miyuki Nakajima, Aard Vark
3	1	ESSAY	Masashi Sada, Freeflight
4	3	GREATEST HITS VOL. 2	Abba, Discmate
5	6	KAGIRI-NAKI-CHOSEN	Alice, Express
6	5	RAINY WOOD AVENUE	George Yanagivrainy Wood, Bourbon
7	7	MAGIC CAPSULE	Godiego, Nippon Columbia
8	8	TABITATEBA SOKOKARA OTKO	Kohsetsu Minami, Orchard
9	9	THE LONG RUN	Eagles, Asylum
10	10	THREE AND TWO	Offcourse, Express
11	11	CITY CONNECTION	Terumasa Hino, Flying Disk
12	12	GYAKURYU	Gou Nagabuchi, Express
13	16	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony
14	14	PEPPERMINT JACK	Arabesque, Victor
15	NEW	TOKIO	Kenji Sawada, Polydor
16	13	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
17	15	CIRCUS BOUTIQUE	Circus, Alfa
18	NEW	MICHI	Mayumi Iisawa, Umi
19	18	MY GENERATION	Kai Band, Express
20	17	ON THE WAY	Satoshi Kishida, CBS/Sony

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/10/79
SINGLES

This Week	Last Week	Title	Artist
1	1	MAYBE	Thom Pace, RSO
2	2	VIDEO KILLED THE RADIO STAR	Buggles, Island
3	3	WE DON'T TALK ANYMORE	Cliff Richard, EMI
4	4	GIMME GIMME GIMME	Abba, Polydor
5	6	NACHTS, WENN ALLES SCHLAF	Howard Carpendale, EMI
6	11	BANG BANG	B.A. Robertson, Asylum
7	5	DAS LIED VON MANUEL	Manuel & Pony, Polydor
8	9	A WALK IN THE PARK	Nick Straker Band, Decca

9	12	BABE IT'S UP TO YOU	Smokie, RAK
10	15	TUSK	Fleetwood Mac, Warner Bros.
11	8	SHE'S IN LOVE WITH YOU	Suzi Quatro, RAK
12	7	EL LUTE	Boney M, Hansa
13	10	DON'T BRING ME DOWN	Electric Light Orchestra, Jet
14	14	EL LUTE	Michael Holm, Ariola
15	20	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
16	13	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
17	16	BOY OH BOY	Racey, RAK
18	18	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
19	21	YOU CAN DO IT	Al Hudson & The Partners, MCA
20	22	SCHWARZES GOLD	Peter Alexander, Ariola
21	19	WHATEVER YOU WANT	Status Quo, Vertigo
22	17	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
23	26	TU SEI L'UNICA DONNA PER ME	Alan Sorrenti, Decca
24	NEW	SUN OF JAMAICA	Goombay Dance Band, CBS
25	27	ICH WERDE GEH'N HEUTE NACHT	Mary Roos, Hansa
26	23	KINGSTON KINGSTON	Lou & The Hollywood Bananas, Hansa
27	25	SO BIST DU	Peter Maffay, Telefunken
28	NEW	ZABADAK	Saragossa Band, Ariola
29	24	I DON'T LIKE MONDAYS	Boomtown Rats, Mercury
30	NEW	GLORIA	Umberto Tozzi, CBS

ALBUMS

1	1	TRAUM WAS SCHONES	James Last, Polydor
2	NEW	DER OSTFRIESISCHE GOTTERBOTE	Otto, Russi
3	2	FREI SEIN	Peter Maffay, Arcade
4	3	EVE	Alan Parsons Project, Arista
5	NEW	MEIN WEG ZU DIR	Howard Carpendale, EMI
6	8	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
7	13	CLASSIC ROCK	London Symphony Orchestra, K-tel
8	7	BREAKFAST IN AMERICA	Supertramp, A&M
9	6	MIDNIGHT MELODY	Jean Claude Borelli, K-tel
10	4	OCEANS OF FANTASY	Boney M, Hansa
11	10	STEPPENWOLF	Peter Maffay, Telefunken
12	11	MOON RIVER	Ray Conniff, Arcade
13	5	TUSK	Fleetwood Mac, Warner Bros.
14	14	GREATEST HITS VOL. 2	Abba, Polydor
15	9	OPERNMELODIEN, WIE WIR SIE LIEBEN	Fischer Choir, Polydor
16	12	ROCK 'N' ROLL JUVENILE	Cliff Richard, EMI
17	16	TRAEUMEREIEN	Richard Clayderman, Telefunken
18	15	DISCOVERY	Electric Light Orchestra, Jet
19	17	THE OTHER SIDE OF THE ROAD	Smokie, RAK
20	NEW	GONE TO EARTH	Barclay James Harvest, Polydor

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/3/79
SINGLES

This Week	Last Week	Title	Artist
1	6	VIDEO KILLED THE RADIO STAR	Buggles, Island
2	1	COMPUTER GAMES	Mi-Sex, CBS
3	2	I DON'T LIKE MONDAYS	Boomtown Rats, Mercury
4	5	TUSK	Fleetwood Mac, Warner Bros.
5	3	GOOSE BUMPS	Christie Allen, Mushroom
6	4	BORN TO BE ALIVE	Patrick Hernandez, CBS
7	8	SURE KNOW SOMETHING	Kiss, Casablanca
8	10	DREAM POLICE	Cheap Trick, Epic
9	11	SAD EYES	Robert John, EMI
10	9	GIRLS TALK	Dave Edmunds, Swan Song
11	7	WE DON'T TALK ANYMORE	Cliff Richard, EMI
12	17	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
13	12	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
14	15	BOY OH BOY	Racey, RAK
15	13	LET'S GO	Cars, Elektra
16	NEW	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
17	14	CRUEL TO BE KIND	Nick Lowe, Radar
18	NEW	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band, Epic
19	19	RISE	Herb Alpert, A&M
20	20	HEARTACHE TONIGHT	Eagles, Asylum

ALBUMS

1	1	ROD STEWART'S GREATEST HITS	Warner Bros.
2	2	TUSK	Fleetwood Mac, Warner Bros.

3	8	GREATEST	Bee Gees, RSO
4	3	THE LONG RUN	Eagles, Asylum
5	5	DYNASTY	Kiss, Casablanca
6	4	THE BEST OF KENNY ROGERS	United Artists
7	6	DISCOVERY	Electric Light Orchestra, Jet
8	7	DREAM POLICE	Cheap Trick, Epic
9	15	WET	Barbra Streisand, CBS
10	9	SLOW TRAIN COMING	Bob Dylan, CBS
11	17	THE FINE ART OF SURFACING	Boomtown Rats, Mercury
12	13	SMASH AND GRAB	Racey, RAK
13	12	CANDY-O	Cars, Elektra
14	10	INTO THE MUSIC	Van Morrison, Mercury
15	NEW	GREATEST HITS 1972-78	10cc, Mercury
16	11	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
17	NEW	NIGHTOUT	Ellen Foley, Epic/Cleveland Intl.
18	NEW	STORM WATCH	Jethro Tull, Chrysalis
19	16	EAT TO THE BEAT	Blondie, Chrysalis
20	NEW	GRAFFITI CRIMES	Mi-Sex, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 12/4/79
SINGLES

This Week	Last Week	Title	Artist
1	1	SE TORNASSI	Julio Iglesias, CBS/CGD-MM
2	3	BUONA DOMENICA	Antonello Venditti, Philips/Polygram
3	6	COMPARI	Viola Valentino, Paradoiso/CGD-MM
4	2	SOLI	Adriano Celentano, Clan/CGD-MM
5	5	SUPER SUPERMAN	Miguel Bose, CBS/CGD-MM
6	4	COGLI LA PRIMA MELA	Angelo Branduardi, Polydor/Polygram
7	9	SPLENDIDO SPLENDETE	Donatella Rettore, Ariston/Ricordi
8	19	POP MIZIK	M, MCA
9	12	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
10	17	CHE NE SAI	Riccardo Fogli, Paradoiso/CGD-MM
11	10	RING MY BELL	Anita Ward, TK/CGD-MM
12	15	THE LOGICAL SONG	Supertramp, A&M/CGD-MM
13	14	IO SONO VIVO	I Pooh, CGD-MM
14	13	BUK-IN-HAMM PALACE	Peter Tosh, Rolling Stones/EMI
15	11	TU SEI L'UNICA DONNA PER ME	Alan Sorrenti, EMI
16	NEW	SHINE A LITTLE LOVE	Electric Light Orchestra, Jet/CGD-MM
17	16	E LA LUNA BUSSO	Loredana Berté, CGD-MM
18	NEW	REMI E LES SUE AVVENTURE	I Ragazzi Di Remi, Cetra/Fonit Centra
19	NEW	JEALOUSY	Amii Stewart, RCA
20	8	FORSE	Pupo, Baby/CGD-MM

HOLLAND

(Courtesy TROS Radio)
As of 12/4/79
SINGLES

This Week	Last Week	Title	Artist
1	2	WEEKEND	Earth & Fire, Philips
2	1	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
3	5	GET UP AND BOOGIE	Freddie James, Warner Bros.
4	3	WE GOT THE WHOLE WORLD IN OUR HANDS	Nottingham Forest, Warner Bros.
5	7	OOH YES I DO	Luv, CNR
6	6	SHE'S IN LOVE WITH YOU	Suzie Quatro, RAK
7	18	LOVE AND UNDERSTANDING	Mac Kussoon, CNR
8	14	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
9	NEW	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills, Ariola
10	4	GIMME GIMME GIMME	Abba, Polydor
11	10	IT'S ALL IN THE BIBLE	Snoopy, CNR
12	13	LAUGH AND WALK AWAY	Shirts, EMI
13	15	WIGGLE AND A GIGGLE ALL NIGHT	Cory Daye, RCA
14	17	LADY OF THE DAWN	Mike Batt, CBS
15	9	WE BELONG TO THE NIGHT	Ellen Foley, Epic
16	NEW	ROLLERSKATING	Dolly Dots, WEA
17	NEW	QUIEREME	Julio Iglesias, CBS
18	NEW	STILL	Commodores, Motown
19	20	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
20	8	STAR	Earth, Wind & Fire, CBS

SWEDEN

(Courtesy GLF)
As of 12/4/79
SINGLES

This Week	Last Week	Title	Artist
1	1	OH SUSIE	Secret Service, Sonet
2	2	KEEP ON JOGGIN'	Goran Rydh, CBS

3	4	BOBBY BROWN	Frank Zappa, CBS
4	5	WE DON'T TALK ANYMORE	Cliff Richard, EMI
5	3	I DON'T LIKE MONDAYS	Boomtown Rats, Mercury
6	NEW	NO MORE TEARS	Donna Summer/Barbra Streisand, Casablanca/CBS
7	6	BRIGHT EYES	Art Garfunkel, CBS
8	NEW		

Music Events For Moscow Olympics '80

MOSCOW—Locally produced cultural programs, involving many bands and thousands of artists and musicians, are to play a major role in the schedule of the 1980 Olympic Games here.

The Olympic organizing committee, along with the cultural division planners, are to run special artistic festivals during the Games, the most important being the Day Of Music (July 22).

Music for the Olympics is currently being written by leading Soviet composers. The official musical theme for the 22nd Games has been approved, "Fanfares," from the "Festive Overture" by Dmitri Shostakovich, and will be performed at the opening ceremony.

There has been a national contest to find suitable new musical works dedicated to the Games, the jury selecting 10 in various genres.

Particularly active in writing for the Olympics is Alexandre Pakhmutova, a top songwriter who specializes in music for national sporting championships.

Several months ago, the USSR State Symphony, under Yevgeni Svetlanov, recorded her symphonic "Fanfares Of Spartakiad." And Pakhmutova is writing the soundtrack for a film "Inheritors Of Fame," a history of national sports, directed by Yuri Ozerov.

Asian Assn. Gets In Gear

Continued from page 39

has already appeared. In October and November while in the area touring Australia and New Zealand, the entertainer hit Hong Kong, Manila and Singapore.

Barbara McNair will play Manila late this month, as will Nancy Wilson, who will then trek to Hong Kong, Bangkok and Singapore. Johnny Mathis will follow an Australian visit with a swing through Hong Kong and Manila in February, while the Lettermen will make their annual Southeast Asian visit the same month to Hong Kong, Singapore, Kuala Lumpur, Bangkok and Manila, capping it with a week-long swing through Japan.

And Anne Murray will make her first Far Eastern appearances in April and May when she sandwiches a trek through Singapore, Bangkok, Manila and Hong Kong between playdates in New Zealand/Australia and Japan.

The association, which was unveiled in Manila in June, is headed by president Jose (Ching) Imperial Jr. of Manila and vice president Rigo Jesu of Hong Kong. Ching will coordinate promotions in the Philippines and Guam with Fred Cascente in Manila.

Also in the group are Soronchai Smitasiri, Ithivat Briraleus and Robert McCartney representing Bangkok, Phillip Seow and Jimmy Low in Singapore and Jimmy Shin, taking care of Malaysia, Indonesia and Taiwan.

Miller is also president of General Artists Corp., through which he represents buyers in Japan, Australia, New Zealand, Mexico and Honolulu, in addition to heading Henry Miller Associates, through which he manages long-time clients the Mills Brothers.



Island Office: Denny Bridges, left, manager of AIR Studios Montserrat, and producer George Martin discuss upcoming client bookings at Martin's new vacation recording studio in the Caribbean.

Martin: Montserrat Has 'Peace Of Mind'

By JIM McCULLAUGH

MONTSERRAT, West Indies—Former Beatles producer George Martin may have just come up with what is the music industry's ultimate "total environmental" recording studio to date with his AIR Studios Montserrat complex here.

This 30-square mile, mango-shaped island sits in the Eastern Caribbean some 267 miles southeast of Puerto Rico and 27 miles southwest of Antigua. It's accessible only by small plane or private boat.

Of volcanic origin, the hilly geography is lush green (thanks to 62 inches annual rainfall) and the temperature ranges from a tropical 74 to 87 degrees year round. Columbus discovered it in 1463 and named it after a jagged mountain range in Northern Spain.

Not exactly a stop on the Caribbean tourist circuit, there are no high rise hotels or other tourist trapings. The population is 13,000 mostly native Montserratians, and as the local tourist board of this British Crown Colony points out in its literature: "Time has gone to sleep."

It seems incongruous to see a state-of-the-art recording studio in this environment, but on a 30-acre site situated on a ridge 500 feet up which points down toward the sea, is a studio containing a new generation Neve 52 in/32 out console, a pair of MCI 24-tracks (with auto-locator and double 24-track lock-up), JBL, Tannoy and Altec monitors and a rack of outboard equipment.

The studio has been operational for nearly a year now and has hosted such clients as Climax Blues Band, America, Jimmy Buffett, Gerry Rafferty, UFO, Private Lightning and Roger Daltrey of the Who. Slated for January is Lou Reed with Earth, Wind & Fire set for March. Martin, himself, will produce Cheap Trick there in February.

According to Martin, he had been thinking about the idea of environmental studio since the early to mid-'70s after working at Caribou recording studios in Colorado.

"I was also at the point," he says, "where AIR London had been going for a while and had been so busy and successful that I couldn't get into it. And more and more of my work was being done abroad." Martin formed AIR (Associated Independent Recording) in London in the mid-'60s after breaking away from his staff producer's role at EMI.

AIR London is now a four, 24-track complex in central London with recording studio, production, record label and publishing interests. Several years ago AIR was majority purchased by the Chrysalis

Group of companies but retains its autonomy.

"I thought I would like to have an outside studio," he continues, "a world mobile. I thought of the idea of a ship which would be a superb studio and could go anywhere."

Martin investigated several boat possibilities that might cruise the Mediterranean or Caribbean but ultimately shelved those plans because of the technological difficulties a boat underway at sea might cause during recording. And Britain's severe economic plight at the time was another restricting factor.

He then looked at Canada and Mexico as well as numerous points in the Caribbean.

"The reason I chose Montserrat," he says, "was that it was the first place I'd come to which seemed to be together as a people. They are warm and friendly which is not typical in the Caribbean because of our pasts and the guilts that we bear. Obviously white people have something to acknowledge with blacks but it seems the Montserratians are open and friendly. And I fell in love with this particular site."

Martin, with the financial help of Chrysalis, AIR and the Bank of England, acquired the 30-acre site three years ago and built the complex from the ground up. There was an existing house on the site which had to be refurbished. Martin figures his investment is around the 800,000 pounds mark.

David Harries, AIR's managing

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Safety Fears

Continued from page 38

prospect of a structural collapse is not far-fetched.

Promoter of the Parker date, Russell Clark, says that as many as seven concerts at the hall would have to be cancelled if a ban was imposed.

Auckland has an outdoor stadium, Western Springs, which can safely accommodate more than 40,000 people, as it has for concerts in recent years by Fleetwood Mac, Rod Stewart and David Bowie.

But a stage must be built at the Springs, usually a speedway circuit, for every show, and Clark claims costs there can climb to five times the amount involved with a Town Hall concert.

The Springs, with no sheltered seating, can also only be used in the southern summer, roughly from November through April.

If Auckland concerts are not possible at the Town Hall, New Zealand is thought likely to be deleted from tour schedules throughout the winters here.

Rock's Rarities Now Being Counterfeited

TORONTO—The rock collectables market is being hit by a new bout of counterfeit packages that could hurt the mail-order disk auction market.

Counterfeit collectables are widespread in the bop, rockabilly and crooner era recordings, but a number of newer packages indicate that counterfeit houses are now tuning in to the needs of '60s rock collectors.

The most common and highest price counterfeit collectable is the original U.S. release on Capitol of "Yesterday and Today" by the Beatles.

Originals can get a high of \$200 on the open market, providing the jacket artwork depicts the fab four in butcher aprons, covered in chunks of meat with decapitated dolls shown in the jacket front picture. The LP was quickly recalled after protests were lodged by retailers, and now there appear to be more copies available than Capitol actually released.

Another popular counterfeit is a vintage Kinks LP, released by Reprise, titled "Face To Face." The album has long been discontinued but there is evidence of widespread counterfeiting on the package. This LP sells for between \$15 and \$30 depending on the market area.

Others to appear recently include an Epic "Live Yardbirds" LP, featuring Jimmy Page; Nazzy III, featuring Todd Rundgren, is also being circulated by counterfeiters.

April Wine: Stayin' Alive On The Road Through '80

By DAVID FARRELL

MONTREAL—Celebrating April Wine's 10th year in Canada, the group's manager, Terry Fludd, says he plans to keep the quintet on the road in the U.S. until the spring of 1980, probably followed by U.K. dates, then a Canadian tour.

April Wine has been out of this country for close to two years, "part of a career development plan," claims Fludd.

"We had saturated the Canadian marketplace; we could still draw crowds, but realistically, we were becoming too familiar and it affected the band more than anything else."

Just before flying out for a Chicago concert date, opening for Styx, April Wine's Myles Goodwyn spoke on the change of fortunes for the band.

"I guess our direction now is to play solid, professional rock. We always had it in us, but the deal with Capitol worldwide has revived the band's spirits; no doubt about it."

"Our latest album," Goodwyn continues, "is a sort of marriage of styles. What we wanted to do was make an album that represented our on stage capabilities, so when we went into Le Studio outside Montreal we rehearsed the arrangements

First Falcon Flies

TORONTO—Falcon Records has released its first album by Lydia Taylor, independently distributed by rack operations in the province of Ontario.

Co-owners of the Mississauga based label claim that racks have been offered a 100% returns deal, and that initial interest in the label's debut album has been strong. Falcon plans to release six LPs in the new year.

Like the Beatles LP, "Live Yardbirds" was recalled within days of release after Led Zeppelin's Jimmy Page put legal pressure on Epic to withdraw it from the market.

Counterfeiting is fairly widespread in North America and abroad on current chart material and early rock recordings that originally appeared on small labels like Sun, Coral and Duke. Potential buyers can generally spot a counterfeit from an original by the former's fuzzy artwork and bleached colors.

Reports one industryite involved in the trade of the look-alikes: "We see nothing wrong in handling the material because the record companies have discontinued pressing the disks, and there are people who really went to get their hands on the material."

The source is not discounting the counterfeits, however, and the part-time collector can easily be led into believing he is buying a rare disk that, in fact, is valueless on the collectables market.

For The Record

TORONTO—Stevie Wonder's "Journey Through The Secret Life Of Plants" album was mistakenly referred to as "Songs In The Key Of Life" in the recent report about Quality Records' acquisition of the Canadian license for Motown (Billboard, Dec. 1, 1979).

of the songs so as to be able to reproduce the material virtually intact in concert."

One of the break out tracks from the "Harder...Faster" LP is King Crimson's "21st Century Schizoid Man," used in concert by April Wine earlier in the band, "and when it came time to do the album I sort of had a feeling that it would be a good idea to have one classic cut on it."

"We all like the King Crimson tune, we knew how to play it and discussed it with our co-producer, Nick Blagona. As it turned out, he had worked as an engineer on the original version. So he was able to offer some technical insights into the make-up of the track. It was almost fatalistic, a natural."

Salter Starts 4 Street East

TORONTO—Four Street East is a new company which will provide management and administration services for small record labels. General manager is Gary Salter and the first client is Mushroom Records Canada, Inc.

Salter, best known for his involvement in Black & White Sales, announced this last week, naming active principals in the company as Tony Donato, Rick Sobotka and himself. He emphasized that he is not a shareholder in the company, however.

"The company will probably take on several other labels in the near future, but right now we will be administering Mushroom's worldwide affairs from Toronto."

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; QL—quadrasonic album; Q8 quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

POPULAR ARTISTS

ABBA
Greatest Hits, Vol. 2
LP Atlantic SD18009 \$8.98
BT TP18009 \$8.98
CA CS18009 \$8.98

AEROSMITH
Night In The Ruts
LP Columbia FC36050 \$8.98
BT FCA36050 \$8.98
CA FCT36050 \$8.98

ALDA RESERVE
Love Goes On
LP Sire SRK6079 \$7.98

ARMATRADING, JOAN
How Cruel
EP A&M SP3302 \$4.98

ATLANTA RHYTHM SECTION
Are You Ready
LP Polydor PD26236

AURAL EXCITERS
Spools In Space
LP ZEZE33001

BANKS, TONY
A Curious Feeling
LP Charisma CA12207

BEE GEES
Greatest
LP RSO RS24200 (2) \$13.98

BELL & JAMES
Only Make Believe
LP A&M SP4784 \$7.98
BT BT4784 \$7.98
CA CS4784 \$7.98

BLIND DATE
Blind Date
BT Windsong BXS13403 \$7.98
CA BXX13403 \$7.98

BOOMTOWN RATS
The Fine Art Of Surfacing
LP Columbia JC36248 \$7.98
BT JCA36248 \$7.98
CA JCT36248 \$7.98

BRASS CONSTRUCTION
5
LP United Artists LT977

BROWN, TONI
Toni Brown
LP Fantasy F9585 \$7.98

BULLENS, CINDY
Steal The Night
LP Casablanca NBLP7185 \$7.98

BYRDS
The Byrds Play Dylan
LP Columbia PC36293 \$6.98

CALE, JOHN
Sabotage
LP A&M SP004 \$7.98

CAMEL
I Can See Your House From Here
LP Arista AB4254 \$7.98

CAMPBELL, GLEN
Highwayman
LP Capitol SD012008 \$8.98

CAPTAIN & TENNILLE
Make Your Move
LP Casablanca NBLP7168 \$7.98

CASSIDY, SHAUN
Live
LP Warner Bros HS3265 \$8.98

CHIC
The Best of Chic
LP Atlantic SD16011 \$8.98
BT TP16011 \$8.98
CA CS16011 \$8.98

CLIFFORD, LINDA
Here's To My Love
LP RSO RS13067 \$7.98

COE, DAVID ALLAN
Compass Point
LP Columbia JC36277 \$7.98
BT JCA36277 \$7.98
CA JCT36277 \$7.98

COOK COUNTY
Pinball Playboy
LP Motown M7930RI \$7.98

COTTON, GENE
No Strings Attached
LP Arista SW50070 \$7.98

COWELL, STANLEY
Equipose
LP Galaxy GXY5125 \$7.98

COX, DON
On The Line
LP ARC MCS901 \$7.98

CRAMPS
Gravest Hits
LP A&M SP501 \$7.98

DAVIS, MAC
Greatest Hits
LP Columbia JC36317 \$7.98
BT JCA36317 \$7.98
CA JCT36317 \$7.98

DAVIS, TYRONE
Can't You Tell It's Me
LP Columbia JC36230 \$7.98
BT JCA36230 \$7.98
CA JCT36230 \$7.98

DEARIE, BLOSSOM
Blossoms On Broadway / Blossom
Dearie Sings Musical Comedy Hits
LP DRG DARC21105 \$15.98

DIRT BAND
An American Dream
LP United Artists UALA974H \$7.98

DIXIE HUMMINGBIRDS
Dixie Hummingbirds Live In
Concert
LP Gospel Roots 5041 \$7.98

DR. HOOK
Sometimes You Win
LP Capitol SW12018 \$7.98

DUNCAN, JOHNNY
Straight From Texas
LP Columbia JC36260 \$7.98
BT JCA36260 \$7.98
CA JCT36260 \$7.98

DUNSON, VAN
Van Dunson
LP Bicycle Music Co TBMC2

DYNASTY
Your Piece Of The Rock
BT Solar BXS13398 \$7.07
CA BXX13398 \$7.98

EAGLIN, SNOOKS
Down Yonder Today
LP GNP Crescendo GNP510023

ELECTRIC LIGHT ORCH.
ELO's Greatest Hits
LP Jet F236310 \$8.98
BT FZA36310 \$8.98
CA FZT36310 \$8.98

ELLIMAN, YVONNE
Yvonne
LP RSO RS13038 \$7.98

EMOTIONS
Come Into Our World
LP Columbia JC36149 \$7.98
BT JCA36149 \$7.98
CA JCT36149 \$7.98

ENGLAND DAN & JOHN FORD
COLEY
Best of England Dan & John Ford
Coley
LP Big Tree BT76018 \$7.98
BT TP76018 \$7.98
CA CS76018 \$7.98

FM
Surveillance
LP Arista AB4246 \$7.98

FABULOUS POODLES
Think Pink
LP Epic JE36256 \$7.98
BT JEA36256 \$7.98
CA JET36256 \$7.98

FAITHFULL, MARIANNE
Broken English
LP Island ILPS9570 \$7.98

FIRE & ICE
Fire & Ice
LP Butterfly FLY3110 \$7.98
BT FLYT3310 \$7.98
CA FLYC3110 \$7.98

FLEETWOOD MAC
Tusk
LP Warner Bros 2HS3350 (2) \$15.98

FOGELBERG, DAN
Phoenyx
LP Epic FE35834 \$8.98
BT FEA35834 \$8.98
CA FET35834 \$8.98

FORCE
Force
LP Philadelphia Int 1 NJ236097 \$6.98

FOWLEY, KIM / VARIOUS ARTISTS
Vampires From Outer Space
LP Bomp BLP40050 \$7.98

FRISKY
Frisky
LP Vanguard VSD79430 \$7.98

GARRETT, LEIF
Same Goes For You
LP Scott Brothers SB16008 \$8.98
BT TP16008 \$8.98
CA CS16008 \$8.98

GARRISON & VAN DYKE
Garrison & Van Dyke
LP Alco SD38119 \$7.98
BT TP38119 \$7.98
CA CS38119 \$7.98

GAYLE, CRYSTAL
Classic Crystal
LP United Artists L00982

GAYNOR, GLORIA
I Have A Right
LP Polydor PD16231 \$7.98

GIANTS
Giants
LP MCA 3188 \$7.98
BT MCAT3188 \$7.98
CA MCAC3188 \$7.98

GILLEY, MICKEY
Mickey Gilley
LP Epic JE36201 \$7.98
BT JEA36201 \$7.98
CA JET36201 \$7.98

GREEN, PETER
In The Skies
LP Saff 0110

GREENE, SUSAYE, See Scherrie Payne

GRIFFIN, JOHNNY
Bush Dance
LP Galaxy GXY5126 \$7.98

GRILL, ROB
Uprooted
LP Mercury SRM13798 \$7.98

HALL, TOM T.
O' T's In Town
LP RCA AHL13495 \$7.98
BT AHS13495 \$7.98
CA AHK13495 \$7.98

HALLOWEEN
Come See What It's All About
LP Mercury SRM13601 \$7.98

HAMMILL, PETER
PH7
LP Charisma CA12205 \$7.98

HARTMAN, DAN
Relight My Fire
LP Blue Sky JZ36302 \$7.98
BT JZA36302 \$7.98
CA JZT36302 \$7.98

HAYES, ISAAC, see Millie Jackson

HEAD EAST
A Different Kind Of Crazy
LP A&M SP4795 \$7.98
BT JA4795 \$7.98
CA CS4795 \$7.98

HEAD, ROY
In Our Room
LP Elektra 6E234 \$7.98

HEADBOYS
Headboys
LP RSO RS13068 \$7.98

HEATHER, COLLEEN
Heartbreaker
LP West End WE108

HERON, MIKE
Mike Heron
LP Casablanca NBLP7186 \$7.98

HIGH INERGY
Frenzy
LP Gordy G7989R1 \$7.98

HIGH, MARTHA
Martha High
LP Salsoul SA8526 \$7.98
BT SB8526 \$7.98
CA SC8526 \$7.98

HI-LO'S
Back Again
LP Pausa 7040 \$7.98

HIROSHIMA
Hiroshima
LP Arista AB4252 \$7.98

HORSLIPS
Short Stories / Tall Tales
LP Mercury SRM13809 \$7.98

HOUSTON, DAVID
From The Heart Of Houston
LP Derrick DRC1002 \$7.98

HUBBARD, DIANA
Life Times
LP Waterhouse Recs B \$7.98

HUTSON, LEROY
Unforgettable
LP RSO RS13062 \$7.98

HYMAN, PHYLLIS
You Know How To Love Me
LP Arista AL9509 \$8.98

INMATES
First Offence
LP Polydor PD16241 \$7.98

INSTANT FUNK
Witch Doctor
LP Salsoul SA8529 \$7.98
BT SB8529 \$7.98
CA SC8529 \$7.98

JACKSON, JOE
I'm The Man
LP A&M SP4794 \$7.98
BT ST4794 \$7.98
CA CS4794 \$7.98

JACKSON, MILLIE & ISAAC HAYES
Royal Rappin's
LP Polydor PD16229 \$7.98

JAMES, RICK
Fire It Up
LP Gordy G8990M1 \$8.98

JAN & DEAN
Deadman's Curve
LP United Artists LT999

JEFFERSON STARSHIP
Freedom At Point Zero
LP Grunt BZL13452 \$8.98
BT BZS13452 \$8.98
CA BZK13452 \$8.98

JENNINGS, WAYLON
What Goes Around Comes Around
LP RCA AHL13493 \$7.98
BT AHS13493 \$7.98
CA AHK13493 \$7.98

JOHN, ROBERT
On The Way Up
LP Columbia C31353 \$4.98
BT 18C31353 \$5.98
CA 16C31353 \$5.98

JONES, JACK
Nobody Does It Better
LP MGM MG15023

JOURNEY
In The Beginning
LP Columbia C236324 (2) \$9.98
BT C2A36324 \$9.98
CA C2T36324 \$9.98

KAT MANDU
Kat Mandu
LP Marlin 2233 \$7.98

KAUKONEN, JORMA
Jorma
LP RCA AFL13446 \$7.98
BT AFS13446 \$7.98
CA AFK13446 \$7.98

KENDALLS
Heart Of The Matter
LP Ovation 1746 \$7.98

KINNEY, FERN
Groove Me
LP Malaco 6361 \$7.98

KOCKY
Kocky
LP Windsong BXL13502 \$7.98
BT BXS13502 \$7.98
CA BXX13502 \$7.98

LARSON, NICOLETTE
In The Nick Of Time
LP Warner Bros HS3370 \$8.98

LAW, BARBARA
Take All Of Me
LP Pavilion NJ236148 \$6.98
BT NZA36148 \$6.98
CA NZT36148 \$6.98

LEE, PEGGY
Close Enough For Love
LP DRG SL5190 \$7.98
BT SLA5190 \$7.98
CA SLC5190 \$7.98

LEWIS, WEBSTER
8 For The 80's
LP Epic NJE36197 \$6.98

LITTLE FEAT
Down On The Farm
LP Warner Bros HS3345 \$8.98

LLOYD, RICHARD
Alchemy
LP Elektra 6E245 \$7.98

LOBO
Lobo
LP MCA 3194 \$7.98
BT MCAT3194 \$7.98
CA MCAC3194 \$7.98

LYNN, CHERYL
In Love
LP Columbia JC36145 \$7.98
BT JCA36145 \$7.98
CA JCT36145 \$7.98

LYNN, LORETTA, See Conway Twitty

MANCHESTER, MELISSA
Melissa Manchester
LP Arista AL9506 \$8.98

MANCINI, NAN, & JDB
It's A Man's World
LP Windsong BXL13498 \$7.98
BT BXS13498 \$7.98
CA BXX13498 \$7.98

MANHATTAN TRANSFER
Extensions
LP Atlantic SD19258 \$7.98
BT TP19258 \$7.98
CA CS19258 \$7.98

MANILOW, BARRY
One Voice
LP Arista AL9505 \$8.98

MARLEY, BOB, & THE WAILERS
Survival
LP Island ILPS9542

MATHIEU, MIREILLE
Sings Paul Anka
LP Arista SW50073

MIDLER, BETTE
The Rose
LP Atlantic SD16010 \$8.98
BT TP16010 \$8.98
CA CS16010 \$8.98

MILLS, FRANK
Sunday Morning Suite
LP Polydor PD16225 \$7.98

MOEBIUS
Moebius
LP Moonwind MW33801

MOERLIN'S, PIERRE, GONG
Time Is The Key
LP Arista AB4255 \$7.98

MURPHY, WALTER
Walter Murphy's Discosymphony
LP New York Int 1 BXL13506 \$7.98
BT BXS13506 \$7.98
CA BXX13506 \$7.98

MURRAY, ANNE
I'll Always Love You
LP Capitol 50012112 \$8.98

NARIZ, WAZMO
Things Aren't Right
LP A&M SP005 \$7.98

NASH, JOHNNY
Let's Go Dancing
LP Epic JE36311 \$7.98

NELSON, WILLIE
Pretty Paper
LP Columbia JC36189 \$6.98
BT JCA36189 \$6.98
CA JCT36189 \$6.98

NEWMAN, JIMMY C.
The Happy Cajun
LP Plantation PLP544

NOLAN, KENNY
Night Miracles
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LOS ANGELES—"The Secret Life Of Plants," the Paramount film for which Stevie Wonder wrote music and lyrics, marks one of the first times a blind composer has ever scored a motion picture. It will have its domestic release at the end of January.

"When I first approached Stevie," remembers the film's producer Michael Braun, "I told him if he could write the songs we would edit the footage to his music. But he said he wanted to do it the regular way—sitting down at an editing machine and composing.

"Obviously he couldn't do that, so I described each scene to him practically frame-by-frame, and he went from there. It's not like a patch job; it's a regular score.

"The reason I wanted Stevie to score the film in the first place,"

Wonder Score a Rarity In Films

By PAUL GREIN

adds Braun, "is that it's about unseen things—the insides of seeds and plants—and he has as much right to write about that as a composer who can see.

"And as it turned out, his image of things he's never seen was more extraordinary than that of a lot of composers who can see."

Wonder thus joins a short list of blind composers who have scored films. Pianist George Shearing once starred in and wrote music for a public television documentary, "Out Of The Shadows, Into The Sun." And in the mid-'60s, Ray Charles scored a Swedish film about a blues singer, "Ballad Of The Blues," in which he also starred.

The "Plants" film is said by Braun to be two-thirds time lapse and micro-photography and one-third footage of scientists. Wonder reportedly also wanders through the film in botanical settings.

"Plants" first opened in a one-week booking at the Bruin Theatre in the Westwood district of L.A. last December, intended to qualify it for Academy Award consideration (though it ultimately received no nominations).

Braun reveals that Wonder only finished work on the score one day before that L.A. premiere. "And even now before the film opens he's remixing and adding certain things

to the score," says Braun. "He never stops; he's just a perfectionist."

The producer adds that he first approached Wonder about the film in October 1975, when Wonder was still working on "Songs In The Key Of Life," released in October 1976.

The Tamla soundtrack to "Plants," holding at number four on this week's Billboard LP chart, contains four tunes which are presented differently in the film for cinematic reasons.

"Race Babbling" is in the movie, but in a shorter version, while three other songs don't have lyrics in the film while they do on the LP: "Send One Your Love" (the single, up to

number five this week), "Power Flower" and "The Seed's A Star And Tree Medley."

So that no one will expect the LP to be an exact duplication of the film score, the disk carries this legend: "Substantial portions of this album are contained in the soundtrack of the motion picture."

This is the first film Braun has produced. Director is Walon Green, who also directed the nature documentary "The Hellstrom Chronicles." The film is based on a book of the same name by Peter Tompkins and Christopher Bird, with the screenplay written by Tompkins, Green and Braun.

The film is a production of Infinite Enterprises, Braun's company. Motown's only involvement is distributing the records.

MISCELLANEOUS

Cincy Tragedy Spurs Tighter Concert Controls

• Continued from page 1
as to whether to allow a Who concert at the Boston Garden set for Monday (17). The concert was approved and the nine other Who dates on the

tour are going on as planned. Providence promoter Larry Vaughan said he would go to court to appeal the ban there.

"This could have happened to

anyone, but maybe it was a good thing it happened to us, because we are going to do something about it," promised Who leader Pete Townshend shortly after learning of the

deaths. He later suggested that major rock bands and promoters approach federal authorities for creating a "mandatory stipulation for crowd control at rock concerts."

However, as time has passed, and as new questions are being raised as to the hows and whys of the Cincinnati tragedy, sentiments have apparently cooled to the idea of having the government impose more rules on the concert business. Calls to the Who office in New York on this matter were referred to Frank Barsalona, president of Premier Talent, which books the group, who states flatly that "you cannot legislate good manners."

Assistance in preparing this story provided by Alan Penchansky and Mike Hyland.

"People are talking about blame on this. Do you blame the promoter, or the hall, or the group? But has anyone asked the parents why the kids acted like they did? Some of them were animals," says Barsalona.

Barsalona says he sees this becoming an issue for some politicians, and, more to the point, he says the events in Cincinnati will probably mean fewer festival type concerts. These are the concerts where general admission tickets are sold and those fans who arrive earliest get the best seats on the floor. This has been cited as one of the contributing factors to the tragedy.

Ironically, Barsalona points out, the festival-seating idea was introduced to avoid trouble, because kids with cheaper seats would take over more expensive ones and fights would start.

Nevertheless, festival seating, except for small ballrooms and huge stadiums, is decreasing anyway in many areas. It has been banned in Atlanta for all indoor shows since 1975, and some promoters do not like it.

To get to a Ron Delsener promoted concert in Madison Square Garden, a fan has to get through five or six checkpoints before an usher shows him to his reserved seat.

Some of the dates remaining on the Who tour will be played before a festival crowd, but the promoters involved there predict that with the extra security they are all getting, there should be no problem.

Greg Benedetti, spokesman for Electric Factory Concerts, which promoted the ill-fated Cincinnati concert, and who has two dates with the Who in Philadelphia Monday and Tuesday (10, 11), says the Spectrum has assured the promoters that there will be enough personnel on enough doors to prevent a recurrence of the Cincinnati disaster. Benedetti will not comment on the events there pending that city's investigation.

Gail Parenteau, spokesperson of Son of Bamboo Productions which had the Who and 40,000 fans at the Pontiac Silverdome Friday (7), points out that some venues are more conducive to festival arrangements than others. At the new Pontiac Silverdome with its multiple gates and increased security, there should be no problems, she vows.

In Los Angeles, a police official says that each concert in a venue there has to file a plan which details when the doors of the facility will be opened. And this plan is assertedly gone over with the promoter and the venue operator.

There are several open seating shows coming up in the L.A. area in the next few weeks, notably the Stardust Ballroom, the Swing Auditorium in nearby San Bernardino and the Coliseum next February where Pink Floyd is slated to perform.

Promoter Larry Rosenbaum, whose Celebration Productions had

(Continued on page 67)

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Billboard

FOR CASSETTE BOX

Laminated Board:
Plastic Alternative

By STEPHEN TRAIMAN

NEW YORK—An alternative for the increasingly expensive plastic Norelco cassette box is being offered in the form of a metalized polyester laminated onto paperboard. A larger unit also is proposed for videocassette storage.

Developer Champion International, which posed a similar though less sophisticated box in the earlier energy crunch of 1973-74, already has made its pitch to major labels such as CBS and RCA, and blank tape firms including Maxell, Fuji, Memorex, Ampex, Capitol Magnetics and AudioMagnetics.

With the price of polystyrene—the main ingredient of the Norelco box—up more than 40% in the raw form since January, and a typical duplicator now paying 6.7 cents per unit as opposed to 5.4 cents at that time, a 25% increase, the prospects are interesting.

However, with an investment of about \$225,000 for the completely automated paperboard box system, even though it could be amortized in less than two years, the obsolescence factor for existing duplicator equipment is significant.

Harry Roccaforte, structural design coordinator for Champion's Hoerner Waldorf division, acknowledges both this cost factor and the important psychological reaction by the consumer, accustomed to the plastic box for both his blank and prerecorded cassettes.

He claims the savings can be from 32% to 40% depending on such factors as weight and space economies in addition to the materials cost. The space of 4 1/4 Norelco boxes can accommodate 19 flat tape albums, or about one-fourth the warehouse space. Weight is about half the Norelco unit, a savings in shipping and/or direct marketing costs.

A variety of laminations is available, with the foil coating providing protection against moisture, he notes, and pop-up hub retainers are intrinsic to the album. The unit can be printed, embossed or windowed, in addition to labeling, and is adaptable to total automation, Roccaforte says.

This automation is the kicker, since the process involves the album being formed on a triple-head high-

(Continued on page 59)



Styrene Substitute: Samples of Champion International metalized polyester laminated onto board are shown for both blank and prerecorded cassettes. Pop-up hub retainers are an integral part of the new package, seen as an alternative to escalating plastic Norelco box.

FOR DISTRIBUTOR ROSENTHAL

Tape, Accessory Promos Click

NEW YORK—For suburban Philadelphia-based blank tape and accessory distributor A.I. Rosenthal Associates, a continuing series of exclusive promotions has helped keep customer orders high while building manufacturer goodwill.

President Al Rosenthal documents successful campaigns for Maxell and Sony blank tape, Audio-Technica cartridges and disk care units, and Recoton audio accessories.

Latest promotion, just in time for winter, is a Rosenthal-designed acrylic ski cap for Maxell. The blue hat with a white outline "M" and a red "Maxell" on white around the turned-up border is offered as a free premium with the purchase of six UD C-60s or C-90s at regular prices, with a minimum order of 24 units earning four hats.

A "Summer Fling" promo with Maxell for 6-tracks got dealers a free

Maxell frisbee with three LN 90-minute cartridges. Dealers paid \$7.89 for the \$14.85 list price units, and the offer was a fast sellout.

In August, a highly successful promo with Sony offered a free FM/AM Sony Digimatic clock radio with the purchase of \$191 (wholesale) worth of 105 assorted-length LNX cassettes, complete with counter rack.

Dealers also had the chance to accumulate credit for all Sony audio tape orders from Aug. 20 to Oct. 1 to earn a Sony black & white 12-inch television (1,200 order), AM/FM compact stereo (\$2,400 order) or 12-inch color tv (\$3,600 order), with the response leading to an extension of the program through Nov. 30, Rosenthal notes.

Currently in effect are special deals for both Recoton and Audio-Technica, both launched as of Oct. 15 and running through Dec. 15.

Video Rights
Confab Sees
Many ????

• Continued from page 37

programming had not surfaced. There have only been about 10 efforts in this direction, and it looks as though a player population of about 2.5 million would be needed before producers would invest in origination.

VCR sales have slowed down and are unlikely to reach 1979's projected 600,000 units. Retailers are feeling the pinch of holding large, expensive inventories and some are holding back till the videodisk arrives.

Other sessions considered censorship and the obscenity laws, very relevant topics in video, though the impact of the discussion suffered from its timing—one day before publication of the Williams Committee report on the subject.

On copyright clearance, some U.K.-progress is evident. The commercial tv stations inked an agreement earlier this year, and the BBC is in negotiation. Both were represented but neither was keen to say anything contentious, possibly because of the industrial action that has recently affected both.

Mechanical Copyright Protection Society managing director Bob Montgomery reiterated a familiar question, who do we negotiate with, and discovered an unexpected wealth of takers. IFPI, the British Film Producers Assn. and a body organized by Guild Sound and Vision chief Iain Muspratt all apparently want to represent users.

Edward Ploman of the International Institute of Communications addressed himself to more philosophical topics, saying telecommunications had made copyright so difficult the few experts who understood it had been able to establish "a reign of terror." Information flow controlled social and cultural structure and change and therefore had now become a central issue of political thinking.

He was seconded in his account of the confusion of international law, with its attendant danger of "divisive controversies" by Dr. Neville

(Continued on page 60)



Billboard photo by Stephen Traiman

VIDEOCASSETTE LAUNCH—Looking over graphics of some of the initial 20 films in the new WCI Home Video catalog, from left, are Jim Caradine, WEA International; Russ Bach, WEA Corp., and Mort Fink, division president. WEA in the U.S. and abroad will have the key music outlet distribution function for new line, due in January.

Preregistration Boosts
Winter CES Outlook

NEW YORK—With advance registration of 33,682 running a solid 15% or more ahead of last year, the 1980 Winter Consumer Electronics Show anticipates another 50,000-plus for its Jan. 5-8 run at Las Vegas.

With more than 750 companies using all available 450,000 square feet of display space at the Convention Center, adjacent Hilton Hotel and nearby Jockey Club, some 40 more are on the waiting list, notes show manager Bill Glasgow.

While the past year has been less than overwhelming for consumer audio and video products, CES senior vice president Jack Wayman believes the heavy preregistration is an encouraging sign.

"We are entering the new decade of the '80s—an important growth period for the consumer electronics industry—and the opportunities are here to successfully market the products coming from our swift-moving technology.

"In addition, there is an increasingly important interface among various segments of the industry such as the computer with both au-

dio and video products," he observes.

"Outlook 80s" is the overall theme for the CES industry conferences. CES Video Conference Sunday (6), chaired by Ken Ingram of Magnavox, will offer a market analysis panel with David Fishman, Arthur D. Little. "The Market Potential For Videotape/Disk," Vince Marini, Esquire. "Analysis Of VCR Ownership," and Bill Meserve, Arthur D. Little. "The Future Market For Personal Computers."

Follow-up session, moderated by Dave Lachenbruch, Television Digest, is a panel with Jack Sauter, RCA, VCR/videodisk; Ron Friedlander, Hitachi, television; Jerry Hellman, Quasar, projection tv, and Sy Lipper, APP Electronics.

Afternoon "How To Sell At Retail" video seminar will feature Sam Angel of Bon Marche, Seattle, VCR/videodisk experience, and Jeff Steifer, Theater Vision, Fairfield, N.J., projection tv/video games.

CES Audio Conference Monday (7), chaired by Howard Ladd,

(Continued on page 59)

Claim U.K. Video Music Rights For
Presley, Sinatra, Streisand Tapes

LONDON—European rights for music videocassettes, available in the U.S. for the past year and featuring such names as Elvis Presley, Barbra Streisand and Frank Sinatra, have been claimed by the Leeds-based World Of Video 2000 Co., which is now offering them to record, video and television dealers.

The two-hour cassettes, in the VHS and Betamax formats, sell at roughly \$80, and the Grundig/Philips product costs around \$100.

World Of Video 2000 was set up 18 months ago and has had product on the market since midsummer. It has bought rights in the videodisk market, but sees cassettes as the more likely area for big sales as "more people have the hardware and tape prices are coming down."

Ray Linton, managing director, describes the pop cassettes as "blockbusters, new to Britain, and a very important addition to our basic catalog of features, adult movies and children's films.

"Mainly the cassettes comprise material which wasn't held by the original producers. There is a sequence of Elvis described as being 'too sexy for television.' The producers, by cutting the scene out then, relinquished their rights," he claims.

"The Presley material also comes from 15 years of live shows, and in-

cludes his 1968 'special comeback' show." The Sinatra special comes under the title "Old Blue Eyes Himself, Volume 1" and the Streisand tape links to early-years specials "My Name Is Barbra" and "Color Me Barbra," Linton says.

World Of Video 2000 deals direct with 250 dealers, mostly in video and tv product, but including record retail specialists.

U.K. BASF TV
TAPE BLITZ

LONDON—BASF is set to rub salt in the industry's home taping wounds with a massive \$1.5 million television campaign for its blank cassettes.

Already the U.K. market leader, the company is looking to further accelerate the growth in cassette sales it has enjoyed over the last two years with a series of commercials running till the end of February. These will promote first a three-cassette pack, then BASF's Chromdioxid tapes.

The company will not be alone on the small screen. Rival manufacturer TDK has for some time been running a pre-Christmas campaign to push its own blank cassettes.

The SP-15 has two things our best turntable doesn't have: Quartz-locked pitch control and a lower price.



You know what made the SP-10 MK2 our best turntable, and why so many radio stations use it: Wow and Flutter of 0.025% WRMS. Rumble of -78dB (DIN B). Speed accuracy within an astonishing 0.002%. And amazingly high torque for a start-up time of 0.25 second.

Yet for \$300 less,* the SP-15 has exactly the same high degree of speed accuracy, the same wow and flutter and the same rumble as the SP-10 MK2 while delivering an incredible start-up time of 0.4 second.

Technics quartz-locked pitch control is pretty incredible, too. Unlike the pitch control in many other turntables, it lets you vary the speed with the unvarying accuracy of quartz. In precise 0.1% steps above or below any of the three standard speeds up to a maximum of $\pm 9.9\%$. What's more, the exact speed variation you choose is shown right up front in bright digital display. And with Technics you can lock the pitch at the pitch you choose.

Another reason you'll choose the Technics SP-15 is durability. It has an electronic brake that can stop the platter in 0.4 second, even though a tracking force of

2.2 lbs. (or the weight of 250 tonearms tracking at 2 grams) can't begin to slow the platter down. And to help minimize acoustic feedback, it has a heavy-duty aluminum diecast chassis plus a double-damped platter. And when you add the optional SH-15B2 base (shown with SP-15) you'll get the extra protection needed to cope with high volume levels.

There's also Technics SP-25, a two-speed version. With the same accuracy, quartz-locked pitch control ($\pm 6\%$) and many of the great features of the SP-15.

The SP-15 with quartz-locked pitch control. It has the same phenomenal performance as the Technics turntables many FM stations use and discos abuse: MOTOR: Quartz-locked DC direct drive. SPEED: $33\frac{1}{3}$, 45 and 78 RPM. STARTING TORQUE: 3.0 kg-cm. START-UP TIME: 0.4 sec. (90° rotation at $33\frac{1}{3}$ RPM). WOW AND FLUTTER: 0.025% WRMS. RUMBLE: -78dB (DIN B). PITCH ADJUSTMENT RANGE: $\pm 9.9\%$.

The SP-15. We added quartz-locked pitch control, we subtracted from the price.

*Based on Technics recommended price for SP-10 MK2 and SP-15 (excluding bases).

Technics

Professional Series

Billboard's First International Video Music Conference

November 15-18, 1979 The Sheraton-Universal Hotel Los Angeles



Lee Zhito, Billboard publisher and editor-in-chief, opens the first International Video Music Conference.



Stephen Traiman, conference chairman and Billboard tape/audio/video editor, welcomes attendees at opening session.

This historic first video music conference was structured to open the channels of communication between the music and video industries, as both have a vital stake in this exciting new home entertainment medium.

With more than 400 attendees from a dozen countries on hand, presentations and discussions on many of the issues facing both industries brought to light the many conflicts and differing points of view. These key areas of contention include creativity, copyright, distribution, retailing and promotion, as well as the major financial risks involved in the pioneering days of home video.

While the conference undoubtedly raised more questions than it answered, with the inclusion of visually exciting showcases of top creative material, and demonstrations of the new videodisk jukebox, laser/optical videodisk and other developing technology, the dialog was begun to bridge the many differing views.

Those who attended all played a role in the creation of a new video music industry, laying the foundation for the future.

By JIM McCULLAUGH

The potentials and problems of the emerging video music era as outlined by some of the leading executives of both the record and video industries set the dramatic stage for Billboard's first International Video Music Conference Nov. 16.

The conference, which ran Nov. 15-18 at the Sheraton-Universal Hotel in Universal City, Calif., drew more than 400 domestic and international attendees.

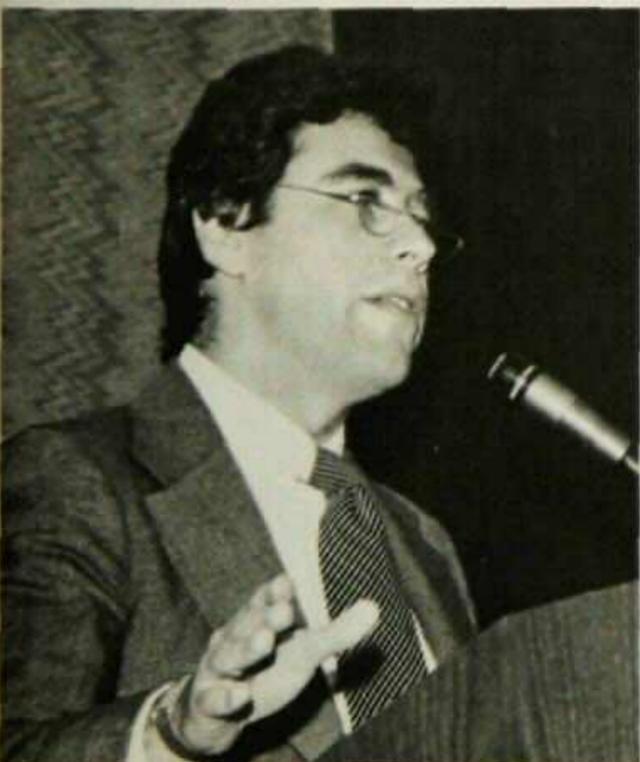
The initial sessions consisted of "Video Music—Tomorrow Is Here Today" and "View From The Top." The former panel included Lee Zhito, Billboard editor-in-chief and publisher, as moderator and panelists Andrew Kohut, president, The Gallup Organization; John Lack, executive vice president, programming and marketing for Warner Cable; and Sidney Sheinberg, MCA, Inc., president.

The latter panel included Al Coury, RSO Records president; Stan Gortikov, Recording Industry Assn. of America president; Harvey Schein, Warner Communications executive vice president; C. Charles Smith, Pickwick International president; Robert Summer, RCA Records president and Walter Yetnikoff, CBS Records Group president.

Topics touched on covered a wide area including hardware and software standardization, the viability of music on the

(Continued on page 48)

DECEMBER 15, 1979, BILLBOARD



John Lack, Warner Cable executive vice president, programming and marketing.



Andrew Kohut, president, The Gallup Organization.



Sidney Sheinberg, president, MCA, Inc.

View From The Top



Moderator Lee Zhito, Billboard, addresses a question to the "View From The Top" panel, from left, WCI's Schein, RSO's Coury, RCA's Summer, RIAA's Gortikov, CBS' Yetnikoff and Pickwick's Smith.



• Continued from page 47

video medium, profitability, video piracy, emerging consumer reaction to video, and the question of visual rights for artists.

According to Kohut, Gallup has done a considerable amount of research gauging consumer reaction to video which shows much evidence for the potential success for home music programs on both videocassette and videodisk.

Research reveals, for example, that current VCR owners are likely to own a hi fi system, are members of record clubs, spend a fair amount of money for home entertainment, and are affluent and well educated.

Research also implies that there is a natural link between music and prerecorded video and that consumers will look towards record stores initially for video music software.

There are still some questionable areas pertaining to the Gallup research, however. They include repeat viewing habits as well as consumer desire for ownership of video software material.

"We want to promote software. We want to be your radio stations," asserted Warner Cable's Lack who believes that cable television can do for video music what radio did for audio records. Warner Cable is committed to video music, he added, but is depending on what record firms and independent producers can come up with in the way of program material. Warner Cable is looking towards a 24-hour video music network, and sees its Nickelodeon service for young people relying heavily on contemporary sounds.

MCA's Scheinberg offered the most cautions. He indicated that off-air taping is a major problem facing the video industry asking, "if we give it away free, who will buy it?" If the video music industry is to be profitable, he further indicated, it can't transfer the questionable business practices of the record industry to it.

"The opportunities in the 1980s for video," he said, "are going to be enormous. But nothing is really known. There appear to be opportunities but only if they are profitable. New video records with audio are expensive. It has to be approached as a profitable business." (On a hard news note, Scheinberg revealed that MCA is licensing its films for videocassette, see Dec. 1 issue).

He also warned that "the legality of home taping is still to be made," referring to the fact that Universal and Disney are appealing the recent L.A. court decision awarded Sony Beta-max which said that home off air videotaping does not constitute copyright infringement. Supporting that contention, he noted that the sale of prerecorded video software material drops when cable comes into a market.

He also indicated that MCA anticipates the videodisk to be a sale and not a rental business, though this concept will be tested with Fotomat in Dallas (Billboard, Dec. 1, 1979).

Gortikov, while also emphasizing the need for profitability, particularly at the retail level, indicated that record firms should look towards catalog material initially for programming before venturing into new material.

Referring to the Gallup research, he indicated that if the research is valid, it means a broader age and demographic group of consumers will look towards record stores, thus increasing their business.

Schein said he's been on both sides of the industry (with CBS Records International, then Sony Corp. and now with Warner Cable) and called for hardware manufacturers to work generally in unison for the benefit to all. They should not get caught in system one-up-manship which might result in a repeat scenario of the 4-channel debacle several years ago, he warned.

Smith indicated that Pickwick expects to be a major force in the distribution of video software but admitted that the various configurations of "this significant new art form" were going to cause strategic marketing, merchandising and inventory problems. Already, though, the nation's largest rackjobber is test marketing various approaches to video software merchandising.

"We're on the threshold of a great industry," he said. "Let's not screw it up."

According to RCA's Summer, "A record company today must anticipate its role as a video production house. We're not a film studio but we all have to figure out ways to maximize our involvement."

CBS' Yetnikoff said he felt a new challenge facing record companies and independent producers for video music was coming up with inventive ways of showcasing it, not simply showing concert footage.

"There will be a period of confusion," he said, referring to the lack of format standardization, but "we've been through standardization problems before with audio."

RSO's Coury touched on the sticky question of artists' visual rights when they appear on video software and indicated that it may take years of lawyer/court proceedings before all nuances of that major problem can be ironed out.

"When we signed outside label artist for the 'Saturday Night Fever' soundtrack, we never concerned ourselves with the video rights," he observed. "With the movie now released to home video, these are a vital concern."



Walter Yetnikoff, CBS Records Group president.



Chuck Smith, Pickwick International president.



Bob Summer, RCA Records president.



Al Coury, RSO Records president.



Harvey Schein, Warner Communications Inc. executive vice president.



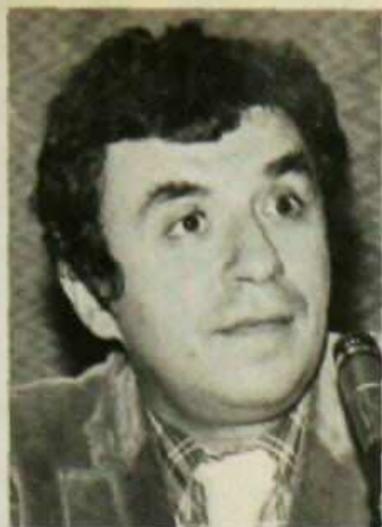
Attentive audience was bright and early for opening session with Sid Scheinberg, John Lack and Andy Kohut.



Stan Gortikov, Recording Industry Assn. of America president.



George Meyer, US JVC Corp.



Seth Goldstein, Television Digest.



Phil Stack, Sony Video Products.



Ken Ingram, Magnavox.



Moderator Larry Finley, ITA.

By CARY DARLING

The Video Music Conference panel titled "Videodisk And Videocassette: Compatible And Complementary?" concluded that the two mediums can coexist in the future though market forces may make the final decision.

The panel consisted of moderator Larry Finley, ITA executive director; George Meyer, US JVC Corp. national product planning manager; Phil Stack, Sony Video Products vice president, and Seth Goldstein, Television Digest video editor.

"We still don't know who has built the better mousetrap," opined Finley. "It's up to the market to shake things down and it will."

Ingram, in a slide presentation of a survey conducted by Magnavox, showed that there is a bright future for both formats. "We've got to get into the minds of the consumer and find what's going to appeal to them," he voiced, emphasizing again it is going to be the consumer who decides whether disk or tape dominates.

Ingram showed that 50% of households will have some form of pay television by 1985 and 20% of households will have either videocassette or videodisk equipment by 1985.

"There's a growing disenchantment with television programming. Both cassette and disk provide control which is firmly in the hand of the viewer," he said. "With the fuel crisis the viewer is going to be looking for home entertainment."

By 1985, Magnavox predicts the total video market will be worth \$4.2 billion. Ingram noted improvements in tv set design and sound will encourage this trend.

Also, the firm believes different video usages may require one format over the other. For example, for "time shift"—the desire to see a program when one wants—Magnavox believes the cassette is more appropriate. For prerecorded films, either disk or cassette can be used while for home movie use, a cassette system plus a camera is the only outlet. Magnavox estimates 10% of video usage will be for home movies. For sales or educational purposes, the two can be used together.

"Audio tapes and audio record players have been compatible for some time. Videodisk players and videocassette recorders will be compatible. We must avoid an either/or mentality," echoed Sony's Stack.

However, for institutional and educational purposes, Stack sees the disk as the most viable form of distribution. Sony's prototype optical reflectance disk system was developed for

the institutional market and he went on to state that disks will not become a major part of the home market until an inexpensive disk player is developed. However, the "reprogramming" ability of tape will keep it important to business and home.

"In their own way, consumers are becoming video producers. Videotape is putting them into this new role, and I think the public likes it," he stated. "Videotape can record and videodisks can't. It's that simple," Stack emphasized.

"Tape, and disk will live side by side," said JVC's Meyer. "But as to which one will dominate, you have to ask which technically is the best system, and looking down the road, what about the cost of manufacturing?"

Goldstein, in a U-Matic presentation videotaped by TV Digest's Dave Lachenbruch at the fall Berlin Radio-TV Fair, highlighted two new videotape systems, the Philips Video 2000 and the BASF LVR.

The Philips machine, to be introduced next year in Europe and the U.S., works with side-by-side 1/4-inch tape "tracks" in a 1/2-inch shell. This allows the cassette to be flipped over for twice the normal record/play time, four hours per side in the demo prototype.

(Continued on page 58)

Video Rights—An International Legal Jungle

By JOHN SIPPEL

When moderator Al Berman of the Harry Fox Agency of New York alluded to the controversial legal rights in the infant video music field as "a jungle," he pertinently described the forthcoming battle over who gets what. His fellow Video Music Conference panel members bore him out.

Los Angeles attorney Barry Menes of Goller, Gillin and Menes urged establishment of scales and royalties as quickly as possible, so the founding industry will strengthen.

The producers, writers and directors' guild will want their cut, Menes warned. Labels will probably follow the lead of the television industry, he predicted, where video did not depend upon radio's experience, but created its own executives as that field grew.

Menes stressed that the potential of the marriage of sight and sound on disk and tape will be beset by future problems unless today some rules are set. Government could ultimately step in and lay down rules.

The complicated early weighted publisher royalties practice explained by Bob Montgomery, managing director, Mechanical Copyright Protection Society of London, confused Menes, as it did a great many in the audience. MCPS, which represents publishers in the U.K., for example, breaks down video music usage into commercial, feature or background; library

and library background, dependent upon the judgment of the organization. Montgomery said negotiations with tv producers began in 1978 and continue with MCPS wishing to assist the new field.

The American Federation of Musicians has worked out its first formula for payment of its instrumentalist members with Creative Image Productions, Bob Crothers, executive assistant to the president of the union, told the conference.

He anticipates meetings in several months with prime production movers. The union is standing firm in its long-time held ukase that an audio record can not be converted to video product.

Piracy continues to mount, Dick Bloeser, director of the film security office of the Motion Picture Assn. of America stated. Statistics on videocassette and movie piracy continue to escalate internationally, with Latin and South America now joining countries worldwide reporting epidemics of unauthorized duplication.

Working out of a spare bedroom or two in London, he explained, such pirates could gross from \$40,000 to \$100,000 weekly in bootleg goods, British authorities reported.

Walter Lichte of Rudolf Slezak Music, Hamburg, represent-

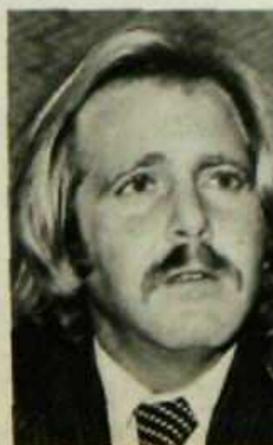
(Continued on page 57)



First contract between American Federation of Musicians and a video software manufacturer is noted for Yvonne Elliman concert tape by, from left, supplier Bob Emmer, Alive Video; Frank Touch and Lee Warsaw of distributor/manufacturer Visual Records, and AF of M's Bob Crothers.



Bob Montgomery, Mechanical Copyright Protection Society.



Barry Menes, Goller, Gillin & Menes



Walter Lichte, Rudolf Slezak Music



Moderator Al Berman, Harry Fox Agency.



Bob Crothers, American Federation of Musicians.



Harry Garfield, Universal Studios.



Dick Bloeser, Motion Picture Assn. of America.



Trans-American Video executives, co-hosts of the Saturday (17) bash, welcome attendees. From left are Christine Gabaig, finance; vice presidents Ross Eastly, TAV/ Nevada, and Louis Steinberg, operations, and president Murray Schwartz.



Highlight of the TAV Celebrity Theatre party is this live performance by the new CBS Records Group, The Beat, videotaped before the conference audience for promotional use.



Chris Stone, Record Plant president and party co-host, upper left, greets visitors in the 24-track mobile studio outside the theatre.



Video retailing's future occupies Bernie and Anne Boorstein, right, Double B Records & Tapes, and Rick Abrahams.

Special Events, Entertainment & Video Showcases



Program catalogs are topic for, from left, Dick Lorber, National Video Clearinghouse; Larry Finley, ITA, and Bertil Voller, Artel Home Video, Holland.



Videodisk jukebox pitch by Johnny Holiday, right, MV Productions, has attention of Jo Bergman, left, Warner Bros., and Rand Bleimeister, WCI Home Video.



Japanese attendees, from left, include S. Kusunoki, Japan Video Assn.; I. Tomitsuka, Victor Musical Industries; Y. Hirota, Kodansha Publishers; A. Fujii, Pioneer Electric, and K. Aoki, Pony Inc.



Pickwick International's Bob Mitchell, left, looks at "Mr. Bill" poster used by Video Tape Network's John Lollo as a promotional boost for new videocassette.



International video rights occupy Walter Lichte, left, Rudolf Slezak Music, Hamburg, and Bob Montgomery, Mechanical Copyright Protection Society, London.



New Billboard Videocassette Top 40 chart is outlined by Bill Wardlow, center, marketing services chief, to Billboard business manager Gary Rosenberg, left, and Jean-Claude Pellerin, Aquarius Records Intl, Paris.

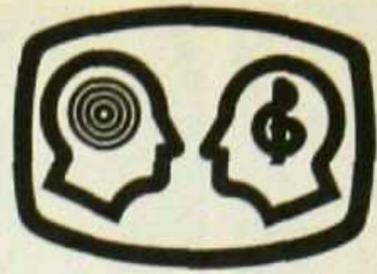
Life Video; Village People/Blondie, Tros Netherlands TV. Also, Wings/The Knack, Keefco; Meat Loaf, Epic Records; Computer Graphics/David Geshwind; Tycoon/Raydio, Arista Records; Styx/Chuck Mangione/Tim Curry, Kramer/Rocklen; The Jacksons/Taste Of Honey, Homer & Associates; Pointer Sisters, Elektra/Asylum/Planet Records; Sweet Inspirations/Eric Clapton, RSO Records; Second showcase Friday (16) featured Music Images, Ron Hays; Rufus/Chaka Khan/Poco, MCA Records; Elvis Costello/Simple Minds, Rock Biz Pix (London); Levi & Rockats, Advance Television; Teddy Pendergrass, WNET/13; Warner Bros. Sales Presentation; Metavision; Maxine Nightingale/Dynasty/Dolly Parton, RCA Records; Commercial Time, Robert Abel & Associates; Rio/Cruisin', Pacific Arts. Also, Ellen Foley/Cheap Trick/Bruce Springsteen, CBS Records; Moon Martin, Capitol Records; David Essex/Kate Bush, Keefco; George Harrison/Rod Stewart, Warner Bros. Records; Thin Lizzy, Video Tape Network; Queen, Elektra/Asylum Records; The 'A's'/Graham Parker & Rumour, Arista Records; Randy Edelman, Gray Wolf Productions; Shalamar/The Whispers/Carrie Lucas, RCA/Solar Records; Elvis Presley, Metavision/Jerry Weintraub Productions; Silk Aurora, Danny Sofer Productions. Closing Sunday (18) showcase, which followed the Rundgren premiere, highlighted The Clone, Polycorn Group; Teddy Pendergrass/Yvonne Elliman/John Davidson/Anne Murray/G.Q., Visual Records; Laser Viewsic, Merlin Laser Visuals; Andy Byrd & the Hots, Multi Image Video; Flight 300, Live Circuit Management; Image Stream Visual Services; Joe Sharino, TAM Productions.



International group, from left, includes John Ross-Barnard, BBC, London; Paul Eisele, Time-Life Video; George Ricci, Columbia Pictures Videocassette Duplicating; Jean Young, Philips Industries, London, and Karen Eisele.

Three video showcases highlighting the best creative efforts of participating record labels and independent production companies were the visual hits of the Video Music Conference. Added treat was the premiere of Todd Rundgren's visual interpretation of Tomita's version of Holst's "The Planets," for which RCA Records paid \$30,000 for promotional rights only, with potential sale to the RCA videodisk catalog. Other clips—all maximum seven minute U-Matic cassettes—among the best received presentations were Michael Nesmith/Pacific Arts "Flyin' Down To Rio" and "Cruisin'"; David Geshwind/Digital Video Systems demo reel for Computer Graphics/N.Y. Institute of Technology; three segments of the "Mr. Bill Show" distributed by Video Tape Network; "Music Images" from Ron Hays/Music Image; the Warner Bros. Sales Presentation by Metavision, and "The Jacksons," Homer & Associates. Enhancing all three showcases was one of the first public uses of General Electric's new \$65,000 PJ-5050 large-screen projection system, backed by an M&K Sound hifi system. Opening showcase Thursday (15) included, by title/act and supplier: Music Images, Ron Hays; Durocs, Capitol Records; Foreigner, Atlantic Records; Alice Cooper/David Bowie/Boomtown Rats, Jon Roseman Productions; Mr. Bill Show, Video Tape Network; Rickie Lee Jones, Warner Bros. Records; The Kinks/Neil Young/Barry Manilow/Billy Joel/Devo, Time-

Video Music Demonstrations/Presentations



Videodisk Jukebox is introduced by, from left, Johnny Holiday and Jack Millman, MV Productions; Joe Barone, Show-Time Systems International, and Noboyoshi Yuki, manager of General of Japan project development team.

While Keefco and Jon Roseman Productions dished out eyeballs of their current top name programming, Magnavox and Sony demonstrated the latest in hardware and software during the Video Music Conference's group demonstrations.

Ron Hays' Music Image and Metavision, both Los Angeles-based firms, showed kaleidoscopic geometric designs achieved with a computer, synchronized with various types of music, and the videodisk jukebox got an attentive reception for its promotional potential.

Reluctant to project on retail possibilities until legal aspects are clearly defined, Keefco producer John Weaver explained that his firm primarily functions as supplier of promotional and sometimes marketing tapes to record companies, artists and managements. He cited cable television as his company's newest venture.

Showing clips from assignments using a Quasar large screen projector system and U-Matic cassettes during its presentation, Keefco divided its music programming into categories featuring new wave, heavy metal, disco, "epics" and live performances.

As the often flamboyant disco acts were noticeably fewer than rock, the staging of the talent as a whole was comparatively simple. But still not without flash and special effects, the sampling's highlights were Wings' "Back To The Egg" project—Keefco's most ambitious effort to date—and clips of the Knack, Blondie, the Clash, Nick Lowe, Herbie Hancock, Judas Priest and a scene from David Essex's "War Of The Worlds." Coaxing cheers from some of the viewers was the closing live category, featuring a Bob Marley performance.

Jon Roseman Productions began its programming demonstration with an appropriate showing of its first production, Queen's "Bohemian Rhapsody," also using U-Matic cassettes, but with a Panasonic large screen projector system.

Chock full of flaring special effects, scenes of other lip-synching rock luminaries included Elton John, Ron Wood, Supertramp, the Boomtown Rats, Alice Cooper, David Bowie and Rod Stewart, the latter two exclusively taking their video needs to Roseman Productions, according to producer Paul Flattery.

Sparse live action was also shown, featuring performances from Neil Diamond and the Doobie Brothers. Flattery said that working with live sound was more difficult to coordinate with the video because getting good sound production from record companies can be tricky. "If record companies do video like they do audio," he remarked, "then we're in for a rough time."

Pioneering the first videodisk production of an entire LP, Blondie's "Eat To The Beat," Roseman Productions is also the first promo company to create its own nationally syndicated tv show, with American International TV, "Juke Box." Many of the songs appearing on that show and in the demonstration became familiar to rock fans from watching Don Kirshner's "Rock Concert" such as Stewart's "Hot Legs."

In a more conservative environment, Magnavox demonstrated its Magnavision videodisk player. While the silvery disk rotated, the television screen came alive with demo clips including Elton John's "Ego"—which was seen as a theatre trailer in 1978—a scene from tv's "Columbo," and instructional shorts.

The \$775 player, currently available only in Atlanta and Seattle/Tacoma and on sale as of Dec. 7 in Dallas, is equipped with two jacks that fit into most home stereos to accompany the visual with two-track sound. As demonstrated with the "Columbo" clip, the player's two-channel feature provides for the addition of bilingual soundtracking.

Demonstrations of the player's special features, which sur-

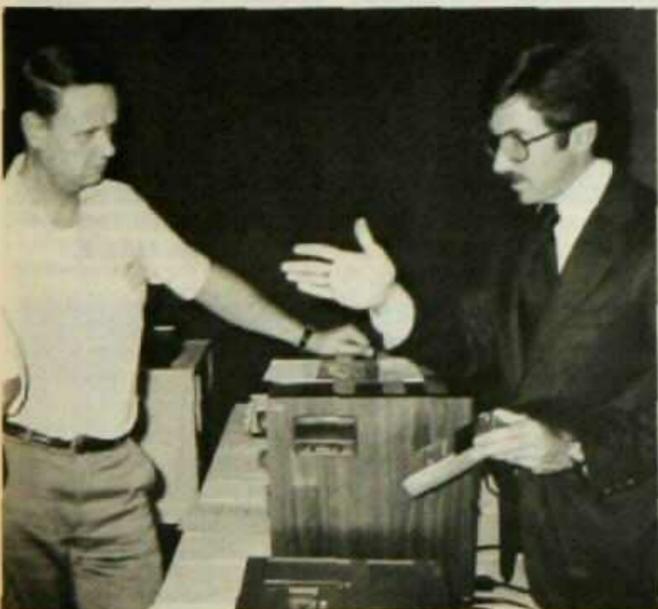
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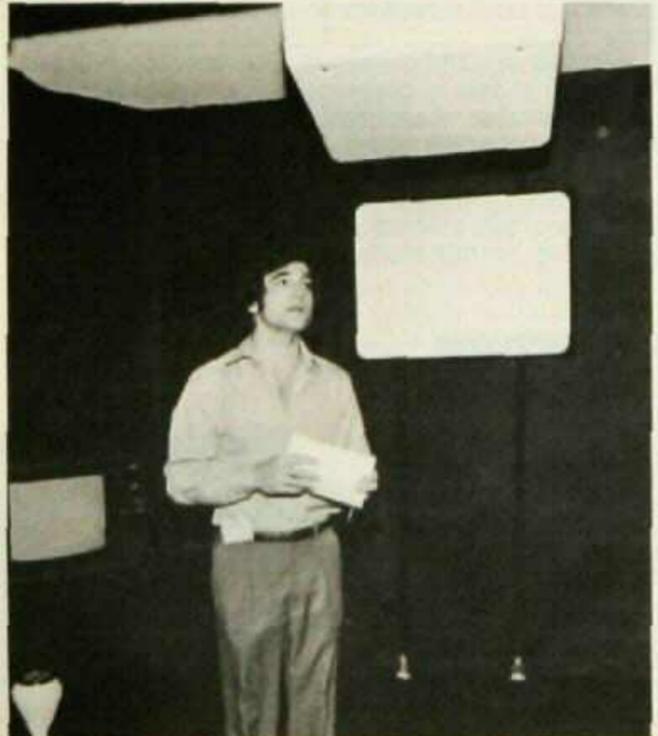
Ron Hays of Music Image highlights some of the firm's creative efforts, shown with a new Sony KP-7200 large-screen video projection system.



Jon Roseman Productions shows a segment of Rod Stewart "Hot Legs" tape used effectively by Warner Bros. in U.S., getting large-screen exposure on new Panasonic unit.



Bob Mueller of Sony Video Products, right, explains remote control/random access capability of new portable Betamax units to Bertil Voller, Artel Home Video, Holland.



Don Wrege of Metavision pitches his firm's audio/visual productions, including Warner Bros. presentation, with the aid of Bell & Howell airline video projection unit.



Consumer videodisk player for 10-minute TeD disks is demonstrated by General Corp. engineer N. Okumura. The DT-605 unit is available in Japan at about \$600.



Keefco presentation gets audience attention, above, as a variety of productions are highlighted on new Quasar Audio Spectrum wide-screen projection system, below.



Ron Hill, Magnavision national sales manager, shows off MCA videodisk prior to a demo of the Magnavox optical videodisk player, which entered Dallas mart last week.

DECEMBER 15, 1979, BILLBOARD

Creative Input For A Mass Market



Paul Flattery, Jon Roseman Productions.



Moderator John Weaver, Keefco



Michael Nesmith, Pacific Arts.



David Griffiths, WNET/13.



Ron Hays, Music Image



Eric Gardner, Panacea Productions.

The creative video community is upset with record companies' handling of video product and it expressed its anger in a Video Music Conference session titled "Creative Input For A Mass Market."

Pacific Arts Corp. president Michael Nesmith, a former Monkee, compared creating video works to settling the frontier. "As a trusty scout, I bring back news. What's beyond the mountains? More mountains," he deadpanned, summing up the frustrations of most of those on the panel.

The panel included moderator John Weaver, co-founder of Keefco; Eric Gardner, Panacea Productions president; Paul Flattery, executive producer with Jon Roseman Productions; David Griffiths, WNET music performance programs producer; Ron Hays, Music Image president; and Nesmith.

Addressing RCA president Robert Summer's remarks made in a previous session that record companies have to become visual production companies, Flattery hotly stated, "The visual side is going to be made by producers and artists, not record companies."

Flattery also attacked the idea that if a record which a video film is promoting doesn't sell, the video itself must be of poor quality.

Weaver noted that creative video work is being hampered by several factors. "So far, their (record labels) only purpose is to promote an artist and to program for a wide audience," he stated. "The second constraint is money and third is there's too little time in pre-production, production and post-production."

Flattery voiced that record companies should not be afraid to spend money on video projects. "It won't make money initially but 80% of audio works don't recover their costs," he said.

Griffiths noted that record companies and producers will have to devise new ways for funding. As producer of PBS' "Great Performances" series, he developed a lease-back arrangement whereby, for 20% of the production budget, the rights to the program are leased back to PBS.

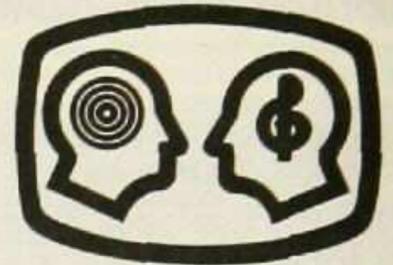
He also stressed quality sound. "The technology exists now. Set manufacturers have to be forced to put better equipment in tv sets," he said. "We can't think of the videocassette or videodisk as an art form yet. Artistic developments will grow naturally."

"My focus of attention is how to get away from watching the artist perform," said Ron Hays on the subject of the video being created today. With the aid of analog computers, digital computers and computer assisted animation, he wants to see more non-narrative visuals for video music programs.

"I'm thinking beyond rock," he said. "Instrumental music calls up a host of non-narrative themes. I hope the record



Joe Di Buono, Reeves Teletape, poses a query to the panel.



companies will let us—the musician and artist—alone to experiment and use the new tools."

In addition to imagination, Hays noted it takes money as well, with a "video LP" costing between \$50,000 and \$100,000 to produce.

Gardner, who worked with Bearsville artist Todd Rungron on his video adaptation of Tomita's version of Holst's "The Planets," said record companies are afraid. "I've found a reluctance on their part to jump into the new age with both feet. They're afraid the video disk will replace the audio disk. They should come up with new ways of interphasing with this new technology," he said.

Gardner called for a relaxation of clauses in artists' contracts concerning video. He feels artists should be able to sign, through a royalty participation situation, with a software

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In-House—In-Store—In-Home

By SUSAN PETERSON

The key focus of the "In-House To In-Store To In-Home" panel of the Video Music Conference was the role of the record company in creating promotional video materials to boost record sales and develop its artists, and how that function might translate in the future to the developing home video market.

The possible role of outside companies to assist in in-store use of video and expose product through such new channels as the videodisk jukebox were also discussed.

Controversy during the session centered around the areas of in-house production versus independent producers and the track record of in-store video in selling audio product.

The panel was chaired by Jo Bergman, director of video and television at Warner Bros. Panelists included: Steve Kahn, manager of audio/video productions at RCA; Varley Smith, director of film and video at Capitol; Jerry Landry, president of PromoVision, a firm which programs and markets in-store promo video material; Joe Barone, chief executive officer of Show-Time Systems International; Arnold Levine, vice president of advertising and creative services at CBS, and Peter Van der Velden, home video coordinator at Casablanca Record & Film Works.

RCA's Kahn directed his comments to RCA's current in-house video production concepts, how the company makes

use of video to sell records and the advantages of in-house production over independent productions.

He pointed to video use in-store as an alternative promotional tool to radio airplay, use at dealer conventions, commercial time buys and requests from tv programmers as the current purposes for the video productions his department undertakes.

While Kahn stated that "outside production companies are wonderful," he argued that "time and money are the main reasons that in-house video production makes increasingly good sense." Kahn quoted \$2,000 to \$10,000 as the average range of cost for his productions, while he claimed out of house productions are often three times higher. He also cited the ability to build in flexibility of use as an in-house advantage.

Capitol's Smith, after running through a brief history of promotional video from its beginnings as an international sales tool, concentrated his comments on supporting the use of outside creative people in producing the high quality of product that will do the artist the most good.

He explained that Capitol concentrates on "matching the artist to the right production company and director," and summarized the role of the record company as "keeping

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Steve Kahn, RCA Records.



Moderator Jo Bergman, Warner Bros. Records.



Arnold Levine, CBS Records.



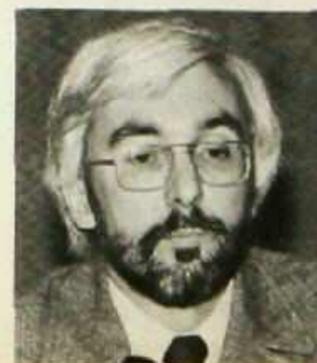
Joe Barone, Show-Time Systems International.



Dorothea Thomas, Live Circuit Management, queries in-house panel, while Marvin Gleicher, Phonogram Records, waits his turn.



Peter Van der Velden, Casablanca Record & Filmworks.



Varley Smith, Capitol Records.



Jerry Landry, PromoVision.



Bob Mitchell, Pickwick International.



Al Bergamo, MCA Distributing Corp.



Bob Vandegrift, Magnetic Video.



Moderator Ken Winslow, National Video Clearinghouse.



Dave Heneberry, RCA SelectaVision.



Gene Silverman, Video Trend.



Al Markim, Video Corp. of America.

Marketing Muscle For New Music Media

By PAUL GREIN

The share of the home video market devoted to music programming will grow, but it will take time. That was the consensus of the "Marketing Muscle For New Media" Video Music Conference panel moderated by Ken Winslow of the National Video Clearinghouse.

Also on the panel: Al Bergamo, president of MCA Distributing Corp.; Bob Mitchell, video operations chief at Pickwick International; Gene Silverman, president of Video Trend; Bob Vandegrift, vice president of consumer products for Magnetic Video; David Heneberry, marketing vice president for RCA SelectaVision VideoDiscs, and Al Markim, president of Video Corp. of America.

"The record industry wasn't designed for music; it just worked out that way," argued Heneberry. "It may be the same with video.

"But for now, feature films are what they're buying. There's not much music programming because there just aren't many artists who have a broad enough commercial potential."

In terms of video music programming now available, most of the manufacturers present could cite only a relatively few shows.

Vandegrift pointed to "The Strange World Of Alice Cooper" and said he's striving to add more artist performances, though it's difficult to get legal clearances.

Bergamo cited a promo videodisk clip of Elton John on tour in Europe and added that Olivia Newton-John wants to do her next album on video. "We'd like to get into music," he said. "The only question is how to pay them when they're used to big royalty rates."

Bergamo lent a sobering note to the session when he argued, "This must be run like a business, because the record

business is not a business today. We can't allow the thinking of the last 15 or 20 years to operate here."

As for return privileges, Bergamo said: "Manufacturers subsidizing retailers is the biggest problem in the record business today."

Bergamo indicated that research isn't fully developed yet in video, but pointed out that tests in Atlanta showed that 15 videodisks were sold for every unit sold; while in Seattle 18½ videodisks were sold per player.

Vandegrift also pointed to his firm's research indicating that Magnetic Video's sales mix has changed from 80% direct to retailers and the rest to distributors to the point now that only 40% is sold direct to retailers. He credits this to the fact that it firmed up its national distribution in 1978.

Vandegrift adds that Magnetic Video is eyeing expansion. "We're in the home entertainment business," he says, "not just in videocassettes. When we feel the time is right, we'll be in the (video) disk business too."

Markim of the Video Corp. Of America warned the attendees: "The future in the home video market is bright, but don't rush out today to make a lot of money right away."

"There's a lot of pie-in-the-sky talk and false euphoria being built up," he said. "I don't want people to get hurt."

The four markets for video, according to Pickwick's Mitchell, are mail record stores, department and discount stores and catalog showrooms with the company now doing extensive testing in both its retail and racked outlets.

Heneberry added that videodisks are basically not a mail-order product and guessed that mail-order will settle down to 10% to 15% of the market, as it has in the audio field.

Silverman of Video Trend said there is no need for stocking



Video Corp. of America's Al Markim shows off ad for VidAmerica rental club to illustrate marketing panel point.

of X-rated product, with the present abundance of family films.

Winslow of the National Video Clearinghouse estimated that there are presently more than one million machines of all formats in the U.S. He added that five home videocassette recorder formats have already dwindled to two, and that the marketplace will bring even more standardization.



DECEMBER 15, 1979, BILLBOARD

The Retail Connection—Dealer & One-Stop Experience

No great surprises, but some of the only hard facts available were dealt out in the "Retail Connection—Dealer/One-Stop Experience" panel of the video music conference, which restricted itself to discussing the actual experience of the panelists in distribution and sale of video product.

The leads of VHS over the Beta format, blank over prerecorded, and adult over family fare were generally cited as holding true at the present, while all agreed that the entrance of more current product on the market, such as the release of Paramount feature films, will boost the holiday buying season and could cause a sellout of the most popular product by Dec. 15.

Chairing the panel was Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers. Panel members included: Russ Berens, owner of Nickelodeon, an L.A. retail store which also sells and distributes video product; Noel Gimbel, president of Sound/Video Unlimited; Leon Hartstone, president of Integrity/Wherehouse, and Gary Thorne, merchandising vice president of Sam Goody, Inc.

When queried about the dominance of blank tape over prerecorded, while all agreed blank was far ahead, several panelists offered hope for software programmers.

Berens stated that although his customers concentrate on blank tape at first, they generally return later for prerecorded programming when they find commercial television fare doesn't satisfy their needs. Gimbel agreed, and stated that the prerecorded business is growing because more product is being released and sold by more companies.

Hartstone's initial comments contained the conservative statement that, "The full commitment (to video) on the part of Integrity/Wherehouse has not been made." He explained that of 135 stores in the chain, only 20 have full-fledged video departments, and another 15 have what he called "a marginal department." He said the chain would go further into the field store by store, as the market increases, and as more software becomes available.

In discussing the Beta/VHS mix, Sam Goody's Thorne admitted that, "Frankly, as a retailer, we're not all for standardization." He explained his belief that competition will cause the best product to come to the fore, and in the meantime, the fight for dominance will mean more advertising by the hardware and software manufacturers.

In looking at the current holiday buying season, Thorne said that in 1978, 30% to 35% of their video sales were in the November-December period. Hartstone predicted that his company would be out of most of its best selling titles by Dec. 15. Gimbel, singing out the release of such Paramount films as "Saturday Night Fever" as a great boost, agreed. As to the

implied availability problem, Hartstone said he expected Christmas stock orders to change dramatically in 1980.

In the all-important area of profitability, Berens cited an approximate 30% margin from Paramount product, 33% from Magnetic Video, with other manufacturer's deals varying with the amount purchased and rate of payment.

He admitted that, "Adult product has a 50% to 60% margin, and that is the kind of situation you can't pass up to offset the markup situation in audio records." While Berens expressed his hope that discounting in video would not follow the pattern of audio records, Hartstone said that video product "would find its own pricing level, probably at a discount."

The necessary investment in inventory was another key issue, with Hartstone offering his company's formula as "two level, depending on the size of the store, which runs from \$10,000 to \$15,000." He later added that he expected those figures to rise to \$30,000 before the end of 1980. Gimbel agreed that new inventories would start to grow substantially in the coming year, but quoted \$5,000 to \$7,000 as a reasonable investment for a record store.

Nickelodeon's Berens, whose store is more specialized, with 45% of its sales coming from video, stated that his store "must turn our stock at least six times a year and keep a \$50,000 to \$60,000 investment."

As to the possibility of prerecorded video bringing in new, probably older and more affluent demographics to retail outlets, most panelists agreed that this might well be the case.

However, Berens and Hartstone admitted that their stores had been selected to fit those demographics in the first place.

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Moderator Joe Cohen, NARM.



Gary Thorne, Sam Goody, Inc.



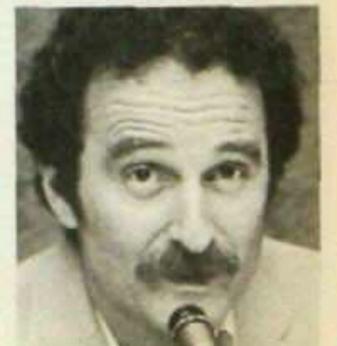
Noel Gimbel, Sound/Video Unlimited.



Lee Hartstone, Wherehouse.



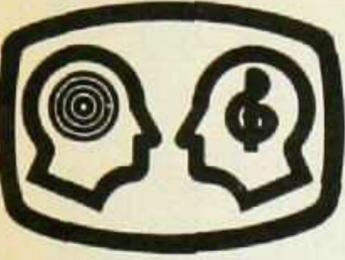
Wherehouse chief Lee Hartstone holds effective discount ad used in retail session.



Russ Berens, Nickelodeon.

Copyrighted material

Studios—An Audio/Video Marriage



Carl Yanchar, Sierra Audio.



Sam Kopper, Starfleet Productions.



Bill Marino, Regent Sound.



Lou Steinberg, Trans-American Video.



Chris Stone, Record Plant (L.A.)



Moderator Lola Scobey, Wishbone/Flying Colors.

By ELIOT TIEGEL

There is technology and there are recording studios which have already made the first move to marry audio with video. The pairing of these two developments—technology and people—provides a ground floor for the development of video products for the emerging home video market, panelists at a Video Music Conference session titled "Studios—An Audio/Video Marriage" told their audience.

The lack of music programming was not a concern of the panelists who spoke rather on state-of-the-art instead of projecting high flying estimates of how much business there will be once the explosion on the creative level comes.

Bill Marino, chief engineer at Regent Sound in New York, speaking on the post production aspect of marrying audio with video, noted that his studio has been doing some of this for the past four years.

He said there is equipment available to mix sound to pictures in the studio, but he doesn't like having video on one machine and sound on another.

By locking multitrack recorders, he said you can get many more tracks for sound.

He said his firm had to develop its own video splicing equipment because none was available, in addition to creating other audio machinery to handle other technical aspects of fading and punching in video information. He emphasized the point that the television networks today have the capability of broadcasting stereo sound to the home viewer.

Sam Kopper, president of Starfleet Productions, Boston, a one-year-old firm, speaking about on location work, empha-

sized two key points: Artistic consideration and logistics.

He noted that doing a job on location doesn't mean making the sound reproduce like it was done in a recording studio. He scorned the use of lip synching and noted the importance of advance planning for the job, working with the artist, its road management and the hall itself. "Make the sound live, not dead," he advised, while also noting audio engineers should "keep things as mellow as possible" in working with all the unions and the act on the date.

Carl Yanchar, Sierra Audio's engineering vice president, said it was an easy task for a studio to move into video production and that his firm has been building video capabilities for clients for several years now.

He said 60% of the rooms the Burbank firm now builds have provisions for video equipment.

The most difficult thing to build is a sound shooting stage. "Using recording studio acoustics for this kind of room is a dream," he said, pointing to a number of influences which can affect the design like room for sets, extraneous noise and air conditioning.

Lou Steinberg, operations vice president of Trans-American Video and Chris Stone, president of the Record Plant, spoke about their joint package in providing a client with sound and video services.

The two L.A. companies got together last August rather than have the video firm expand into audio and vice versa. Now a client gets the Record Plant's expertise and personnel and Trans-American Video's equipment and personnel when called for.



Studio panelists, from left, Marino, Steinberg, Stone and Yanchar, listen as Scobey makes a point at session.

Stone said audio and video are coming together, but he still sees them as two separate industries. Record Plant's mobile equipment and its engineering staff go to a location to tape the sound while Trans-American Video can use its complete studio/theatre facilities for its own responsibilities in addition to its mobile equipment.

There are no union engineers involved at the Record Plant but the video company has union technicians. "It's a hands

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Videodisk And Tape Programming Progress

By SHAWN HANLEY

Video programmers agree that the future of music catalogs depends on that product's ability to match feature films' familiarity to the paying public, and the implementation of record company-type marketing to attract potential customers.

These were two key points made by panelists during the Video Music Conference's "Videodisk/Tape Programming Progress" session.

Moderated by Seth Willenson, program vice president of RCA's SelectaVision VideoDiscs, the session was manned by panelists John Lollo, senior vice president of Video Tape Network; Waleed Ali, sales director of Video Communications, Inc. (VCI); EMI Videograms president Gary Dartnell; and Sam Szurek, Time-Life Video's entertainment programming director.

To first attract an audience to the music product, Lollo said Video Tape Network, which previously dealt only with television programming, first stocked superstar product, such as the Rolling Stones and Stevie Wonder when that company entered the music and home video markets 1½ years ago. "We emphasized superstar product, using a demographic approach, because nothing else would sell," Lollo said.

Representing Video Communications, which distributed motion pictures as the bulk of its business until recently, Ali said his company "believes that only the recognizable product is going to sell." In the same way record companies sell their

artists' images, so too must the video industry concentrate on promoting image.

"We must exercise mammoth scale promotion," Ali asserted, "and should also adopt record company policy of promoting new releases rather than concentrating on catalog sales, because you can't sell music and movies in the same way."

In that company's attempt to "create a new vehicle of promotion for the video industry," Ali explained that Video Communications is currently exploring satellite transmission for the broadcasting of various programming formats nationwide. "Sandwiched in between programs will be promos for new product," Ali said that subscribers of this service would pay a set fee per program.

While echoing Ali's suggestion that promotional energies be diverted to new release rather than catalog product, EMI's Dartnell said that two primary needs of the music/video industry are "the structuring of music around short clips" and more extensive development of random access features on videocassettes to compensate for the at-ease selection of today's records.

But Dartnell also praised the videodisk for providing such individual selection features.

Time-Life's Szurek advised that one of the biggest selling devices to be aimed for is quality, as home video program-

mers must compete with other established media, such as network tv—a free source of entertainment—and cable tv.

"And we must ask ourselves," he said, "What kind of music will sell video? Music on a tube is boring, and the accompanying visual acts as 'video wallpaper.'"

"While we decide what product merits viewing, we should realize that many artists don't translate well on the tube even when they're jazzed up with special effects," he continued.

"On the other hand, some artists will sell on looks alone." Another area of concern is that the average VCR owner is between 35 and 40 years old, as pointed out by Lollo, and that a proverbial time lag must be waited out before the younger audiences—the big singles and LP buyers—catch on to the video age.

All panelists stressed that there is a need for more marketable product. Dartnell, when asked if EMI Videograms would consider productions from independent producers by an audience member, answered "Yes, definitely," and was promptly applauded by the audience.

At this point, moderator Willenson interjected that before any producer or production company embarks on a project, it is imperative that all legal matters be laid to rest first.

"The single most important aspect in creating and distributing any video product is the proper handling of copyright and publishing legalities," he said, acknowledging that publishers had not yet set guidelines.



Moderator Seth Willenson, RCA SelectaVision.



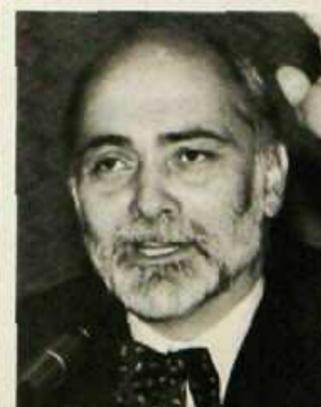
Sam Szurek, Time-Life Video



Waleed Ali, Video Communications Inc.



Gary Dartnell, EMI Videograms.



John Lollo, Video Tape Network.



Copyrighted material



Don MacLean, EMI, left in both photos, looks over new video software for U.K. with, at left, Bertil Voller, Artel Home Video, new JVC package, and at right, Polygram video chief Pim Zalsman, first Polygram videocassettes to be distributed via EMI.



Shigeaki Hazama, Pony Inc., Japan.



Moderator Don MacLean, EMI, London.



Claude Nobs, WEA International, Montreux.

International Video Music Networks

The growth of video internationally may outstrip its rise in the U.S. because in many foreign markets viewers have fewer opportunities to watch regular television programming.

"Europe's a tremendous market for video," said WEA International's Claude Nobs, organizer of the yearly Montreux Jazz Festival, in addressing the Video Music Conference panel on "International Video Music Networks."

"In many European markets they only have a few hours of tv programming a day, and a limited number of programs they can watch. In Europe so far this year 500,000 video players have been sold, which represents an investment of \$500 million just in hardware."

The panel was moderated by Don MacLean, managing director of EMI Audio-Visual Services in London, and also included John Ross-Barnard, home video manager of the BBC in London; Shigeaki Hazama, president of Pony Inc. in Tokyo and executive managing director of the Nippon Broadcasting System; his technical associate, H. Nakamura, and Bruce Higham of Captain Video in London.

Hazama isolated four challenges confronting the growth of video which will have to be met: standardizing specifications of the videodisk itself; keeping manufacturing and production costs to a minimum so the disks don't become more expensive; escaping from the confines of cinema and television techniques, and improving the sound quality of video projects.

"The Japanese are audio enthusiasts and high-quality stereo sound is vital," said Hazama, who added that despite strong sales on video tape recorders in Japan, program sales are relatively small due to high retail costs.

He added that music-related programs comprise only 4% to 5% of the market. "It's not due to low consumer demand," he

explained, "but to high costs, poor sound quality and the fact that copyright clearances are tricky."

Instead the big video sellers in Japan, Hazama said, deal with education, medicine and sports. Especially popular are documentaries, adult entertainment clips and do-it-yourself programs on health, pregnancy and child care.

MacLean of EMI noted that Japan is the largest market for video software outside of the U.S. He added that if video is to reach its potential it will need specially-made programming, not what he called "second-hand software."

Ross-Barnard noted that there have been some Tina Turner and Supremes clips which were done expressly for video, while acknowledging that the bulk of the local programming has been old movies and tv shows.

He added that in the U.K. there are more machines per capita than in the U.S., but cautioned that software prices are too high. "There's more profit in two sales at 55c than one at \$1," he reasoned. He effectively used a donut to indicate the hole is home video today, the donut—tomorrow's potential.

Higham of London's Captain Video noted that video can be effectively used for promoting audio records. "Like it or not," he said, "we are the television generation." But he sought to bring a note of perspective to the proceedings by cautioning: "Mediocre videotapes of boring records aren't going to increase the sales of anything." His firm is expanding from the U.K. to Europe and expects 1,200 outlets in 1980.

Nobs, WEA International a/v planning and artist relations director, noted that video's growth may be at the expense of the audio side of the business: "I feel the rise of sales and interest over the past 12 months in videocassette machines, and blank and prerecorded cassettes is slowing the sales of records."

PAUL GREIN



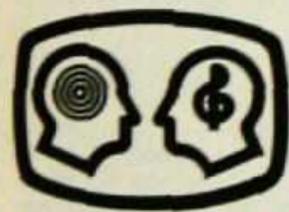
H. Nakamura, Pony Inc., Japan.



Bruce Higham, Captain Video, London.



Pony interpreter Susan Sera holds up donut for BBC's John Ross Barnard, right. Hole is home video today; donut—tomorrow.



Future Technologies—Promise And Potential

A minicomputer, interfacing with a Pulse Code Modulation (PCM) processor and a VTR could log software collectibles in the home in the future, moderator Roger Pryor, general manager of Sony Digital Audio, forecast in a Video Music Conference session outlining potential technological advances.

That equipment would certainly include stereo sound reception digitally, the panel predicted. A recent consumer survey by GTE consumer electronics in the U.S. indicates the public is ready to fork over between \$100 and \$150 for the inclusion of good two-channel sound in television receivers.

A two-phase study, which included five focus groups in Connecticut, Chicago and New York City in late 1978, followed by 600 personal interviews early this year in the same areas, indicated consumers favor the additional \$118 and \$166 expenditures respectively, which would provide built-in stereo pickup in portable and console receivers.

Respondents prefer the more "lifelike" stereo sound addition by a strong majority, with all indicating it would make music-oriented programming more palatable. Horst Heisrath, manager of GTE's marketing planning and development, presented the study, illustrated with slides.

Publicist Mort Wax outlined the rapidly proliferating avenues available for programs to the consumer since the space satellites began beaming tv. In addition to entertainment and education, Wax cited instant polling of subscribers and tv shopping services using credit cards.

Project Muse, a national campaign which would develop creative talent for tv program production, is essential, Wax urged, to keep the U.S. from running dry of entertaining video fare. The program to educate such young people should be underwritten by the entire industry, Wax explained.

Inflight Services director of audio programming John Chinn sees airline a/v programming upgraded by a new one-gun concept with the color registration in the projector itself. By early 1980, Chinn anticipates the first such installations in commercial jets. The picture will stay in line even in heavy turbulence, Chinn stated.

He sees the a/v system in planes participating in more of the overall operation, with safety announcements, current news and recent video concerts as additions to the present airliner movie and sports programs.

When an audience member visualized more and more home technology owners creating their own videocassette programming from material they take off the air, Herb Eisman, chief of the 20th Century music publishing firms, noted "it will all be from copyrighted material."

Independent producer Bob Glassenburg stressed that today's equipment still is not being used at its maximum to achieve the best the industry can offer. Glassenburg, who has industry experience with record labels as well cautioned that "record companies aren't only banks," in answer to so many conference references to greater fiscal participation by labels early in the game.

JOHN SIPPEL



Horst Heisrath, GTE Consumer Electronics.



Moderator Roger Pryor, Sony Digital Audio.



Mort Wax, M.D. Wax & Associates.

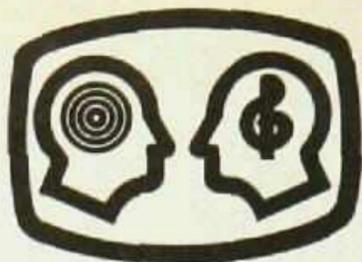


John Chinn, Inflight Services.

Looking Ahead—Video Music: Tomorrow Is Here Today



Bearsville artist Todd Rundgren offers his candid views on video at closing session.



dent, Don MacLean, EMI audio/visual services managing director and Roger Pryor, Sony digital audio division general manager.

"Videodisk will not become a realistic medium to work in," Rundgren, head of his own Utopia Video firm, said. "No one is around to establish an entirely new art form just for this device. The only way an artist can do something that's uncompromising is to work in a medium that's already highly financed." He feels artists can get more satisfaction by working in satellite, cable or public television.

When Finley noted that motion picture studios see videodisk and videocassettes, and not any other form of video, as the number one market after theatrical release, Rundgren replied, "I came to speak as an artist, not a motion picture studio."

"A compromise of artistic values will be necessary," maintained RCA's Seth Willenson. "What determines what sells is the taste of the American public."

Rundgren responded, "No artist, given the flexibility of the medium, is going to consider first the amount of compromise necessary."

Of current videocassette material, he said, "They're promotional devices. They may be artistic beyond that but they're still promotional. My personal feeling is that the soundtrack and picture track should operate synergistically. That is when they make more sense together than they do apart."

Both Finley and Zhito were more optimistic about the videodisk and videocassette. "I can go back to 1963 when I was president of the International Tape Cartridge Co. and we did a survey where we queried 100 people," responded Finley. "Only nine knew what a tape cartridge was. There was no consumer awareness. Now, there's videodisk and videocassette awareness. We are going to have an industry."

"We've recognized the need for audio/visual entertainment," said Zhito. "We need not worry about whether it's disk or cassette. Let the public decide what it prefers."

As for legal problems, Keefco's Weaver stated those should clear up with time. "The legal obstacles will be overcome when it is financially viable. That will happen when more machines are out in the marketplace," he said.

For making sound better, Sony has experimented with digital audio broadcast in New York City. "We've done one broadcast with WQXR-FM. Response was very heavy," said Roger Pryor. "The station received 200 to 300 calls wanting to know what it did to its transmitter."

WB's Bergman believes the next step in more creative programming is increased linkage between film and record companies. "We have to work in cooperative ventures," Bergman added.

Following the panel presentation, Traiman presented appreciation plaques to his conference advisory committee, including Bergman, Finley, MacLean, Scobey and Weaver, plus a special award to Zhito for his confidence in the project. Other advisory committee members not present at the windup included Joe Cohen, NARM; Stan Gortikov, RIAA, and Irwin "Skip" Tarr, Panasonic.



Nippon Television film team from Japan tapes conference highlights for video fest program.

The fate of the videodisk dominated the "Looking Ahead" session of the Video Music Conference with Bearsville artist and panel member Todd Rundgren predicting a short life for the new medium while other panel members said it was too soon to tell.

Panel members were moderator Stephen Traiman, Billboard's tape/audio/video editor, and conference chairman and panel moderators Larry Finley, ITA executive director; Lee Zhito, Billboard publisher and editor-in-chief; John Weaver, cofounder of Keefco; Jo Bergman, Warner Bros. director of video and television; Ken Winslow, National Video Clearinghouse; Lola Scobey, Wishbone Studios vice president; Seth Willenson, RCA SelectaVision VideoDisc program vice presi-

Special thanks were given to conference contributors General Electric, use of a new PJ-5050 large-screen projector; Miller & Kreisel Sound, five-speaker hi fi system; Ametron, for all other audio/video equipment support; Sony, Quasar, Panasonic and Bell & Howell, for use of their respective wide-screen projection systems for the programming presentations, US JVC Corp. for providing canvas tote bags for attendees; GTE Consumer Electronics for a summary of its stereo tv study, and National Video Clearinghouse for the offer of a free \$6.95 Video Program Index to all attendees.

At the closing, Zhito invited all to return next November to L.A. for Billboard's second International Video Music Conference.

CARY DARLING



Conference chairman Steve Traiman, right, presents appreciation plaques to advisory committee members: Larry Finley, ITA executive director, above.



Traiman presents plaque to advisory committee members John Weaver, above right, partner in Keefco production firm.



... Lola Scobey, Wishbone, Inc. vice president ...



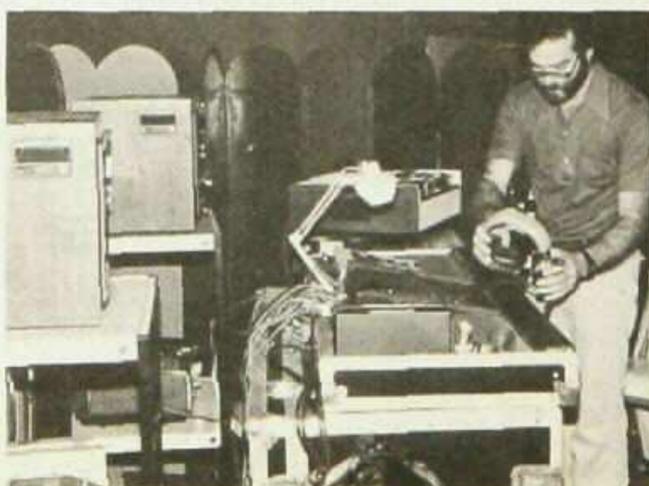
... Jo Bergman, Warner Bros. Records tv/film director.

Conference Report Credits

Coverage provided by Jim McCullough, John Sippel, Paul Grein, Cary Darling, Eliot Tiegel, Suzie Peterson and Shawn Hanley. Section edited by Stephen Traiman, photos by Photographic Images, graphic layouts by Lee Lebowitz.



Don MacLean, EMI Audio-Visual Services director ...



Audio/video equipment for the conference is kept running smoothly by Sandy Cuples of Ametron, which supplied units.



Lee Zhito, Billboard publisher/editor-in-chief, right, accepts a special award from Traiman at the windup.

Copyrighted material

DECEMBER 15, 1979, BILLBOARD

Video Music Conference

In-House To In-Store To In-Home

• Continued from page 52

things moving, pulling the elements together."

He also emphasized that the production schedule and budget are all agreed to up front and put in writing so that if the production company goes over budget, "too bad—it's their budget, not ours."

Smith drew the first applause of the session when he stated, "There is a tremendous amount of talented film and tape people out there, and they should be used."

Landry presented his perspective

on in-store use of video from the experience of offering monthly video programs to retailers. Landry emphasized his view that the record store is the backbone of the marketing effort, and as the place where buying decisions are made, is the ideal place to stimulate sales through video, as well as acquaint the consumer with the new medium of video.

According to Landry, about \$4,500 is required as investment by the store owner, and this investment becomes a liability if the store is not regularly serviced with new tapes.

Joe Barone of Show-Time discussed his company's development of a videodisk jukebox now nearing the test market stage. As for its role in the established record industry, Barone voiced his desire to "create a marriage with the technology and the talent."

Levine concentrated his remarks on the projection of the appropriate image for the artist, and the role that video should play in complementing the image-building process. He slipped in a plug for in-house production with the statement that, "In this way, the flow of dialog is daily and direct."

Offering the success of CBS' Meat Loaf video productions as an example of sales effectiveness, Levine credited the distribution of the tape in Europe with breaking the artist there, sending the LP to No. 1 in the U.K. and stimulating reported sales of 500,000 units in the small Holland market.

He warned against the dangers of poor productions, stating, "A mediocre film will probably do the artist damage. When you've finally committed your artists' image to the total package, you've got to be right."

Van der Velden, drawing on his experience as home video coordinator of Casablanca, focused on the eventual move of record companies into the home video market, and offered suggestions as to how a com-

pany should prepare and gear up for that eventual move.

He fired off a series of questions for consideration: "What about home video as a new consumer product? As a new production concept? As a new distribution concept? Are there any markets out there that are virtually untouched by the current forms of mass entertainment?"

"Do we have people in our companies gearing their entire thought process toward home video? Do we have our legal departments geared to think about videogram rights in new contracts? Have we any speculations on marketing principles? Is there research, information evaluation and the use of such information as guidelines for the entire home video production process?"

Van der Velden offered a series of actions the potential program producer should take to move into the home video field, which included evaluation of the company's current production, the company's current market, gathering consumer suggestions from that market, gearing promotional productions towards future commercial use, and as a bonus suggestion that drew applause and laughter from the audience, "Please spend some time trying to educate your superiors on what home video is all about."

The question and answer period which followed centered around the controversy over in-store video's usefulness, growing heated when RCA's Kahn stated that the industry "doesn't need another firm to tell us whether or not our records are selling in the stores."

PromoVision's Landry fired back that his company had not only programmed and monitored such RCA artists as David Bowie and Robert Gordon, "but I did them better than RCA."

Queried as to budget limitations and whether or not RCA would eventually use more outside producers, Kahn replied, "I look forward to the opportunity, when we as a company can afford it, to use more outside producers." He added that the label's major artists, such as Bowie, Dolly Parton and John Denver, are produced by outside companies. "Don't panic," he reassured the independent producers in the audience. "Things will get better."

Creative Input

• Continued from page 52

manufacturer on a non-exclusive basis.

"I expect to see two district budgets in recording contracts," he continued. "One for the audio version of the LP and one for the video. Each will be recoupable against its own sales."

Audience member W.L. "Pim" Zalsman, head of Polygram video, noted record companies can not only be thought of as banks in terms of lending funds to producers.

For the video disk to succeed, Nesmith feels the work has to be something the consumer will want to view repeatedly and it must have personality. "People enjoy looking at people," he said. "A video record provides an intimacy with stars. A lot of current stars won't make the cut and they'll go the way of the silent screen stars."

Lastly, he felt that video records will do best when dealing with upbeat topics. "It should stay away from the dark and oppressive," he stated. **CARY DARLING**

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Legal Jungle

• Continued from page 49

ing GEMA, described by the panel as the most solid and aggressive publisher group globally, said the German group continues to back a governmental tax of \$5, \$7 and \$8.50 on 30, 60 and 90-minute video reels. Two lawsuits, attacking the national ruling, are pending, he added.

Berman, in winding up the session, described U.S. publishers as "wallflowers," waiting to be asked for a rate to use music on a/v software. French publishers have just notified the Fox office of a 6% to 12% rate on video software, Berman said. He said he would welcome requests for rates from video users.

Studio A/V Marriage

• Continued from page 54

on situation," noted Steinberg in talking about how International Alliance technicians assist Record Plant personnel on location shoots.

Moderator Lola Scobey, Wishbone Studios vice president and principal in a new Flying Colors video production company in Muscle Shoals, said there was great concern over how to visually dress up a music program. "Phony video effects create false impressions," she said. "But an artist profile or a documentary can do the job. Promo tapes won't be shown on U.S. network television, she said, but they will certainly have other purposes.

DECEMBER 15, 1979, BILLBOARD

Demos & Presentations Exciting

Continued from page 51
pass cassettes' searching capabilities, displayed speed control, frame freezing and 14 frame access controls.

MCA DiscoVision disks, still the only disks available, play 30 minutes per side, and the still rare extended play disks show 60 minutes per side of visual/audio entertainment. Though the longer versions boast fewer frame access functions, the disks belong in the same price ranges, Magnavision national sales manager Ron Hill explained, \$5.95 to \$24.95 depending on subject matter (the movie music soundtracks are

mostly \$24.95 with several classical programs \$29.95).

The disks were freely handled, sparing no fingerprints, to show how their plastic coating protects the actual laser-scanned recording surface and guards against scratches and pits.

Sony video products vice president Phil Stack demonstrated the high speed picture search ability of the SLO-323 institutional Betamax half-inch VTR during that company's studio workshop.

Thanks to the installation of the Beta-Scan searching access control-

lers, a particular frame was found while the operator scanned distortionless pictures at speeds ranging up to 15 times normal in the forward mode.

Much of the attention seemed to gravitate in this corner of the workshop as Bob Mueller explained the optional programmable access controllers, which provide for locating and repeating plays of recorded clips anywhere on the tape in sequence of up to eight segments.

Also shown was a timed feature that allows for programming of different clips that can be automatically played at any designated time.

In the Music Image demonstration, Ron Hays used a Sony large-screen projection system to show portions of his "The Prelude And Love Death," commissioned by Leonard Bernstein, and visuals he created for Zubin Mehta's "Star Wars."

In another sequence, Hays mixed well known art from Michelangelo to Dali with current pop art and geometrical design.

He said he is designing visual fare for a 50-foot screen to be used in the Palace, a disco showplace opening early in 1980 in central Hollywood. He will produce five more musical/visual shows next summer in Japan, he added.

Metavision uses different technical media, ranging from the multimedia projector through video and film. Using a Bell & Howell airline projector system the firm showed visuals produced on a "\$1,100 home computer."

An interesting film, showing the evolution of the recent "Always Elvis," multi-media feature conceived for Col. Tom Parker and Jerry Weintraub, was enhanced by miniature stage layout, an integral part of the demonstration.

A mockup cabinet of plywood and metal strips housed the General Corp. of Japan videodisk jukebox prototype, with a custom cabinet and futuristic 25-inch-diagonal viewing screen (Billboard, Nov. 10, 1979, photo) to be used by U.S./Canadian distributor Show-Time, Systems International for extensive on-site tests through early 1980, president Joe Barone noted.

The 50-disk changer for the flexible 8-inch-diameter, 10-minute videodisks performed admirably with maximum changeover time of about 12 seconds. Used mostly were promotional artist videotapes borrowed from major labels like A&M, Warner Bros., Chrysalis and others by MV Productions, the software side of the venture headed by former

Retailer/One-Stop Experience

Continued from page 53

Thorne stated that his basic demographics were already older since Sam Goody is into hardgoods and software in both audio and video.

The panel agreed that while the number of machines on the market was still small, co-op advertising dollars would not be forthcoming. Hartstone stated that, "In the absence of vendor funds, we're reaching out to the consumers." He showed a full page ad in the L.A. Times which his chain had run, offering a \$10 discount on prerecorded video product and also offering a \$9.95 cartoon cassette, which he claimed quadrupled sales.

As to the kinds of programming currently selling, all agreed that current feature films were hot now, but Berens stated that lower priced kiddie and educational product would be important. Thorne brought general agreement with his statement that "exclusive creative product made for retail distribution, not available on tv, cable or anywhere else," is where it should be at. He offered encouragement to programmers with the statement, "We can provide the profits to make it worthwhile."

Mall restrictions on the sale of x-rated fare were discussed, with Hartstone revealing that in a recent lease agreement, x-rated product was specifically restricted, and recent PTA attacks were causing them to withdraw x-rated product from at least one mall location.

The panelists discussed their varying display and security methodology, Berens opting for open display and "keeping our eyes open" for security.

Gimbel stated they were designing several cases, keeping the graphics visible whenever possible, and adding: "In all cases, when open, you sell more. It's just a question of how much you want to risk."

Hartstone said that video was jazz musicians Johnny Holiday and Jack Millman.

A number of innovative visuals were included in the demos, such as a Chaka Khan tape with the songstress garbed in five different costumes, with the five figures synchronized doing the same number. Holiday and Millman acknowledge their main job is convincing both the labels and artists that the machine can be both a promotional and sales vehicle in record stores and major high-traffic outlets.

SHAWN HANLEY & JOHN SIPPEL

treated just like 8-track and audio cassette product in his stores, and that in fact the decline of 8-track was "fitting nicely with the video increase."

During the question and answer period, the panelists all agreed that customers are interested in the availability of music video programming, often in response to the showing of promotional tapes, but that at this point the lack of available product is frustrating.

As to a query about the impact of videotape piracy, all echoed the belief that anyone coming up with a cure "could be the richest person in the world." SUSAN PETERSON

Video Compatibility?

Continued from page 49

The BSF LVR, to be manufactured in the U.S. for a mid-1980 debut, is the lightest portable player at 11 pounds, with stereo/hi fi capability. The three-hour cassette records 72 tracks longitudinally, one every 2 1/2 minutes, with the capability for high-speed duplications of the entire program in that time frame, while both existing Beta and VHS offer only real-time duping.

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Preregistration Boost For Vegas Winter CES Outlook

Continued from page 45

Fisher, kicks off with a market analysis session featuring Ray Boggs, Venture Development, "Consumers And Components;" Al Eisenpreis, Newspaper Advertising Bureau, "Women In The 80s," and Fred Richards, Time, "The Dynamics Of Audio Software."

Followup panel presentation, moderated by Dick Ekstract, CES Publishing, has Sol Ashkenazi, Soundesign, compact stereo; Harry Elias, US JVC Corp., components; Gene LaBrie, Maxell, blank tape, and C.J. "Red" Gentry, Panasonic, autostand.

Audio "How To Sell At Retail" seminar that afternoon, chaired by Chuck Braley, HFD, will have Mike Jaret, Appletree Stereo, De Kalb, Ill., on audio components, and Andy Swenson, Auto Radio Station, Madison, Wis., autostand.

A special retail audio sales training workshop Tuesday morning, sponsored by the Electronics Representatives Assn. and an encore of the successful presentation in Washington earlier this year, will again team Jack Berman and Sam Thomp-

'Paper' Tape Box For Styrene?

Continued from page 45

speed machine, auto insertion of the cassette into the box, auto closing of the hinged cover and shrink-wrap on a typical Scandia unit.

Equipment cost is estimated by Champion at about \$225,000 for the triple-head former, outfeed, conveyor, loading system into the album and closing section to fold the cover at the base.

Based on volume of 5 to 15 million units a year, cost savings is about two cents per unit, he claims, or \$42.50 per thousand versus \$62.50 for the Norelco boxes. A little fast arithmetic indicates the equipment could be paid for in less than a year, assuming one was starting from scratch.

As one major duplicator points out, however, his own recent upgrading involved the investment of \$110,000 in new automatic cassette packaging equipment, with a depreciation life of 10 years or more.

Roccaforte is looking long-term, and indicates that if the OPEC crunch continues and the price of all petroleum-related products escalates more rapidly, the availability of the styrene as some point in the not-distant future may be critical.

Reaction from those seeing the unit and getting the pitch is guarded, with neither John Savoldi at RCA Records nor Tony Collica at CBS Records was willing to comment. Although RCA abandoned a much cheaper paperboard box for cassettes several years ago, a spokesman says there is no interest in the new package now. CBS had considered the earlier Champion package, but has no comment at this time on the new version.

In the blank area, Paul Miller, Maxell advertising/product management director, believes the pack has interesting possibilities, with strong potential at the present time in the educational and industrial market, and for the new videocassettes as an attractive library-type slipcase.

"As far as Maxell's high-end premium audio cassette market is concerned, the consumer is very insistent on that Norelco box," he believes.

His feelings are echoed by John Dale, vice president and general manager of Maxell. (Continued on page 60)

son in "New Ways To Close More Sales Of Audio Components." Six seminars along this theme are planned for 1980.

The new 27½-minute documen-

tary film "The Link Between Us ... Electronics," previewed in October and featuring Eugene Fodor, Stevie Wonder, Kenny Rogers and Lorin Maazel, among others, will have

regular showings at the Convention Center. It also will be seen on closed circuit over the CES-TV "network," again being handled by Vince Testa, publisher of Modern Recording.

Working with CES show management for the first time is the Frank Barth Agency, focusing on outside public relations and press coordination.

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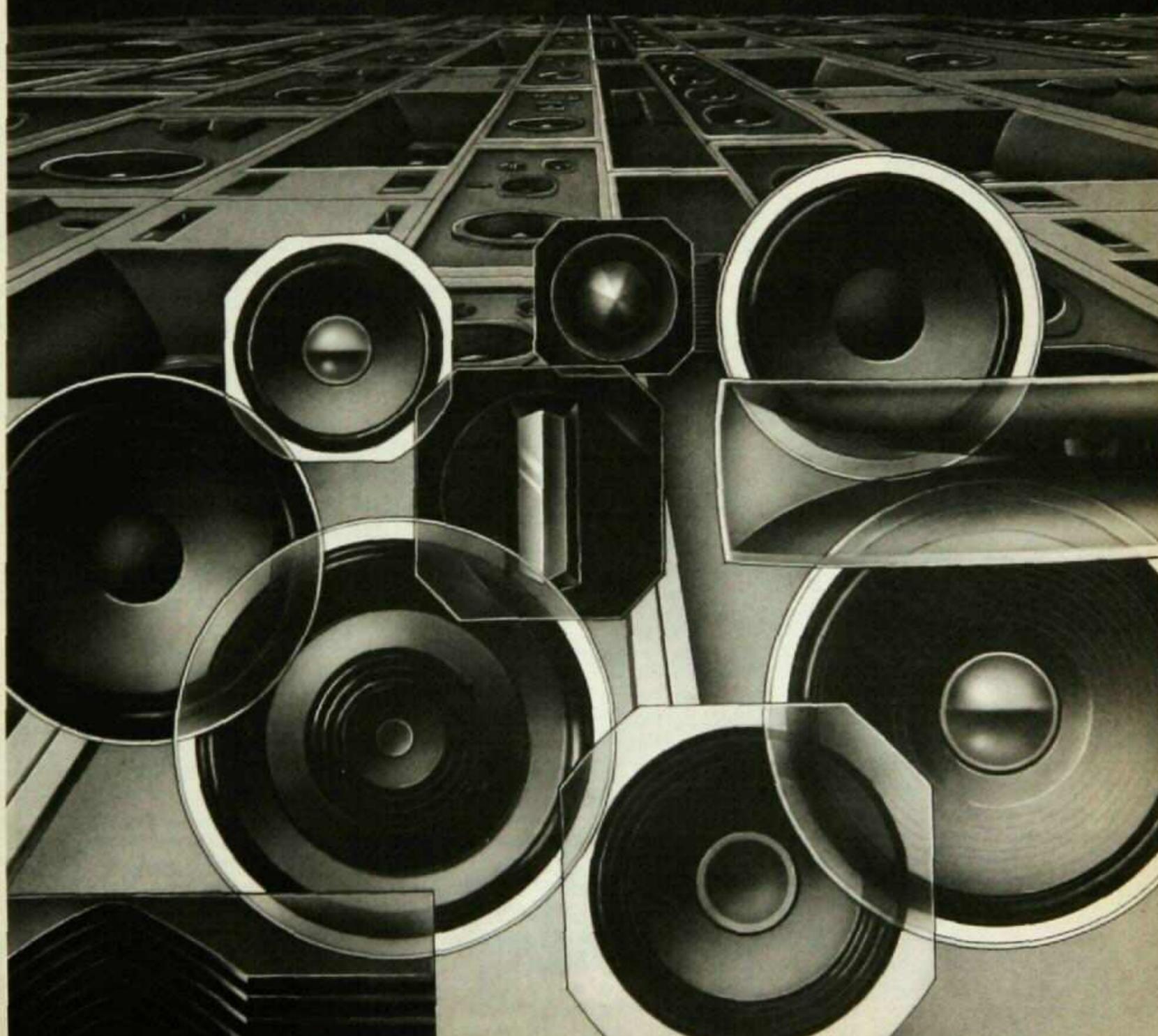
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Video Takes

Orange Coast Video provided mobile videotape facilities to Kirshner Productions for segments of Don Kirshner's "Rock Concert" on Monday (26) and Tuesday (27). Orange

Coast Video's 40-foot mobile production unit provided five cameras for the location taping at Video Cassette Industries in Hollywood. Recording artists included Bob Mar-

ley & the Wailers, Peaches & Herb, the Oak Ridge Boys and Chic.

From Nov. 12 through next Jan. 15, a joint Time-Life Video Club and

3M Magnetic Audio/Video Products promotion will offer a free \$15 club membership to buyers of three Scotch Beta or VHS cassettes from participating retailers, and an option

for a two-for-one Time-Life program buy, saving up to \$50. Dealers are eligible for triple co-op ad allowance on all half-inch tapes received into stock from Oct. 1 through Jan. 15, with a sweepstakes open to retail store sales reps who sign new club members. 3M also is shipping the long-awaited L-750 Beta cassette, offering 4½ hours of recording on the new Beta III decks, at \$20.95 suggested list.

John Scher's Monarch Entertainment Bureau's video department taped Island's Robert Palmer at the Capitol Theatre, Passaic, N.J., last month as the first "shoot" under a new agreement with Warner Amex Cablevision for international broadcasts via satellite relay. . . . RCA audio/visual production manager Steve Kahn taped Solar Records group Shalamar recently at the Video Center in Hollywood for tv spots and in-store play to back the RCA-distributed album "Big Fun."

STEPHEN TRAIMAN

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CES Issue Date:
January 5, 1980

Advertising Deadline:
December 14, 1979



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'Paper' Tape Box

• Continued from page 59

manager of Fuji's magnetic tape division. "I feel with the Fuji product, our primarily premium cassette user would prefer to have a plastic box at this time or in the foreseeable future."

But Dale has sent samples of the Champion album to Fuji's technical people at the factory in Japan for full evaluation, without any specific recommendations or suggestions. "It might be more applicable now to promotional product, but the key question is the durability factor," he says.

Maxell's Miller also questions the durability, with the result that he doesn't see it as a 100% replacement. "It's probably the best alternative we've seen to date, and OPEC could make the situation more attractive in a year or two," he emphasizes.

Roccaforte isn't posing the new album as a cure-all, but only as one possible approach to the styrene crunch. He's encouraged by initial response, and expects more critical testing of durability and other factors such as adapting of existing packaging equipment in the coming year.

Video Rights

• Continued from page 45

Hunnings of the European Law Center, who said the present ragbag of outdated copyright law needed urgently to be replaced. Without a new and universal approach, no solution to today's copyright problems was possible, he believes.

Nord Media analysis of attendance at this wide-ranging and worthwhile event showed tv companies accounting for 22% of attendees, film companies for 11% and the music industry for another 11%. Delegates from Colombia, Hong Kong, Japan, Australia and French-speaking Canada were among the overseas minority.

Allison Relocates

NEW YORK—Allison Audio Products has relocated its Manhattan sales office to 36 W. 44 St., zip 10036. New phone is (212) 944-2270.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	THE GODFATHER Paramount Pictures, Fotomat, 0011
2	4	5	SATURDAY NIGHT FEVER Paramount Pictures, Fotomat, R/0003, PG/0225
3	3	5	BUTCH CASSIDY AND THE SUNDANCE KID 20th Century-Fox Films, Magnetic Video, CL-1061
4	2	5	M*A*S*H 20th Century-Fox Films, Magnetic Video, CL-1038
5	6	5	THE SOUND OF MUSIC 20th Century-Fox Films, Magnetic Video, CL-1051
6	8	5	GODFATHER, II Paramount Pictures, Fotomat, 0013
7	5	5	THE AFRICAN QUEEN Viacom International, Magnetic Video, CL-2025
8	26	5	LOOKING FOR MR. GOODBAR Paramount Pictures, Fotomat, 0083
9	17	5	FLESH GORDON Graffiti Productions, Meda, M502
10	16	5	WILD GESE Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01011
11	7	5	PATTON 20th Century-Fox Films, Magnetic Video, CL-1005
12	NEW ENTRY		THE LONGEST YARD Long Road Productions, Fotomat, 0037
13	12	5	THE MAKING OF STAR WARS 20th Century-Fox Films, Magnetic Video, CL-1052
14	11	5	THE POSEIDON ADVENTURE 20th Century-Fox Films, Magnetic Video, CL-1058
15	13	5	THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER 20th Century-Fox Films, Magnetic Video, CL-1063
16	23	3	THE FRENCH CONNECTION 20th Century-Fox Films, Magnetic Video CL-1009
17	24	5	CARNAL KNOWLEDGE Avco Embassy Pictures, Magnetic Video, CL-40003
18	37	3	HAROLD & MAUDE Paramount Pictures, Fotomat 0075
19	NEW ENTRY		THE TEN COMMANDMENTS Paramount Pictures, Fotomat, 0069
20	NEW ENTRY		3 DAYS OF THE CONDOR Dino De Laurentis, Fotomat, 0093
21	10	3	CHINATOWN Long Road Productions, Fotomat 0077
22	22	5	SAILOR WHO FELL FROM GRACE WITH THE SEA Avco Embassy Pictures, Magnetic Video, CL-4012
23	9	5	THE GRADUATE Avco Embassy Pictures, Magnetic Video, CL-4006
24	20	5	MURDER ON THE ORIENT EXPRESS EMI Film Distributors, Ltd., Fotomat, 0097
25	15	5	TORA! TORA! TORA 20th Century-Fox Films, Magnetic Video, CL-1017
26	NEW ENTRY		ADVENTURES OF ZORRO Allied Pictures, Allied 03027
27	30	3	WAR OF THE WORLDS Paramount Pictures, Fotomat 0053
28	25	5	HELLO DOLLY 20th Century-Fox Films, Magnetic Video, CL-1001
29	35	5	EL CID Samuel Bronstein, V.C.I.-The Source, 5001
30	NEW ENTRY		ROMEO AND JULIET Paramount Pictures, Fotomat, 0057
31	14	5	GROOVE TUBE Levitt Pickman, Meda, M101
32	21	3	DARLING Avco Embassy Pictures, Magnetic Video CL-4032
33	29	5	PAPILLON Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01001
34	NEW ENTRY		THE KING AND I 20th Century-Fox Films Magnetic Video, CL-1004
35	NEW ENTRY		TOWERING INFERNO 20th Century-Fox Films, Magnetic Video, CL-1071
36	31	3	PRETTY BABY Paramount Pictures, Fotomat 0015
37	NEW ENTRY		FANTASTIC VOYAGE 20th Century-Fox Films, Magnetic Video, CL-1002
38	NEW ENTRY		LOVE STORY Paramount Pictures, Fotomat, 0059
39	NEW ENTRY		KING KONG (1977) Dino De Laurentis, Fotomat, 0019
40	NEW ENTRY		NIGHT OF THE LIVING DEAD Public Domain, Meda, M113

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

Sound Business

OPERATED BY FORMER BEATLES PRODUCER

Ultimate 'Total Environmental' Complex May Be In Caribbean

• Continued from page 41

director and electronics/acoustic wizard, as well as AIR engineer Geoff Emerick, who has worked with Martin for a year, helped with design and equipment selection.

The interior dimensions are 40 feet by 30 feet for the studio with the control room 28 feet by 24 feet. There's also a small overdub/vocal room as well as a piano trap. A window in the control room faces towards Iles Bay and the Caribbean Sea with a shade for those producers and artists who like subdued lighting.

"But I've always liked daylight in the control," says Martin.

The studio is connected to the main two-story villa by a walkway. Outside the main villa, again pointing towards the ocean, is a 50-foot swimming pool. Inside on the first level is a games room with pool table, dart board and ping pong table. Upstairs is an open air dining area that can sit nearly 30 persons. Adjacent to that is a full kitchen area while a spacious lounge is adjacent to that. The lounge area contains a high-end hi fi component system as well as television and a videocassette recorder.

Connected to the main lounge is a wing containing offices and living areas for the studio manager, chief maintenance engineer and tape operator. Denny Bridges and wife Merrill have been managing the studio in its first year. The facility also employs nearly 20 locals for cooking, housekeeping and gardening chores.

The cost of the studio on a weekly basis is \$16,000, a rate Martin believes can hold throughout 1980. That rate includes accommodation for up to 10 persons in villas near the studio. Martin believes it's not a good idea to have living quarters right next to the studio in order to give clients a "psychological distance" between their work and living environment.

The rate encompasses transport for clients, both to and from the Montserrat airport while on the island, meals at the living villas and dinner at the studio villa and use of powerboat for swimming and water skiing. Tape is extra and air transport to and from the Caribbean is the client's responsibility.

Bookings are handled primarily through AIR Studios London but information as well as booking may also be obtained through Chrysalis

offices in London, New York and Los Angeles.

Clients are encouraged, adds Martin, to have as much contact with AIR Montserrat before coming, in order for the studio to have whatever extra equipment or special needs on hand for their duration.

On Jan. 1, 1980, AIR Montserrat also hopes to have a recently purchased, former Caribbean five-acre hotel, Olverston House, ready for client use.

"We have quite a bit of outboard

ers want efficiency as well and would prefer to have business turning over. And I think most albums can be completed in three weeks to a month anyway."

Martin adds that he may add a second room next year as a mixdown suite, and if so, it would have different equipment just to give clients variety. A plane purchase is also under consideration. Right now, charters are hired to take clients the 27-mile, 15-minute trip from Antigua to Montserrat.



Paradise Playback: Producer George Martin, left, listens to a mix in the control room of his new vacation recording studio on the West Indies island of Montserrat in the Caribbean. John Walls, tape operator for AIR Studios Montserrat, observes.

equipment now," states Martin, "but it's silly to get every new device. My reasoning is that every new client will want something different. If a client wants something special we will order it in advance."

On a philosophical level, Martin points out, "The whole concept makes for peace of mind. I've found that groups work faster here than in a town studio. It's a paradox almost. Most people, when they think of an island paradise studio, think 'Oh God, the artist will spend all his time on the beach. But the contrary is true.'"

"People know what they can do here and they are efficient when they are in the studio. They might spend the morning on the beach but work from two until midnight in the studio with an hour off for dinner. In fact, most of the groups which have been in have under run, not over run. Jimmy Buffett, for example, finished 'Volcano' a week early."

"I also don't think it's a good idea for groups to spend, for example, half a year here. I think studio own-

As for the 53-year-old producer, himself who helmed all the Beatles studio albums, Martin indicates he wants to continue producing a variety of things—everything from rock 'n' roll to doing movie scores. He intends devoting more time to AIR Montserrat. He produced UFO there and is looking forward to the Cheap Trick project.

"But I'm getting a bit too old," he quips, "to be a rock 'n' roll producer. I don't want to become the John Wayne of rock 'n' roll record producers."

He will soon be scoring and writing music for the upcoming film "Honky Tonk Freeway." Other recent projects have included a solo LP for ex-Procol Harum member Gary Brooker. Most of 1978 was taken up with the RSO "Sgt. Pepper's Lonely Hearts Club Band" soundtrack in Los Angeles.

Studio Track

LOS ANGELES—John Stewart is working on his upcoming RSO LP at Larrabee, Jim Hilton engineering with Larry Greenstein engineering. Also there, Fred Mollin producing Blaise Tosti for RCA, Bob Edwards engineering, Linda Corbin assisting.

Nazareth doing final mixes for A&M at Cherokee Recording Studios, Jeff Baxter producing, Bruce Robb engineering. Also at Cherokee, Fred Mollin mixing the Mark Tanner Band for Elektra with engineer Bob Shaper.

Michael Schuman engineering Switch at Kendon for Motown. Marko Perko producing singer/songwriter Gary English for Grand Canyon Productions at Studio 55, Raven Royce-Jordan and Bob Burton at the board.

* * *

Singer/songwriter Rhetta Hughes recording at the Hit Factory, N.Y. for Buddah with producer Kenny Lehman. Jazz pianist Monty Alexander's new LP being recorded at Criteria

with studio owner Mack Emerman handling the engineering chores for the Pablo label. Alexander is producing himself. Andy Gibb is also back in Criteria working on a new RSO LP. Karl Richardson, Alby Galuten and Barry Gibb producing, Richardson and Dennis Hetzendorfer engineering.

The King Biscuit Flower Hour working at Secret Sound, N.Y., with featured guest Robert Palmer, Charles Kaplan producing, Michael Barry at the board. At Quadraphonic, Nashville: Troy Seals tracking and overdubbing a new LP with Hitmen Productions for Elektra; Gail Davies recording for Warner Bros. with Gene Eichelberger engineering and Davies producing; Emmylou Harris finishing tracks with producer Brian Ahern, Gene Eichelberger engineering with Jimmy Stoud and Willie Walton-Peavear assisting; and Nashville's Hitmen Productions completing Frankie Miller's album for Chrysalis, Eichelberger handling the board with Walton-Peavear and Stoud assisting.

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Disco

Funkier, Jazzier Sound Favored By U.K. Kids

By JAMES HAMILTON

LONDON—The U.K. has this year been flooded with disco product to the extent that the inevitable backlash has built up within the media.

The kids who make up the disco audience have happily ignored the majority of disco product released

here because it is unsuited to the prevailing local marketplace, and they continue to dance to the funkier and jazzier type of music that finds more favor in the U.K. than the U.S.

Domestically released disco product has found it tougher than ever to break as trend-setting diskjockeys

cater to audience tastes with U.S.-originated soul and punk imports. The less adventurous diskjockeys have to contend with conservative crowds who only dance to what they already know.

Several record companies who service individual diskjockeys rather than record pools, have cut back their mailing lists. Those DJs who have proved themselves capable of creating a "buzz" about records, usually of the import-oriented variety known now as "jazz-funk," are still being serviced.

MCA, in particular, has done well with this jazz-funk in recent months, with the underground popularity of the Crusaders building into a top 5 hit for the 12-incher "Street Life," followed now by Stix Hooper (the group's drummer) with "Gordon

Bleu." Al Hudson's "You Can Do It" went top 20, and Infinity's Spyro Gyra "Morning Dance" album and single scored in a big way.

A further example of U.K. taste and record company reaction to it is evidenced by the popularity of Lonnie Liston Smith, whose U.S.-released material goes consistently high in the disco airplay charts yet remains unreleased by CBS U.K., leaving it to RCA to put his 1975 "Expansions" track on 12-inch.

For a disco record to be programmed, let alone sell, it is vital that it be available in 12-inch configuration. Only Earth, Wind & Fire, the Commodores and, most recently, Michael Jackson were able to hit on 7-inch alone.

Phonogram has been the latest company to let its U.S. licensors know it can sum up U.K. needs best by putting Kool & the Gang's "Ladies Night" on 12-inch in the face of evident initial objection, and earn a Top 20 hit by way of return.

"Ladies Night" had benefitted from massive exposure at a curiously British phenomenon, the Second National Soul Weekender, a Friday-through-Sunday house-party for 5,500 customers held by Showstopper Promotions (Sho-Pro) at an out-of-season holiday camp in rural Norfolk.

Featuring the region's top import diskjockeys, with lots of fancy-dress fun and silly games, these weekenders, a natural development of the established all-dayers and all-nighters, attract the most fashion-conscious jazz-funk fans and are very important in breaking or spreading new records and ideas. There are no live acts.

The first Norfolk weekender in April resulted in McFadden and Whitehead having a top 5 hit and the last one helped spread some rock dance steps. Unfortunately, although so much product is geared to the rock tempo, the vast majority of provincial discogers remain unaware of the dance.

But the rock tempo is ideally suited to the way these folks do dance. The fast speed that came to typify disco in the U.S. and, for a while, to the U.K. media, rarely caught on in Britain. The only tunes faster than 133 beats-per-minute were popular with general audiences rather than the real disco crowd.

The current U.S. obsession with roller-disco music seems likely to be cold-shouldered here too, for similar reasons. There are not enough roller rinks in existence to support the boom that some entrepreneurs are willing to happen.

(Continued on page 65)

Pool Members Advised To 'Clean House' At Conclave

MIAMI—Changing trends in disco music and commerce and the need for better communication between disco pools and record labels were key topics at the second annual National Record Pool Conference held at the Eden Roc Hotel Nov. 25-28.

The meeting drew 50 disco DJs from pools throughout the U.S. as well as promotion executives from nearly a dozen labels.

With few exceptions, label spokesmen told the pool members to "clean house" and trim their membership lists in order to tighten up the costly "give away" of promotional disks.

The subject of dance-oriented rock music was touched on, with most pool directors agreeing to include requests for new wave and danceable rock to labels in response to the needs of certain clubs in their pools.

The disk jockeys also voiced concern over the various disco trade charts, which they feel don't reflect a wide enough range of cities and clubs. They would like to see input from more clubs and spinners and they would like to see the charts reflect the trend toward dance music of all sorts being programmed.

Pool directors say they are willing to help the chart producers locate additional reporters to broaden the scope of the research.

The session on label and pool and cutbacks drew the strongest response of the four day gathering.

In response to the labels' warning to trim pool lists, pool spokesmen vowed to "get tough" and weed out

DJs from their ranks who weren't "earning their records" by properly reporting reaction to disks.

Bo Crane, conference coordinator and founder and current head of the Florida Record Pool, says his organization will be eliminating "about 35 bad guys" who don't fulfill the requirements of a professional DJ.

Vince Pelligrino of CBS Records says that some pools are growing rapidly despite prior warnings and charged that some pools continued to add members just to collect membership fees.

On the subject of record cutbacks, Pelligrino says there will be no across-the-board cuts. Selectivity will be the key.

"If it's a mass appeal record and there's no question it will be a smash all the record pool members will get it," he says. "If it's questionable, it's up to the pool directors to give it to the appropriate DJs, the ones who get the most exposure."

Atlantic Records' Larry Yasgar says the label will be cutting back "the number of titles" as well as the number of 12-inch disks aimed at the disco trade.

Prelude Records president Stan Hoffman offered the meeting's keynote address, in which he pledged continuing support of the pool concept.

"Prelude has no restrictions on the music we put out," he added. "Most music now happens to be danceable. The success of Prelude is partly due to the fact we release only a few artists and records each year and work them very hard."

Operators Of Mobile Units Told To Have U.K. Licenses

Continued from page 6
such as private homes, farmers' barns and other premises where musical performances are not usually staged and where the society would not normally grant an annual license.

Normal policy has been to require a license from the owner of the "hall" or the promoter, so that organizers of occasional events staged by clubs and associations have to take out a PRS permit for music on premises not normally licensed.

Says the society: "The cost of administering these has meant the charge is higher than it will be under the new scheme whereby a disco operator can hold an annual license to cover him for all such performances."

But the new license does not cover functions at premises which already hold society permits, such as hotels or village halls. Cost of the new license is roughly \$50 a year. As with other society licenses, this royalty is annually adjusted in relation to the retail price index and the average earnings index.

Background to the new scheme is a lengthy hassle between the Disk Jockeys Federation, individual operators and the society. Some have said the Federation should pay a special concessionary rate. But the society says this is impossible, since the value of copyright music performances does not vary according to whether or not the disk jockey is a member of a recognized association.

Then early plans under which the society would pay 5% of its disk jockey revenue to the Federation in return for which the Federation would give the society lists of its members were rejected by the Federation.

The society awaits reaction from Britain's DJs.

"The overall cost of running PRS is roughly 14% of its total income. So disk jockeys can be assured that a substantial part of their royalties, which are payable in advance, will reach the composers and publishers whose music they play," says the society.

Design Circuit, Wavelength Team For Better Service

NEW YORK—Design Circuit Inc. and Wavelength Inc. are pooling their resources and expertise to offer a wider range of services to their clients.

Acknowledged as one of the leading firms involved in disco design, Design Circuit was founded in 1973 in New York, where it will continue to be located. Wavelength, specializing in light and sound installation and overall construction, was launched in 1972 in Culver City, Calif., where it will remain.

The move is not a merger, both firms caution.

"It's an association in which the client will now have a chance to have a total job performed under one umbrella," says Robert Lobi, one of the owners of Design Circuit. "It will enable us to offer a client the benefits of a turnkey operation."

"A designer is only as good as the people who can produce his work and a production specialist is only as good as the design he works with," adds Brian Edwards of Wavelength.

The two companies will share exhibit space at the International Entertainment Exposition Wednesday through Saturday (11-14) in Las Vegas.

Under the direction of Edwards

and partner Bert Kronfeld, Wavelength's staff of 38 technicians have worked on disco installations here and abroad, including clubs such as Dillon's of Los Angeles, and the Associated Host and Flanagan's chains. Its current project is the Hollywood Palace in L.A.

Lobi and partners Frank Dinges and Dante Arrigo oversee a staff of

(Continued on page 64)



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Roller Rink Is Main Attraction Among Danes

By KNUD ORSTED

COPENHAGEN—Though chart reaction to disco music in Denmark is fading a bit, there is still plenty of action in this section of the music business.

Not least of the new developments is the opening of a massive roller-disco hall in the center of Copenhagen. The old Prater, where MOR music had been purveyed for some 30 years, has closed down to give way to Mickey's Dance Hall. Dance instructor Mickey Freddie Peterson now provides disco action and roller skates for hire.

The disco scene here is inundated with U.K. spinners at least 100 contribute to the overall scene, and 80 come from Britain. But there is a fair argument that the disco scene is becoming overcrowded. Even the smallest towns sometimes have two halls trying to attract customers.

Gerry Coard, manager of Europa International DJs in the Jutland town of Herning, feels too much disco action is a hazard.

"I deal with some 500 discos, some of which are open only in the summer. But it is difficult enticing Danish diskjockeys into this business because it is so obviously a specialist market and many fear it will be short-lived."

Although the accent in Danish disco is on international acts, local girl trio Love Fever, singer Jannie Hoegh and instrumental group Los Valentinos do well on disk sales.

Live shows are not very important in the discotheques here and an early craze for video productions has faded. It's all down to the music and the lights.

Biggest disco attraction of all is Boney M, but following close behind are Blondie, Abba, Donna Summer, Patrick Hernandez, Anita Ward, Village People, Luv and Clout, and the established Baccara duo still scores strongly.

Design Circuit

Continued from page 63

25 that has designed clubs such as Infinity, New York, New York; the Copacabana, all located here, as well as The Trinity in Cherry Hill, N.J., which is billed as the world's largest disco in terms of floor space, and Hamburg's Trinity disco. Current projects include turning a room in one of this city's premier restaurants into a disco environment.



Disco Discounts

Sound Investments	LIST	SALE
GLT PMS 7000 Disco Mixer	425	374.00
Spectro Acoustics 200 (400W)	400	345.00
Spectro Acoustics EQ 2102 R	250	199.00
Cerwin Vega V33 Full range Spkr	675	
PD16	625	

Light Deals	LIST	SALE
Pulsar Leds 3000	365	285.00
10 Navy chaser	925	815.00
Reflector Police Beacon MK 6	599	499.00
Tripplice 4 Beam spinners	259	199.00
1 Beam	119	91.00
Discolites	99	75.00
Sealed Beam Police Beacon MK 12	159	120.00
Reflector Police Beacon MK 6	75	60.00
Mini Reflector Beacon	49	39.00
12" Mirror Ball (20" in other sizes)	49	38.50
MB Reflector	25.50	17.00
Pinspots	48	35.00
Rainbow Spotlight 28", 48 color with 4 channel incl controller	374	299.00
Basouper Fog Machine	399	349.00

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ATLANTA

- This Week
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 2 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (12 inch)
 - 4 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 5 WEAR IT OUT—Stargard—Warner (12 inch)
 - 6 E=MC²—all cuts—Gorgio—Casablanca (LP)
 - 7 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch)
 - 8 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP)
 - 9 DANGER—Gregg Diamond's Starcruiser—TK (LP)
 - 10 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 11 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 12 KEEP ON MAKING ME HIGH—Unique—DIM (12 inch)
 - 13 DISCO QUEEN—Patrick Hernandez—Columbia (LP)
 - 14 MOVE ON UP/DESTINATION'S THEME—Destination—Butterfly (LP)
 - 15 DEPUTY OF LOVE—Don Armando—ZE (12 inch)

BALT./WASHINGTON

- This Week
- 1 WEAR IT OUT—Stargard—Warner (12 inch)
 - 2 I'M CAUGHT UP—Inner Life—Prelude (LP/12 inch)
 - 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 4 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 6 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch)
 - 7 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 8 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 9 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
 - 10 LOVE INJECTION—Trussel—Elektra (12 inch)
 - 11 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 12 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 13 DO YOU LOVE WHAT YOU FEEL—Rufus/Chaka—MCA (LP)
 - 14 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12 inch)
 - 15 LADIES NIGHT—Kool & The Gang—De Lite (12 inch)

BOSTON

- This Week
- 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 3 WEAR IT OUT—Stargard—Warner (12 inch)
 - 4 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch)
 - 5 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 6 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
 - 7 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 8 TAKE ALL OF ME—Barbara Law—Pavilion (12 inch)
 - 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch)
 - 10 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 11 I'M CAUGHT UP—Inner Life—Prelude (12 inch)
 - 12 ROCK IT—Deborah Washington—Ariola (LP)
 - 13 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 14 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
 - 15 LADIES NIGHT—Kool & The Gang—De Lite (12 inch)

CHICAGO

- This Week
- 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 3 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 4 HARMONY—Suzi Lane—Elektra (12 inch)
 - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 6 BODY LANGUAGE—Spinners—Atlantic (12 inch)
 - 7 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch)
 - 8 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 9 WEAR IT OUT—Stargard—Warner (12 inch)
 - 10 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch)
 - 12 RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch)
 - 13 KEEP ON MAKING ME HIGH—Unique—DIM (LP)
 - 14 LADIES NIGHT—Kool & The Gang—De Lite (12 inch)
 - 15 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)

DALLAS/HOUSTON

- This Week
- 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 3 GO DANCE—Billy Moore—Emergency (12 inch)
 - 4 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 5 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
 - 6 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
 - 7 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP/12 inch)
 - 8 RELIGHT MY FIRE/VERTIGO—Dan Hartman—Columbia (12 inch)
 - 9 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP/12 inch)
 - 10 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 11 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 12 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch)
 - 14 LOVE RUSH—Ann Margret—Ocean (12 inch)
 - 15 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar (12 inch)

DETROIT

- This Week
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 2 WEAR IT OUT—Stargard—Warner (12 inch)
 - 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 4 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 6 E=MC²—all cuts—Gorgio—Casablanca (LP)
 - 7 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 8 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (12 inch)
 - 9 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 10 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12 inch)
 - 11 TOUCH ME IN THE MORNING—Marlene Shaw—Columbia (12 inch)
 - 12 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch)
 - 14 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
 - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (12 inch)

LOS ANGELES

- This Week
- 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 3 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 5 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 6 GO DANCE—Billy Moore—Emergency (12 inch)
 - 7 WEAR IT OUT—Stargard—Warner (12 inch)
 - 8 HOW HIGH—Salsoul Orch—Salsoul (LP)
 - 9 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 10 ON THE RADIO—Donna Summer—Casablanca (12 inch)
 - 11 THIS IS HOT—Pamela Stanley—EMI (12 inch)
 - 12 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 14 E=MC²—all cuts—Gorgio—Casablanca (LP)
 - 15 KEEP ON MAKING ME HIGH—Unique—DIM (12 inch)

MIAMI

- This Week
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 3 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 4 I DON'T NEED NO MUSIC—TJM—Casablanca (LP/12 inch)
 - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 6 WEAR IT OUT—Stargard—Warner (12 inch)
 - 7 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12 inch)
 - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 9 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 10 HARMONY—Suzi Lane—Elektra (12 inch)
 - 11 LOVE MESSAGE—Musique—Prelude (LP)
 - 12 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 13 USA EUROPEAN CONNECTION—all cuts—USA European Conn.—Marlin (LP)
 - 14 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 15 I'M CAUGHT UP—Inner Life—Prelude (12 inch)

NEW ORLEANS

- This Week
- 1 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
 - 2 E=MC²—all cuts—Gorgio—Casablanca (LP)
 - 3 LOVE MESSAGE—Musique—Prelude (LP)
 - 4 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 5 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 6 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP)
 - 7 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 9 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 10 HOLLYWOOD/LITTLE BOY BLUE—Freddie James—Warner (LP)
 - 11 SWEET TALK—Robin Beck—Mercury (12 inch)
 - 12 MR. BIG SHOT—Simon Orch—Polydor (LP)
 - 13 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
 - 14 T H P—all cuts—THP Orch—Atlantic (LP)
 - 15 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch)

NEW YORK

- This Week
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 2 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch)
 - 3 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 4 I'M CAUGHT UP—Inner Life—Prelude (LP/12 inch)
 - 5 FESTIVAL—all cuts—EVITA—RSD (LP)
 - 6 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch)
 - 7 WEAR IT OUT—Stargard—Warner (12 inch)
 - 8 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 9 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 10 HARMONY—Suzi Lane—Elektra (12 inch)
 - 11 ROCK IT—Deborah Washington—Ariola (LP)
 - 12 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 14 DANCE TO THE MUSIC—Sly Stone—Epic (12 inch)
 - 15 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP)

PHILADELPHIA

- This Week
- 1 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12 inch)
 - 2 MUSIC—Al Hudson—MCA (LP)
 - 3 I'M CAUGHT UP—Inner Life—Prelude (12 inch)
 - 4 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 5 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 6 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12 inch)
 - 7 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 8 LOVE INJECTION—Trussel—Elektra (12 inch)
 - 9 BODY LANGUAGE—Spinners—Atlantic (12 inch)
 - 10 BODY SHINE/SLAP SLAP—Instant Funk—Salsoul (12 inch)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch)
 - 12 I WANT YOU FOR MYSELF—George Duke—Epic (12 inch)
 - 13 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 14 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 15 WEAR IT OUT—Stargard—Warner (12 inch)

PHOENIX

- This Week
- 1 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 2 LOVE RUSH—Ann Margret—Ocean (12 inch)
 - 3 LOVE MESSAGE—Musique—Prelude (12 inch)
 - 4 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 5 KEEP ON MAKING ME HIGH—Unique—DIM (LP/12 inch)
 - 6 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 7 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
 - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 9 WEAR IT OUT—Stargard—Warner (12 inch)
 - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 11 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
 - 12 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 13 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 14 ROCK IT—Deborah Washington—Ariola (LP/12 inch)
 - 15 JEALOUSY—Amii Stewart—Ariola (LP)

PITTSBURGH

- This Week
- 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 2 WEAR IT OUT—Stargard—Warner (12 inch)
 - 3 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
 - 4 MORDOLAY—La Flavor—Sweet City (12 inch)
 - 5 LOVE GUN—Rick James—Motown (LP/12 inch)
 - 6 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 7 DO YOU LOVE WHAT YOU FEEL—Rufus/Chaka—MCA (LP)
 - 8 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 9 READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP)
 - 10 LOVE RUSH—Ann Margret—Ocean (12 inch)
 - 11 BODY LANGUAGE/Medley—Spinners—Atlantic (12 inch)
 - 12 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
 - 13 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch)
 - 14 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 15 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)

SEATTLE/PORTLAND

- This Week
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 2 WEAR IT OUT—Stargard—Warner (12 inch)
 - 3 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 4 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 5 HOW HIGH—Salsoul Orch—Salsoul (12 inch)
 - 6 INFERNO/DEVIL WOMAN—Fire and Ice—Butterfly (LP/12 inch)
 - 7 T H P—all cuts—THP Orch—Atlantic (LP)
 - 8 E=MC²—all cuts—Gorgio—Casablanca (LP)
 - 9 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
 - 10 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 11 HOLLYWOOD/LITTLE BOY BLUE—Freddie James—Warner (LP)
 - 12 DON'T DROP MY LOVE—Anita Ward—TK (LP)
 - 13 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 14 LADIES NIGHT—Kool & The Gang—De Lite (12 inch)
 - 15 DEPUTY OF LOVE—Don Armando—ZE (12 inch)

SAN FRANCISCO

- This Week
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch)
 - 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 3 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 4 WEAR IT OUT—Stargard—Warner (12 inch)
 - 5 I DON'T NEED NO MUSIC—TJM—Casablanca (LP)
 - 6 NIGHT DANCER—Jean Shy—RSD (12 inch)
 - 7 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 8 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12 inch)
 - 9 E=MC²—all cuts—Gorgio—Casablanca (LP)
 - 10 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 11 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 12 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
 - 13 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 14 DON'T DROP MY LOVE—Anita Ward—TK (12 inch)
 - 15 HOW HIGH—Salsoul Orch—Salsoul (LP)

MONTREAL

- This Week
- 1 RAPPERS DELIGHT—Sugarhill Gang—QUA
 - 2 BOYS WILL BE BOYS—Duncan Sisters—RCA
 - 3 LOVE INSURANCE—Front Page—RCA
 - 4 BODY SHINE—Instant Funk—RCA
 - 5 THE BREAK—Kat Mandu—Lon
 - 6 LADIES NIGHT—Kool & The Gang
 - 7 MOVE ON UP—Destination—MCA
 - 8 ROLLER SKATIN' MATE—Peaches and Herb—Polydor
 - 9 KEEP ON MAKING ME HIGH—Unique—LON
 - 10 LOVE RUSH—Ann Margret—QUA
 - 11 SHANGAIED—Electric Funk—LON
 - 12 LOVE MACHINE—Tempest Trio—CBA
 - 13 SWAHETA WOMAN—David Johansen—CBA
 - 14 HIT THE ROAD JACK—Donald Lautrecq—LON
 - 15 MONEY—Flying Lizards—Pol

By BARRY LEDERER

NEW YORK—The Disconet Programs which are made available only to qualified disco deejays, discos, mobile discos and radio stations have been somewhat controversial. Dis sometimes feel that part of their creativity is being usurped by playing someone else's mixes of several records. On the other hand, others feel it can be a highlight of the evening since Disconet often offers material not yet available to the average deejay. Disconet's best advantage is the remixing of current product and the previewing of unreleased new songs that can be tested in the disco market.

Scott Allen's "I Think We're Alone Now" backed with "Will You Love Me Tomorrow" on TK had its break by being first exposed on Disconet. The record is now being reported by deejays across the country as well as hitting Billboard's Disco chart.

The current release (Volume 3, Program 3) from Disconet, contains several items worth mention. Chico Starr, deejay at the Anvil in New York has developed a 5-minute remix of "No One Gets The Prize" from Diana Ross' current Motown LP. By interphasizing the material and repeating some of the breaks, he has added new dynamics to this current 12-incher.

From Los Angeles, DJs Bill Motley and Trip Ringwald have put together a classic production of six outstanding Supremes songs. Included are

"Stop In The Name Of Love," "Back In My Arms Again" and "Baby Love." This is one of the best medleys put together in some time. Also included is a remix of Celi Bee's "Blew My Mind" from her forthcoming album on APA Records. John Matarazzo from Charlie's West in New Jersey did a special remix of this tune.

Chico Starr also worked with Costa Colligas on "Dance It Greek" by Electra. Based on authentic rearrangements of Greek tunes these tracks show potential if they can be tightened with some unnecessary vocals deleted. As of yet this tune is not assigned to a label.

Elektra has released a dynamic 12-inch 33 1/3 r.p.m. titled "Love Injection" by Trussel. Produced by Alan Richardson and Fred Wesley, the production contains a feeling of sassiness and pizzazz from introduction to end. A percussion break enters midway through the disk for added punch and works well with the group's r&b harmonizing.

"How Does It Feel" is the 12-inch 33 1/3 r.p.m. release by Hardwick from Charot Records, a local label in New York. Mixed by Tom Savarese at 5:35 minutes, the disk has a happy and uplifting feeling. The brass section stands out in its insertion of the melody line from the "March Of The Wooden Soldiers." The drum break comes in halfway through the disk with the group harmonizing over the percussion.

Rock Fusion No Big Thing In Norwegian Discotheques

Continued from page 39

tional disco heroes. In fact, none of the local artists would be categorized as strictly disco, though some enjoy fair popularity in clubs, notably John Teigen, the most requested local act.

On the production side, such interesting local disco-pop acts as Alex, the Jonas Field Band and Trond Grandlund have all moved to U.S. or U.K. studios to get the right results.

Certainly the major Norwegian record companies believe in sustained action in disco promotional work. Lisbeth Larsen, press and promotional chief for CBS, stresses: "Disco promotion is vital because of the absence of a commercial radio and strictly limited coverage on tv and radio, where there is one channel each on the state-owned NRK network."

CBS, in fact, runs the biggest disco promotion operation, covering 200 clubs and DJs with field promotion centers in Trondheim, Bergen and Stavanger. Regular features are promo nights with video-16 m.m. film clips and competitions offering prizes of albums, singles and T-shirts.

Says Larsen: "Toto broke here entirely through disco action. Radio support followed much later. Michael Jackson is also scoring here now, without television or radio coverage."

Kjell Vold, product manager at Disco A/S, the company licensing RCA, Salsoul, Hansa and Ariola, cites this view: "The positive trend of disco is creating markets, with Instant Funk, Shalimar and Dynasty currently moving."

He also quotes Euro-disco duo Baccara as an example of an act broken in discos, and an example from Kari Sorknes, Polygram executive, names the Crusaders' "Street Life" which topped the Oslo disco chart for eight weeks recently.

The continuing disco boom has prompted substantial outlays of money by club bosses on improving sound and lighting installations. Biggest hardware sales go to Cerwin Vega and Gauss for speakers, Citronic and Allen & Heath for mixers, Tecnic for decks and Illusion International for lighting.

Roller disco has only just started

in Norway, generally laid on as an added inducement on normally quiet club nights. Teen disco has been neglected but now flourishes at Oslo's Number One Club, run by Amand Myklebust and followed by others.

The future for Norwegian disco seems bright, with no real danger of it dying from over-exposure. After Dark is the oldest discotheque in Norway. The magazine City Guide, after a long absence, is to return soon and will present details of the most popular records in the biggest discos.

All major companies are eyeing the potential of video.

Erling Johannesen, Phonogram label manager, is a firm believer that video will create even bigger act-breaking prospects in the disco world. And Arne Bendiksen A/S has launched its Music Box and Captain Video projects to an enthusiastic reception from club owners, spinners, retailers and fashion shops.

U.K. Kids' Sound

Continued from page 63

The British Assn. of Discotheque Equipment Manufacturers held its annual trade show and exhibition in September to prove that Britain arguably leads the world when it comes to self-contained purpose-built disco consoles and mobile disco packages. Though from the evidence of the show, apart from several proven compact lighting control units, there was little aimed at actual club owners, the more aware of whom look increasingly to the U.S. for inspiration.

Turntable manufacturers such as Garrard have turned strongly to the disco potential with a new Disco Driver deck, but the remote fast-start unit still has a heavily ribbed rubber mat and no vari-speed facility.

If U.S. (and Japanese) technology has out-stripped Britain, at least the British disco fan retains the bulldog spirit that once made the nation great, stubbornly refusing to be influenced by what the media, record companies and outside world say he ought to like. He only likes what he likes, and that's rock, soul, jazzy "disco."

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
★	1	8	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	50	55	8	HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003	
★	2	13	DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZE (12-inch) ZEA 12 003	51	54	6	TAKE ALL OF ME—Barbara Law—Pavilion (12-inch) 4285401	
★	3	11	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	52	52	12	SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787	
★	5	9	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479/1D-11733	★	63	4	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073	
★	5	4	E=MC ² —all cuts—Giorgio—Casablanca (LP) NBLP 7169	★	64	3	LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—Ocean (LP)	
★	6	6	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	★	55	15	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175	
★	7	7	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	★	67	4	LOVE GUN—Rick James—Motown (12-inch) 6519-D (not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK-3371	
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★	11	5	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189	★	58	4	HAVENT YOU HEARD—Patrice Rushen—Elektra (12-inch) AS-1143	
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★	45	31	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887	★	97	79	15	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMDT (12-inch) D-137
★	46	47	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409	★	98	98	5	BIG NOISE FROM WINNETKA—Bette Midler—Atlantic (12-inch) DSKO 218
★	47	49	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420	★	99	99	7	RED HOT—Mary Wilson—Motown (12-inch) 65743
★	60	3	RAPO CLAPO—Jow Bataan—Salsoul (12-inch) SG-315	★	100	96	26	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R 1/M00026D-1
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Digital LP Pricing

• Continued from page 3

Hear," a Christmas carol collection taped by Soundstream appearing on the Phoenix Productions label. The performances are by Salt Lake City's 300-voice Jay Welch Choral and Orchestra, including "We Three Kings," "White Christmas," "Silent Night," "Joy To The World," the title song and 10 additional selections. Welch is a former Mormon Tabernacle Choir director.

On all-digital product there are seven or more U.S. price points today within a \$10 range extending up to Audio-Technica's \$17.98 for imported Telarc label classical and jazz recordings. There is also \$8.98, \$9.98, \$10.98, \$12.98 and \$15 pricing for digital releases.

Major classical labels are pricing digital LPs at \$9.98 (RCA, London) and \$10.98 (Angel).

Kevin Winn, head of marketing for Phoenix Productions, says the domestically pressed digital LP is being sold direct to retail. Sessions for the album were the first ever staged in Salt Lake City's new Symphony Hall, according to Winn.

Pricing in the \$15 range is found on most albums recorded with the Soundstream system. More than three dozen digital albums projects have been completed by Soundstream, including the Phoenix Productions release.

Digital audio technology is employed from original session taping through editing and mixdown to the disk mastering stage of production. Albums with partial digital stages, such as Herb Alpert's "Rise" (A&M), Stevie Wonder's "Secret Life Of Plants" (Motown) and Fleetwood Mac's latest, "Tusk" (Warners), are on the market as well.

3 Petitions For Reorganization Filed By Walden

LOS ANGELES—Three separate petitions for reorganization under Chapter XI of the Chandler Act have been docketed in Federal Bankruptcy Court in Macon, Ga., by companies related to Phil Walden (Billboard, Dec. 8, 1979).

The separate petitions were filed Nov. 18 on behalf of Capricorn Records, Rear Exit Music and No Exit Music.

Judge W.J. Patterson Jr. has granted an extension till Dec. 18 in which counsel for the petitioner can file a statement of affairs and a schedule.

A meeting of creditors of Capricorn is slated at 9:30 a.m. Dec. 21 in the court. The three largest unsecured creditors listed with the court are: Richard (Dickie) Betts, \$515,758.89; Tom Dowd, \$106,309.28 and the AFM Music Performance Trust Fund, \$110,000.

Concert Controls

• Continued from page 44

sold reserved seat tickets for the Who's Chicago show over the weekend (8, 9), says he plans no festival concerts for the near future. But he says, a way to avoid problems at such shows is to arrange the barriers in such a way as to have gaps within the crowd. Most promoters feel that any reduction in festival type concerts will be temporary, unless they are banned by law.

"This tragedy has made us more aware of the potential problem," says Nashville promoter Robert Stewart, president of Sound 70 Productions. "However, we don't see it as changing. Unless the governments in the various cities in which we work ban festival seating, we will continue to utilize it."

"If all the seats at all shows are reserved, it will mean higher ticket prices to the consumer. After all, tickets will cost more, and promoters will have to hire more personnel to direct people to their seats. We also feel that insurance rates for halls will increase."

Sources within the insurance business expect that lawyers will spend a long time sorting out the liabilities among the promoter, the hall and the city in the Cincinnati disaster. But they agree it will result in higher premiums.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/15/79

Number of LPs reviewed this week **34** Last week **56**

Pop

TEDDY PENDERGRASS—Teddy Live! Coast To Coast, Philadelphia International KZ236294 (CBS). Produced by Kenneth Gamble, Leon Huff, Gene McFadden, John Whitehead, Jerry Cohen. Three sides of this two-record set are live selections cut in Philadelphia and Los Angeles last summer. Propelled by Pendergrass' deep, gospel-edged voice, a large orchestra and strong female backup, his hit songs come alive. Interestingly, side four is made up of new studio material and portions of a radio interview broadcast over Philadelphia's WDAS-FM. The new material is as strong as his well worn material. "Shout And Scream," an uptempo steamy number, has all the earmarks of becoming a fan favorite. It should be noted that the vocalist has growing pop following in addition to soul.

Best cuts: "Shout And Scream," "Do Me," "Close The Door," "Get Up, Get Down, Get Funky, Get Loose."

PETER BROWN—Stargazer, Drive 108 (TK). Produced by Peter Brown, Cary Wade. Brown's second album showcases his endearing brand of percussion-based, neo-symphonic pop in fine style, testimony to his own performing talents (keyboards, drums and, of course, vocals are all his here) and to his songwriting, with collaborator Robert Rans. It's a package full of musical surprises, such as the breathy "Leadmeon," the breakneck "Got To Get The Show On The Road" and the big-voiced ballad, "Stargazer." Arrangements are imaginative, if occasionally too clever, and Brown's perky tenor vocals are fun. Highspot is probably "Crank It Up," a splendid piece of disco-pop which was the first (underrated) 45 from this album.

Best cuts: All side one.

ORIGINAL SOUNDTRACK RECORDING—The Rose, Atlantic SD16010. Produced by Paul A. Rothchild. Most of the music on this soundtrack to Midler's highly-acclaimed acting debut is raucous, tough, rowdy rock'n'roll. An exception, and the best cut on the album, is the title song, a clear midtempo ballad. Three bands supply the instrumental backing on the various cuts, featuring such musicians as Norton Buffalo, Bill Champlin and Robbie Buchanan. Two live monologs also spark the LP, recalling the bawdy passages that may earn Midler an Academy Award in her first major film role. The album is packaged as an ancillary product of the film, with even the director of photography receiving a front cover credit.

Best cuts: "When A Man Loves A Woman," "The Rose," "Midnight In Memphis," "Keep On Rockin'," "Stay With Me."

Soul

PARLIAMENT—Gloryhallastoopid (Pin The Tale On The Funky), Casablanca NBLP7195. Produced by George Clinton, Walter Morrison. The wacky mind of Parliament master Clinton has done it again producing the group's best LP since "Funkentelechy" nearly three years ago. This time, Sir Nose and all the characters are put into a black hole but it's not the story that matters as much as the funky, danceable music. Most outstanding is "The Big Bang Theory," a sizzling instrumental with a hot sax that recalls the '50s though the beat is '70s funk. The rest is the weird, anarchic big band soul funk for which Clinton is known though "Party People" is fairly straightforward disco funk.

Best cuts: "The Big Bang Theory," "Party People," "Theme From The Black Hole."

NATALIE COLE & PEABO BRYSON—We're The Best Of Friends, Capitol SW12019. Produced by Mark Davis, Marvin Yancy, Peabo Bryson, Johnny Pate. The king and queen of Capitol's soul and jazz division team here, mixing peppy disco-fingering tracks with intense, passionate ballads. The best cuts are grouped on side two: a gutsy, heartfelt reworking of Bobby Caldwell's "What You Won't Do For Love," the duo's ballad single, "We're The Best Of Friends," and a medley that has Bryson singing "You Send Me" in a counterpoint arrangement while Cole is vocalizing on "Let's Fall In Love," a ballad hit from the '30s written by Harold Arlen and Ted Koehler. The horn, string and rhythm arrangements by musicians in both artists' camps are expert.

Best cuts: those cited plus "Gamme Some Time," "Your Lonely Heart."

EDDIE KENDRICKS—Something More, Arista AB4250. Produced by Patrick Adams. Kendrick's second album for Arista, following last year's "Vintage '78," produced by Jeff Lane, is a grabbag of styles in the black idiom. "Pleasure Man" and "I Never Used To Dance" are light disco exercises, while "I Just Want To Be The One In Your Life" is a reworking of the ballads first heard in labelmate Barry Manilow's "Even Now" LP. But the finest tracks combine elements from both approaches and are uptempo r/b but not necessarily disco-based. Adams also provides the arrangements on the seven cuts, which lend appropriate shadings to the songs.

Best cuts: "Your Love Has Been So Good To Me," "I Just Want To Be The One In Your Life," "Something More."

Spotlight

PINK FLOYD
THE WALL

PINK FLOYD—The Wall, Columbia PC236183. Produced by David Gilmour, Bob Ezrin, Roger Waters. The first Pink Floyd album since 1977's "Animals" is a double pocket concept album with the title apparently symbolic of the separation between performer and audience. There are other analogies that can be made as to the wall's meaning, yet one thing remains constant and that is Floyd's ability to produce interesting music. There's a lot of music contained here, most songs rather short and running the gamut from mainstream textured rock tunes to rather esoteric tracks with voice overs, electronics and orchestral backing. For the first time, Floyd has used a major name producer in Ezrin, who has previously worked with Alice Cooper and Kiss. Ezrin's contributions give the work a unifying thread. As usual, Roger Waters' lyrics are a standout and the playing is tight. Look for a Pink Floyd tour of America early next year.

Best cuts: "The Thin Ice," "Mother," "One Of My Turns," "Hey You," "Comfortably Numb," "Nobody Home," "The Trial."

NO NUKES: THE MUSE CONCERTS FOR A NON-CLEAR FUTURE, Asylum ML801. Produced by Jackson Browne, Graham Nash, John Hall, Bonnie Raitt. The much publicized Muse concerts at Madison Square Garden earlier this year are captured on this three record set. The artists who participated read like a "who's who" of the '70s. They include the Doobie Brothers, Jackson Browne, Crosby, Stills & Nash, James Taylor, Bruce Springsteen & The E Street Band, Carly Simon, Bonnie Raitt, Tom Petty & The Heartbreakers, Raydio, Nicolette Larson, Poco, Chaka Khan, Gil Scott Heron and Sweet Honey In The Rock. In addition to these artists performing some of their most popular material, there are also some interesting collaborations and interplay among artists. The package, which includes a 15-page program, has a suggested list of \$17.98.

Best cuts: While most are already standards these live versions are presented in a fresh way. The Springsteen "Devil With The Blue Dress" medley is especially noteworthy.



Disco

DR. BUZZARD'S ORIGINAL SAVANNAH BAND—James Monroe H.S. Presents Dr. Buzzard's Original Savannah Band Goes To Washington, Elektra 6E218. Produced by Gary Klein, David Wolfert, Stony Browder, Jr. This aggregation, never to be content with the usual, have concocted a disco set that seems more like a soundtrack to some bizarre musical. Coasting along on rhythms that are combinations of the '40s Tropicana ballroom and '70s Studio 54, are well-constructed tales of life and love in the big city. Cory Daye's smooth vocals stand out though the big band backing makes this effort stand apart from other disco efforts. All cuts are disco except for "Once There Was A Colored Girl" with its chilling Germanic undertones. This may receive rock attention with its bizarre imagery.

Best cuts: "Italiano," "New York At Dawn," "Didn't I Love You, Girl?"

James Chance, Pat Place and Walter Steading with such friends as Dr. Buzzard's Savannah Band (disguised as the Mulatto Madness Singers) and Taana Gardner in a work that turns some disco cliches on its heads, and turns out to be a vary pleasurable record. **Best cuts:** "Spooks In Space," "Goin' To A Showdown," "Emile."

VARIOUS—The Original Rock & Roll Show, Goldisc GS25001. Produced by Fred Bailin. This two-album set is a souvenir of a 1970 concert in New York, featuring a stellar lineup of mostly doowop acts from the '50s, including the Harptones (whose classic "Sunday Kind Of Love" is here), the Monotones ("Book Of Love"), the Dubs ("Could It Be Magic") and the Orioles ("Crying In The Chapel"). It's authentic testimony to the street-born roots of rock'n'roll. **Best cuts:** Those cited.

HAL KEMP'S INTERNATIONAL FAVORITES—Hindsight HSR143. Produced by Wally Heider. Of all the celebrated big bands of the '30s, Kemp's is the most neglected today. This superb LP offers 18 tunes including his revered "Summer Is Gone" theme and numerous vocals by Skinny Ennis culled from a 1934 transcribed radio show and confirms the brilliance of the group at a time when John Scott Trotter was pianist-arranger. **Best cuts:** "It's Only A Paper Moon," "You've Got Me Crying Again," "Shuffle Off To Buffalo."

Billboard's Recommended LPs

pop

JOURNEY—In The Beginning, Columbia C236324. Produced by Journey, Roy Halee. This double LP is a reissue of material that appeared on the first three Journey LPs, "Journey," "Look Into The Future," and "Next," when drummer Aynsley Dunbar was still with the group and before lead singer Steve Perry joined. The LP shows the group's instrumental strength and chronicles the development of the band, which is a bit more commercial and accessible these days. **Best cuts:** "Look Into The Future," "Of A Lifetime," "Mystery Mountain."

MARK GADDIS—Point Of Refuge, Ovation 1741. Produced by Dick Schory. Singer-songwriter turns in a set of 10 lush, excellently produced ballad and midtempo pop compositions which are mostly reminiscent of England Dan & John Ford Coley, Dan Hill and Barry Manilow. However, it is the rocking "Don't Go Looking For Love" which is the highlight. **Best cuts:** "Don't Go Looking For Love," "Keeper," "Black And White," "It's Love That I Feel."

AURAL EXCITERS—Spooks In Space, Zo ZEA33001 (Arista). Produced by Bob Blank. This is an "antidisco" dance record by a group that doesn't really exist. Instead it is the work of producer Bob Blank who lined up such no-wave performers as

soul

BEVERLY JOHNSON—Don't Lose The Feeling, Buddah BDS5726 (Arista). Produced by Betty Wright, Jimmy Norman, Billy Dietrich, Wayne Vaughn, Larry Fallon, Robert Wright. The famous model proves to be a credible vocalist on this debut outing. Disco, rock and silky soul are experimented with her and the results are satisfying. Her voice is agile and she is backed by an orchestra and backup singers which make for a full sound. Good for disco and soul play. **Best cuts:** "Don't Run For Cover," "Under My Thumb," "Ain't Givin' Up No Love."

LEON WARE—Inside Is Love, Fabulous 8500 (TK). Produced by Leon Ware. This is the first product from the recent Russ Regan production agreement with TK. Ware has a smooth soulful voice and writes catchy songs. Notable are his caressing ballads. Backing is a topnotch assortment of players who provide a punchy rhythm section for the uptempo fare. Arista's Melissa Manchester contributes backing vocals. **Best cuts:** "What's Your Name," "Inside Your Love," "Love Is A Simple Thing," "Small Cafe," "Love Will Run Away."

KOCKY, Windsong BXL13502 (RCA). Produced by Eddie N. Watkins Jr. Kocky is a four-piece mainstream r&b unit fronted by lead vocalist B.J. Watkins, formerly of Undisputed Truth and bassist Eddie Watkins who also handles vocals. The material ranges from midtempo fare to funky uptempo tunes along with some tasty ballads. **Best cuts:** "Remone," "That's How It Is," "I Can't Dance."

country

MAC DAVIS—Greatest Hits, Columbia JC36317. Various producers. All of Davis' biggest hits are captured on this disk, from "Baby Don't Get Hooked On Me" to "I Believe In Music." All the tunes were either written or cowritten by Davis, many of which were big hits for other artists including "In The Ghetto" for Elvis Presley and "Watchin' Scotty Grow," a hit for Bobby Goldsboro. **Best cuts:** All of them.

disco

DIVA GRAY & OYSTER—Hotel Paradise, Columbia NJC36265. Produced by Luigi Ojival. Group offers a collection of five catchy but rather ordinary and nondescript disco songs. Female lead singers have strong voices and are backed by a solid band and orchestra but there is nothing original in the arrangements. "Saint Tropez" is moving up the disco charts. "Good Good Tequila" has humorous lyrics and "Magic Carpet Ride" features a nice, funky flute. **Best cuts:** Those mentioned.

jazz

ART PEPPER—Straight Life, Galaxy GXY5127. Produced by Ed Michel. Tommy Flanagan, Red Mitchell, Bill Higgins and Ken Nash accompany Pepper's agile, boppish alto saxophone through five tracks. Three tunes are by Pepper, who is making a gallant comeback after a long battle with drugs. He confirms, as he did 20 years ago, that he's one of the best on his instrument. **Best cuts:** "September Song," "Surf Ride."

GALAXY ALL-STARS IN TOKYO—Live Under The Sky, Galaxy GXY95001. Produced by Ed Michel. Japanese altoist Sadao Watanabe, Tony Williams, Ron Carter and Richard Davis appear as guests on this live session with Galaxy stalwarts Red Garland, Hank Jones and Roy Haynes. Program includes eight long tunes spread over four 12-inch sides, perhaps too many potatoes and not enough meat. But there are flashes of exciting jazz and Watanabe's improvisations are particularly listenable. **Best cuts:** "Autumn Leaves," "Confirmation."

EDDIE "LOCKJAW" DAVIS—The Heavy Hitter, Muse MRS202. Produced by Michael Cuscuna. Former Count Basie tenor saxist blows on seven tracks, mostly excellent standards, in front of a competent three-man rhythm section with George DuVivier on bass. "Jaws" knows his instrument, he combines enviable technique with abundant emotion. **Best cuts:** "When Your Lover Has Gone," "Secret Love."

NINA SIMONE—A Very Rare Evening, PM PMR016. Produced by Gene Perla. It's her first LP in years but taped back in 1969 in Europe with a modest, unimpressive organ and rhythm section backup band. Simone is an acquired taste. But for those who appreciate her singing these eight tracks may prove welcome. **Best cuts:** "Save Me," "To Love Somebody."

WALTER BISHOP JR.—Hot House, Muse MRS183. Produced by Frederick Seibert. Bishop became prominent back in the bebop era of the '40s, but he's still a skilled pianist who remains contemporary at the keyboard. He receives fine backing from Bill Hardman, trumpet; Sam Jones, bass; Junior Cook, tenor, and Al Foster on drums. **Best cuts:** "Wave," "Hot House."

JIMMY HEATH—Jimmy, Muse MRS138. Produced by Don Schlitten. Six long tracks comprise this LP taped in 1972 in New York. Heath rolls out on flute, soprano and tenor sax with backing by Mtume, percussion; Bob Cranshaw, Fender bass and Tootie Heath doubling tambourine and drums. **Best cuts:** "Invitation," "Angel Man."

KATHRYN MOSES—Music In My Heart, PM PMR017. Produced by Gene Perla. Add another name to the list of up and coming jazz singers. Moses sings well and plays top drawer flute and soprano sax. She's worked with Chuck Mangione and now leads her own group. She's backed here with six musicians and her program is satisfactory if not spectacular. **Best cuts:** "Lucky Duck," "It's Spring."

classical

WILLIAM PENN—Crystal Rainbows, Sounds Reasonable Inc. SR7801. Produced by Jim Harmon, William Penn. The liner notes promise that this is not a mainstream creation of any sort, and it isn't. What it is is a state of the art electronic rendering of modern classical music performed mostly on American primitive instruments and some new inventions such as the 10-foot single string stainless steel cello or the rubber piano. The results are consistently interesting, both for the novel sounds that emerge and for the way they are put together. **Best cuts:** "Moonshine," "Gossamer Looms," "Reflections In A Pastel Vase."

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

DECEMBER 15, 1979, BILLBOARD

RCA's SelectaVision Videodisk Bows In 1981

• Continued from page 1

Within 18 months of introduction, or by mid-1982, videodisks will move into other distribution channels, including the record industry, according to Roy Pollack, RCA's executive vice president.

With 300 titles to be released the first year, including a package of Walt Disney features announced by Herbert Schlosser, executive vice president in charge of videodisk software, music programming will play an increasingly important role.

The initial catalog will include some new music product under an exclusive licensing and development agreement with Don Kirshner (see story on page 3). "To Russia ... With Elton" from ITC/Black Lion Films, and the two biggest movie soundtracks in record industry history, Paramount's "Grease" and "Saturday Night Fever."

Although stereo capability will not be available in the first player or disks as Schlosser indicated earlier, two-channel hi fi sound will be incorporated in the future, according to Dr. Jay Brandinger, division vice president for videodisk operations.

Stereo was felt less important initially, with 140 million television sets providing only mono reception. The RCA capacitance system uses a groove disk in a protective "caddy" played with a diamond stylus. He said both disks and stylus are good for "hundreds of hours." Pause and cueing functions are incorporated in the first player.

Ten years out in 1991, Griffiths sees a \$7.5 billion videodisk business with 5 million to 6 million players a year and 200 million to 250 million disks sales, with 30% to 50% penetration of color tv homes versus only 3% in the first decade of color tv.

In the programming area, Schlosser noted that with 300 titles available the first year, about 50% films from Disney, Paramount, MGM, 20th Century-Fox, Rank and RKO ("Citizen Kane"), monthly releases of perhaps 10 titles "will build and maintain excitement for the system."

Pollack acknowledges that with at least eight Japanese and two European RCA videodisk licensees, there could be initial player support in 1981 from some of these, or possibly via private label from RCA to mass merchandisers such as Sears, JC Penney or Montgomery Ward.

Custom pressing of videodisks, excluding any porno products, would come at a later date under licensing terms he described as "most fair and equitable."

Distributor reaction was typified by Bob Feirstein of Bruno/New York. "We just figured our profit for the first year without software could be \$2 million."

RCA's total commitment to the

videodisk was emphasized repeatedly, with Griffiths calling it the largest investment in the company's 60 years, in excess of black and white or color tv—more than \$130 million.

"The amount of money that will be channeled into this (videodisk) will be all the money required to do the job," he said.

He predicted the videodisk would

have far more rapid penetration than any other RCA electronic innovation, contrasting the 250,000 total player estimate—RCA and others—in 1981 to only 5,000 color tv sets in

1954, the year of color's introduction.

He stressed the fact that at RCA, the videodisk is a unified effort in both hardware and software.

TOGETHER THEY CAN MAKE BEAUTIFUL MUSIC IN YOUR TWO MOST IMPORTANT MARKETS.



Kirshner Link

• Continued from page 3

around "a lot of creative ideas," but will not divulge specifics for "competitive reasons."

Kirshner is confident the videodisk is "the wave of the music industry's future." And adds Moelis, "We're going to lead the charge. It's rather like Dumont putting out the first tv set."

Kirshner is no stranger to RCA. Over the years, his relationship to the company's record division has included a string of hit product involving the Monkees, the Archies and Neil Sedaka, among others.

The Kirshner/RCA videodisk deal does not affect Kirshner's present teaming with his Kirshner label via CBS Records and CBS' publishing wing, April-Blackwood Music.

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Now. Doesn't that sound good?

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 12/15/79

Number of singles reviewed
this week **64** Last week **84**

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Pop

FLEETWOOD MAC—Sara (4:37); producers: Fleetwood Mac, Richard Dashut, Ken Caillat; writer: Stevie Nicks; publisher: Fleetwood Mac BMI, Warner Bros. WBS49150. Second release from "Tusk" is more in line with the accessible Fleetwood Mac sound. Stevie Nicks' lead vocals and the midtempo backing gives the tune its melodic texture.

COMMODORES—Wonderland (3:48); producers: James Anthony Carmichael, Commodores; writer: M. Williams; publishers: Jobete/Commodores Entertainment ASCAP, Motown M1479F. Coming off two hit ballads from the "Midnight Magic" LP, this midtempo cut shines with its crystalline harmonies and lush production. Lionel Richie's lead vocals are outstanding.

BARRY MANILOW—When I Wanted You (3:31); producers: Barry Manilow, Ron Dante; writer: Gino Cunico; publisher: Home Grown BMI, Arista AS0481. Second single from "One Voice" is one of Manilow's finest releases to date, with honest human emotion conveyed in the rather bitter lyric about someone not being there when needed. Certain to become the singer's 16th top 30 hit in a row.

ROD STEWART—I Don't Want To Talk About It (4:12); producer: Tom Dowd; writer: Danny Whitten; publisher: Crazy Horse BMI, Warner Bros. WBS 49138. From his "Greatest Hits" set, this thoughtful acoustic number showcases Stewart's tenderly ragged vocals which concern lost love. This ballad has already received much AOR play.

LED ZEPPELIN—Fool In The Rain (6:08); producer: Jimmy Page; writer: Jones/Page/Plant; publishers: Flames of Albion Music, Inc. ASCAP, Swan Song (Atlantic) SS71003. Culled from the No. 1 "In Through The Out Door" LP this midtempo rocker emphasizes Robert Plant's vocals and features an interesting time change midway through with a short Latin-type interlude. It is almost a double sided single with the rockabilly delight, "Hot Dog" on the B side.

BOB WELCH—Rebel Rouser (3:39); producer: Carter; writer: Bob Welch; publishers: Glenwood/Cigar ASCAP, Capitol P4790. First single from Welch's "The Other One" LP is an

atmospheric, very melodic rocker with solid guitar lines and a particularly strong vocal performance.

recommended

JOE JACKSON—I'm The Man (3:35); producer: David Kershbaum; writer: Joe Jackson; publishers: Albion/Almo, A&M 2186.

THE SPORTS—Don't Throw Stones (2:58); producer: Pete Solley; writers: Cummings, Pendlebury; publishers: Australian Tumbleweed/EMU, Arista AS0482.

THE MANHATTAN TRANSFER—Birdland (3:40); producer: Jay Graydon; writers: Zawinul, Jon Hendricks; publishers: Mulatto BMI/Hendricks Music West ASCAP, Atlantic 3636.

RANDY NEWMAN—The Story Of A Rock And Roll Band (2:54); producers: Lenny Waronker, Russ Titelman; writer: Randy Newman; publisher: Six Pictures BMI, Warner Bros. WBS49149.

HORSLIPS—Rescue Me (3:20); producer: Steve Katz; writer: Horslips; publisher: Dick James BMI, Mercury 76030.

Soul

recommended

ROSE ROYCE—What You Waitin' For (3:55); producer: Norman Whitfield; writer: Norman Whitfield; publishers: May Twelfth/Warner-Tamerlane, BMI, Whitfield WHI49127 (Warner Bros.).

FATBACK—Love In Perfect Harmony (4:14); producer: The Fatback Band; writer: John Flippin; publisher: Clita BMI, Spring SP3005 (Polydor).

BILLY PAUL—You're My Sweetness (3:43); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS93736 (CBS).

BOBBY RUSH—Let's Do It Together (3:32); producer: Leon Huff; writers: L. Huff, B. Rush; publisher: Mighty Three BMI, Philadelphia International ZS93734 (CBS).

THE IMPRESSIONS—Maybe I'm Mistaken (3:00); producer: Carl Davis; writers: L. Thompson, E. Dixon; publishers: Carcen/DeFrantz, Monique ASCAP, Chi-Sound TC 2438 (20th Century Fox).

FLORA PURIM—Carry On (3:55); producer: George Duke; writer: George Duke; publisher: Mycenae ASCAP, Warner Bros. WBS 49140.

CYNTHIA SHEELER AND BROTHERS INC.—I Never Felt Like This Before (4:33); producer: Jimmie Moliere; writer: Cynthia Sheeler; publisher: Royal South BMI, LaVerne NR109431.

Country

BARBARA MANDRELL—Years (3:29); producer: Tom Collins; writers: Kye Fleming-Dennis W. Morgan; publisher: Pi-Gem, BMI, MCA 41162. Mandrell's husky vocal slips between velvet and silk as she shades strong feeling into this lovely ballad. Arrangement is subtle and understandably effective. Flip side, "Darlin'", is a bouncy, infectious tune with built-in ear appeal, meriting its own airplay.

PAM ROSE—It's Not Supposed To Be That Way (3:12); producer: Pete Drake; writer: Willie Nelson; publisher: Willie Nelson, BMI, Epic 950819. Rose's stunning, sensitive delivery combines with excellent production to create a shimmering record gilded by Drake's silvery steel and a guest chorus by the writer himself.

TOM T. HALL—The Old Side Of Town (3:00); producer: Roy Dea and Tom T. Hall; writer: Tom T. Hall; publisher: Hallnote, BMI, RCA JB11888. The storyteller tells a tale of the old days in a traditional country setting. Fiddles highlight the track, one of Hall's strongest records in a while, which also features a tasty piano fill.

RONNIE McDOWELL—Never Seen A Mountain So High (2:50); producer: Buddy Killen; writers: B. Killen/R. McDowell; publisher: Ronnie McDowell, SESAC/Tree, BMI, Epic 9-50753. McDowell offers a love ballad with building strings and horns. Killen's production is top notch, as the mu-

sic surrounds McDowell's vocal throughout. The record has crossover potential.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—The Midnight Choir (3:31); producers: Larry Gatlin-Steve Gatlin, Rudy Gatlin; writer: Larry Gatlin; publisher: Larry Gatlin Music, BMI, Columbia AE71191. Gatlin's controversial song about wines at a mission is a passionate painting of the human tragedy of Skid Row. It builds effectively, aided by the powerful chorus refrain.

JACKY WARD—I'd Do Anything For You (2:10); producer: Jerry Kennedy; writers: Casey Kelly-Julie Didier; publishers: Bobby Goldsboro Music, ASCAP/Everly & Songs Music, BMI, Mercury 57013. A love ballad is sweetened by strings, soft guitar chords and a laidback vocal approach by Ward. The smooth song also should spur action in the adult contemporary market.

recommended

REBA McENTIRE—(I Still Long To Hold You) Now And Then (2:32); producer: Jerry Kennedy; writer: Jerry Fuller; publisher: Fullness/Texas Red Songs, BMI, Mercury 57014.

KRIS KRISTOFFERSON—Prove It To You One More Time Again (2:44); producer: David Anderle; writer: K. Kristofferson; publisher: Resaca, BMI, Columbia 1-11160.

SONNY CURTIS—Do You Remember Roll Over Beethoven (3:36); producer: Hitmen Productions; writer: Sonny Curtis; publisher: Skol, BMI, Elektra E46568.

RED SOVINE—The First Time I Saw Her (3:59); producer: Tommy Hill; writer: Jerry Chesnut; publisher: Ches Nut House, BMI, Gusto GT49026.

BILLY PARKER—Tough Act To Follow (2:56); producer: the General; writer: V. Stovall/B. Palmer; publisher: Branch International, BMI, SCR SC181.

JERRY NAILL—Her Cheatin' Heart (Made A Drunken Fool Of Me) (2:25); producer: A.V. Middlestedt; writer: D. Kirby/J. Naill/J. Okonski; publisher: House Of Longhorn, BMI, El Dorado ED156.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

FROM MOBILE FIDELITY & NAUTILUS Beatles & Fleetwood Mac Soon On Half-Speed LPs

By JIM McCULLAUGH

LOS ANGELES—The Beatles' "Abbey Road" and Fleetwood Mac's "Rumours"—two of the biggest selling LPs of all time—will be issued as limited edition, audiophile half-speed mastered recordings in January.

Mobile Fidelity Sound Lab will release the Beatles LP, reportedly that group's largest selling album, while Nautilus Recordings issues the Fleetwood Mac LP.

Formal introductions of the disks take place at the upcoming Consumer Electronics Show in Las Vegas beginning Jan. 5. Distribution is aimed primarily through hi fi stereo outlets.

Mobile Fidelity began pioneering the half-speed audiophile approach for hi fi stores last year and now has some 20 titles in its Original Master Recording Series catalog.

The half-speed process takes the original master tape and recuts a master lacquer at half speed. The process is said to give greater clarity, definition and stereo separation to the disk since a cleaner and deeper groove is cut.

In addition, the recordings are plated and pressed in Japan, using a high quality vinyl and are specially packaged for the consumer.

According to Brad Miller, Mobile Fidelity president, the Beatles LP will receive what he believes to be the largest marketing push ever given a limited edition audiophile recording.

The formal presentation of "Abbey Road" will also employ a specifically designed stereo system in Las

Vegas. Amplifiers and turntables will be provided by John Meyer Sound Laboratories, Inc., while the turntable and other components will be provided by Mitchell A. Cotter Co.

Elements of the marketing push consists of a four-color, retail-oriented poster, an easel-back counter display, T-shirts and mobiles. Additionally there will be ads placed in a variety of consumer publications and college newspapers nationwide.

Mobile Fidelity is also planning a number of local and regional parties for the "Abbey Road" release. Suggested list price is \$14.98.

Nautilus, an audiophile firm based in Pismo Beach, Calif., which specializes in direct disk, half-speed and digital recordings, is targeting an initial press run of 20,000 for "Rumours," according to Steve Krauss, president. Suggested list will be \$14.98.

"But that might not be enough," he adds, "considering the early reaction from our reps."

Nautilus issued its first half-speed mastered audiophile product two months ago with Heart's "Dreamboat Annie" and has already reportedly sold out of its initial 15,000 press run. Krauss adds the label is into a second press run for the LP.

Nautilus has also been negotiating with numerous record firms to obtain a license for other catalog material to issue as half-speed disks. Just shipping is the Doobie Brothers' "Captain & Me" LP while CBS has granted Nautilus a license for the Janis Joplin "Pearl" album.

Black & White LP Cover Revival Knack Leads Way In New Wave Copy Of Jazz Scene

By ROMAN KOZAK

NEW YORK—No, you are not going color blind. There are more black and white album covers on the market than any time in recent memory.

Traditionally the preserve of traditional jazz covers—if for no other reason than because few color photographs exist of the '30s, '40s and '50s jazz greats—the onset of the new wave with its basic music and the basic black apparel of its musicians and fans has sparked a revision to the black and white cover.

Most successful of these has been "Get The Knack" by the Knack (Capitol) which went to No. 1 last summer. Since then there have been a number of others within the same stylistic genre, though sometimes color is used to print the name of the band and the title of the LP.

LPs that fall into this category include: "Stateless" by Lene Lovich (Stiff/Epic), "The Now" (Midsong),

Perry's Holiday TV

NEW YORK—Anne Murray and Buffy Sainte-Marie are among the guests for Perry Como's fifth special on ABC-TV.

"Perry Como's Christmas in New Mexico," filmed on location in Santa Fe, will air Friday (14) from 9 to 10 p.m. Bob Banner is executive producer with Stephen Pouliot as producer-writer and Ron Miziker as producer. The show was directed by Sterling Johnson with Nick Perito as musical director. Special musical material has been prepared by Ray Charles.

"Special View" by The Only Ones (Epic), "Fingerprintz," (Virgin International), "Shades Of Ian Hunter," (Columbia), "Herman Brood & The Wild Romance" (Ariola), "Broken English" by Marianne Faithfull (Island), "God Bless The Starjets" by the Starjets (Portrait), "The Beat" (Columbia), Joe Jackson's "I'm The Man" (A&M), "Eat To The Beat" by Blondie (Chrysalis), Ellen Foley's "Night-out," (Cleveland International/

Epic), "The Pop," (Arista) and "Reggatta De Blanc" by the Police (A&M) printed blue and white.

Acts that are not new wave but which nevertheless have recently released basic covers include: "The Other One" by Bob Welch (Capitol), "The Long Run" by the Eagles (Elektra), "Night In The Ruts" by Aerosmith, "Top Priority" by Rory Gallagher (Chrysalis) and the new "The Wall" by Pink Floyd is all white with blue lines.

KTIB-AM PREVAILS

Ban On CBS Disks Lifted By La. Outlet

NEW YORK—KTIB-AM Thibodaux, La., lifted its ban on CBS records Thursday (6) as the first shipment of records to the station arrived.

Program director Jimmy Cole put the ban in effect to draw attention to his lack of service from the label. Cole, who programs the 500-watt daytime country station, kept the ban in effect even when George Weinberg, Epic promotion man in New Orleans, sent him a special package of albums.

"I won't play any of their records until I find out if I'm on the regular mailing list," Cole said. On Thursday he found out.

Cole said when he was cut off from CBS product, "they claimed

there's a computer foul-up and they've been telling me for six months they would take care of it."

Cole credited the Dec. 1 article in Billboard for getting his record service restored. "I heard from a lot of people. I know of at least three stations around here that are having problems with CBS."

Cole says he receives "good service from RCA, MCA, Elektra, just about everyone."

The station is licensed to Thibodaux but according to general manager Ray Saadi it serves four counties with a population of 250,000 in Louisiana's booming oil country. Thibodaux has a population of 18,000.

SPANISH COMPOSER

Singer Sesto Looks To Acclaim In U.S.

By TONY MORENO

NEW YORK—Camilo Sesto, Spanish composer and singer, wants to penetrate the U.S. market, and is preparing a dozen songs to record in English in January.

Camilo is one of Ariola Records' top-selling acts in Spain and Latin America, with a reported one million sales per release. He has also developed a strong following in Holland, Italy, France and Germany.

"So far," says Camilo, "I have recorded 12 LPs, and both Angela Carrasco and Miguel Bose are including my songs on their recordings."

In the last six months, Sesto has been studying English intensively and on tour travels with his teacher, practicing every moment he can. His pronunciation has improved, and within a year he expects to write his own songs in English.

Three years ago, he bought the rights to produce the rock opera "Jesus Christ Superstar" in Spain.

He was advised not to do it since the theme of such a human Christ was shocking to the Spanish conservative beliefs.

Camilo produced the show anyway, with himself in the role of Jesus, and it reportedly became the most successful theatrical presentation in Spain. The original cast recording has reportedly sold more LPs than any other record in Spain.

"Shows like 'Jesus Christ Superstar' are difficult to sustain during a season in Spain," he says. "Nevertheless, we had the good fortune to play to full houses for months."

If the LP in English becomes a hit in the U.S., Camilo will hire a choreographer and a dance troupe with an eye to playing Las Vegas. In his last performances at Madison Square Garden and Marina Stadium in Miami, some changes could be noted, which one of his fans described as "he's becoming more 'Americano'."

Jazz Danish Label Into U.S. Market Steeplechase Will Manufacture, Sell LPs In January

By ALAN PENCHANSKY

CHICAGO—Scandinavian jazz label Steeplechase Records is launching a major U.S. market penetration effort with the creation of its own American manufacturing company.

Steeplechase Productions Inc., the Danish label's first direct entry into the U.S. market, will begin operations here within 30 days. The American company plans a 10-album January release to debut the new \$8.98 list independently distributed line.

Steeplechase Productions Inc. will be under the direction of U.S. jazz producer Chuck Nessa, named vice president and chief operating officer. Steeplechase founder and producer Nils Winther is president of the new American operation.

According to Winther, U.S. product will be identical to originals in the Danish catalog of more than 150 jazz titles.

Winther and Nessa expect to open a small north side Chicago office early in 1980. The pair has spent the first week of December negotiating pressing and distribution.

"We're going to try to maintain European quality on the pressings," Winther explains. And Nessa points out that "We're going to duplicate exactly the European packages. We're using the same negatives for printing in an attempt to maintain high quality."

Rounder Records, New England, and Rich Ballard in San Francisco have been named distributors. Other indies will be firmed in coming weeks, Nessa says.

According to Nessa, the American company will release on the same timetable as the parent operation, with about four new titles every two months. On alternating months there will be releases to fill in back titles from the catalog.

Initial back releases will include: "Embarkation," John McNeil Quintet; "Song For Biko," Johnny Dyani Quartet; "Yes, Yes, Nonet," Lee Konitz Nonet; "The Touch Of Your Lips," Chet Baker Trio; "Niels-Henning Orsted Pedersen Quartet" and "Visions," Walt Dickerson and Sun Ra.

About 50 Steeplechase titles have seen domestic issue under license by Inner City, including the label's earliest releases. However, the Inner City agreement has lapsed. There also has been direct importation, but high costs have kept import flow to a trickle, according to Winther.

"Steeplechase has been one of the two or three largest volume producers in the nonfusion field," Nessa explains. The catalog, about half of which was recorded in the U.S., covers the 1950s through 1970s stylistically, he adds.

Nessa, with a background in retail and wholesale ends of the business, also operates his own jazz label, Nessa Records. There are no plans at this time for Nessa Records and Steeplechase to be marketed jointly, Winther indicates.

Winther says ties with Inner City were severed a year ago, with Inner City's product self-off period scheduled to end Jan. 1, 1980.

The first domestic Steeplechase release will be promoted with a double LP sampler for trade, press and radio, Nessa reveals. The album will not be made available commercially.

Nessa says he is negotiating with

Wakefield Industries of Phoenix for pressing.

Leading Steeplechase artists include Chet Baker, trumpet; Dexter Gordon, tenor sax, and Duke Jordan, piano. The label's Steeplechase Classics line presents historic concert and broadcast recordings by such performers as Bud Powell, Buck Clayton, Jimmy Rushing, Kenny Dorham and Jackie McLean. It's stressed by Winther that all Classics Series releases are cleared with the performers.

Says Nessa: "The artists are equally distributed between established names, formerly established names making a comeback and new names."

Only LP product will be manufactured initially, Winther says. However, the Danish company produces cassette releases which may be imported by the new American operation.

Billboard SPECIAL SURVEY For Week Ending 12/15/79

Billboard Hot Latin LPs

Special Survey

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MIAMI (Pop)		LOS ANGELES (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO CARLOS Fe Caytronics 1540	1	MARVIN SANTIAGO TH 2061
2	JOSE DOMINGO Cae motivos Mericana melody 5628	2	LA CHARANGA 76 TR 119
3	NELSON NED Mi manera de amar West side latino 4120	3	OSCAR DE LEON TH 2063
4	CHIRINO Olive canta 211	4	CELIA CRUZ & SONORA PONCENA Vaya 84
5	CAMILO SESTO Las mas grandes exitos Pronto 1058	5	EDDIE PALMIERI Lucumi macumba Epic 35523
6	CLOUD Disco tangos Common cause 003	6	W. COLON & R. BLADES Siembra Fania 527
7	JULIO IGLESIAS Emociones Alhambra 3122	7	MONGO SANTAMARIA Red hot Columbia 35696
8	DENNIS DECALAF Pronto 1053	8	CELIA CRUZ & WILLIE COLON Vaya 86
9	ELIO ROCA En Mexico Mercano 1914	9	LARRY HARLOW Albino divino Fania 533
10	JOSE JOSE La pasado pasado Pronto 1046	10	DIMENSION LATINA Tremenda dimension Velvet 8012
11	ALBERTO CORTEZ Los Grandes exitos Alhambra 147	11	FANIA ALL STARS Cross over Columbia 36109
12	ESTRELLAS DE ORO America 1005	12	W. COLON & R. BLADES Meriendo la mano Fania 500
13	LOLITA Caytronics 1539	13	ISMAEL RIVERA Tico 1424
14	LISSETE Yo te amo Boreviken 1377	14	TITO ALLEN Alegre 6029
15	PABLO ABRAIRA Visiones Pronto 1047	15	ORQUESTA HARLOW New York City salsa Coco 140
16	BRAULIO A tu regreso a casa Alhambra 6055	16	SONORA PONCENA Explorando Inca 1060
17	JULIO IGLESIAS Todos los dias un dia Alhambra 3151	17	HECTOR LAVOE Fania 492
18	JOSE VELEZ Seguimos Alhambra 48	18	CHARANGA AMERICA El sonido 2079
19	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	19	BOBBY VALENTIN La boda de ella Bronco 107
20	SOPHY Balada para un loco Velvet 8016	20	FANIA ALL STARS Fania 515
21	SUSY LEMAN Pronto 1051	21	JOHNNY PACHECO & MELON Ulego melon Vaya 70
22	LOS JOAO Disco samba Musart 1769	22	RAY BARRETO Live Fania 528
23	ROBERTO JORDAN Arcano 3446	23	CELIA CRUZ Atodos mis amigos Pico 1423
24	TUPA BAND Compas 6003	24	CHARLIE PALMIERI The heavy weight Alegre 6009
25	ISABEL Sufre vivire 3R Records 7901	25	SAOCO Simpoul 4117

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Billboard SPECIAL SURVEY For Week Ending 12/15/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	6	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee JC 36241	26	26	45	CARMEL Joe Sample, MCA AA-1126
2	1	10	RISE Herb Albert, AAM SP 4790	27	27	21	EUPHORIA Gato Barbieri, AAM SP-4774
3	2	7	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	28	28	6	PRODUCT Brand X, Passport PR 9840 (JEM)
4	5	3	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	29	37	3	NIGHT CHILD Oscar Peterson, Pabo 2312108 (RCA)
5	4	28	STREET LIFE Crusaders, MCA MCA 3094	30	23	15	FEEL IT Noel Pointer, United Artists UALA-973
6	7	5	PIZZAZZ Patrice Rushen, Elektra 6E-243	31	29	22	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2-35660 (CBS)
7	6	7	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	32	38	27	IN MOTION Heath Brothers, Columbia JC-35816
8	17	6	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	33	33	32	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
9	9	4	STREET BEAT Tom Scott, Columbia JC 36137	34	43	2	I REMEMBER CHARLIE PARKER Joe Pass, Pabo 2312109 (RCA)
10	10	37	MORNING DANCE Spyro Gyra, Infinity INT-9004 (MCA)	35	35	3	DAYS LIKE THESE Jay Hoggart, Arista/GRP GRP 5004
11	8	16	WATER SIGN The Jeff Labber Fusion, Arista AB-4234	36	34	16	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)
12	14	7	BEST OF FRIENDS Twinstyline Featuring Lenny White, Elektra 6E-223	37	36	23	MINGUS Joni Mitchell, Asylum SE-505
13	13	11	E:30 Weather Report, Arista/Columbia PC2 36030	38	44	4	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
14	11	32	HEARTY STRING Earl Klugh, United Artists UALA-942 (Capitol)	39	39	6	MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3001
15	18	4	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	40	40	16	HIGH GEAR Neil Larsen, Horizon AP-738 (AAM)
16	22	3	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	41	32	25	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, AAM SP-6701
17	16	18	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	42	42	2	BASIE JAM #3 Count Basie, Pabo 2310840 (RCA)
18	12	9	THE WORLD WITHIN Strn Hepper, MCA 3180	43	NEW ENTRY	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 36309	
19	15	24	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	44	31	34	PARADISE Grover Washington Jr., Elektra 6E-182
20	20	6	THE HAWK Dave Valentin, Arista/GRP GRP 5006	45	41	49	ANGIE Angela Bofill, GRP/Arista GRP 5000
21	24	6	AIN'T IT SO Ray Charles, Atlantic SD 19252	46	46	2	HAVANA JAM II Various Artists, Columbia PC 2-36180
22	19	4	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD 2-6238	47	47	2	SUNDAY WALK Jean-Luc Ponty, Pausa PR-7033
23	21	8	CARRY ON Flora Purim, Warner Bros. 95K 3144	48	45	3	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1152 (Warner Bros.)
24	NEW ENTRY	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	49	NEW ENTRY	LIGHT AS A FEATHER Azymuth, Milestone M-9089 (Fantasy)		
25	25	4	MOSAIC John Klemmer, MCA MCA-2-8014	50	50	2	SOUND SUGGESTIONS George Adams, ECM ECM-1-1141 (Warner Bros.)

DECEMBER 15, 1979, BILLBOARD

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Billboard HOT 100

* Chart Bound

FOOL IN THE RAIN—Led Zeppelin
(Swan Song 71002)
99—Toto
(Columbia 1-11973)
SEE TOP SINGLE PICKS REVIEWS, page 70

DECEMBER 15, 1979, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	BABE—Styx (Styx), D. DeYoung, A&M 2188	35	39	6	CHIQUITITA—Abba (Benny Andersson, Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3629	89	82	2	LOST HER IN THE SUN—John Stewart (John Stewart), J. Stewart, RSO 1016
2	3	12	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474	36	19	17	DIM ALL THE LIGHTS—Donna Summer (Gorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	70	80	4	DIG THE GOLD—Jayce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939
3	4	17	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	37	22	11	TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077	71	81	2	MOVE YOUR BOOGIE BODY—Bar-Kays (Allen A. Jones), J. Alexander, L. Dotson, A. Jones, H. Henderson, C. Allen, L. Smith, M. Beard, R. Thompson, S. Guy, W. Stewart, M. Bynum, Mercury 76015
4	5	9	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	38	42	6	DEJA VU—Dionne Warwick (Barry Manilow), L. Hayes, A. Anderson, Arista 0459	72	83	2	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)
5	6	7	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	39	43	8	I STILL HAVE DREAMS—Richie Furay (Val Garay), B. Batstone, Asylum 46534	73	47	10	HIGHWAY TO HELL—AC/DC (Robert John Lange), Young, Young, Scott, Atlantic 3617
6	2	9	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125	40	41	6	VIDEO KILLED THE RADIO STAR—The Buggles (The Buggles), T. Horne, G. Downes, B. Woolley, Island 49114 (Warner Bros.)	74	59	10	PRETTY GIRLS—Melissa Manchester (Steve Buckingham), L. Dabell, Arista 0456
7	8	15	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079	41	45	9	TRAIN, TRAIN—Blackfoot (Al Nalls & Henry Weck), S. Medlocke, Mco 7207 (Atlantic)	75	NEW ENTRY	WHY ME—Styx (Styx), D. DeYoung, A&M 2206	
8	10	9	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Darryl Dragon), T. Tennille, Casablanca 2215	42	44	14	RAINBOW CONNECTION—Kermit The Frog (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	76	63	20	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freedland, EMI America 8019 (Capitol)
9	7	11	HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asylum 46545	43	56	5	YES, I'M READY—Teri De Sario with R.C. (H.W. Casey), B. Mason, Casablanca 2227	77	77	4	MESSAGE IN A BOTTLE—Police (Police & Nigel Gray), Sting, A&M 2190
10	11	10	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Dinklage), N. Davies, R. Hodgson, A&M 2193	44	52	5	ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202	78	NEW ENTRY	WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479	
11	13	11	LADIES NIGHT—Kool & The Gang (Eumir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	45	NEW ENTRY	SARA—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150	79	89	2	DIRTY WATER—The Inmates (Vic Malle), Ed Cobb, Polydor 2032	
12	21	7	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	46	58	4	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727	80	90	2	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), B. Crowell, United Artists 1330
13	15	9	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789	47	51	6	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette))	81	NEW ENTRY	LOOKS LIKE LOVE AGAIN—Dann Rogers (Ian Gardiner), D. Marino, International Artists 500	
14	17	9	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	48	54	5	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (David Anderle & Booker T. Jones), C.B. Sager & Peter Allen, A&M 2199	82	NEW ENTRY	WORKING MY WAY BACK TO YOU—Spanners (Michael Zager), S. Linzer & D. Randall, Atlantic 3637	
15	16	12	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087	49	55	5	SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096	83	88	2	GLIDE—Pleasure (Marlon McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874
16	18	6	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	50	25	15	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Hupp, B. Morrison, United Artists 1315	84	85	3	I DO BELIEVE IN YOU—Pages (Bobby Goldsby), R. Page, I. Lang, S. George, J. Manfredi, Epic 9-50769
17	9	10	SHIPS—Barry Manilow (Barry Manilow, Ron Dante), J. Hunter, Arista 0464	51	28	17	IF YOU REMEMBER ME—Chris Thompson & Night (Richard Perry), C. B. Sager, M. Hamlich, Planet 45904 (Elektra/Asylum)	85	94	2	YOU'RE GONNA GET WHAT'S COMING—Bonnie Raitt (Peter Asher), R. Palmer, Warner Bros. 49116
18	20	10	BETTER LOVE NEXT TIME—Dr. Hook (Ron Hoffano), S. Pippin, L. Keith, J. Slate, Capitol 4785	52	53	7	READY FOR THE 80'S—Village People (Jacques Morali), J. Morali, H. Beloin, P. Hutt, B. Whitehead, Casablanca 2220	86	86	7	LAY IT ON THE LINE—Triumph (Mike Levine), Emmett, RCA 11690
19	33	2	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	53	31	12	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	87	NEW ENTRY	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	
20	26	7	JANE—Jefferson Starship (Ron Weverson), D. Freiberg, J. McPherson, C. Chaquico, P. Kantner, Grunt 11750 (RCA)	54	60	6	MISTRUSTED LOVE—Mistress (Thomas Jefferson Kaye), B. Hopkins, RSO 1009	88	NEW ENTRY	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Conico, Arista 5481	
21	23	10	I WANT YOU TONIGHT—Pablo Cruise (Bill Schnee), C. Larios, D. Jenkins, A. Willis, A&M 2195	55	46	21	RISE—Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151	89	NEW ENTRY	STARGAZER—Peter Brown (Cory Wade & Peter Brown), P. Brown, Drive 6281 (T.K.)	
22	24	11	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	56	70	3	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nempcor 97525 (CBS)	90	NEW ENTRY	MEMORIZE YOUR NUMBER—Leif Garrett (Michael Lloyd), B. Kirkland, Scotti Bros. 510 (Atlantic)	
23	27	9	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	57	64	4	SHE'S IN LOVE WITH YOU—Suzi Quatro (Mike Chapman), R. Chinn, M. Chapman, RSO 1014	91	92	4	CRUEL SHOES—Steve Martin (William E. McEwen), S. Martin, Warner Bros. 49122
24	12	13	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773	58	61	5	SINCE YOU'VE BEEN GONE—Rainbow (Roger Glover), R. Ballard, Polydor 2014	92	95	7	I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
25	14	19	POP MUZIK—M & Scott, Sire 49033 (Warner Bros.)	59	66	4	YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144	93	96	2	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)
26	30	5	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	60	48	7	PETER PIPER—Frank Mills (Frank Mills), F. Mills, Polydor 2002	94	98	2	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePaquale & David Shire), D. Shire, C. Connors, Motown 1477
27	40	4	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	61	71	2	LONELY EYES—Robert John (George Tobin), M. Piccirilli, EMI-America 8030	95	65	7	I JUST CAN'T CONTROL MYSELF—Naturi's Dream (Michael Stokes), M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA)
28	29	10	I NEED A LOVER—John Cougar (John Cougar), J. Mellencamp, Riva 202 (Mercury)	62	73	2	VOICES—Cheap Trick (Tom Werman), R. Neibon, Epic 9-50814	96	69	11	GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Brazfield, R. Byrne, RCA 11695
29	32	12	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0454	63	49	13	PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	97	76	10	IT'S ALL I CAN DO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46546
30	35	8	WAIT FOR ME—Daryl Hall & John Oates (David Foster), D. Hall, RCA 11747	64	74	4	DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Waisnki, MCA 41131	98	84	21	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742
31	37	5	DON'T DO ME LIKE THAT—Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	65	57	16	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Finger, Capitol 4771	99	87	16	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001
32	36	8	DON'T LET GO—Isaac Hayes (Isaac Hayes), I. Stone, Polydor 2011	66	68	4	ROLLER-SKATIN' MATE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MWP 0116	100	93	13	LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021
33	38	5	THIRD TIME LUCKY—Foghat (Foghat), D. Fawcett, Bearsville 45125 (Warner Bros.)	67	50	7	NO CHANCE—Moon Martin (Craig Leon), M. Martin, Capitol 4794				
34	34	10	LOVE PAINS—Yvonne Elliman (Steve Barri), M. Price, D. Walsh, S. Barri, RSO 1007	68	79	3	MONEY—The Flying Lizards (David Cunningham), B. Gordy Jr. & J. Bradford, Virgin 67003 (Atlantic)				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

An American Dream (Lindy Green, BMI)	80	Dim All The Lights (Sweet Success)	36	I Want You Tonight (Irving/Pablo Cruise, BMI)	21	Lost Her In The Sun (Bugler)	69	Still (Jobete/Commodores, ASCAP)	2	When I Wanted You (Home Grown, BMI)	66
Babe (Foghat/Almo, ASCAP)	1	Dirty Water (Equinox, BMI)	79	Wanna Be Your Lover (Ecrisp, BMI)	15	Love Pains (World Sing/Golden Clover, ASCAP)	27	Delicate (ASCAP)	10	Why Me (Styx/Song/Almo, ASCAP)	75
Better Love Next Time (House Of Gold, BMI)	18	Do That To Me One More Time (Moonlight & Magnolias, BMI)	8	If You Remember Me (Chappell/Rod Bulliet, ASCAP)	9	Remember Your Number (Scott Towe, ASCAP)	90	The Long Run (Cass/Red Cloud, ASCAP)	5	You Decorated My Life (Music City, ASCAP)	94
Broken Hearted Me (Chappell/Salmisky, ASCAP)	24	Do You Love What You Feel (Distrifox, ASCAP)	64	Unchappell/Begonia (BMI)	51	Rise (Almo/Badazz, ASCAP)	54	Rock With You (Almo, ASCAP)	12	With You I'm Born Again (Check Out, BMI)	94
Chiquitta (Unicaf, ASCAP)	35	Head Games (Somerset, Livingston, ASCAP)	16	It's All I Can Do (Lido, BMI)	97	Rise (Almo/Badazz, ASCAP)	54	The Second Time Around (Socarrub VII/Roy, ASCAP)	90	Wonderland (Jobete/Commodores, ASCAP)	78
Come To Me (Cicada/Treasure, BMI)	99	Highway To Hell (Edward B. Marks, BMI)	23	Jane (Foghat/Lunafun/Little Dragon, BMI)	20	Mistreated Love (Mistress, BMI)	54	This Is It (Milk Music, ASCAP)	66	Working My Way Back To You (Screen Gems/EMI/Season's Four, BMI)	82
Cool Change (Screen Gems/EMI, BMI)	13	Just Can't Control Myself (Blow, ASCAP)	32	Ladies Night (Delightful/Gang, BMI)	11	Money (Jobete, ASCAP)	68	Smug (BMI)	23	Yes, I'm Ready (Dandelion, BMI)	43
Coward Of The County (Roger Bowling, BMI/Wesley Hollow, ASCAP)	26	I Do Believe In You (Almo/Pa-Gu, ASCAP)	30	Last Train To London (Jet, BMI)	72	Move Your Boogie Body (Bar-Kays/ASCAP)	71	Wanna Be Your Lover (Ecrisp, BMI)	15	You're Gonna Get What's Coming (ACKee, ASCAP)	65
Crusin' (Bertam, ASCAP)	25	I'd Rather Leave While I'm In Love (Rings/Watsohough/Jermava/Unchappell/Begonia, BMI)	46	Lay It On The Line (Triumph, CAPAC)	6	No More Tears (Olga/Fedora, BMI)	67	Wanted To Be (Lido, BMI)	97		
Damn If I Do (Woodhams/Centers/Irving, BMI)	32	Let Me Know (I Have A Right) (Parren Vibe, ASCAP)	100	Let Me Know (I Have A Right) (Parren Vibe, ASCAP)	100	Peter Piper (Peter Piper, BMI)	66	Train, Train (Bubak, BMI)	41		
Dina Yo (Dinos/Angela, BMI)	29	Lonely Eyes (High Signs, ASCAP)	61	Let Me Know (I Have A Right) (Parren Vibe, ASCAP)	100	Phantom Don't Go (Sherlyn/Harrick, BMI)	60	Tusk (Fleetwood Mac, BMI)	37		
Dig The Gold (Business First/Arches, ASCAP)	38	Love Pains (Yvonne Elliman, BMI)	28	Lonely Eyes (High Signs, ASCAP)	61	Please Don't Leave (Creeping Licking, BMI)	65	Video Killed The Radio Star (ACKee, ASCAP/Cover, BMI)	40		
				Longer (Hickory Grove/April, ASCAP)	39	Pop Muzik (Robin Scott, ASCAP)	25	Ships (Jan Hunter/April, ASCAP)	17		
						Pretty Girls (Nave Bianca, ASCAP)	74	Since You've Been Gone (Island, BMI)	86		
								Send One Your Love (Liberella Black Bull, ASCAP)	5		
								She's In Love With You (Charmchap, BMI)	9		
								Ships (Jan Hunter/April, ASCAP)	17		
								Smug (BMI)	23		
								Stargazer (Sherlyn/Deibel/Penguin, BMI)	20		
								Wait For Me (Hot Chob/Tax Continent's, BMI)	30		
								We Don't Talk Anymore (ATL, BMI)	41		

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I WANT YOUR LOVE

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(YOWSAH, YOWSAH, YOWSAH)

EVERYBODY DANCE

CHIC CHEER

GOOD TIMES

MY FEET KEEP DANCING



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Billboard TOP LPs & TAPE

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DECEMBER 15, 1979, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	B-TRACK	CASSETTE						ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE
★	1	9	EAGLES The Long Run Asylum AS 508	8.98	8.98	8.98	36	36	12	★	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98	71	29	25	THE KNACK Get The Knack Capitol SW 11948	7.98	7.98	7.98
★	2	7	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP 7 1191	13.98	13.98	13.98	★	44	5	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	72	30	10	BONNIE RAITT The Glow Warner Bros. BSK 3369	8.98	8.98	8.98	
★	3	10	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	★	41	6	BAR-KAYS Enjoy Mercury SRM 1 3781	7.98	7.98	7.98	★	87	6	STEVE FORBERT Jackrabbit Slim Mercury JZ 36191	7.98	7.98	7.98	
★	4	4	STEVIE WONDER Journey Through The Secret Life Of Plants Tamla T13 37102 (Motown)	13.98	13.98	13.98	39	40	5	PABLO CRUISE Part Of The Game A&M SP 3112	8.98	8.98	8.98	74	33	36	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	
★	6	5	BEE GEES Greatest RSO RS 2-4200	13.98	13.98	13.98	★	62	2	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FC 36310 (CBS)	8.98	8.98	8.98	★	90	18	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98	
6	5	15	LED ZEPPELIN In Through The Out Door Swan Song SS 16002 (Atlantic)	8.98	8.98	8.98	★	43	13	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98	76	76	14	O'JAY'S Identify Yourself P.R. FZ 36027 (CBS)	8.98	8.98	8.98	
★	7	7	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	42	42	25	CARS Candy-O Elektra SE 507	8.98	8.98	8.98	77	77	20	LITTLE RIVER BAND First Under The Wire Capitol SW 11954	8.98	8.98	8.98	
8	8	7	FLEETWOOD MAC Tusk Warner Bros. ZMS 3350	15.98	15.98	15.98	★	50	12	ISAAC HAYES Don't Let Go Polydor PD 1-6224	7.98	7.98	7.98	78	80	28	DIONNE WARWICK Dionne Arista AR 5230	7.98	7.98	7.98	
★	10	6	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	48	7	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	7.98	7.98	7.98	79	82	53	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	
★	12	18	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	45	19	12	MOLLY HATCHET Flirtin' With Disaster Epic JE 36118	7.98	7.98	7.98	★	88	3	EMERSON, LAKE & PALMER In Concert Atlantic SD 19255	7.98	7.98	7.98	
★	11	16	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	★	46	38	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98	★	89	4	PAT METHENY GROUP American Garage ECM 1 1155 (Warner Bros.)	7.98	7.98	7.98	
★	12	9	HERB ALPERT Roe A&M SP 4798	7.98	7.98	7.98	★	53	5	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98	82	84	22	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise RS 2295 (Warner Bros.)	8.98	8.98	8.98	
★	15	13	KOOL & THE GANG Ladies First De-Lite DS 9513 (Mercury)	7.98	7.98	7.98	48	49	17	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	83	85	9	MILLIE JACKSON & ISAAC HAYES Royal Rappin' Polydor PD 1-6229	7.98	7.98	7.98	
★	16	12	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	49	51	6	WAYLON JENNINGS What Goes Around Comes Around RCA ARL 1 3493	7.98	7.98	7.98	84	86	33	WAYLON JENNINGS Greatest Hits RCA ARL 1 3378	7.98	7.98	7.98	
★	20	5	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	★	57	6	RUPERT HOLMES Partners In Crime Infinity INF 9020 (MCA)	7.98	7.98	7.98	★	96	2	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	7.98	7.98	7.98	
★	16	13	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98	★	NEW ENTRY	PINK FLOYD The Wall Columbia FC 2 36183	13.98	13.98	13.98	86	47	7	NICOLETTE LARSON In The Nick Of Time Warner Bros. WS 3370	8.98	8.98	8.98		
★	24	3	JEFFERSON STARSHIP Freedom At Point Zero Grant GZL 1 3452 (RCA)	8.98	8.98	8.98	★	56	6	ATLANTA RHYTHM SECTION Are You Ready Polydor PD 2-6236	11.98	11.98	11.98	87	52	14	JIMMY BUFFETT Volcano MCA MCA 5102	8.98	8.98	8.98	
★	21	9	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98	53	22	11	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98	88	92	32	DONNA SUMMER Bad Girls Casablanca NBLP 7 1150	13.98	13.98	13.98	
★	61	2	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	★	71	4	Z.Z. TOP Deguello Warner Bros. WS 3361	8.98	8.98	8.98	★	98	3	GILDA RADNER Live From New York Warner Bros. WS 3370	7.98	7.98	7.98	
★	20	14	38	SUPERTRAMP Breakfast In America A&M SP 3708	8.98	8.98	8.98	55	58	7	OUTLAWS In The Eye Of The Storm Arista AL 9507	8.98	8.98	8.98	90	54	8	JEAN LUC-PONTY A Taste Of Passion Atlantic SD 19253	7.98	7.98	7.98
★	46	3	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	★	83	5	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	91	93	6	NATURE'S DIVINE In The Beginning Infinity INF 9013 (MCA)	7.98	7.98	7.98	
★	22	23	8	JOE JACKSON I'm The Man A&M SP 4794	7.98	7.98	7.98	★	70	9	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98	92	64	16	TALKING HEADS Fear Of Music Sire SRK 6076 (Warner Bros.)	7.98	7.98	7.98
★	26	7	BOB JAMES & EARL KLUGH One On One Toppan/Tee/Columbia FC 36241	8.98	8.98	8.98	58	59	9	JIMMY MESSINA Oasis Columbia JC 36140	7.98	7.98	7.98	★	105	3	WILLIE NELSON Pretty Paper Columbia JC 36189	7.98	7.98	7.98	
★	24	17	9	BLONDIE Eat To The Beat Chrysalis CHR 1275	8.98	8.98	8.98	59	60	22	SOUNDTRACK The Muppets Atlantic SD 18001	7.98	7.98	7.98	94	94	11	STEVE MARTIN Comedy Is Not Pretty Warner Bros. WS 3392	8.98	8.98	8.98
★	79	2	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. ZMS 3350	13.98	13.98	13.98	★	104	6	JOHN DENVER & THE MUPPETS A Christmas Together RCA ARL 1 3451	7.98	7.98	7.98	95	95	27	EARTH, WIND & FIRE I Am A&M SP 3730 (CBS)	8.98	8.98	8.98	
★	28	7	POLICE Raggatta De Blanc A&M SP 4792	7.98	7.98	7.98	61	63	15	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98	96	97	5	HEAD EAST A Different Kind Of Crazy A&M SP 4795	7.98	7.98	7.98	
★	31	4	ROD STEWART Greatest Hits Vol. 1 Warner Bros. WS 3373	8.98	8.98	8.98	62	65	12	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98	★	107	4	DR. HOOK Sometimes You Win Capitol SW 12018	7.98	7.98	7.98	
★	28	18	12	KENNY ROGERS Fenny United Artists UNAK 979	8.98	8.98	8.98	63	66	7	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	8.98	8.98	8.98	98	102	13	BRENDA RUSSELL Houston SP 239 (A&M)	7.98	7.98	7.98
★	45	5	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98	★	68	6	APRIL WINE Harder...Faster Capitol ST 12813	7.98	7.98	7.98	★	NEW ENTRY	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2 1502 (Mercury)	13.98	13.98	13.98		
★	39	7	ANNE MURRAY I'll Always Love You Capitol SW 12012	8.98	8.98	8.98	★	69	25	SMOKEY ROBINSON Where There's Smoke Tamla T7 386 (Motown)	7.98	7.98	7.98	100	100	9	TOM JOHNSTON Everything You've Heard Is True Warner Bros. BSK 3304	8.98	8.98	8.98	
★	37	6	PEACHES & HERB Twice The Fire Polydor/MVP PD 1-6239	8.98	8.98	8.98	66	67	5	CRYSTAL GAYLE Classic Crystal United Artists UUA 982	8.98	8.98	8.98	★	NEW ENTRY	KATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol SW 12019	7.98	7.98	7.98		
★	32	32	9	VILLAGE PEOPLE Live And Steazy Casablanca NBLP 7 1183	13.98	13.98	13.98	67	27	15	BOB DYLAN Slow Train Coming Columbia FC 36120	8.98	8.98	8.98	102	103	64	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
★	33	34	8	DARYL HALL & JOHN OATES K-Statik RCA ARL 1 3494	7.98	7.98	7.98	68	25	9	SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98	103	55	8	ELTON JOHN Victim Of Love MCA MCA 5104	8.98	8.98	8.98
★	34	35	7	RICK JAMES Fire It Up Gordy GE 990 (Motown)	8.98	8.98	8.98	★	78	24	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TA 811	7.98	7.98	7.98	★	115	5	LARRY GATLIN Straight Ahead Columbia JC 36250	7.98	7.98	7.98
★	75	2	LITTLE FEAT Down On The Farm Warner Bros. WS 3345	8.98	8.98	8.98	70	73	5	BOB MARLEY & THE WAILERS Survival Island ILPS 9942 (Warner Bros.)	7.98	7.98	7.98								

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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DECEMBER 15, 1979, BILLBOARD

Closeup

JOAN ARMATRADING--How Cruel, A&M SP3302. Produced by Joan Armatrading, Henry Lewy.

Listening to these four new Armatrading songs, which the cover notes claim "were so good they couldn't wait for an album" evoked within me the same kind of gut level emotions as her brilliant third album, "Joan Armatrading."

While here two subsequent albums, "Show some Emotion" and "To The Limit" didn't live up to expectation, "How Cruel" surpasses nearly all her previous work. The West Indian-born, English reared singer has returned to writing the kind of material that jumps out at you and twists your emotions with her insightful poetics and unique vocal phrasing.

And more than ever, Armatrading rocks out, letting loose with the kind of fire and brimstone she has recently displayed in concert. Her amazing voice, able to weave up and down the scale, has never sounded better. She can be hard and convincingly forceful and turn it around to show a certain delicacy and sensuality. There is probably no other female vocalist who can perform the vocal gymnastics of Joan Armatrading.

For the first time Armatrading has a hand in the production. Her former producer Glyn Johns and her former band are gone. This time she gets an assist from Henry Lewy, producer of Joni Mitchell. Her rhythm section is also new, cushioning her guitar and vocals.

Armatrading's wry wit is evidenced in "Rosie," a tune she alone produced. The song has overt sexual overtones apparently written about a transvestite. Singing Armatrading: With the nervous young hopeful at his heel/And knows his satisfaction won't drive him away... He's not lookin' for a friend/Not lookin' for a lover/There in the crowded bar/He has rings on his fingers/He's there to tease/Ya' know he only wants to take things too far.

Armatrading's guitar is supported by the band's clean, well-paced orchestration.

Whether "How Cruel" is autobiographical is hard to say. In this track, Armatrading takes on the persona of an outcast, the person whom everyone let's their frustration out on,



Joan Armatrading

the person for whom nothing goes right. "I bite my tongue and it bites me back/I bought a house and the neighbors moved/I had a dog but it was stolen/They'll put the skin of the fruit on the ground and I slip and fall."

Armatrading's vocal shifts gear at the chorus where she easily slides from a narrative to some high, silky notes that send chills down one's spine. Lon Price's sax solo at the end adds another dimension.

"He Wants Her" is an interestingly crafted midtempo love song. Armatrading sees the male as the aggressor, describing him as a "tom cat," "stallion," "rat," "fighter," "fox" and a "rooster" after his female prey described as a "lustly mare kicking and bolting," a "brooding hen" and a "lamb to his lion."

Armatrading reaches for those delicate high notes when she gently sings: "He wants her with all her frills/He wants her to give him thrills."

The mini-album closes with one of Armatrading's most poignant love songs, "I Really Must Be Going" which recalls "Water With The Wine" and "Somebody Who Loves You" off her "Joan Armatrading" album.

The song chronicles the relationship between a married woman and her malepursuer "who finds it wrong" for her to be married. Her tender lyrics are among the best she's ever written and her delivery is sensitive enough for tears.

"How Cruel" retails for \$4.98, a bargain for anyone with an ear for good music. ED HARRISON

DEVELOPED AT CHICAGO POWWOW

NARM Seeks New Rackjobber Image

CHICAGO--A campaign to add luster to the image of the rackjobber is being set up under the auspices of the National Assn. of Recording Merchandisers. The program is being drafted by the association's rackjobber advisory committee, and was outlined at the group's Thursday (6) meeting here.

According to committee member Harold Okinow, president of Lieberman Enterprises, steps are being taken to boost the visibility of the racks and gain increased trade media exposure. The rack's image as creative merchandisers will be enhanced, Okinow says.

Other members of the rackjobbers committee are Sydney Silverman, David Crockett, Herb Dorfman, Richard Greenwald, Robert Hawley, Jay Jacobs, John Kaplan, Gene

Mirisch Relocates

LOS ANGELES--David Mirisch Enterprises has moved to new offices at 280 S. Beverly Dr., Beverly Hills. The new phone is 213 275-9485. Firm does promotion for record artists.

Patch, David Siebert and Don Weiss. NARM executive director Joe Cohen was in attendance.

Musicians Okay

Continued from page 9 wages the first year and 7% in the final 13 months of the agreement, which also includes modest increases in health, welfare and cartage payments, as well as concessions to symphonic sessions.

The pact is retroactive to Nov. 1, 1979. It expires Dec. 1, 1981. Musicians eligible to vote had to have made at least \$1,000 in session fees during the last calendar year.

Wages for a standard three hour session in the U.S. go now to \$137.21 from \$127.05, and to \$146.81 thereafter. Special two hour rates in the U.S. go from \$83.85 to \$90.56, thence to \$96.90.

Canadian rates, \$105 under the expiring pact, and the Puerto Rican rate, formerly \$76.23 also rise proportionately, 8% the first year and 7% thereafter.

Lifelines

Births

Son, Dennis Jeroen, to Anneke and Fred Hayaan in Port Chester, N.Y., Dec. 3. Father is president of Polydor Records.

Son, Noah Frank, to Janet and David Bellamy in Dade City, Fla., Nov. 23. Father is member of the Bellamy Brothers singing group of Warner Bros. label.

Son, Jay Terrance, to Susan and Bill Marin Nov. 30 in Los Angeles. Father is West Coast regional promotion and marketing director at Casablanca Records.

Son, David Alan, to Linda and Al Di Noble in Los Angeles Nov. 30. Father is vice president, product development at Casablanca Records.

Marriages

Ken St. John, manager of the Troubadour Club in Los Angeles, to Patricia Patrick, in Los Angeles Dec. 8. Bride is secretary to Bud Dain, RCA's vice president of a&r.

Davis Headlines Harrah's 'Party'

LOS ANGELES--Harrah's South Shore Room at Lake Tahoe celebrates its 20th anniversary with Sammy Davis & Friends headlining Thursday through Thursday (6-13).

Red Skelton, the first entertainer to appear in the showroom in December 1959 will join Davis along with Glen Campbell, Peter Marshall, Danny Thomas, Norm Crosby, Ben Vereen, Wayne Newton, Tony Orlando, Florence Henderson, Kay Starr and Rita Moreno.

Each night of the week will feature Davis with a different friend for the dinner show, while Davis and singer Linda Hopkins entertain at the cocktail show.

Ronalda Lee Russell of the Nashville ASCAP office to Darrell Smith, accounts executive for Music City Record Distributors Inc., Nov. 24 in Nashville.

Liza Minnelli, singer-entertainer, to Mark Gero, her manager, in New York City Dec. 3 at St. Bartholomew's Chapel.

Deaths

Morris Kipner, 57, owner of A&B Records in Dayton, of a heart attack there Nov. 26. He founded the firm, an Ohio rackjobbing company, about 10 years ago after working for Decca Records many years. He is survived by his widow, Shirley, and two sons, Scott and Ricky, A&B's general manager Larry Fisby now is operating the firm.

Henry Coker, 59, jazz trombonist who recorded with the bands of Benny Carter, Eddie Heywood, Count Basie and others and who toured with singer Ray Charles in the 1960s, last week of a heart attack in Los Angeles.

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Compiled from national retail stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
★	135	2	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 7-11008	12.98	12.98	12.98
★	107	109	THE EMOTIONS Come Into Our World ABC Columbia JC 36149	7.98	7.98	7.98
★	108	74	BLACKFOOT Strikes A&M SP 38112 (Atlantic)	7.98	7.98	7.98
★	108	11	JETHRO TULL Stormwatch Decca DC 1238	7.98	7.98	7.98
★	138	2	SLAVE Just A Touch Of Love Columbia SC 32111 (Atlantic)	7.98	7.98	7.98
★	110	72	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98
★	111	111	BETTE MIDLER Thighs And Whispers Atlantic SD 10004	7.98	7.98	7.98
★	112	112	FOGHAT Boogie Motel Bearsville BCS 6390 (RCA)	8.98	8.98	8.98
★	124	3	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
★	132	3	BOB WELCH The Other One Capitol SM 12017	7.98	7.98	7.98
★	115	118	GLORIA GAYNOR I Have A Right Polydor PD-1-4231	8.98	8.98	8.98
★	116	106	CHARLIE DANIELS BAND Million Mile Reflections Epic JC 35751	8.98	8.98	8.98
★	117	116	VAN HALEN Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98
★	118	117	CHEAP TRICK Cheap Trick At Budokan Epic JC 35795	8.98	8.98	8.98
★	119	119	LINDA CLIFFORD Here's My Love RCA/Capitol RS 3087	7.98	7.98	7.98
★	120	123	JOURNEY Infinity Columbia JC 34917	7.98	7.98	7.98
★	121	121	SOUNDTRACK Quadrophonia Polydor PD-2-4235	13.98	13.98	13.98
★	131	4	PATRICE RUSHER Pizzazz Elektra EK 243	7.98	7.98	7.98
★	136	2	WAR The Music Band 2 MCA MCA 3193	8.98	8.98	8.98
★	124	126	PLEASURE Future Now Fantasy F 9578	7.98	7.98	7.98
★	125	128	SPYRO GYRA Morning Dance Mercury RM 9004 (MCA)	7.98	7.98	7.98
★	126	127	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98
★	127	130	BLONDIE Parallel Lines Chrysalis CHR 1197	7.98	7.98	7.98
★	128	81	ASHFORD & SIMPSON Stay Free Warner Bros. WS 3357	8.98	8.98	8.98
★	129	99	ELECTRIC LIGHT ORCHESTRA Discovery J&R JZ 75768 (RCA)	8.98	8.98	8.98
★	130	110	DOOBIE BROTHERS Minute By Minute Warner Bros. WS 3193	8.98	8.98	8.98
★	157	3	TANYA TUCKER Tear Me Apart MCA MCA 5156	8.98	8.98	8.98
★	132	122	BARRY MANILOW Greatest Hits Arista AT 8401	13.98	13.98	13.98
★	133	133	DIANA ROSS The Boss Motown WJ 823	7.98	7.98	7.98
★	134	134	SHOES Present Tense Elektra EK 244	7.98	7.98	7.98
★	135	137	FUNKADELIC Uncle Jam Wants You Warner Bros. WS 3371	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
★	143	4	FLEETWOOD MAC Rumours Warner Bros. BSA 3010	7.98	7.98	7.98
★	137	139	DONNA SUMMER Live And More Casablanca NBLP 7119	12.98	12.98	12.98
★	138	91	FRANCE JOLI France Joli Polydor PD 12170	7.98	7.98	7.98
★	155	4	GEORGE DUKE Master of the Game Epic JC 36263	7.98	7.98	7.98
★	140	142	FRANK ZAPPA Joe's Garage Zappa SPZ 1-1603 (Mercury)	7.98	7.98	7.98
★	141	145	LAKESIDE Rough Riders Solex BSL 1-3490 (RCA)	7.98	7.98	7.98
★	150	3	THE INMATES First Offense Polydor PD 1-6241	7.98	7.98	7.98
★	151	4	PAVARTTI O Sole Mio-Favorite Neapolitan Songs London OS 28560	8.98	8.98	8.98
★	144	125	SUPERTRAMP Crime Of The Century A&M SP 3647	7.98	7.98	7.98
★	145	147	20/20 20/20 Portrait NPB 36205	7.98	7.98	7.98
★	146	148	LTD Devotion A&M SP 4771	7.98	7.98	7.98
★	147	149	KENNY ROGERS Ten Years Of Gold United Artists UALA 835-24	7.98	7.98	7.98
★	148	113	THE HEADBOYS The Headboys RSD RS-1-3068	7.98	7.98	7.98
★	149	129	SUZU QUATRO Suzu And Other Four Letter Words RSD RS-1-3064	7.98	7.98	7.98
★	150	153	TEDDY PENDERGRASS Teddy F.I.R. FZ 36003 (RCA)	8.98	8.98	8.98
★	163	4	FRANK MILLS Sunday Morning Suite Polydor PD 1-6225	7.98	7.98	7.98
★	153	154	EDDIE RABBITT The Best Of Eddie Rabbitt Elektra EK 225	7.98	7.98	7.98
★	154	101	THE CARS Candy Elektra EK 125	7.98	7.98	7.98
★	174	2	CLIFF RICHARD We Don't Talk Anymore EMI-America SM 17018	7.98	7.98	7.98
★	156	158	STYX Equinox A&M SP 4158	7.98	7.98	7.98
★	157	159	SYLVESTER Living Proof Fantasy F 79010	11.98	11.98	11.98
★	158	114	JUDAS PRIEST Unleashed In The East Columbia JC 36179	7.98	7.98	7.98
★	171	2	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	7.98	7.98	7.98
★	160	146	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century F 583 (RCA)	7.98	7.98	7.98
★	161	141	FAT BACK BAND XII Spring SP 4723 (Mercury)	7.98	7.98	7.98
★	162	140	MOLLY HATCHET Molly Hatchet Epic JC 35347	7.98	7.98	7.98
★	163	164	EAGLES Hotel California Arista AT 1084	7.98	7.98	7.98
★	164	144	REO SPEEDWAGON Nine Lives Epic FE 35888	8.98	8.98	8.98
★	165	168	ABBA Voulez-Vous Atlantic SD 14000	7.98	7.98	7.98
★	176	2	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra EK 225	7.98	7.98	7.98
★	182	2	JOAN ARMATRADE How Cruel A&M SP 3302	4.98	4.98	4.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
★	169	170	VARIOUS ARTISTS Studio 54 Casablanca NBLP 7-7161	13.98	13.98	13.98
★	181	289	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
★	171	108	CHIC Risque Atlantic SD 14003	8.98	8.98	8.98
★	173	156	TOM SCOTT Street Beat Columbia JC 36137	7.98	7.98	7.98
★	174	160	PAT TRAVERS BAND Go For What You Know Polydor PD 1-6257	7.98	7.98	7.98
★	174	160	JOE JACKSON Look Sharp A&M SP 4143	7.98	7.98	7.98
★	175	161	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
★	176	165	THE WHO The Kids Are Alright MCA 2-11805	12.98	12.98	12.98
★	177	162	B-52's Wester Bros. BSA 3355	7.98	7.98	7.98
★	178	162	ROLLING STONES Hot Rocks 1964-71 London ZPS 6067	13.98	13.98	13.98
★	190	2	FLEETWOOD MAC Fleetwood Mac Reprise K-2281	7.98	7.98	7.98
★	181	166	LEIF GARRETT Same Goes For You Scotti Bros. SB 14008 (Atlantic)	8.98	8.98	8.98
★	181	166	JENNIFER WARNES Shot Through The Heart Arista AR 4277	7.98	7.98	7.98
★	182	173	SCORPIONS Love Drive Mercury SRM 1-3795	7.98	7.98	7.98
★	183	167	WEATHER REPORT 8-30 ABC/Columbia PCF 36030	13.98	13.98	13.98
★	184	120	LED ZEPPELIN Led Zeppein IV Atlantic SD 19129	7.98	7.98	7.98
★	186	185	TONY BANKS A Curious Feeling Chrysalis CA 1-2207 (Polydor)	7.98	7.98	7.98
★	186	185	FABULOUS POODLES Think Pink Epic JC 36258	7.98	7.98	7.98
★	187	189	YVONNE ELLIMAN Yvonne RSD RS-1-3028	7.98	7.98	7.98
★	189	195	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 346	7.98	7.98	7.98
★	189	195	BEE GEES Spirits Having Flown RSD RS-1-3041	8.98	8.98	8.98
★	191	196	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98
★	191	196	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
★	192	194	SWITCH Switch II Gordy G7-688 (Motown)	7.98	7.98	7.98
★	193	172	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98
★	194	169	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
★	195	195	BRAND X Product Parade PD 9840 (J&R)	7.98	7.98	7.98
★	196	200	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	12.98	12.98	12.98
★	197	184	MISTRESS RSD RS-1-3058	7.98	7.98	7.98
★	198	199	ROGER WHITTAKER Mirrors Of My Mind RCA AFL 1-3501	7.98	7.98	7.98
★	199	179	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98
★	200	183	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	8.98	8.98	8.98

TOP LPs & TAPE

A-2 (LISTED BY ARTISTS)

Abba	165
AC/DC	48
Aersmith	21
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NARM-Promo Disk

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ited to "white label" copies, but extends also to "clean" product, some of which he contends is being given to independent promotion men as payment for their services.

As for "white labels," Bergman cites an instance where NARM executive director Joe Cohen came upon the sale at a Philadelphia area retailer of 15 new CBS releases in promotional form that had yet to find their way into stores as commercial product.

While contact with the Recording Industry Assn. of America has been made by NARM on the matter, Bergman admits that it's been as "hard a sell from their point of view as their drive to sell us on the impact of counterfeit product, although the fact that labels are easing up on the practice of making promotional records available for economic reasons is helping to alleviate the problem somewhat."

As it has with its own drive against counterfeit product, NARM is using a reporting system with regard to promotional goods.

A form, called "NARM Report On Sale Of Promotional Product," appears in the December issue of the association's newsletter, NARM Sounding Board.

If the sale of promotional product is uncovered, the form instructs reporters to name the store and detail the promotional product "observed." Here, the categories are: a. basis for identification of product as promotional; b. title(s) and label(s) of promotional recordings on sale; c. performer(s) of recordings listed under b.; d. type of promotional product on sale—i.e., records, tapes; e. approximate amount of promotional product in store inventory.

Observers are also requested to attach to the form copies of advertising, such as newspapers, mailers and catalogs.

According to the newsletter, "Everyone in the industry speculates on (promotional product) sources and methods of distribution. Let's get some real facts!" NARM says that

once it receives reports of promotional copy sales, they will be provided to each manufacturer of that product.

The sale of promotional records is a long-standing issue in the industry. Four years ago, CBS Records initiated legal action against the practice, getting two stores in the Chicago area to stop the sale of such product before the issue was brought to court.

In addition, the label made a more forceful representation on promotional product, claiming in back of each release that it's "For Promotion Only—Ownership Reserved by CBS. Sale is Unlawful." Other labels have since adopted similar terminology.

Todate, the claim by CBS and others over "ownership" of promotional records has not been tested in courts of law.

Al Berman of the Harry Fox Agency, which collects mechanical royalties, challenges Bergman's contention that the sale of promotional records might be a greater menace than counterfeiting.

"It comes up from time to time," explains Berman, "but it's way off base to term it a bigger menace than counterfeiting. We have no claim in our audits against what we regard as reasonable use of promotional records. Our audits carefully examine the distribution of such records and we'll only put in a claim if we believe they're in excess of the norm. It's small potatoes, actually."

Integrity Paring

• Continued from page 4

Careful staff pruning has allowed Integrity to provide cost-of-living raises based upon the current inflationary spiral without increasing total employe overhead. Hartstone points out.

In yet another cost-cutting move, Hartstone said store operational hours will not be expanded several hours daily as had been the practice heretofore from Thanksgiving through Christmas.

Inside Track

Billboard has learned that the Seymour Heller headed American Variety International, Inc. has finalized negotiations to acquire Nashboro Records, Woodland Sound Studio and affiliated companies in Nashville.

The deal includes Ernie's Record Mart, a long-time radio mail-order house; and Excellorec Music, Nashboro, a leading black gospel label, has a roster including the Gospel Keynotes, the Rev. Isaac Douglas and the Angelic Gospel Singers.

Woodland is one of Nashville's top studios with a string of hits in the pop, country and gospel field. All firms are part of the Nashville-based Crescent Co. which holds the majority of the stock.

Ken Glancy left his post Friday (7) as managing director of RCA Records' British arm for a slot with the label in New York, though the company won't at present say what that role will be. Also intriguing is the fact that Glancy's "assignment" in London, as RCA has preferred to describe it, didn't seem to include the appointment of a successor. Instead, Art Martinez, division vice president of RCA Records International, will oversee the British operation from New York. Glancy, of course, was chief of RCA Records U.S. some years back.

Watch for Management III's Jerry Weintraub to announce a new industry thrust, with a former important male vocalist at the reins. . . . The prestigious Volunteer Jam, the annual five-hour bash hosted in Nashville every year by the Charlie Daniels Band, has booked the Municipal Auditorium there for Jan. 12. Profits from the fourth one are donated to charity for the all star gathering, as usual. . . . Gene Settler, Sound Investments Inc., Miami, is the selling agent for GRT surplus inventory during the bankruptcy proceedings and not Request Records, an entirely separate label operation, in which he is involved. Settler has reportedly sold more than two million albums during the bankruptcy proceedings. The ABC tape albums are being held in escrow, pending settlement of an MCA/GRT court hassle. . . . Industry Christmas party invitations are sparser this season.

Ray Malavasi, L.A. Rams coach, has turned nitery operator with the Sportsman, Orange County boite, which features Alex, former A&M warbler, and his trio. . . . Friday (7) was declared Rudolph Friml Day in Los Angeles by Mayor Tom Bradley. Date marks what would have been the operetta king's 100th birthday. . . . "Hard Country," a movie inspired by the Michael Murphey song of the same, will star Tanya Tucker. Murphey is supervising music for the flick being produced by Marble Arch/ITC. Jan-Michael Vincent and Kim Basinger are also featured. . . . A Shanghai publishing house reportedly sold 50,000 songbooks hot off the press and another 50,000 are printing. Book contains English and Chinese lyrics of songs from the U.S., Australia, Britain and Canada. Alas, Communist China is not a signatory to any copyright convention.

Program director Frankie Crocker of Inner City Broadcasting Corp. notes the recent deemphasis of disco at WBSL-FM, New York, will not immediately affect programming at sister station, KUTE-FM, Los Angeles. He's doing a wait-and-see in that he says L.A. ratings are good and the Apple is somewhat ahead of L.A. in tastes and trends. . . . Gossip is that one-time radio personality/programmer Joey Reynolds is out as head of Wayne Newton's Aries II label with one-time Motown regional rep Joe Lewis taking over the reins. . . . Taking a cue

from the Track report recently that Ravel's "Bolero" sales were surging as a result of its usage in the soundtrack of the monster movie, "10," Alshire's Al Sherman has coupled that redundant classic with "The 1812 Overture," which a recent Playboy reader poll rated top sexy melody of the age.

The Recording Industry Assn. of America and president Stan Gortikov will move from their Los Angeles base to New York City in the impending future. . . . And speaking of cities, don't make definite plans for the time surrounding the 1981 NARM convention yet. New York, L.A. and Las Vegas are in contention, with Manhattan the top consideration. If the NARM confab goes to Gotham for the first time, the convention would probably be held later in the year to take advantage of more clement weather at that time. . . . Record Merchandising, the pioneer independent label distributorship, which voluntarily petitioned for bankruptcy under Chapter XI (Billboard, Dec. 8, 1979), is not "bankrupt," as erroneously reported. The firm is merely in the throes of proceeding through the Chandler Act procedures. Thus far, Sid Talmadge, RM founder/president, reports his labels are backing him, after he made an emergency junket to New York City for personal talks. It is his hope that creditors will do the same and give him a chance to see if the wholesaler can retrench and regain its industry position.

Donny Osmond has signed with the William Morris agency. Scuttlebutt is he wants serious movie roles. . . . Universal International pledged last week to make a movie out of "Best Little Whorehouse," the Broadway musical which it originally angled. The Loretta Lynn biopic, "Coal Miner's Daughter," starts U.S. theatre play in late March 1980 while Universal has "The Blues Brothers Movie" ready for screens next summer, along with "Cheech & Chong's Next Movie." The Belushi-Aykroyd film also features Ray Charles, Aretha Franklin, James Brown and Cab Calloway. . . . Is Bellaphon of Germany seeking a foothold in the U.S. mart, with Joe Sutton initially repping the Deutsche giant in corralling talent? . . . Is Jack Craigo joining Pickwick?

Luchi De Jesus, freelance composer/arranger, is now being managed by Morris Diamond. The two are former executives in a&r for East Coast Mercury in the early '60s. De Jesus conducts a 40-piece orchestra, supporting Freddie Hubbard, performing classical and contemporary works, Friday (14) at Long Beach City College Auditorium for the city's cultural arts foundation. . . . Artie Mogull denies he and Jerry Rubinstein are in any way involved in any kind of negotiation with the Small Business Administration, as per a prevalent rumor. . . . The deposed Shah of Iran's voice is no longer heard on New Rochelle's WRTN-FM, touting its "country club" format featuring crooners and big bands. Instead, station owner Bill O'Shaughnessy is airing the national anthem of the U.S. each noon until the 50 hostages are freed. . . . Musicians United For Safe Energy refute reports the recent five-day antinuke concert series didn't turn a profit. "We think nearly \$300,000 in profits is more than a trifle," a spokesperson explains. . . . Mushroom Records is now being administered by Fourth Street East, a new management company handling small record companies. At presstime, Mushroom's Los Angeles office was shut-down tight, despite reports that U.S. personnel would be retained. There is strong indication that a distribution deal with a major label will follow.

Disks Rapping Iran Flow From Indies

• Continued from page 1

Thus far the singles are all by independent labels, mostly obscure ones. The majors have yet to touch this sensitive topic.

Among the records recently issued around the country are "We've Waited Long Enough, Uncle Sam" by Lyle Dean on the Colonial label; "From America" by Richard Duane on Brady Music Records, "Khomeinac" by J.W. Thompson on Southern Star, "Dear Mr. President" by Max D. Barnes on Ovation Records, "Think I'll Run For President" by Brent Burns on Wolfhound and "Peanuts To You" by R.B. Stone and Armodillo on the Armodillo label.

One of the more interestingly-titled releases related to the American hostage situation is "Where Are You Now When We Need You, Ross Perot," by Don Mason on D Records. Referring to the wealthy millionaire businessman who personally attempted to ransom U.S. prisoners of war during Vietnam, the song echoes the plaintive refrain: "Where

are you now when we need you, Ross Perot?/Who else can we turn to, where else can we go?"

Duane's "From America" offers this advice to our Mid-East neighbors: "Take your oil and shove it, and your leaders, too! All the oil in your land won't make us stoop to you! You hold our people, burn our flag! Protest in our schools! So take Iran and shove it! We've had enough of you."

Assistance in preparing this story provided by Mike Hyland.

Another viewpoint along the same lines is contained in Bobby B. Baker's "Take Your Oil And Shove It" on Seeds & Stems Records: "They can take their oil and shove it! Let 'em drink it, let 'em love it! They can let it rot there in the ground! But they ain't gonna shove Uncle Sam around."

And in "Dear Mr. President," singer Barnes delivers an impassioned plea against a background of "The Battle Hymn Of The Republic" to President Carter "not to turn

the other cheek. . . . to a pitiful heap of ashes that was once our flag."

And Carl P. Mayfield, a Nashville disk jockey, has recorded what is believed to be the first anti-Iranian rock record. Titled, "Let's Make Islamic Atomic," Mayfield is shopping for a major label deal.

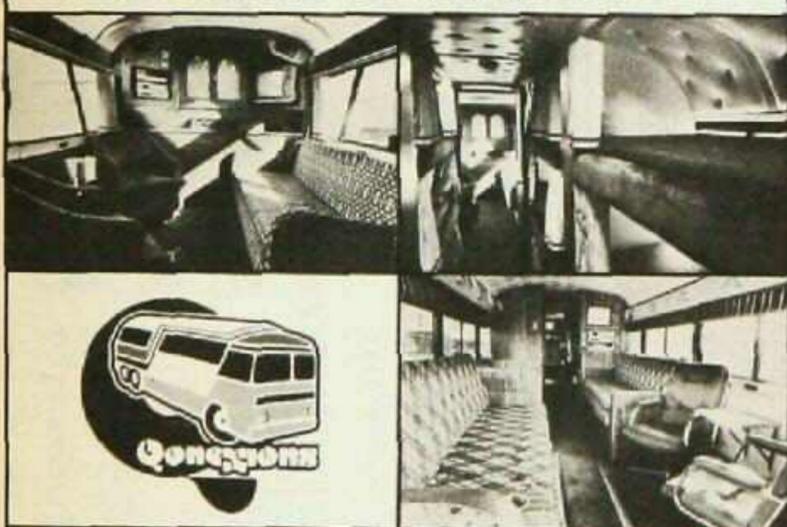
"The idea started on my radio show where I do a parody of television's "PM Magazine" called "CP Magazine," explains Mayfield, a 10-year veteran at WKDF-FM. "We got an incredible response on it and decided to record it as a rock song."

Currently, the song is only aired on Mayfield's station, but a copy is going out to WBIR-FM in Knoxville due to heavy requests. WKDF airs the song in medium rotation and gets response after each airing.

The popular morning disk jockey says several labels have already passed on the record, "due to their international ties." However, Mayfield is holding out for a deal with a major label.

Mayfield is backed by a group of local musicians who are called Rich And Famous.

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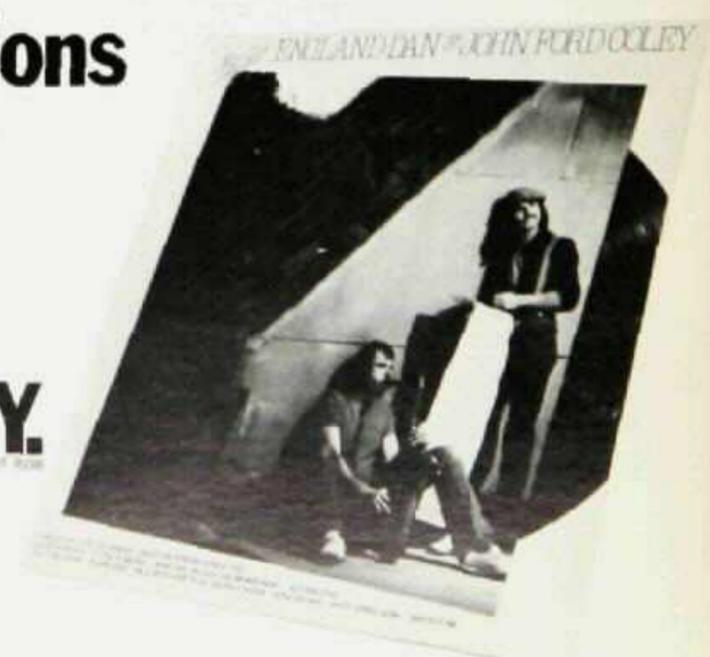
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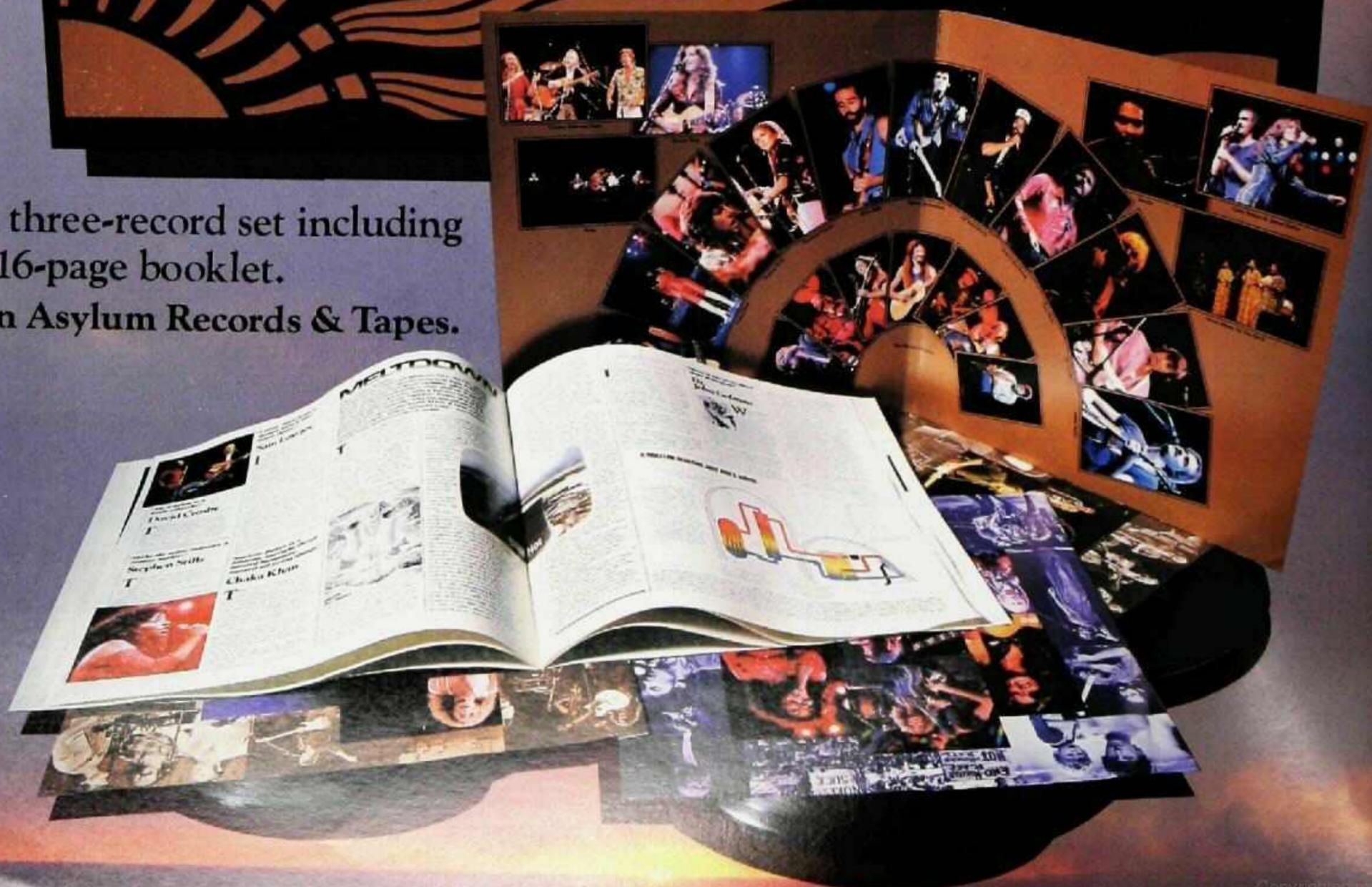
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