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## Counterfeit Exports Up 20%; U.S. Mart Droops

By IS HOROWITZ

NEW YORK—Exports of counterfeit records have risen by more than 20% over the year as stepped-up enforcement by U.S. authorities has clipped away at the domestic market for illicit product.

The retail value of counterfeit and other pirated records and disks, produced here and fed into overseas pipelines, is now put at an annual total of "at least \$50 million" by knowledgeable sources.

These estimates are supported by Jules Yarhe, Recording Industry Assn. of America's special counsel on piracy.

Yarhe points to more frequent antipiracy raids by the FBI and a stronger prosecution effort by the Justice Dept. as forcing counterfeiters to search out markets where detection is less likely.

(Continued on page 67)

## Holiday Sales Soar After Sluggish Start

By IRV LICHTMAN

NEW YORK—It was, after all, a Merry Christmas for the nation's record retailers.

Concerned about a lackluster Thanksgiving holiday selling season launch, retailers noted a strong comeback, with a particularly heady sales period a week before Christmas Day through the Christmas weekend.

Most retailers further predict that present sales strides will continue well past the holiday and into the new year.

With final figures still to be tabulated by various accounts, sales improvements over last year's similar period run from 20% to 40%. There's no question that retailers cashed in on a full weekend of business this year, compared to the late Saturday afternoon closings of 1977 when Christmas Day fell on a Sunday. However, the holiday was not as long as in previous years.

(Continued on page 71)

## Disk Sales Hurt Little By Japan Home Taping

By HARUHIKO FUKUHARA

TOKYO—Home taping in the world's second largest music market, Japan, may not be as restricting or damaging to disk sales as many in the industry believe.

This provocative counterpoint to the common wisdom emerges from a survey into the audio and videotape recording habits of Japanese consumers, conducted by the Electronic Industries Assn. of Japan.

The study's prime discovery is that although 63.9% of tape hardware users nationwide had recorded material off the air and from disks for their own convenience, those who did the most home copying also owned the most albums and singles.

Disk purchases, the trade poll found, had declined because some buyers apparently didn't have the time to go shopping, or because they thought disks too expensive—but not because of recording.

The findings clash with, if not exactly contradict, the claims of the Japan Phonograph Record Assn., the Japan Society for the Rights of Authors, Composers and Publishers, and the Japan Council of Performers' Organizations that the upturn in domestic recording has driven down disk and prerecorded tape sales.

(Continued on page 36)

## Winter CES Offers Peek Into Future Of Electronics

By STEPHEN TRAIMAN

LAS VEGAS—Much of the future opportunity for the music industry is represented here at the biggest Winter Consumer Electronics Show ever, opening its four-day run Saturday (6) at the Convention Center.

Whether the record/tape industry takes up the challenges offered by new audio, video and tape technology is the big question, as indications already are evident that the rapid advances could bypass the traditional music industry sales and distribution pipelines.

The just-launched optical videodisk, the expanding home videotape recorders and programming, large-screen projection television, the emerging digital audio technology linked to the videodisk, the first

(Continued on page 34)

## Chi WDAI-FM Drops AOR For Disco Beat

By CARY BAKER

CHICAGO—Disco's grip on radio programming is rapidly expanding as this city's oldest AOR station, WDAI-FM, shifts to the new format.

ABC, with its flagship station in New York, WABC-AM seriously hurt by Disco 92, WKTU-FM, is apparently determined to take the initiative in the Second City.

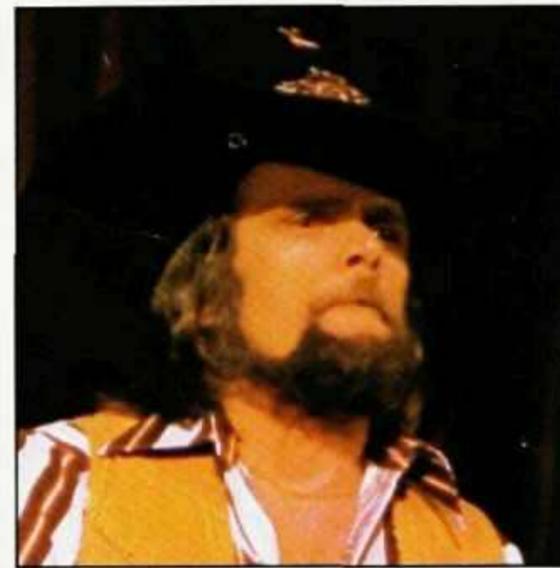
With almost no advance publicity, the ABC FM channel underwent transition from "Chicago's Best Rock" to "Disco DAI" Dec. 22, following 3½ months of research.

The move follows news of disco-formatted WKTU-FM's awesome

(Continued on page 24)



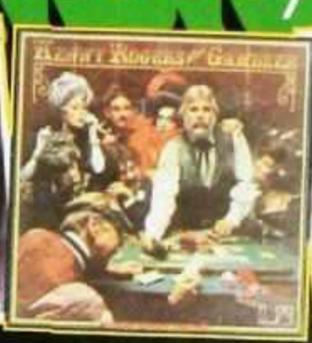
"Phantom Of The Night" is the title of Kayak's newest release on Janus following the success of their previous album, "Starlight Dancer." It should have immediate acceptance for the group's strong U.S. Showcased is a wide range of musical creativity and inventive selections include "Keep The Change," "Crime Of The Mind" and the title track "Phantom Of The Night." Major promotion planned to break in late January. (Janus 7039)(Advertisement)



The Best Paycheck Is On Little Darlin'. Little Darlin' Is On The Best Paycheck. PAYCHECK/THE OUTLAW LDA-0781. (Advertisement)

(Advertisement)

## GREAT ARTISTS / 4 GREAT ALBUMS



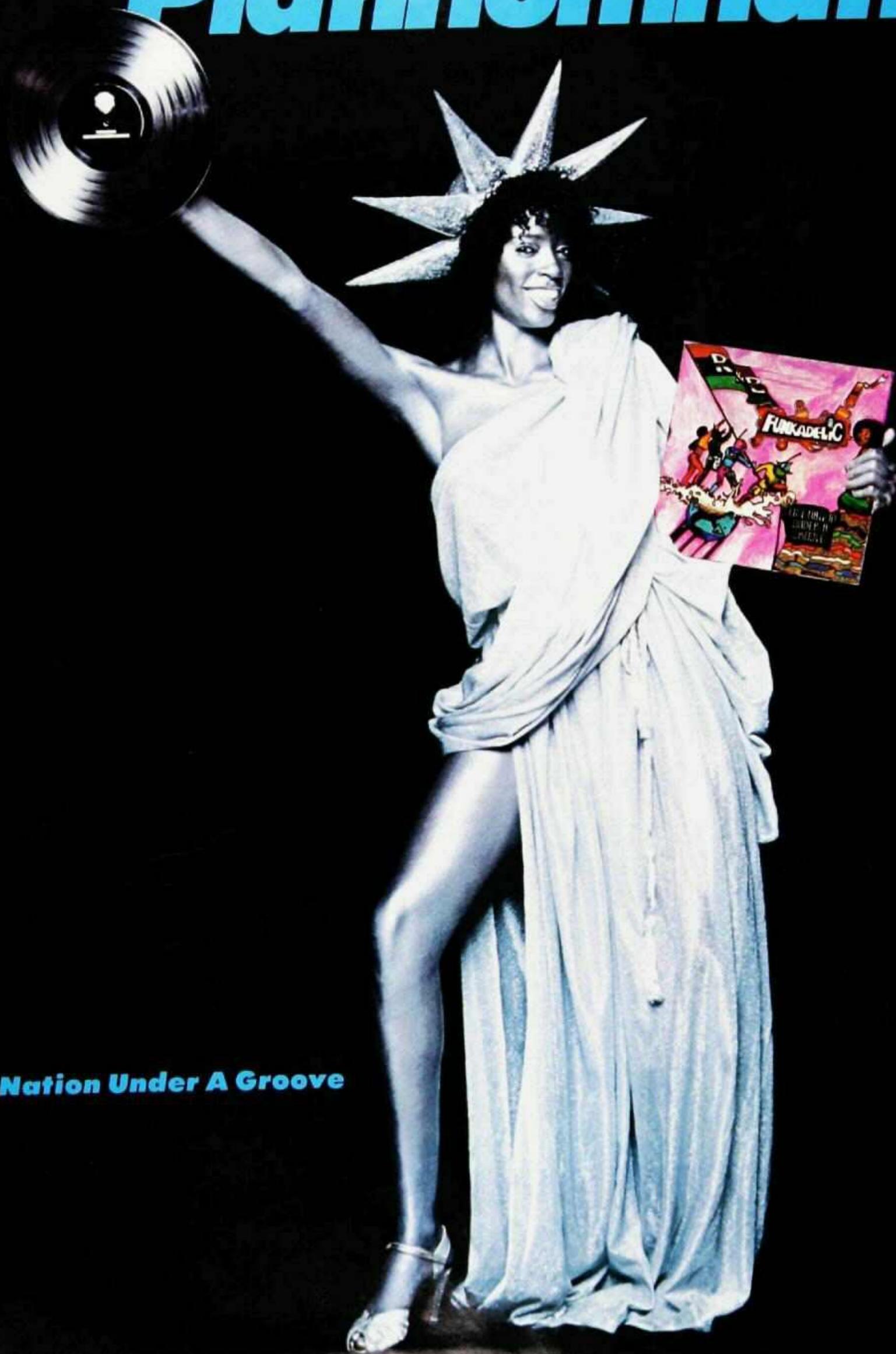
CONTACT YOUR LOCAL CAPITOL SALESMAN SEE PAGE 11 FOR DETAILS.

CAPITOL RECORDS, INC.



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# Funkadelic Platinumnation



**One Nation Under A Groove**

Produced by George Clinton for Thang, Inc.

On Warner Bros. Records & Tapes (BSK 3209)

Direction: Steve Leber & David Krebs for Leber-Krebs, Inc.



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LOS ANGELES—A general fall-off in 1978 holiday business has marketing executives in all classifications of the industry thinktanking overtime as to how to deter the profit slack in 1979.

Because the crucial Christmas volume was off generally, 1978 will end up about equal to or slightly better than its predecessor. The percentage of improvement is dwarfed by 1977, when last half business was artificially stimulated by a five-month surge of Elvis buyers into all type of record/tape outlets.

Trade observers are heartened by the fact that \$8.98 and over deluxe packages dominated the marketplace in the six strategic weeks prior to Dec. 25, when as much as 33% to 40% of yearly business is done.

# Marketing Execs Mulling Answer To Profit Falloff

By JOHN SIPPEL

Rackjobbers report that sets like "Grease" and "Saturday Night Fever," considered past their sales peaks months ago, returned to pace top 5 best selling lists. "Grease," released about eight months ago, was number five on Billboard's Top LPs and Tape.

Steve Martin's "A Wild And Crazy Guy," Warner Bros. and WEA's first \$8.98 entry, stayed at number two nationally, while the

\$12.98 Donna Summer set hovered between fourth and eighth, although it was released four months ago.

Billboard's top 20 albums prior to Christmas contained 12 \$7.98 albums, four \$8.98 albums, two \$12.98 and two \$13.98 sets.

Consumer acceptance of quality over price will undoubtedly open the floodgates for a steady stream of \$8.98 and deluxe product through 1979.

On the reverse side of the coin, chain retailers who maintain a steady surveillance of patrons' buying report an enlarging one-album-per-purchase habit. When consumers purchased two albums, their register sale topped \$10, while today the trend is toward one album at less than \$10.

U.S. branch-operated and independent label distributors anticipate warehousing crews working over-

time on post-Christmas returns, expected to be the largest in the past three years. An indicator of the big return has already been evidenced in some quarters in December, when accounts, both large and small, paid a portion of their bills with returns.

It's understood that national credit managers for branch-type operations have already been told when they called about forthcoming January payments that they can anticipate a good chunk in the form of album returns. Rack and retail executives volunteer that December 1978 will be remembered as the month in which they received the all-time record number of calls from credit managers, worried over January payments. In the case of holiday dat-

(Continued on page 75)



WIZMAS PARTY—"Wiz" star Michael Jackson visits Children's Hospital in Los Angeles and signs autographs at the hospital's Christmas party. MCA Records donated "Wiz" albums, posters, calendars and feature booklets.

## L.A. Pickwick, Peaches Make Up

LOS ANGELES—Peaches, which stated it would boycott Pickwick International's distributorship point here, is buying from the independent label network.

Though Pickwick and Peaches would not comment, it was learned from good authority that Tom Heiman has made his peace with Jack

Bernstein, Pickwick's general manager of distribution.

Not all of Peaches' approximately 35 stores will buy direct from Pickwick distributors, because not all Peaches locations are in areas covered by Pickwick. It is believed about 20 stores in the chain will buy direct from their area Pickwick distributorship.

## Nixon Tape Edict Won't Insure LP

By ELIOT TIEGEL

LOS ANGELES—The Nixon tapes are still being bantered about legally. Despite a ruling by the U.S. Court of Appeals in Washington Tuesday (26) that suits may be filed under the Freedom of Information Act to gain access to the tapes, Mickey Kapp, president of Warner Special Products, doesn't feel the decision will help his company's pursuit of a select number of tapes to be turned into an LP.

Kapp is not overjoyed at the Appeals Court decision he acknowledges sadly because he believes if Warner Communications began legal action to gain access to the evidentiary tapes played in the trial of Watergate defendants, the legal process could take "another three years."

The U.S. Supreme Court had ruled last March that record companies and broadcasters could not utilize the tapes played in open court as evidence in the Watergate trial of John Mitchell, H.R. Haldeman and John Erlichman.

Explains Kapp, who was supposed to be the executive producer of the Warner Bros. LP using those tapes: "The Supreme Court threw those tapes back in with the 700 other tapes which former president Nixon maintains are his private property."

"The Court said there was no 'compelling reason' to provide immediate access to them, but the Court didn't say you can't have them."

Kapp's reference to "another" (Continued on page 82)

## Mogull & Rubinstein Suit Seeks Millions

LOS ANGELES—Artie Mogull and Jerry Rubinstein of M&R Music here seek hundreds of millions of dollars in damages in a cross complaint filed in local Superior Court and a Federal District Court action, both filed Wednesday (20).

Cross complainants and defendants, respectively, are CBS, Walter Yetnikoff, Jet Records and Holdings, Remulfi, A.G., Don, David and Sharon Arden and ELO group

members Jeff Lynne and Bev Bevan.

The filing counters an original pleading filed earlier (Billboard, Aug. 12, 1978) in which the cross defendants except for CBS and Yetnikoff sought upwards of \$90 million in judgments. It charged the United Artists Music & Record Group and Mogull and Rubinstein competed unfairly, breached a pact, defrauded and interfered with contract relations and future economic advantage when the defendants dumped in excess of 580,000 "Out Of The Blue" albums, thus allegedly destroying the market for the identical ELO albums now being sold by CBS.

The original filing also claimed much of the UA ELO inventory was defective, based on a claim by a CBS "expert" that 70% of the 1.5 million albums they got from UA were defective.

In the two new actions, Mogull and Rubinstein allege the onus is on the original plaintiffs and Yetnikoff and CBS.

The cross complainants argue to (Continued on page 14)

## Videodisk Units Draw Consumers

By BILL KING

ATLANTA—The initial surge of consumer interest which greeted the introduction of the Magnavision videodisk player here Dec. 15 has yet to let up, according to the three dealers handling the system.

With a limited supply on hand the first day—the new Magnavox product went on sale at Allen & Bean's and McDonald's Magnavox dealerships and Rich's Lenox Square department store—a sellout was not surprising, the dealers say.

At Allen & Bean's more than 800 phone calls "from as far away as Paris and Acapulco" had been received before the players officially went on sale at \$695.

But advance sales of the unit have continued in the absence of any available hardware. And despite the fact that only around 40 units had actually changed hands by Christmas, the supply of software—MCA's DiscoVision prerecorded videodisks (Continued on page 8)

MAY ADD 125 TO 2,500 OUTLETS

## 3 Proposals Pushing For Expansion Of AM Stations

By DOUG HALL

NEW YORK—One way or another, the powers that be seem determined to add a substantial number of radio stations to the AM band.

Basically, there are three proposals being considered in various quarters: 1—expand the AM dial from its present 1600kHz limit to 1800kHz, 2—break up the 25 clear channels dropping stations into frequencies which are now reserved for 25 stations on an exclusive basis and 3—cut the spacing between station frequencies from 10 to 9kHz permit-

ting more stations to be crammed into the limitations of 500kHz and 1600kHz.

These plans could add anywhere from 125 to 2,500 stations, according to some estimates. Most operators look at these plans as a nightmare because they would further fragment listenership and would in some cases cut signal strength and increase interference.

The expansion of the AM dial to 1800kHz was first endorsed by the National Assn. of Broadcasters more

than a year ago. The association acted in response to pressures for additional minority involvement in broadcasting despite concerns of some members that these new stations would mean more competition and lower profits.

The plan has since been adopted by the Federal Communications Commission and will be part of the U.S. proposals when the World Administrative Radio Conference takes place next fall in Geneva. Among its opponents are the National Radio

Broadcasters Assn. and Canadian broadcasters. Opposition by Canada might kill this plan at the Geneva meeting.

The FCC is also pushing the plan to break up the clears. This proposal, only introduced last month by the FCC, has been near and dear to the hearts of the Daytime Broadcasters Assn. for years. But the FCC seems more concerned with bringing new blood into broadcasting rather than giving daytimers full-time service. (Continued on page 26)

## Springboard In Bankruptcy Plea

NEW YORK—Springboard International, Inc. has filed a petition for Chapter XI under the Bankruptcy Act.

The application by the manufacturer/distributor, filed in U.S. District Court for the District of New Jersey, lists assets current on Dec. 15, 1978 as \$11,878,700 of which \$4,750,000 is inventory.

Liabilities total \$15,091,000, of which \$5,300,000 is owed on notes payable to Marine Midland Bank, \$1.3 million is royalties payable, and \$95,000 income taxes due.

The petition covers Springboard and six other companies: Springboard International Records, Springboard Distributing, Apex Records, Apex International Sales, Entertainment Advertising Services and Happy Tunes Records Bensonhurst.

Listed among the firms' creditors are about 3,200 names, including such record companies as ABC and Capitol, radio and television stations, the Handelman Co., some law firms, retailers such as New York's Downstairs Records and suppliers including 3M.

JANUARY 6, 1979, BILLBOARD

# Label Leaders Culled From Promotion Ranks

## Paperwork, Hitbreaking Skills Cited

By IRV LIGHTMAN

NEW YORK—The way to move up the job in labels these days is to do the job in promotion.

A survey of leading companies reveals that key executive posts—including the top rung—are held by music men who have made their mark in promotion. Some have gone on to run their own highly successful companies.

These executives have not only shown their ability to get records off the ground on radio, the key to recording success, but also skills in handling detail and administrative tasks required in the proper coordination of promotional activities.

Indeed, many of these executives maintain close ties to promotion because of invaluable contacts developed over the years and, as noted by Dick Kline, now executive vice president of Polydor Inc., "once in promotion, always in promotion."

Today's industry promoters who developed from the promotion area share a common pride in their background, particularly in their references, with slight variations, to the "street," "street smart," "street sense" and "street trained."

"The most natural person to turn to," Kline declares, "is the one attuned to radio and to what the public demands." Kline feels that promotion provides a solid "one-on-one" relationship with all industry types. "It's on-the-job training for meeting problems head-on, and street trained pros are best suited to do so."

Besides Kline, the roster of the industry's leading lights who started in promotion include:

Joe Smith, chairman of Elektra-Asylum and Steve Wax, president of Elektra/Asylum; Neil Bogart, president of Casablanca Records (ex-promotion men Larry Harris and Cecil Holmes hold key posts at the label); Ron Alexander, president of Infinity; Jerry Greenberg, president of Atlantic Records, with Mike Klenfner as senior vice president; Al Coury, president of RSO Records, with Bob Edson as senior vice president.

Also, in addition to Neil Bogart, the following executives operate their own labels: Jerry Moss, chairman of A&M and Steve Popovich, president of Cleveland International.

(Continued on page 9)



CHRISTMAS HONOR—Fran Wakschal, director of foreign and mechanical royalties at Atlantic receives a platinum disk in honor of her 30th anniversary with the label. The presentation was made at Atlantic's Christmas party at the New York, New York disco. From the left are: Sheldon Vogel, Atlantic executive vice president; Wakschal; Nesuhi Ertegun, WEA International president; and Ahmet Ertegun, Atlantic chairman.

## Capitol Magnetics Working On Shortage Of Lacquers

By JIM McCULLAUGH

LOS ANGELES—In an effort to help alleviate the serious shortage of quality lacquers used by mastering studios (Billboard, Dec. 23, 1978), Capitol Magnetics, one of the three major blank disk producers in the industry, has been developing an in-house lacquer capability at its Winchester, Va., plant.

In addition, according to Ralph E. Cousino, vice president of engineering and tape manufacturing, the firm also has programs underway developing aluminum substrates and finished substrates in-house. The aluminum substrate is the rough record-like blank while the finished substrate is the finished, smooth blank ready for lacquer coating.

Cousino agrees that the problems with lacquer master quality have been more prevalent in the last 12-month period.

The industry problems stem chiefly from the fact that there are only three major lacquer manufacturers in the U.S. including Capitol Magnetics, Transco and Allied as well as Pyral in France.

Alcoa is the only supplier of aluminum substrates while Randolph Co. in New Jersey is the only supplier of lacquer to these firms.

The problem has been compounded by heightened inconsistency in the coating mix from Ran-

dolph, a recent fire at the Pyral plant in Europe and reduced output at the Capitol plant.

According to Cousino, "There are many conjectures as to what causes these problems. The industry has relied upon the Randolph Co. as the sole supplier of lacquer which has remained essentially the same basic compound over many years."

"There has been only one supplier of aluminum substrates, Alcoa, which has also had to deal with extremely high reject rates in its continuing efforts to supply substrates to the lacquer mastering manufacturers. Until recently, lacquer disk manufacturers had a pathetically low level of control over the end product they make and virtually none over the raw material components." (Continued on page 82)

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## Executive Turntable

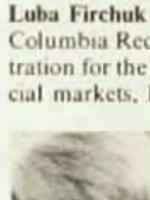
### Record Companies

David Betteridge appointed managing director of CBS Records U.K., succeeding Maurice Oberstein. He was a cofounder of Island Records with Chris Blackwell and was that label's managing director for six years. Recently he was managing director of Bronze Records in the U.K. ... Robert D. Jacobs named vice president, finance and treasurer at GRT Corp., Sunnyvale, Calif. He was



Betteridge

formerly controller of the company's marketing divisions. ... Dr. Cecil Hale named vice president of a&r, soul division, at Capitol Records, Los Angeles. He comes to the label from Phonogram where he has been national director of album promotion since June of 1977. ... Robin McBride, Midwest and international director of a&r for Phonogram in Chicago, leaves his 10-year affiliation with the label to form his own production outlet, Bird Productions. He has worked as a producer since 1964. ...



Firchuk

Luba Firchuk named associate director, national promotion administration, Columbia Records, New York. She had been manager of promotion administration for the label. ... Bob Frost named national promotion director for special markets, Polydor, New York. Previously he had been Eastern regional promotion director for black product at Warner Bros. Records. ... Irving Trencher becomes national sales manager for Tomato Records, New York. He initially joined the label as Southeastern sales manager. ... Allen LeWinter joins the staff of Kirshner Records, New York, as director of national promotion. He was previously with Millenium Records for two years where he did national album and single promotion. ... Stu Yahm

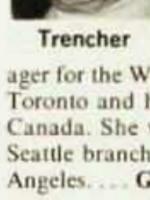
appointed to national promotion director for Janus Records, Los Angeles. For the past six months he has been national secondary promotion coordinator. ...

Jeff Lyman now manager, promotion, Columbia Records, Nashville, a new post, while Rich Schwan becomes manager, promotion, Epic, Portrait, Associated Labels, Nashville, also a new post. Lyman was recently director of pop/



Trencher

adult promotion for MCA while Schwan was a local promotion manager for Epic, Portrait, Associated Labels in St. Louis. ... Dennis Gordon becomes East Coast regional director of promotion, special markets, for ABC Records. He hails from 20th Century-Fox Records where he was Northeast promotion director. ... Pat A. Tobias joins the Angel Records staff in Los Angeles as the new regional classical sales and promotion manager for the West Coast. She had managed a Target Records & Tapes store in Toronto and has also been a sales representative for A&M Records Ltd. of Canada. She will base in Los Angeles. ... Bonnie McCassy now manager, Seattle branch, for RCA Records. She had been manager, branch sales, Los Angeles. ... Gary Gersh named national album promotion manager at EMI



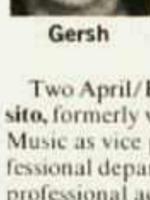
Gersh

America Records, Los Angeles. He had served as the Northwest and Southeast regional promotion manager at EMI America and as a customer service representative at Capitol. ... Patrick Snyder joins A&M Records, Los Angeles, as staff writer in the publicity department. He was previously an associate editor at Rolling Stone, heading its Los Angeles bureau.



Gilmer

Two April/Blackwood Music executives leave to join other firms: Bob Espo-



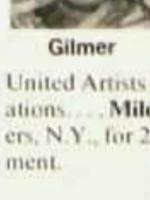
Gilmer

sito, formerly vice president of creative affairs, goes to Lifesong's Blendingwell Music as vice president and general manager. Al Altman exits the firm's professional department to join Elton John's Rocket Music in New York to handle professional activities on a national basis. ... Ray Walter becomes director of international affairs, a new post, for Screen Gems/EMI Music Inc. and Colgems/EMI Music Inc., Los Angeles. He recently completed two years as managing director of United Artists Music Ltd. in London. ... Dean Kay upped to the post of executive vice president/general manager with the Welk Music Group in Los Angeles. A 20-year music veteran, he has been with the Welk organization seven years. ... Jimmy Gilmer of



Kay

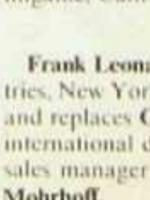
United Artists Music publishing promoted to vice president of Nashville operations. ... Mildred O'Rourke, with the American Guild of Authors & Composers, N.Y., for 25 years, retires. She had been in charge of the copyright department.



Leonardi

Marketing

Ray Chambers becomes Eastern regional sales manager for Pickwick International. He was previously the Somerset, N.J., branch manager. Replacing Chambers is Richard Berube. Also, Ray Reed becomes sales branch manager in Los Angeles while Teb Lambeth takes over as branch sales manager in Burlingame, Calif.



Mohrhoff

Related Fields

Frank Leonardi named vice president of the audio division of Sony Industries and replaces Gus Ishida who returns to Tokyo to assume a position with the international division of Sony Corp. ... Ken Sacks leaves TEAC as national sales manager for TEAC Tascam, Montebello, Calif. Replacing him is Bill

## KINGSTONS RECORD

LOS ANGELES—The Kingston Trio, which has not issued an album for approximately eight years, will cut a digital album for the Nautilus label.

According to Steve Krause, vice president of the Pismo Beach, Calif., audiophile label, the group has been signed for all audio and video rights.

The album is scheduled to be cut at Kendun Recorders' new "super" studio D in Los Angeles at the end of February, the first clients to use the \$30,000 a week facility.

Called "Aspen Gold," the album will be digitally cut with the Soundstream system and pressed by JVC in Japan.

Krause expects product will be released approximately the first week

in May with primary distribution through Nautilus' existing network of audio dealers with "all-out" secondary distribution that will include record outlets.

Producing the album will be Steve Clark along with Nautilus' Bob Jonte.

"The last record the group cut," notes Krause "was mono. And now they will be returning with a digital album."

The group now consists of original member Bob Shane as well as Roger Cahill and George Campbell and has been touring approximately 32 weeks a year for the past several years, according to Krause.

JIM McCULLAUGH

# AIR SPECIAL

**WHEN YOU ABSOLUTELY,  
POSITIVELY, HAVE TO  
ROCK AND ROLL  
RIGHT NOW.**

*If you're tired of the pre-packaged stuff you get from most bands, this record is addressed to you. From Brownsville.*

*One listen and you'll realize it couldn't have come from anyone else.*

*Because no one else has their delivery. A delivery they picked up from years of sending concert audiences into flying fits of frenzy.*



**Brownsville's new album  
"Air Special," stamps out everything else.  
On Epic Records and Tapes.**



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Managing Editor: Eliot Tiegel (L.A.)

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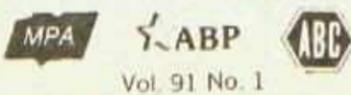
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Vol. 91 No. 1

# Airwaves Jumping To Disco Beat. WKTU-FM Rise Portends Numerous Format Changes

By DOUG HALL

NEW YORK—The outlook for radio programming for 1979 can be summed up in one word: disco.

ABC programming vice president Rick Sklar says that 1979 will be the year that "people discover that disco is real."

ABC discovered that last month when the October/November Arbitron reported WABC-AM New York had lost its 17-year hold on top position to disco upstart WKTU-FM (Billboard, Dec. 23, 1978).

Sklar and other leaders in the industry see disco proliferating across the country at both AM and FM stations.

Typical is the comment from consultant Kent Burkhardt. He says there will be at least 100 pure all-disco stations on the air by the end of 1979. Not counting black stations that have shifted toward disco and the numerous stations that have a disco block, mainly at night, there are about a dozen full-time disco stations now.

Burkhardt emphasizes that disco is "not an FM phenomenon." There will be a lot of AM country and MOR stations switching, he says.

Disco may not be an FM phenomenon, but it has given a great boost to FM in its long and steady race to gain parity with AM. With an FM ahead of giant WABC that race seems to be over.

Another major trend will be the continuing and subtle shift away from Top 40 to adult contemporary. Top 40 is almost a dirty word in many radio circles as operators associate Top 40 with big teen numbers and these operators don't want teen numbers in these days of selling advertisers prime adult demographics such as 18 to 34 and 25 to 49.

Burkhardt explains, "Those AM Top 40s that have cleverly in the past year become adult contemporary—almost MOR—will increase audience by 20% to 25%."

He also sees country "holding its own with a slight growth, old-line

MOR continuing to have rating problems except for some which are saved by sport broadcasts."

Burkhardt predicts black stations will do well if "they contemporize their formats and reduce irritants."

He also sees an increase for all-talk and all-news. In agreement with this is Sklar, who indicates less music on the AM dial as FM takes over as a prime source of music.

Sklar points with pride to the conversion of ABC's WXYZ-AM Detroit, which was once a major contemporary music station but has recently been converted to talk.

Sklar would not agree that WXYZ's talk format is the prototype for a future shift of WABC into talk, but some observers see this as a possibility if WABC cannot develop some strategy to counteract the onslaught of WKTU's disco.

ABC president Hal Neal came from WXYZ to WABC more than 20 years ago and shortly after patterned

(Continued on page 26)

# Intl Markets—Plainly Explosive

By ADAM WHITE

NEW YORK—The snowballing revenues of the multi-nationals—CBS, Polygram, WEA, RCA, EMI—signal the extent to which the music business has, this past year, truly become a global affair.

Each claims its share of border-spanning success stories, as do many of the industry's smaller but no less internationally committed companies—and each appears optimistic about the opportunities of the next 12 months.

In particular, executives speak of the continuing internationalization of the business, both in terms of markets opening up which have previously tended to prefer local product and artists, and the diffusion and diversity of talent and repertoire sources.

Among those markets cited as becoming more receptive to foreign product are Italy, Brazil, Spain and Mexico, and labels are moving to capitalize on this either via affiliates or licensing deals.

Ironically, this is occurring as sectors of several traditionally cosmopolitan markets are questioning the amount of foreign repertoire taking local airplay and market share, including Germany.

Disco is also responsible for much of the current internationalization, further fueled by the global impact

of the "Saturday Night Fever" movie and soundtrack.

The disco beat will reverberate worldwide even more in the coming year, industryites agree, though several see it blending into the pop mainstream as exemplified by acts such as Boney M and product like Dan Hartman's "Instant Replay."

One variation on this theme suggests that European and American disco material, hitherto distinctly different in sound and style, will move closer together, producing a homogenous breed capable of greater sales in each other's marketplace and elsewhere.

The internationalization of music markets is also credited to recognition by talent managers and artists

of the value of extensive foreign touring—even when it may be initially less profitable than ploughing familiar ground—and an upturn in the number of acts prepared to record outside their home base, to sophisticate their music for consumption in other lands.

Both trends will gather momentum during 1979, say label chiefs, with the latter development underscored by such examples as Ted, Swedish star from the Stig Anderson stable, cutting his first English language recordings in Los Angeles, and another act from Sweden, Anne Louise, recording in Nashville.

Similarly, top Japanese attraction Pink Lady has cut English material

(Continued on page 63)

# Alleged Counterfeiters Try To Keep Sound Equipment

By BILL BECK

STATESVILLE, N.C.—The U.S. Justice Dept. has begun laying some of its cards on the table in its case against counterfeit tape and record distributors. The scene Dec. 18 was a U.S. district courtroom in this mill town, 40 miles north of Charlotte.

Attorneys for General Music Corp., raided by FBI agents Dec. 6 as part of a nationwide crackdown on record piracy (Billboard, Dec. 16, 1978), asked district court judge Woodrow Wilson Jones to return about \$80,000 worth of sound duplicating equipment seized in the raid.

The petitions were denied by the court.

Charlotte attorney James E. Walker argued that 80% of General Music's business consisted of the resale of records and tapes, and that the raid and the resultant seizure of tapes and equipment was responsible for laying off two-thirds of the firm's 60 employees.

Ralph J. "Buddy" Phillips, vice president of the firm and brother-in-law of General Music's president, Jerrold H. "Jerry" Pettus, testified that 20% of the two-year-old company's sales were derived from the manufacture of tapes.

Those tapes, Phillips said, were made legally, mostly for relatively

unknown soul, gospel, bluegrass and country groups in the Carolinas and Virginia. He added that General Music grossed \$2.5 million in its first full year of operation, and \$4.5 million through November of 1978.

The government, however, presented a far different picture of the Charlotte music company.

John Jacobs, an attorney with the Organized Crime Task Force of the Justice Dept., described General Music as part of a multimillion-dollar counterfeit ring operating primarily on the East Coast. Although no indictments have yet been returned, he said "the government does fully intend to prosecute."

Jacobs put three FBI agents on the stand during the four-hour proceedings in Statesville, including Harold Copus and Thomas Kirche, members of the FBI teams that raided two General Music locations in Charlotte.

Copus said that about a dozen agents raided the firm's main plant the morning of Dec. 6, confiscating 20 master tapes and 50 pancakes. But, he testified, the plant was actually producing copies of "Barry Manilow Live" tapes when the FBI entered the building.

(Continued on page 82)



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# Label Leaders Culled From Promotion Ranks

Continued from page 4

The executive strides made by promotion men is "no surprise" to Joe Smith, chairman of Elektra/Asylum Records. With typical humor, Smith says the music industry is "more than the table manufacturing business. Promotion is where the top executives of this business should come from. Their familiarity with radio and music trends is of extraordinary value."

Smith also declares that promotion people give industry leadership the necessary "elements of blue sky optimism and certainly the most enthusiasm. They have the ability to come back from setbacks."

"You can learn accounting, you can hire lawyers, but it takes a marvelous street feeling to gain a sense of what's a hit record and how to get it played."

Ron Alexenburg, former chief of Epic, Portrait & Associated Labels before moving over as president of MCA's Infinity label earlier this year, recalls the days when promotion personnel were near the bottom of the corporate totem pole, despite the fact they "made it all happen."

"They were rarely invited to high level company meetings and were, needless to say, sorely underpaid," he says.

"Radio gave the promotion man confidence," he says. "All of us eventually got our start up the corporate ladder because we didn't come out of corporate bureaucracy."

Their current high executive status, Alexenburg notes, has its origins in a promotion man's high regard for team efforts, including close ties with sales personnel and his intimate relationships with artists, with whom he has shared a similar on-the-road lifestyle.

Asked if a promotion man might have a restricted outlook on music, Alexenburg replies that "it was the promotion man who invented the concept of crossover records."

Overall, Alexenburg says promotion men share a "street smart" sense in "not taking no for an answer, having a self-starting ability, anticipating problems with a 'what if' contingency approach and enormous ambition."

"In planning, plotting, scheming, nurturing, each promotion man has his own style," he declares. Alexenburg also points up the role of promotion at Infinity. "Out of a total of 40 people, 29 are in promotion."

Neil Bogart, president of Casablanca Records, says that promotional roots mean growth as an "overall record person." He stresses promotion work as "tending to develop an a&r sense, following through to sales and learning the value of what it is to have an act perform live and make in-store appearances."

"Basically," Bogart concludes, "promotion men have the unique opportunity to learn every aspect of the business."

Bob Edson, senior vice president and general manager of RSO Records, amplifies the broad industry knowledge acquired by promotion personnel and their need to follow-up in sales and merchandising to help see a record through to success.

They can make effective label leaders, he adds, because they have learned to take the "constant, day-to-day pressure of the field and the home office. Their main concern is to protect radio, which means that their job actually begins after they get a record on the air."

"They must protect radio in seeing that every opportunity to make a

record a hit is taken advantage of." Steve Popovich, president of Cleveland International Records, currently riding high with Meat Loaf, spent 13 years at CBS, mostly in promotional activities. "Promo-

tion men are self-motivated people who prefer giving direction and making things happen." Like many others in his category, he continues to deal with radio. "It remains the industry's greatest satisfaction to be-

lieve in product and be instrumental in its success."

Mike Klentner, senior vice president and assistant to the president of Atlantic Records, believes that promotion personnel can make top-

level label executives because of their ability to "adjust themselves" to quickly changing situations with regard to a record's radio life.

"You can work the same record in many different ways," he says.

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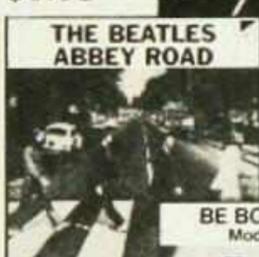
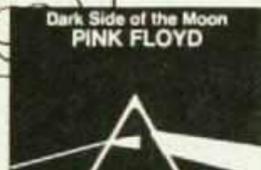
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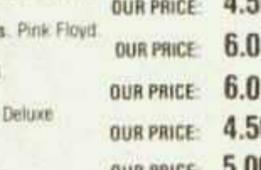
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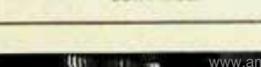
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# No Boundaries For Country Acts

## Coming Thrust Will Cover Virtually the Entire World

By GERRY WOOD

NASHVILLE—Let's not be modest. Let's start with the world.

Because that's where country music's biggest 1979 thrust will occur: in the international marketplace.

Long an enigma for country music, the international arena has graduated to—in this order—a puzzle, a frustration zone, a frontier that took longer to conquer than outer space, a breakthrough area, and, finally, a land of promise and potential.

The latter land is where country

music will explode in 1979. Steve Diener, president of ABC Records, has predicted that country music will be the MOR music of the world in the future.

You won't get much argument on that statement in Nashville where label chiefs, publishing company heads, artists and managers have their sights set on far away places with strange sounding names.

Tennessee has been conquered. Let's try Tanzania. The U.S. is ours,

they say. Bring on the United Kingdom. Barbara Mandrell has been played in Harlem, let's shoot for Holland. Roy Clark has captured both rural and city audiences, so let's concentrate on Russia and China.

The global penetration of country music will be spearheaded by record labels which have been goosed into action not by any love for country music, but for a love for the dollar (or its foreign equivalent of marks, francs, pounds, yen, etc.).

Suddenly, country music means money, and sometimes big money, in overseas markets. When Slim Whitman, a seldom played and seldom heralded singer in the U.S., debuts at number one on the U.K. album chart, that raises some eyebrows. Likewise, when Don Williams tours and achieves phenomenal sales results on his singles and LPs.

Mervyn Conn's Wembley Festival in England has not only spurred development of country music in that country, but is now taking it to other European nations and appears on the verge of cracking the Iron Curtain. Believing that if Poland can have a Pope then it can have country music, too, Conn is working to transcend its borders.

Jim Halsey, with his roots in Tulsa and his eyes on the globe, plans to take Roy Clark and the Oak Ridge Boys back to Russia this year. He wants larger venues, and perhaps the Soviets do, too, since U.S.S.R. citizens created riots at box offices

(Continued on page 58)

# Does It Sell? That's the Criterion For Jazz Issues

By ELIOT TIEGEL

LOS ANGELES—Contemporary artists and/or crossover players continue to expand jazz's sales horizons. And with record companies primarily concerned for the most part with recording material which has the greatest audience reach, this concept should continue as the dominant factor for the music in the new year.

Granted there are some labels which are supporting the traditional, non-fusion kind of music, like Pablo, Fantasy, Famous Door, Concord, Xanadu, Inner City, ECM and Columbia to an extent, the main push is on for a blended form of jazz.

And the reason is simply greater sales, with the percentage of U.S. jazz sales now estimated to be around 17% if one includes the crossover brand of music performed by Chuck Mangione, Tom Scott, Maynard Ferguson, Weather Report, Donald Byrd, Stanley Turrentine, Joe Sample and Ronnie Foster, to cite a few examples.

The newest thing to happen to jazz is that more of its instrumentalists are now turning to singing and whether that's to the good is a moot question.

But Roy Ayers, the fine vibist, and Patrice Rushen, the energetic pianist, have found a new dimension for their music by becoming vocalists.

But that's not to say their music is really vocally outstanding or artistically unique. In many cases it is not.

In some cases it is, like for Herbie Hancock, whose first "vocal" LP for

Columbia had him singing through a vocoder device which transformed his mouthing words into a singing style.

There was something appealing about the sound of Herbie's "voice" and this may inspire Hancock to actually try singing, for he appears to have a soft, comfortable range.

The purists among the jazz community continue to look askance at veteran players like Donald Byrd who have decided to expand their sound and get funky to the point of turning their music into a pop idiom, not a pure jazz experience.

Freddie Hubbard, who tried going crossover without affecting his conscience, was quoted as saying he's going back to a pure sound. Stan Getz, the veteran tenorman,

(Continued on page 75)

# RCA Regional Meets Bowing In Nashville

NASHVILLE—Following its biggest year ever in sales and profits, RCA Records launches 1979 with regional sales/promotion meetings which begin here Tuesday (2) for the Eastern staff, and shifts to Dallas Friday (5) for Western personnel.

Attending will be more than 250 members of the label's sales and promotion staff, plus New York home office, Nashville and Hollywood brass.

(Continued on page 14)

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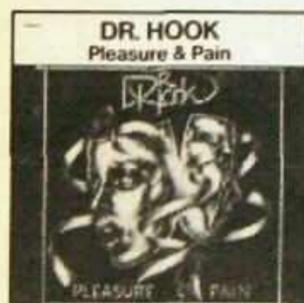
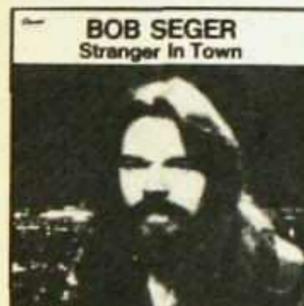
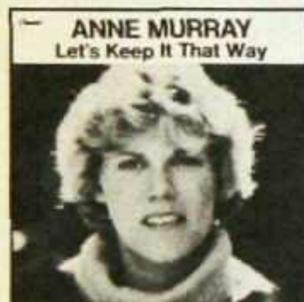


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# Concerts On Campus Tied To Economy

By ED HARRISON

LOS ANGELES—The state of the economy will determine the amount of concert activity on campus in 1979. As the price of acts increases along with the cost of tickets, schools are less likely to gamble on acts that can't draw a sufficient crowd to sell-out or at least break even.

This is the main reason why campuses will continue to work in conjunction with professional promoters, a trend which began taking shape last year and will certainly continue in 1979.

College buyers, taking a cautious look at the acts they buy, will certainly approach the new year with an even greater degree of caution.

The average cost of an act has nearly doubled in the last few years with up and coming acts in the \$1,500-\$2,000 price range now commanding \$4,000-\$7,000 playing in the same facility.

Ticket prices which were \$5 have skyrocketed to \$8. Acts with a first album that were once available for \$500-\$1,000 are now selling for \$1,000-\$2,000. The high cost of staying on the road, including equip-

(Continued on page 57)

# Tribute To Fain

LOS ANGELES—Two-time Oscar winner Sammy Fain will be honored with a special tribute for his "lifelong contributions to the world of popular music and his devotion to Hollywood Temple Beth El" at the Temple's 57th anniversary celebration March 18 at the Beverly Hilton Hotel.

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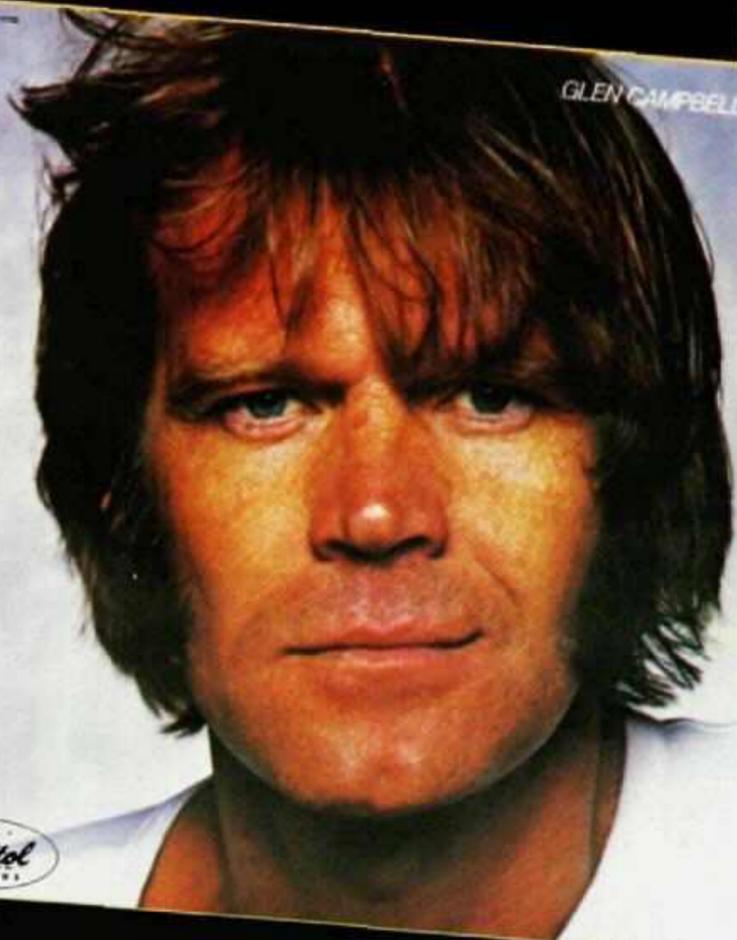
# 4 GREAT ARTISTS

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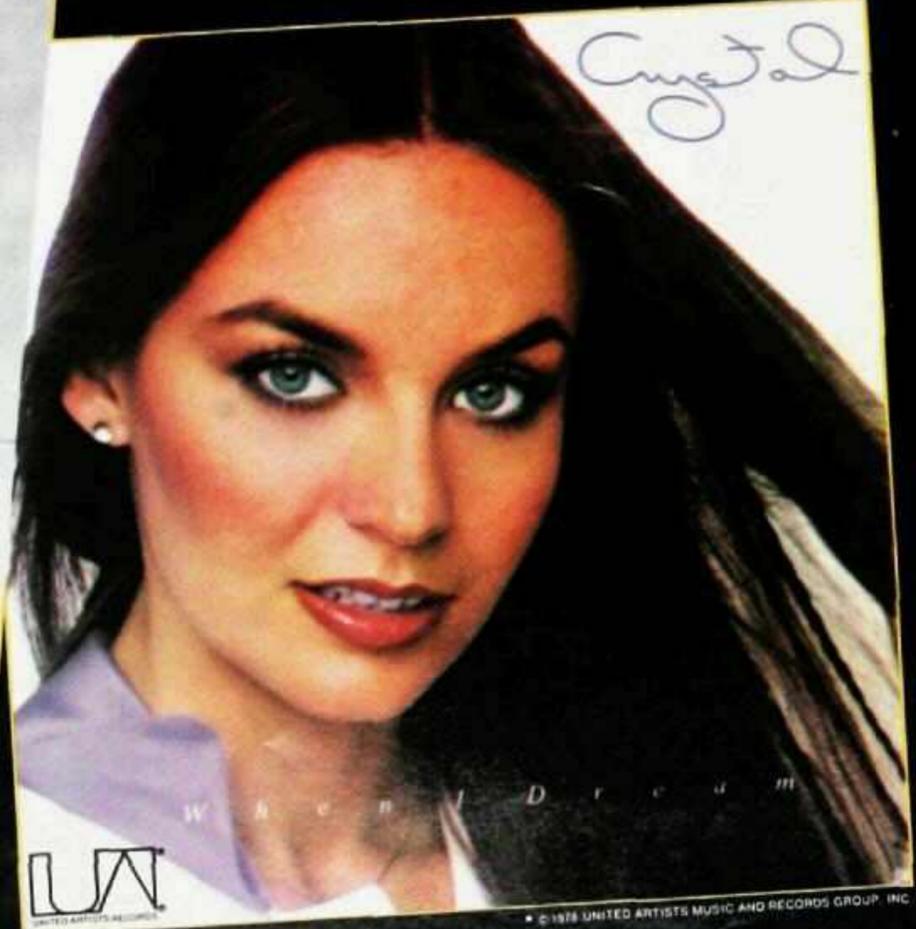
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# 4 GREAT ALBUMS

A LOOK AT '79

# Inflation May Lift Ticket Price Scales

By JEAN WILLIAMS

LOS ANGELES—The live talent industry will feel the pinch of inflation, which may result in higher concert ticket prices this year, according to some industry executives.

At the same time, feelings vary concerning concert facilities. Some feel there will be an increased number of large stadium shows, while others, including Sharon Arden, who operates Jet's U.S. operation, feel major facility shows will be down, with more supergroups going into smaller halls with higher ticket prices.

Ricki Stein of Mismanagement Inc. believes bands will be going into large halls but will include smaller venues in their tours.

Larry Vallon, partner in Wolf/Rissmiller Concerts, feels this year will bring about a greater mix of large and small halls for major acts.

Says Arden: "I don't believe

people are as interested in going to major stadiums as they were in the past. I see some artists going into the smaller facilities for four or five-day engagements as opposed to one or two days."

She maintains that not only is this arrangement easier on the act, as opposed to more strenuous touring schedules, but financially it's more rewarding.

This year we will see an increase in contemporary acts playing Las Vegas, according to a Vegas source: "The same acts playing the major stadiums will be offered huge sums to play here. This city is looking to draw a younger crowd from across country and to do that it's looking at acts like Billy Joel, Teddy Pendergrass and certain others."

According to an ABC Records source, labels this year will tighten

(Continued on page 56)

\$8.98 LPs SELL AT \$6.29-\$6.99

# Few Lowballers In New Orleans

By KELLY TUCKER

NEW ORLEANS—The vast majority of area retailers are sticking to a \$6.29-\$6.99 price range for \$8.98 priced LPs.

Of the 27 outlets questioned, almost all sell \$7.98 list LPs for exactly \$1 less than the \$8.98 product. Both cassette and 8-track tapes are sold at the same cost as their counterpart albums.

The only area store surveyed that sells \$8.98 LPs at that list price is Werlein's, a regional outlet that sells mostly musical equipment. JC Penney which tags most of the top-list product at \$7.87, is the only business that sells the \$8.98 albums in the \$7-\$8 range.

Otherwise, all outlets sell the top-priced LPs in the \$6-\$7 range except for Music Box, an 8-store regional chain, which sells them for \$5.99.

"Many of the stores around the country are selling the \$8.98 albums for \$7.98 and that's ridiculous," says Bob Walker, buyer and

co-owner of Music Box. "Because of that, the price increase to \$8.98 is going to help chains like us who can keep prices down. It's also going to hurt the smaller stores. The way I see it is that one and two-store shops will have to go under."

And though Walker points out that the price hike brings the dealer more profit, he is not pleased with the \$8.98 cost. "When the list price went up \$1 most all retail outlets here went up \$1 so our profit margin on those albums goes up 5%. But in the long run the \$8.98 list will hurt the consumer and the industry because fewer albums will sell."

Betsy Heady, manager of Record Bare, where \$8.98 LPs sell for \$6.49, disagrees. "Everybody thought that going up to \$8.98 would kill a lot of groups, but it hasn't. And look at how the Steve Martin album sold. People don't seem to mind paying more."

"My only complaint is that the

record companies should improve the quality of their records since they're raising the prices. After all, if Philips, DG and ECM can produce excellent LPs qualitywise for \$8.98, why can't Columbia and the others?"

Patty Ballard, owner of the seven-store Tape City U.S.A. chain, is also discontent with the price increase because of the poor quality of records. "As the consumer becomes more aware of hifi and music in general, the price of records continues to go up but the quality decreases. Our return factor on defective product is greater than ever."

Even more angry about the price hike is Vance Taylor, manager of Leisure Landing Records and Tapes, an outlet in the uptown section of the city. "I think it is definitely the beginning of the end, especially with the tight economy that everyone is saying will begin next year," says Taylor.

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## DRG Issuing Old Cap Albums

NEW YORK—DRG Records plans the release of six albums in February including three cast and soundtrack reissues from the Capitol label.

In addition, the company, reports president Hugh Fordin, has signed singer Peggy Lee, who will begin recording an LP, "We're All Alone," in February.

Being marketed next month are the Broadway casters of "Three Wishes For Jamie," "Bells Are Ringing" (the film version) and "Tenderloin." All have been long deleted from the Capitol catalog.

Also, the label will offer an album, "Extraordinary Sessions," featuring Gerry Mulligan and Judy Holiday; "A Different Side Of Sondheim," featuring Richard Rodney Bennett, and the first in a series of LPs containing singles culled from MGM Records vaults never released on LP.

The two-LP set, "An Anthology Of Legendary Recordings, Vol. 1," features Ava Gardner, Jane Powell, Fred Astaire, Billy Eckstine and Lena Horne.

## Rackjobber Sales

• Continued from page 10  
quarterly reports hopefully coming in 1979.

The most recent figures available, for 1977, show the \$1.646 billion in sales at list price for racks represented a record \$275 million increase, or 20.7% over 1976—the greatest percentage gain in eight years. It more than doubled the increase from 1975 to 1976, and was more than five times the percentage growth of 1975 over 1974.

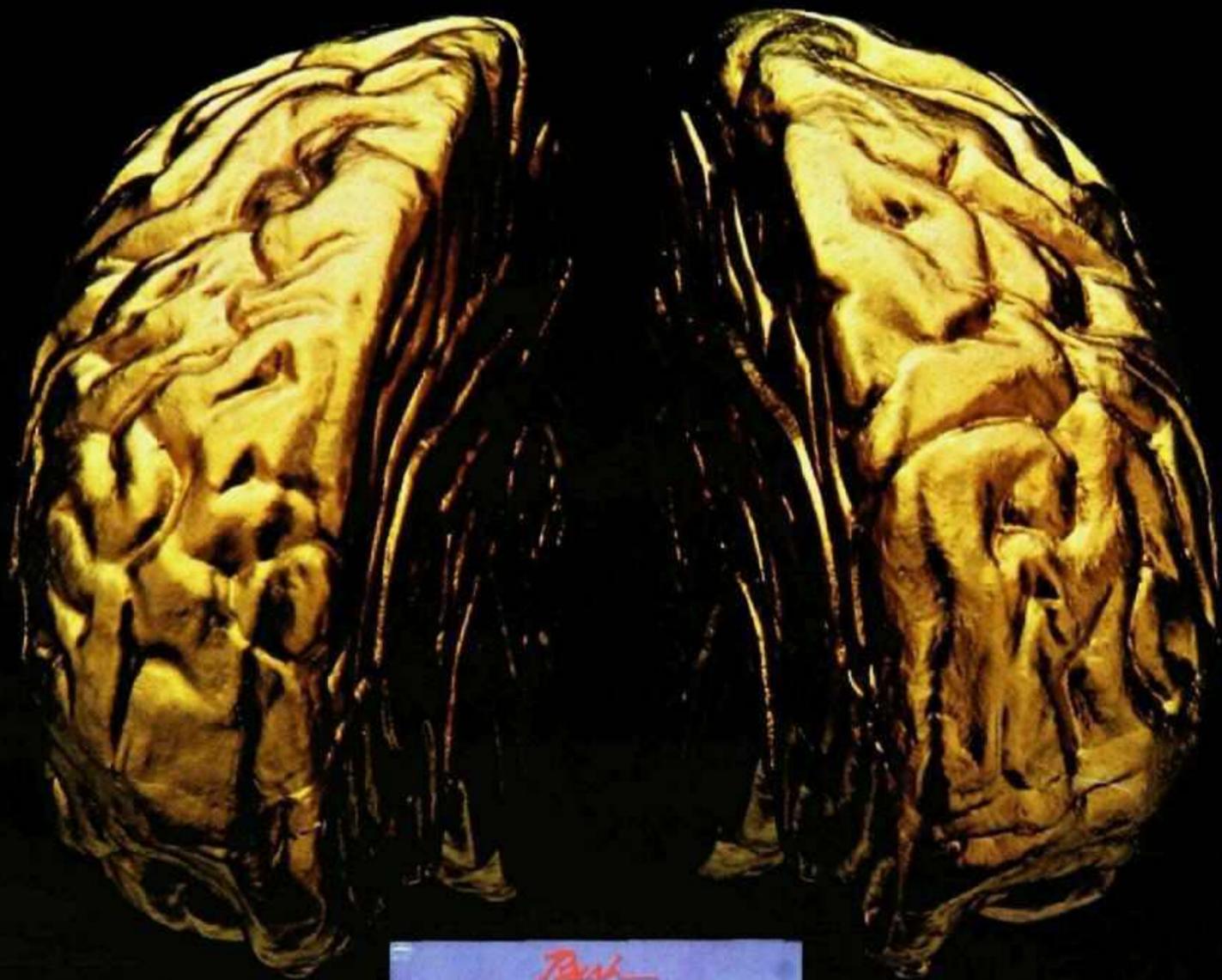
However, the 1977 industry total of \$3.501 billion at retail represented a 28% gain over the 1976 total of \$2.737 billion. The 1976 versus '75 increase was 16%, versus 9.8% for racks, and the 1975 gain over '74 was 7.3%, again double the racks' 3.6%.

## Videodisk Units

• Continued from page 8  
ful" educational film for his children called "Math That Counts."

All the dealers agree that the videodisk player has a good future. "I think it will go like videorecorders did," Zweighaft says. "It will be slow at first after the initial surge, but then it will do very well."

# RUSH'S "HEMISPHERES" IS A GOLD MIND



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# Studio Equipment, Facility Expansion Will Not Let Up

By JIM McCULLAUGH

LOS ANGELES—The year 1979 looms as possibly the most exciting and financially rewarding year yet for the recording studio industry.

Certainly, expansion in key markets such as Los Angeles and New York was at an all time high in 1978 and shows no signs of letting up as new 24-track, state-of-the-art facilities are seemingly being opened on a weekly basis.

And current facilities in many major and secondary recording studio communities are refurbishing and expanding both in terms of equipment and space.

While Southern California coupled with the San Francisco area remains as perhaps the largest recording studio market in the world in sheer number of facilities, New York has also witnessed a resurgence and

vitality and boasts some of the best facilities in the world.

Additionally, Nashville is undergoing a resurgence as many studios there upgrade with state-of-the-art hardware and the city is cutting more pop and rock as well as the crossover sound.

Miami and Southern Florida have sprouted into a major recording market in 1978 due in part to the Bee Gees and Criteria and Mac Emmerman intend bringing his brand of studio philosophy to Los Angeles as Criteria West opens in Hollywood in early 1979.

"Vacation" studios such as a Long View Farm in Massachusetts have come into their own and continue to thrive as their out-of-the-way, creative-inducing environments appeal to more and more acts.

(Continued on page 49)

# Millions Asked By Mogull & Rubinstein

• Continued from page 3

the court that they approached CBS and Yetnikoff for financing so they could buy United Artists Music and Records Group. They divulged to CBS confidential business data, including ELO sales, including the "Out Of The Blue" sales figures, they claim.

When Don Arden discovered they were negotiating to buy out the Transamerica affiliate, Mogull and Rubinstein allege Arden threatened to harm them.

In early May of this year, the two formed M&R Music, a cross-complaintant in the suit. M&R agreed to take back all "Blue" albums from its U.S. independent distributors for \$5.50 per album, with all returns being retained by the pair.

Prior to that, Mogull and Rubinstein had pacted with Arden to turn over what finished product they had on the album through March 31 to the British manager, per the suit. CBS acquired approximately

475,444 albums from Arden, it's contended.

Mogull and Rubinstein now argue to the court that they took back 1.2 million copies of the album from distributors. CBS through five different court actions harassed them, they argue, to a point where the quality of their returned albums was questioned publicly.

Arden took full page ads in U.S. and British trade journals subtly attacking the quality of the two's returned inventory, the suit charges.

Originally, the cross complaint adds, CBS offered \$3 for "Blue" albums in good condition, prolonged the negotiations to buy the inventory to a point in time where the albums had depreciated in value because of the adverse publicity allegedly generated by the cross defendants. CBS took advantage at this time by selling off its ELO albums without competing UA albums in the marketplace, the suit contends.

The cross complaint and suit charge the CBS "expert" never used the industrywide test for defectives, playability, and characterized defectives as albums with torn plastic and price-tagged covers, all of which had no effect on playability.

The pair finally sold 1.2 million "Blue" albums at \$1 each, a substantial loss, they report to the court.

The suit also charges that Yetnikoff pressured the Columbia Record Club to breach its binder with Rubinstein and Mogull, allegedly threatening the club with the CBS Records license termination and that Columbia House, parent of the club, would not be able to manufacture its product in CBS plants.

The CBS Record Club failed to deliver a royalty statement within 45 days after June 30, 1978, as per a pact that runs through 1979 with UA, and did not pay its royalties within 45 days after June 30, 1978, the suit holds. On Oct. 16, 1978, Mark Levinson of M&R wrote Columbia House, the action states, but in spite of the breach, the suit states Columbia House continues to sell M&R Music product.

The filings ask for an accounting of lost profits and money due. In the federal suit, under provision of the Lanham Act, there would be the possibility of treble damages so the amount which could be awarded by the court ranges from \$100 million to \$400 million. In the state action, the cross complaint seeks anywhere from \$60 million to \$280 million.

JOHN SIPPEL

# RCA Regional Meets

• Continued from page 10

President Bob Summer keynotes each meeting, with Dick Carter, division vice president, field marketing, also addressing both groups and chairing the sessions.

Product presentations are set by division vice presidents Warren Schatz, pop a&r; Jerry Bradley, Nashville operations, and Tom Shepard, Red Seal a&r.

A key element of both sessions is marketing strategy meetings for delivery of first quarter product, including the label's first \$8.98 list releases of John Denver and Jefferson Starship.

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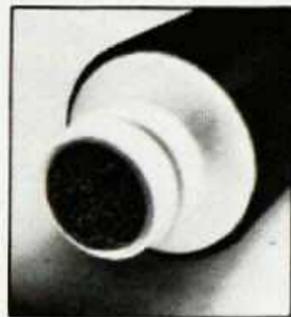
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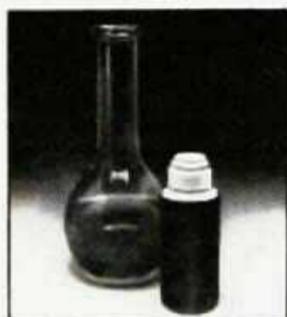
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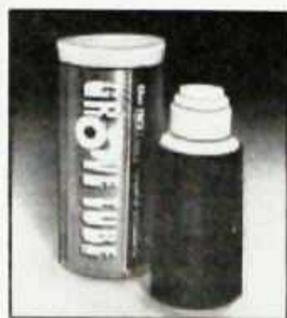
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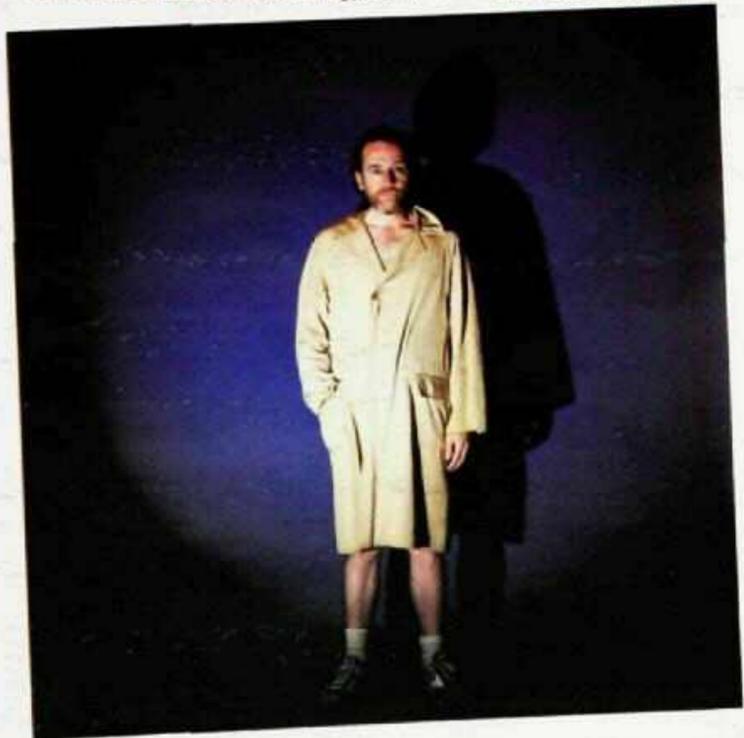
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# Broadway Shows, DJ Producers, Pool Collaboration Seen In '79

By RADCLIFFE JOE

NEW YORK—Broadway shows, more disco disk jockeys moving into record production and a linkup of several pools are things to look out for in 1979.

These three areas are in addition to the growing number of radio and television programs boosting disco either in part or with a total format. Broadway, which is not always the most daring of entertainment mediums, is working on the production of a disco musical.

The show, "Gottu Go Disco," is being budgeted at about \$1.8 million and will be produced by Guardian Productions, the production/management division of Spring/Event Records.

Scheduled for a spring opening on Broadway, the show will be preceded by the release of a double LP featuring the original cast music.

Depending on its success, and

there is no reason—in the face of all the current interest in disco—to believe that it will not be successful. "Gottu Go Disco," could well be the forerunner of several disco-based Broadway musicals.

The new year also holds promise of increased activity in the fields of record mixing and producing by ambitious disco deejays desirous of broadening the scope of their involvement in the industry.

Although a small, elite group of deejays has been mixing and producing for at least the past couple years, record labels are only just beginning to really appreciate their innovativeness. The result is that more and more labels are tapping the talents of spinners in their relentless quest for that "different" and "exciting" disco sound.

Hopefully 1979 will see the end of hickering and power struggles among the disco pools. This fragmentation has hurt rather than helped the pools and their members, and has resulted in a lapse of their credibility to a point where many labels refuse to take them seriously.

An important step toward rectifying this problem was taken in Miami last November with the formation of the National Assn. of Record Pools.

This organization, representing pools from across the nation, hopes to come up with workable solutions to the many thorny problems facing their members. It also hopes to establish realistic guidelines as to the actual role of the pool in its relationship with the record labels, independent promoters and member deejays.

Although the new group dismisses the need for unionization of disco deejays, this ticklish subject has not been finally laid to rest. It will surely surface again in 1979.

# Top Execs Attend 4 ABC Conclaves

NEW YORK—ABC Records holds its first series of four regional sales, merchandising, promotion meetings here Monday (8).

Attending will be ABC's brass, including label president Steve Diener; Arnie Orleans, vice president, sales and merchandising; John Barbis, vice president, promotion; B.J. McElwee, vice president, sales; Elaine Corlett, vice president, artist development/publicity; John Conner, national director of accounts; Eric Doctorow, director of product management; Herb Wood, director of advertising; and Peter Starr, national director of publicity.

# Oil Cost Rise Effect Soon

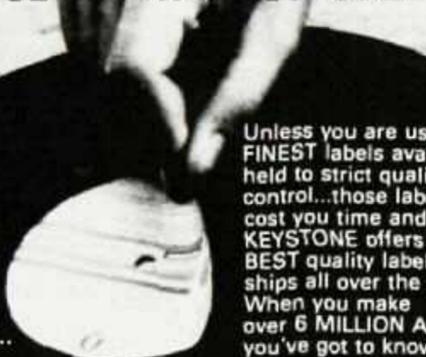
By ROMAN KOZAK

NEW YORK—Oil prices are going up again, which will mean corresponding hikes in all phases of the music business that is energy related, from the price of PVC to make disks to the electricity that powers the presses. But the increases are not expected immediately.

"There is no doubt that the recent OPEC increase will show itself in future price increases in all oil related aspects of the recording industry," says Sam Burger, senior vice president, operations manufacturing, CBS Records, who is in charge of the company's pressing plant operations.

However, an ameliorating factor in the OPEC increase is that it will be imposed in quarterly stages. Though the world will have to pay 14.5% more for its oil by the end of 1979, the increase will average out to about 10% for the year.

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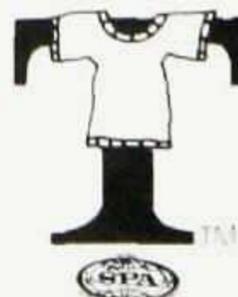
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# Roshkind Vows To Unify Motown, Break Acts

LOS ANGELES—Motown Industries vice chairman and newly elevated chief operating officer Mike Roshkind reluctantly admits the parent firm has suffered from a splintered image among its diverse entertainment wings.

Additionally, Roshkind tacitly agrees that Motown Records has in recent years been unable to break smash, crossover acts in the numbers traditionally expected of a strong, independent label. But he insists that former label president Barney Ales' recent exit was not in any way encouraged by Motown.

Dismissing such rumors as predictable in an industry "very active vocally, and I don't mean in a studio," Roshkind has set about to restructure Motown's entire operation to solve both problems.

"I think one of the things which is a mandate to me from Berry Gordy is to make Motown, for lack of a better phrase, one company," he says. "There were some elements possibly acting too independently of one another."

Toward this end, Roshkind has created an executive committee comprised of chief officers from Motown Records, Jobete Music and Motown Productions. "We'll meet every other week or so," Roshkind explains, "and each will know what the other is doing."

The funneling of power from each wing through Roshkind, apparently, will be most dramatic in Motown Records, where he envisions "going into each major department involved with the selling of an artist."

"We will restructure our procedures to accomplish more breaking out of artists across the board. I think Rick James certainly is coming close to that stature now."

Confronted with the fact that, aside from James, the Commodores and Thelma Houston, Motown has been unable in recent years to break anyone near the stature of its reliable stable (Diana Ross, Marvin Gaye, Stevie Wonder and Smokey Robinson), Roshkind says, "Well, 1979 is another year."

It may be a year in which more of Berry Gordy is seen inside Motown studios, particularly where Bonnie Pointer and Switch are concerned. "He's been the guiding light behind much of the creative success with them so far," says Roshkind.

The absence of Gordy as the forefront personality with which Motown artists could relate will not be remedied by a different persona, Roshkind adds. But he does see the need for such a situation and will address it in another way.

"It's very difficult for someone like Gordy, who created this whole ball of wax, not to carry some kind of 'father figure' image," says Roshkind. "And I don't think that will ever be destroyed, nor should it be."

"But I don't see myself emerging as the kind of character our various artists might want to relate to, as opposed to relating to the company. I'd rather see Motown come alive itself and not be just a company, but almost a personality unto itself."

Nevertheless, Roshkind will be the person ultimately making decisions for all Motown activities from here on out, based on input he receives from his new executive committee.

One decision will be how to sell more records. Feeding the rumors that Ales was asked to leave are reports, which Roshkind categorically denies, that some Motown suppliers have been receiving payment slowly, due to sales being at only 66% of anticipated levels by Nov. 15. Additionally, Motown Records sales

head Mike Lushka has decided to cut back on the number of releases again in 1979, ostensibly to concentrate on promoting more quality product, as opposed to quantity.

"I'm going to be sure that nothing

By RAY HERBECK JR.

is released unless we're absolutely sure in our own gut that it is a smash," says Roshkind. "And in that sense, perhaps that would create a sense of a certain slowing down."

One release which will be tied to Motown television productions is a project Roshkind envisions as "a kind of musical 'Roots,' an eight-hour TV miniseries on the history of music. Two networks are interested

and we plan a soundtrack album as an integral part of it."

Also, Roshkind is considering videotaping every upcoming Motown artist concert.

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Original manuscript sketch for the first movement of Gustav Mahler's Fourth Symphony. Courtesy of The Newberry Library, Chicago.

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JANUARY 6, 1979, BILLBOARD

# BILLBOARD'S INTERNATIONAL DISCO FORUM V

FEBRUARY 26 - MARCH 1, 1979  
NEW YORK HILTON HOTEL  
NEW YORK CITY



## AGENDA

**OPENING REMARKS** ..... **Lee Zhito**  
Publisher/Editor-in-Chief, Billboard

**INTRODUCTORY REMARKS** ..... **Bill Wardlow**  
Associate Publisher/Director of Marketing  
Research, Billboard Director of Disco V

**KEY NOTE** ..... **Tom Cossi**  
MK Productions  
**THE IMPORTANCE OF PRODUCTION  
COMPANIES IN THE GROWTH OF DISCO.**

- **TOP 40 FORMAT CHANGES:**  
Importance in Disco's Future Growth
- **DISCO TV SHOWS AND THEIR IMPORTANCE IN THE  
FUTURE GROWTH OF DISCO**
- **BROADENING DISTRIBUTION OF DISCO PRODUCTS VIA  
RACK JOBBER ONE-STOPs, KEY DEALERS AND KEY  
CHAINS AND ITS IMPORTANCE IN DISCO.**
- **RECORD POOL ASSOCIATIONS VERSUS INDEPENDENT  
DISCO D.J.'S:**  
Their Effect on The Future of Disco D.J.'s Power in The U.S. Is  
Unionization Imminent?
- **DISCO D.J. MIXING:**  
D.J. Demonstration of Mixing Techniques.
- **ARE DISCO D.J.'S THE FUTURE PRODUCERS OF  
TOMORROW'S DISCO PRODUCT?**
- **PRODUCER PANEL:**  
Evolution of New Pop/Disco Product.
- **ROCK AND ROLL ARTISTS:**  
Involvement in The Disco Hits; Their Effect on The Future of  
Disco.
- **MAJOR LABEL INVOLVEMENT:**  
How They Effect The Future of Disco, with Separate Seminars  
For:
  - A&R
  - SALES
  - PROMOTION
  - INDEPENDENT LABELS
  - PRODUCTION COMPANIES(All the foregoing to be separate seminars.)

- **FRANCHISING:**  
Its Importance in The Growth of Disco
- **TRADE CHARTS:**  
Importance in The Growth of Disco.
- **DISCO OWNER/MANAGER'S PLANS FOR EXPANSION  
(Domestically and Internationally.)**
- **OWNER/MANAGER PANEL TO DISCUSS PROBLEM  
AREAS.**
- **NATIONAL RESTAURANT AND HOTEL CHAIN PLANS  
FOR EXPANSION INTO DISCO**  
(Includes Playboy Clubs).
- **ROLLER RINK DISCO CRAZE:**  
Temporary or Permanent? Its Effect on The Growth of Disco.
- **SOCIAL EFFECT OF DISCO ON THE GENERAL PUBLIC:**
  - INTERMIXING OF SEXES
  - INTERMIXING OF RACES
  - INTERMIXING OF SOCIAL STATUS
  - INTERMIXING OF AGE GROUPS
- **CONSUMER PRINTED MEDIA:**  
Effect on Future of Disco/Accurate Research and Reporting  
by The Media of Entire Disco Movement.
- **EFFECT OF U.S. DISCO MARKET GROWTH ON DISCO  
INTERNATIONALLY.**
- **DISCO D.J.'S PROGRAMMING WITH D.J.'S  
PARTICIPATING FROM EACH REGION OF THE COUNTRY:**  
Discussion of Geographic Differences in Programming; Its  
Effect on Growth of Disco.
- **EFFECT OF DISCO D.J.'S NON-REPORTING TO CHARTS  
OF CROSS-OVERS TO RADIO ON THE FUTURE GROWTH  
OF DISCO ARTISTS AND DISCO.**
- **EFFECT OF CABLE TV (Home Box Office) ON THE FUTURE  
GROWTH OF DISCO.**
- **PRESENT STATUS OF CLOSED CIRCUIT TV IN-STORE  
PLAY ON THE FUTURE OF GROWTH OF DISCO.**
- **HARDWARE AND LIGHTING PANELS:**  
Sight and Sound...the Total Disco Experience.  
Hottest New Products...Disco Exhibitors.
- **HOT SEAT SESSION**  
*Topics Subject to Change.*

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**BILLBOARD'S INTERNATIONAL DISCO FORUM V** is a front row seat at the summit meeting of the disco industry. It's your opportunity to participate, study and question the leaders, trendsetters and decision makers. Be part of it and meet:

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- Disco promotion and marketing experts.
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- Computerized lighting systems: worth the investment or a waste of money?
- Positioning in the marketplace: teen disco vs. the 25-to-35-year-old—where's the greatest profit potential?
- Disco in the 1980s: will the boom burst or grow? (Experts will predict disco's future.)

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**DIANE KIRKLAND/NANCY FALK**

Billboard's International Disco Forum V

9000 Sunset Boulevard

Los Angeles, California 90069

Telephone: (213) 273-7040/Telex: 69-8669

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For Exhibit Information, Contact:  
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 EXPOCON MANAGEMENT ASSOCIATES  
 115 New Canaan Avenue  
 Norwalk, Connecticut 06850  
 Telephone: (203) 846-3622

## Billboard

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Please register me for **Billboard's International Disco Forum V** at the **New York Hilton Hotel, February 26–March 1, 1979**

Full payment via check or money order must accompany this form in the amount of (please check)

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Register Now! Registration at the door will be \$25.00 higher

\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form

Title(s) \_\_\_\_\_ Phone \_\_\_\_\_

First name or nickname for badge \_\_\_\_\_

## WKTU-FM's Clenott No Disco Frequenter, But a 'Fast Study'

By DOUG HALL

NEW YORK—"I've never been to a disco except for the station party we had at the Copa. When we began the format I knew nothing about it. I couldn't stand it. I had to do a fast study."

So recalls WKTU-FM New York program director Matthew Clenott of the hectic days in July when the mellow sounding station suddenly changed to disco which would catapult the station to number one by the October/November Arbitron.

Clenott also recalls that "in the first two or three weeks we just played the Billboard charts. I opened my doors to anyone who wanted to tell me about disco. I stopped that after three weeks when I began to hear the same things."

Clenott says the experience taught him that a "good programmer can do any format. I believe it is a plus not to have been involved in disco emotionally. This allows me to be objective."

Recalling his AOR experience at WYSP-FM in Philadelphia, Clenott says he now realizes that it is easy to get ahead of the public. "We had loads of things in light rotation. I've gotten a healthy perspective. It really hit home. Most listeners are not musicologists."

Clenott had been at WYSP for 4½ years before joining WKTU in January as assistant program director. Both stations are owned by SJR Communications.

He was promoted to program director in June, only a month before the station was to go disco. When the format changed Clenott began calling local record stores, one-stops and disco DJs to develop lines of communications for input to the playlist.

Eventually the station with its consultant Kent Burkhart installed a system of getting up-to-the minute



Billboard photo by Chuck Pulin

**Format Discussion:** WKTU-FM New York program director Matthew Clenott and Wanda Ramos, consultant to the station from Burkhart/Abrams, discuss the addition of some new disco records to the station's playlist.

information from most of the discos in the area.

This task is handled by Wanda Ramos, who was hired by Burkhart away from WBLS-FM New York shortly after WKTU changed format, and Melanie Shorin, who also reports her disco information in five brief "Club Scene" reports on the station.

"We know when they are on a record in the discos in Brooklyn, the Bronx and Staten Island," Clenott explains. "We're in touch with the record pools too. We use our ears and judgment. We let the music happen from the bottom up. It's street level research. We've got to get on the records when they are happening at the clubs and flying out of Downtown, Disc-O-Mat, Disco Disc and Record Shack."

Clenott also keeps a blackboard in his office on which he maintains a "watching list" of 25 to 30 records. These are potential hits and the DJs and record shops are questioned on them.

Most are not currently on the station. Some will never be. The station also has a request line and requests are tabulated. "We sometimes pick up a record here which does not show up in other research." Such is the case with Herman Kelly's "Dance To The Drummer's Beat."

"We've gotten loads of calls for that record. It's not being played in the chic clubs, but it is in the street clubs," he explains.

The station's playlist is "a shade over 40" with usually three or four records added a week. "Thirty-three are getting meaningful rotation," Clenott says. Heavy rotation for WKTU is four to 4½ hours. "We had been doing a two to 2½-hour rotation, but it was too much," he adds.

Clenott notes that there have been several changes since the station went on the air. "We started out with a hot clock, but we dropped that."

Clenott and general manager Dave Rapaport take great pride in the station's morning drive show, which has introduced some programming innovations.

A major difference from most morning programs is that there is no news and information block. News and information is packaged in 90-

second units delivered seven times an hour. The top of the hour or the half-hour mean nothing special on WKTU.

Paul Robinson is the morning drive DJ, and he gets help from Shorin's disco reports, newscaster Janet Rose and sports reporter Bob Meyer. In the morning drive hours there are four newscasts, three sports reports, four traffic reports and 11 weather reports each hour, but all of these fit into the seven 90-second packages.

What will be the next giant hits on WKTU? Clenott says "I Will Survive" by Gloria Gaynor and "I Don't Know If It's Right" by Evelyn "Champagne" King are the current fast risers on his charts.

Clenott is emphatic that disco is not a fad. "It's a distinct new form of music. To the hard core it's a lifestyle just as much as Woodstock and the Beatles were. It's a narcotic music, an I'm OK music," he says.

But Clenott observes that disco is much more acceptable to the establishment of society than the excess of rock were. "While rock said 'do it in the road,' disco says 'do it in the disco and you can straighten your tie before you leave.'"

Clenott is also determined to see that WKTU stays on top so long as disco stays on top.

## MEDIATREND UPS WKTU-FM

NEW YORK — Mediatrend, which first predicted Disco 92 WKTU-FM New York's big win in the October/November Arbitron with its monthly reports beginning in September, discloses in its December report that the disco outlet is putting more distance in its lead over contemporary WABC-AM.

The December Mediatrend shows WKTU with a 10.9 share of audience versus WABC's 8.3. Since September, Mediatrends have never shown WKTU with more than a .9% lead over the ABC flagship. In fact, while WKTU has been winning double digit shares in two of the three reports since September, WABC has been on top in two of these three books.

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports: October/November 1977, January/February 1978, April/May 1978, July/August 1978 and October/November 1978.

### NEW YORK:

STATION CALL LETTERS	Monday-Friday 6 a.m.-10 a.m.					STATION CALL LETTERS
	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	
WABC-AM Harry Harrison Format: contemporary	9.0	7.7	8.7	7.6	7.5	WABC-AM
WBLS-FM Ken Webb Format: disco-black	5.5	5.4	6.6	6.3	3.0	WBLS-FM
WHN-AM Larry Kenney Format: country	2.9	3.2	2.5	2.5	3.2	WHN-AM
WKTU-FM Paul Robinson Format: disco*	1.6	1.8	.9	1.0	7.8	WKTU-FM
WNBC-AM Scotty Brink** Format: contemporary	3.2	2.5	3.1	2.9	2.6	WNBC-AM
WNEW-AM Ted Brown*** Format: MOR	2.4	2.7	3.8	3.5	2.6	WNEW-AM
WOR-AM John Gambling Format: talk	10.3	11.5	9.9	11.8	9.7	WOR-AM
WPLJ-FM Jimmy Fink**** Format: AOR	2.8	3.0	2.9	2.6	2.8	WPLJ-FM
WRFM-FM Jim Aylward Format: beautiful-Bonneville	2.5	3.9	3.9	4.3	3.3	WRFM-FM
WXLO-FM Jay Thomas Format: contemporary	2.7	2.0	2.4	2.2	2.5	WXLO-FM

\*WKTU changed format from the mellow sound to disco in July.  
\*\*Brink has been in morning drive since mid-August. He was preceded by Lee Masters for four months and Elkie Dylam before that.  
\*\*\*Brown has been in morning drive since February. He was preceded by Bill St. James and before that by Gene Klavin, who left the station in December 1977.  
\*\*\*\*Fink has been in morning drive since September. He was preceded by Jim Ken.

### PHILADELPHIA:

WCAU-FM Steve Brown* Format: disco	3.5	2.4	2.6	2.3	2.2	WCAU-FM
WDAS-FM Jerry Wells Format: black	3.8	2.9	4.7	3.8	5.6	WDAS-FM
WFIL-AM Don Cannon Format: contemporary	5.7	4.3	6.7	4.8	4.7	WFIL-AM
WIFI-FM Byron Paul & T.N. Tanaka Format: contemporary	3.2	3.6	2.9	2.8	3.7	WIFI-FM
WIOQ-FM John Harvey Format: AOR	1.0	1.2	1.4	2.4	2.4	WIOQ-FM
WIP-AM Ken Garland Format: MOR	13.5	12.8	12.6	12.8	11.2	WIP-AM
WMGK-FM Gary Jacobs Format: mellow	2.6	3.1	2.4	2.8	2.6	WMGK-FM
WPEN-AM Geoff Fox Format: contemporary	2.9	2.1	2.9	3.1	2.6	WPEN-AM
WYSP-FM Sonny Fox & Bob Leonard Format: AOR Super Stars	3.5	3.4	4.0	3.9	3.4	WYSP-FM
WZZD-AM Chuck "Magic" Christian & John Gillis* Format: contemp	3.0	2.7	3.7	1.8	2.2	WZZD-AM

\*Christian and Gillis went on in January. They were preceded by Bob McLain.

JANUARY 6, 1979, BILLBOARD

## Arbitron In Credibility Tug-Of-War

NEW YORK—For years Arbitron has been the unchallenged authority on ratings. Now with Burke and Audits & Surveys on the scene some broadcasters are questioning Arbitron.

ABC programming vice president Riek Sklar, after looking at the two new rating services' reports, questions Arbitron's credibility.

This is because both Burke and Audits & Survey's TRAC 7 service find WABC-AM faring much better against WKTU-FM.

While Arbitron shows WKTU leading WABC in total share of the market by 11.3 to 7.1, TRAC 7 has WABC in first place with a 7.7 share versus WKTU's 7.5. Burke gives WKTU first place, but with a much shorter lead: 7.9 to WABC's 7.5.

Following is a ranking by share of Arbitron with comparisons to Burke and TRAC 7:

	Arbitron	Burke	TRAC 7
WKTU-FM	11.3	7.9	7.5
WABC-AM	7.1	7.5	7.7
WOR-AM	6.4	6.2	7.0
WCBS-AM	5.5	5.4	4.9
WINS-AM	5.1	6.1	5.7
WRFM-FM	4.7	2.2	3.6
WCBS-FM	3.4	3.1	4.0
WHN-AM	3.4	2.6	*
WPLJ-FM	3.3	5.8	5.0
WBLS-FM	3.1	3.6	*

\*No. in top 10

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/28/78)

## TOP ADD ONS - NATIONAL

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- EARTH, WIND & FIRE—September (ARC)
- POINTER SISTERS—Fire (Planet)

## PRIME MOVERS - NATIONAL

- ERIC CLAPTON—Promises (RSG)
- NICOLETTE LARSON—Lotta Love (Warner Brothers)
- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)

## BREAKOUTS - NATIONAL

- DOOBIE BROTHERS—What A Fool Believes He Sees (Warner Brothers)
- LITTLE RIVER BAND—Lady (Harvest)
- PABLO CRUISE—I Go To Rio (A&M)

### D—Discotheque Crossover

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

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

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

### KFMB—San Diego

- GINO VANNELLI—I Just Wanna Stop (A&M)
- THE WHO—Trick Of The Light (MCA)
- ★ BILLY JOEL—My Life (Columbia) 7-1
- ★ CHICAGO—No Tell Lover (Columbia) 25-20

### KDPA—Phoenix

- NO LIST
- 
- 
- 

### KTKT—Tucson

- NONF
- 
- ★ POINTER SISTERS—Fire (Planet) 20-12
- ★ OLIVIA NEWTON JOHN—A Little More Love (MCA) 16-11

### KQEO—Albuquerque

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 36-23
- ★ IAN MATTHEWS—Shake It (Mushroom) 23-10

### KEND—Las Vegas

- 
- 
- 
- 

## Pacific Northwest Region

### • TOP ADD ONS:

- THE ROLLING STONES—Shattered (Rolling Stones)
- WIGEL OLSSON—Dancin' Shoes (Bang)
- ERIC CLAPTON—Promises (RSG)

### ★ PRIME MOVERS:

- NICOLETTE LARSON—Lotta Love (Warner Brothers)
- (D) CHERYL LYNN—Got To Be Real (Columbia)
- EARTH, WIND & FIRE—September (ARC)

### BREAKOUTS:

- POCD—Crazy Love (ABC)
- ROD STEWART—Do You Think I'm Sexy (Warner Brothers)
- BOBBY CALDWELL—What You Want I Do For Love (Cloudb)

### KFRC—San Francisco

- NO LIST
- 
- 
- 

### KYA—San Francisco

- NO LIST
- 
- 
- 

### KLIV—San Jose

- NO LIST
- 
- 
- 

### KCBN—Reno

- NO LIST
- 
- 
- 

### KROY—Sacramento

- NO LIST
- 
- 
- 

### KYNO—Fresno

- NO LIST
- 
- 
- 

### KGW—Portland

- NO LIST
- 
- 
- 

### KING—Seattle

- NO LIST
- 
- 
- 

### KJRB—Spokane

- NO LIST
- 
- 
- 

### KTAC—Tacoma

- NO LIST
- 
- 
- 

### KCPX—Salt Lake City

- NO LIST
- 
- 
- 

### KRSP—Salt Lake City

- NO LIST
- 
- 
- 

### KTLK—Denver

- POCD—Crazy Love (ABC)
- THE ROLLING STONES—Shattered (Rolling Stones)

### D+ CHERYL LYNN—Got To Be Real (Columbia) 24-12

- ★ NICOLETTE LARSON—Lotta Love (WB) 23-13

### KIMN—Denver

- NO LIST
- 
- 
- 

## North Central Region

### • TOP ADD ONS:

- IAN MATTHEWS—Shake It (Mushroom)
- (D) MUSIQUE—In The Bush (Prelude)
- OLIVIA NEWTON JOHN—A Little More Love (MCA)

### ★ PRIME MOVERS:

- BEE GEES—Too Much Heaven (RSG)
- BILLY JOEL—My Life (Columbia)
- TOTO—Hold The Line (Columbia)

### BREAKOUTS:

- NICOLETTE LARSON—Lotta Love (Warner Brothers)
- CHICAGO—No Tell Lover (Columbia)
- BLUES BROTHERS—Soul Man (Atlantic)

### CKLW—Detroit

- NO LIST
- 
- 
- 

### WDRQ—Detroit

- NO LIST
- 
- 
- 

### WTAC—Flint

- NO LIST
- 
- 
- 

### Z-96 (WZZM-FM)—Grand Rapids

- NO LIST
- 
- 
- 

### WAKY—Louisville

- NO LIST
- 
- 
- 

### WBGN—Bowling Green

- NO LIST
- 
- 
- 

### WGCL—Cleveland

- NO LIST
- 
- 
- 

### WZWP—Cleveland

- NO LIST
- 
- 
- 

### Q-102 (WKRQ-FM)—Cincinnati

- NO LIST
- 
- 
- 

### WNCI—Columbus

- NO LIST
- 
- 
- 

### WCUE—Akron

- NO LIST
- 
- 
- 

### 13-Q (WKQT)—Pittsburgh

- NO LIST
- 
- 
- 

### WPZZ—Pittsburgh

- NO LIST
- 
- 
- 

### KARC—Tulsa

- NO LIST
- 
- 
- 

### KELI—Tulsa

- NO LIST
- 
- 
- 

### WTIX—New Orleans

- NO LIST
- 
- 
- 

### WNOE—New Orleans

- NO LIST
- 
- 
- 

### KILT—Houston

- NO LIST
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- 
- 

### KRBE—Houston

- NO LIST
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### KLIF—Dallas

- NO LIST
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### KNUS-FM—Dallas

- NO LIST
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### KFJZ-FM (Z-97)—Ft. Worth

- OLIVIA NEWTON JOHN—A Little More Love (MCA)
- ANDY GIBB—Our Love (RSG)
- ★ FIREFALL—Strange Way (Atlantic) 15-8
- ★ DR. HOOK—Sharing The Night Together (Capitol) 17-10

### KJNT—El Paso

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)

### D+ PEACHES & HERB—Shake Your Groove Thing (Polydor)

- ★ BOB SEGER—We've Got Tonight (Capitol) 29-22
- ★ NICOLETTE LARSON—Lotta Love (WB) 22-16

### WKY—Oklahoma City

- NO LIST
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- 
- 

### KOMA—Oklahoma City

- NO LIST
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### WLS—Chicago

- NO LIST
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### KELI—Tulsa

- NO LIST
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- 

### KELI—Tulsa

- POINTER SISTERS—Fire (Planet)
- GLEN SUTTON—Football Card (Mercury)
- ★ EARTH, WIND & FIRE—September (ARC) 11-7
- ★ TOTO—Hold The Line (Columbia) 8-4

### WTIX—New Orleans

- NO LIST
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- 

### WNOE—New Orleans

- NO LIST
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- 

### KEEL—Shreveport

- NO LIST
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- 

### KLEO—Wichita

- ROD STEWART—Do You Think I'm Sexy (WB)
- QUEEN—Bicycle Race/Fat Battered Girls (Elektra)
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 25-18
- ★ OLIVIA NEWTON JOHN—A Little More Love (MCA) 18-10

## Midwest Region

### • TOP ADD ONS:

- CHICAGO—No Tell Lover (Columbia)
- ERIC CLAPTON—Promises (RSG)
- LINDA RONSTADT—Coh Baby Baby (Arista)

### ★ PRIME MOVERS:

- POINTER SISTERS—Fire (Planet)
- CHIC—La Freak (Atlantic)
- NICOLETTE LARSON—Lotta Love (Warner Brothers)

### BREAKOUTS:

- PABLO CRUISE—I Go To Rio (A&M)
- IAN MATTHEWS—Shake It (Mushroom)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)

### WLS—Chicago

- NO LIST
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- 
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### WFSM—Chicago

- NO LIST
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(Continued on page 25)

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# Billboard Singles Radio Action

Based on station playlists through Thursday (12/28/78)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 23

- WRON—Rockford**
  - NO LIST
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- WIFE—Indianapolis**
  - NO LIST
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- WNDE—Indianapolis**
  - NO LIST
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- WOKY—Milwaukee**
  - NO LIST
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- WZUU—Milwaukee**
  - NO LIST
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- KSLO—St. Louis**
  - NO LIST
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- XXOK—St. Louis**
  - NO LIST
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- KJQA—Des Moines**
  - NO LIST
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- KDWB—Minneapolis**
  - NONE
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  -
- D • CHIC—Le Freak (Atlantic) 21-15**
  - ★ **NICOLETTE LARSON—Lotta Love (WB) 17-11**
- KSTP—Minneapolis**
  - **CHICAGO—No Tell Lover (Columbia)**
  - **PABLO CRUISE—I Go To Rio (A&M)**
  - ★ **POINTER SISTERS—Fire (Planet) 15-9**
  - ★ **ERIC CLAPTON—Promises (RSO) 17-12**
- WHB—Kansas City**
  - NO LIST
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- KBEQ—Kansas City**
  - NO LIST
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- KKLS—Rapid City**
  - NO LIST
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- KQWB—Fargo**
  - NO LIST
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**Northeast Region**

• **TOP ADD ONS:**

- HOT CHOCOLATE—Every 1's A Winner (Infinity)**
- POINTER SISTERS—Fire (Planet)**
- NICOLETTE LARSON—Lotta Love (Warner Brothers)**

★ **PRIME MOVERS:**

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)**
- DAN HARTMAN—Instant Replay (Blue Sky) 10-5**
- ERIC CLAPTON—Promises (RSO)**

**BREAKOUTS:**

- WAYNE NEWTON—Housewife (20th Century)**
- DOLLY PARTON—Baby I'm Burnin' (RCA)**
- ROD STEWART—Do You Think I'm Sexy (Warner Brothers)**

- WABC—New York**
  - NO LIST
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- 99-X—New York**
  - NO LIST
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- WPTR—Albany**
  - NO LIST
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- WTRY—Albany**
  - NO LIST
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- WYSL—Buffalo**
  - NO LIST
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- WBBF—Rochester**
  - NO LIST
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- WRKO—Boston**
  - NO LIST
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- WBZ-FM—Boston**
  - NO LIST
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  -
- F-105 (WVBF)—Boston**
  - **NICOLETTE LARSON—Lotta Love (WB)**
  - **POINTER SISTERS—Fire (Planet)**
  - ★ **ALICE COOPER—How You Gonna See Me Now (WB) HB 18**
  - ★ **TOTO—Hold The Line (Columbia) 11-8**

- WORC—Hartford**
  - **HOT CHOCOLATE—Every 1's A Winner (Infinity)**
  - 
  - ★ **EARTH, WIND & FIRE—September (ARC) 17-12**
  - D • **DAN HARTMAN—Instant Replay (Blue Sky) 10-5**
- WPRO (AM)—Providence**
  - **DOLLY PARTON—Baby I'm Burnin' (RCA)**
  - **WAYNE NEWTON—Housewife (20th Century)**
  - ★ **ERIC CLAPTON—Promises (RSO) 17-7**
  - ★ **OLIVIA NEWTON-JOHN—A Little More Love (MCA) 10-5**
- WPRO-FM—Providence**
  - NO LIST
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- WICC—Bridgeport**
  - NO LIST
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**Mid-Atlantic Region**

• **TOP ADD ONS:**

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)**
- EARTH, WIND & FIRE—September (ARC)**
- HOT CHOCOLATE—Every 1's A Winner (Infinity)**

★ **PRIME MOVERS:**

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)**
- ERIC CLAPTON—Promises (RSO)**
- BEE GEES—Too Much Heaven (RSO)**

**BREAKOUTS:**

- EAGLES—Funky New Year (Asylum)**
- ROD STEWART—Do You Think I'm Sexy (Warner Brothers)**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)**

- WFIL—Philadelphia**
  - **MELISSA MANCHESTER—Don't Cry Out Loud (Arista)**
  - **EARTH, WIND & FIRE—September (ARC)**
  - ★ **ERIC CLAPTON—Promises (RSO) HB 21**
  - ★ **LIVINGSTON TAYLOR—I Will Be In Love With You (Epic) HB 22**
- WZZD—Philadelphia**
  - NO LIST
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- WIFI-FM—Philadelphia**
  - NO LIST
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- WPGC—Washington**
  - NO LIST
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- WGH—Norfolk**
  - NO LIST
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- WCAO—Baltimore**
  - NO LIST
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- WYRE—Annapolis**
  - NO LIST
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- WLEE—Richmond**
  - NO LIST
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- WRVQ—Richmond**
  - NO LIST
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- WKBO—Harrisburg**
  - **EAGLES—Funky New Year (Asylum)**
  - 
  - ★ **NONE**
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**Southeast Region**

• **TOP ADD ONS:**

- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)**
- POINTER SISTERS—Fire (Planet)**
- BLUES BROTHERS—Soul Man (Atlantic)**

★ **PRIME MOVERS:**

- NICOLETTE LARSON—Lotta Love (Warner Brothers)**
- ROD STEWART—Do You Think I'm Sexy (Warner Brothers)**
- (D) **CHERYL LYNN—Got To Be Real (Columbia)**

**BREAKOUTS:**

- LITTLE RIVER BAND—Lady (Harvest)**
- DOOBIE BROTHERS—What A Fool Believes He Sees (Warner Brothers)**
- EAGLES—Please Come Home For Christmas (Asylum)**

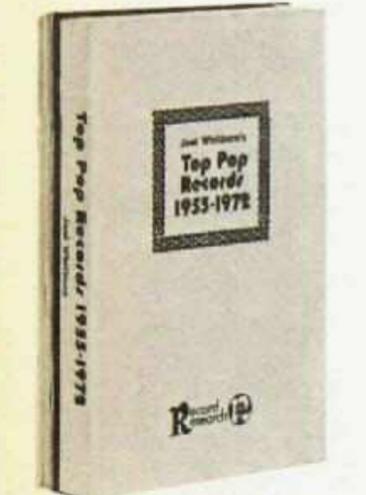
- WQXI—Atlanta**
  - NO LIST
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- Z-93 (WZGC-FM)—Atlanta**
  - NO LIST
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- WBBQ—Augusta**
  - NO LIST
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- WFOM—Atlanta**
  - NO LIST
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- WPGA—Savannah**
  - NO LIST
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- WFLB—Fayetteville**
  - **STEPHEN BISHOP—Animal House (MCA)**
  - **LITTLE RIVER BAND—Lady (Harvest)**
  - **CHERYL LYNN—Got To Be Real (Columbia) 10-4**
  - ★ **EARTH, WIND & FIRE—September (ARC) 19-15**

- WQAM—Miami**
  - NO LIST
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- WMIX (96X)—Miami**
  - NO LIST
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- Y-100 (WHYI-FM)—Miami**
  - NO LIST
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- WLDF—Orlando**
  - NO LIST
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- Q-105 (WRBQ-FM)—Tampa**
  - NO LIST
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- BJ-105 (WBJW-FM)—Orlando**
  - NO LIST
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- WMFI—Daytona Beach**
  - NO LIST
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- WAPE—Jacksonville**
  - NO LIST
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- WRYS—Charlotte**
  - NO LIST
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- WRIX—Raleigh**
  - NO LIST
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- WTMA—Charleston**
  - NO LIST
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- WORD—Spartanburg**
  - NO LIST
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- WLAC—Nashville**
  - NO LIST
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- (WBTV) 92-Q—Nashville**
  - NO LIST
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- WHBQ—Memphis**
  - NO LIST
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- WFLU—Chattanooga**
  - NO LIST
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- WRJZ—Knoxville**
  - **ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)**
  - **DOOBIE BROTHERS—What A Fool Believes He Sees (Warner Brothers)**
  - ★ **ROD STEWART—Do You Think I'm Sexy (WB) 27-16**
  - ★ **NICOLETTE LARSON—Lotta Love (WB) 21-15**
- WGOW—Chattanooga**
  - NO LIST
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- WERC—Birmingham**
  - NO LIST
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- WSGN—Birmingham**
  - NO LIST
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- WHYY—Montgomery**
  - NO LIST
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- KAAY—Little Rock**
  - **POINTER SISTERS—Fire (Planet)**
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  -
- NICOLETTE LARSON—Lotta Love (WB) 23-14**
- ★ **TOTO—Hold The Line (Columbia) 18-11**
- WJLR—Winston Salem**
  - NO LIST
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LPs	<input type="checkbox"/>					
Country	<input type="checkbox"/>					
Soul	<input type="checkbox"/>					
Easy Listening	<input type="checkbox"/>					

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## Vox Jox

By DOUG HALL

NEW YORK—Walt Sabo, NBC executive vice president of the Company's FM group, has apparently taken programming matters into his own hands at WYNY-FM New York.

Although Sabo has not been available for comment, sources close to the NBC organization indicate Sabo himself added the Frank Sinatra and Tony Bennett music that has turned the floundering station to an MOR format.

It is also reported that WYNY program director, Dennis Waters, who is a holdover from the administration of since departed general manager Stan Cohen, had little to do with the new sound.

In the past few months the station has abandoned a mellow sound, played a few weeks of Beatles music, shifted to rock and settled into MOR.

Dan Griffin, who moved from operations manager at WOR-AM New York to succeed Cohen, has added Dick Summers in the 10 p.m. to 2 a.m. slot succeeding Rick Hunter, who has left the station.

Summers was last in New York on WNBC-AM, sister station of WYNY, but was axed when WNBC p.d. Bob Pittman arrived in September 1977.

Another addition at WYNY is part timer Al Bernstein, who also works part time at WRVR-FM and WNEW-FM New York.

Meanwhile, WHDH-AM Boston p.d. Al Brady has decided against plans to become national p.d. for NBC. He will remain at WHDH.

George Taylor Morris has resigned as p.d. of WPIX-FM New York to join RCA as head of West Coast album promotion. Part-time DJ Joe (from Chicago) Plazek has

been named acting p.d. ... Former WYNY-FM New York morning personality Bree Bushaw is doing news part time at WPAT-AM-FM New York.

WNUW-FM Milwaukee is joining the disco parade and has switched from beautiful music. The station was running the format syndicated by Darell Peters' FM 100 Plan. Its sister station WEMP-AM continues in a country format.

WVIP-AM-FM Mount Kisco, N.Y., operations director Bob Bruno is having another fling in the big city. Bruno, who went back to WVIP after a brief stint as p.d. at WNEW-AM New York awhile back, is back in New York as p.d. at WOR-AM.

WRBA-AM Normal, Ill. will celebrate Elvis Presley's birthday Monday (8) with a four-hour show. WRBA remembers Elvis each Wednesday with a one-hour "Elvis Show" hosted by Paul Dunn and Terry Nybakke. Elvis records are interspersed with interviews with folk who worked with him.

WCCC-AM-FM Hartford p.d. Bill Nosal is looking for a morning drive personality for his progressive formatted stations. Those interested can reach him at the stations at 11 Asylum St., Hartford, Conn. 06103. Morning man Rosco left last month.

Tommy Thompson is the new general manager and p.d. at KUZN-AM Monroe, La., succeeding Ray Waldon who is looking for a job. Waldon joined the station a year ago as p.d. and is leaving as operations manager. He can be reached at (318) 255-6149.

## WDAI Abandons

Continued from page 24  
tion only in that "we consider every-one competition, and will make any appropriate moves to remain in the market."

Three points ahead of WGCI in the latest Arbitron, Alexander stresses that disco represents only a portion of WBMX's rotation which also contains jazz and r&b.

WDAI has so far retained its air staff from AOR days, with the notable exception of morning man Steve Dahl. Dahl, whose self-styled comedic style "did not, by mutual agreement, jell with a disco format," is contracted until the first week of February and is said to be "looking." Skolnik says.

## Bubbling Under The HOT 100

- 101—LONG STROKE, ADC Band, Atlantic 44143
- 102—MIDNIGHT GIRL, Lenny Williams, ABC 12423
- 103—DISCO TO GO, Brides Of Funkenstein, Atlantic 3498
- 104—I MIGHT AS WELL FORGET ABOUT LOVIN' YOU, Kinsman Dazz, 20th Century 2390
- 105—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 106—TAKE THAT TO THE BANK, Shalamar, Solar 11379 (RCA)
- 107—ONLY YOU, Teddy Pendergrass, P.I.R. 8-3557 (Epic)
- 108—NOW THAT WE'VE FOUND LOVE, Third World, Island 8663
- 109—NOT FADE AWAY, Tanya Tucker, MCA 4976
- 110—RUN HOME GIRL, Sad Cafe, A&M 2111

## Bubbling Under The Top LPs

- 201—JERRY BUTLER, Nothing Says I Love You Like I Love You, P.I.R. JZ 35510
- 202—ELVIN BISHOP, Hog Heaven, Capricorn 0215
- 203—ROBERT JOHNSON, Close Personal Friend, Infinity 9000
- 204—MANDRILL, New Worlds, Arista AB 4195
- 205—EDWIN STARR, Clean, 20th Century 559
- 206—JERRY JEFF WALKER, Jerry Jeff, Elektra 6E 163
- 207—JAMES WALSH, Gypsy Band, RCA AFL-2914
- 208—DOBIE GRAY, Midnight Diamond, Infinity 9001
- 209—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 210—SCORPIONS, Tokyo Tapes, RCA CPL2 3039

## THE ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters JOHN LaBELLA, KZEW: "Here is a 2-year subscription renewal. Your stuff is the best, no doubt about it." JIM YOUNGBLOOD, WDXR: "I have never seen anything quite like your humor ... enclosing a check for another renewal." KEVIN KRAUTH, 2GZ (Australia): "Tom, going off the air now that I've moved up to PD, but don't worry, I'll still be keeping up my subscription. Wouldn't miss it for the world." For free samples of the greatest gag service in the world (Australia included) write

The Electric Weenie  
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660 N. Mashita Drive  
Key Biscayne, FL 33149  
(305) 361-1600

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs performance in morning drive. Shown are rating shares or percentages for the total listening audience over the age of 12 in the last five Arbitron reports: October/November and April/May from 1976 to date.

### HARTFORD-NEW BRITAIN:

STATION CALL LETTERS	Monday-Friday 6 a.m.-10 a.m.					STATION CALL LETTERS
	Oct-Nov. 76	April-May 77	Oct-Nov. 77	April-May 78	Oct-Nov. 78	
WCCC-AMFM	2.8	3.5	3.1	3.9	3.5	WCCC-AMFM
Rosco* Format: progressive rock						
WDRC-AM	8.9	9.2	8.5	11.8	10.2	WDRC-AM
Brad Davis Format: Top 40						
WDRC-FM	3.9	4.7	1.6	2.9	2.9	WDRC-FM
Mike Taylor Format: AOR						
WHCN-FM	1.3	1.3	2.4	1.8	2.4	WHCN-FM
Michael (In the Morning) Picozzi Format: AOR Super Stars						
WKND-AM	2.5	1.6	1.3	2.4	2.7	WKND-AM
James Jack** Format: black						
WKSS-FM	3.7	3.3	3.0	3.0	3.9	WDSS-FM
Dick Bertell*** Format: beautiful-Bonneville						
WRCQ-AM	4.3	5.5	4.9	4.5	3.4	WRCQ-AM
Ken Griffin Format: oldies						
WTIC-AM	47.5	43.9	43.7	42.7	44.5	WTIC-AM
Bob Steele Format: MOR						
WTIC-FM	3.0	3.2	4.4	6.0	3.0	WTIC-FM
Mike McKay Format: contemporary						
WWYZ-FM	1.8	2.8	3.1	4.4	3.6	WWYZ-FM
Pat O'Brien Format: mellow						

\*Rosco left the station in December.  
\*\*Jack has been on since September. He was preceded by Bob Scott.  
\*\*\*Bertell has been on since August.

### NEW HAVEN:

STATION CALL LETTERS	7.9	10.7	7.2	10.5	9.0	STATION CALL LETTERS
WAVZ-AM	7.9	10.7	7.2	10.5	9.0	WAVZ-AM
Jerry Kristafer* Format: contemporary						
WELI-AM	33.6	25.5	27.9	31.3	24.6	WELI-AM
Ron Rohmer Format: contemporary						
WKCI-FM	6.9	8.2	8.2	6.2	8.0	WKCI-FM
Lou Morton** Format: beautiful						
WPLR-FM	3.7	4.8	4.0	5.0	5.2	WPLR-FM
Marcia Simon*** Format: AOR						

\*Kristafer has been in morning drive since July. He was preceded by George Harrigan.  
\*\*Morton has been on since June.  
\*\*\*Simon has been on since July. She was preceded by Bob Nary.

## Proposals Push For Expansion Of AMs

Continued from page 3  
NAB is taking no position on this one. "It's a ticklish situation," a spokesman comments. Indeed it is. No matter what position NAB takes it will alienate some members. Both clear channel stations and daytimers belong to NAB.  
Rep. Carl Findley is already attacking the NAB for "leading the attack on the daytimers and indirectly on the millions of Americans who rely upon them for radio service."  
Findley takes issue with NAB's claim that a section of the Communications Act rewrite, which calls upon the federal government to negotiate with Mexico and Canada for more U.S. stations to be placed on those countries' clear channels is a "false promise" to daytimers.  
NAB is opposed to shifting from 10kHz spacing to 9kHz, a plan supported by the daytimers.  
While there has been no official government position on this plan, the U.S. may be forced into 9kHz spacing since the rest of the world is moving in that direction.  
If Canada and Central American decided, for example, to go to 9kHz spacing and the U.S. stayed on 10kHz, there would be considerable interference problems. Some tests have disclosed that a shift from 10 to 9kHz among Southeast Asia stations is already causing interference problems for California stations.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (12/27/78)

### Top Add Ons-National

- RUSH—Hemispheres (Mercury)
- JEFF LORBER FUSION—Soft Space (Inner City)
- DAVID BROMBERG—My Own House (Fantasy)
- PATRICE RUSHEN—Patrice (Elektra)

### Top Requests/Airplay-National

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- ROLLING STONES—Some Girls (Rolling Stones)
- QUEEN—Jazz (Elektra)

### National Breakouts

- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- JEAN MICHEL JARRE—Equinox (Polydor)
- AC/DC—If You Want Blood You've Got It (Atlantic)

**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 (Larry Bruce)

- ANGELA BOFILL—Angie (Arista) (GRP)
- JEAN MICHEL JARRE—Equinox (Polydor)
- COODER BROWNE—(Lonestar)
- FAITH BAND—Rock 'n Romance (Mercury)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- POCO—Legend (ABC)
- TOTO—(Columbia)

#### KISW-FM—Seattle (Steve Slaton)

- DIRE STRAITS—(W.B.)
- ERIC CLAPTON—Backless (RSO)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)

#### KMEL-FM—San Francisco (Mark Cooper)

- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)

### Southwest Region

#### TOP ADD ONS:

- SAD CAFE—Misplaced Ideals (A&M)
- AC/DC—If You Want Blood You've Got It (Atlantic)
- DANE DONOHUE—(Columbia)
- STEVE FORBERT—Alive On Arrival (Nemperor)

#### ★TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- ELTON JOHN—A Single Man (MCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

#### BREAKOUTS:

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

#### KZEW-FM—Dallas (Doris Miller)

- ERIC CLAPTON—Backless (RSO)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- ELTON JOHN—A Single Man (MCA)

#### KLQL-FM—Houston (Paul Ramm)

- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BILLY JOEL—52nd Street (Columbia)

#### KRLY-FM—Houston (B. Todd & M. Jones)

- CAT STEVENS—Back To Earth (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BILLY JOEL—52nd Street (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- ROD STEWART—Blondes Have More Fun (W.B.)

#### KMOD-FM—Tulsa (Bill Bruin)

- AC/DC—If You Want Blood You've Got It (Atlantic)
- DAVE DONOHUE—(Columbia)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- SAD CAFE—Misplaced Ideals (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- CAT STEVENS—Back To Earth (A&M)

#### KBCB-FM—Phoenix (J.D. Freeman)

- SAD CAFE—Misplaced Ideals (A&M)
- FAITH BAND—Rock 'n Romance (Mercury)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- NICOLETTE LARSON—Nicolette (W.B.)
- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)

#### KJST-FM—Albuquerque (Bob Shulman)

- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- DIRE STRAITS—(W.B.)
- J. GEILS BAND—Sanctuary (EMI/America)

### Midwest Region

#### TOP ADD ONS:

- DANE DONOHUE—(Columbia)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- FOTOMAKER—Vis A Vis (Atlantic)

#### ★TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- QUEEN—Jazz (Elektra)
- FOREIGNER—Double Vision (Atlantic)

#### BREAKOUTS:

- DOOBIE BROTHERS—Minute By Minute (W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(W.B.)

#### WKRT-FM—Chicago (Bob Gelms)

- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- 10cc—Bloody Tourists (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- DEVO—Are We Not Men, We Are Devo (W.B.)

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

- DAVE VALENTIN—Legends (GRP)
- BETHANAL—Crash Landing (Vertigo)
- MILESTONE JAZZ STARS—In Concert (Milestone)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- EDDIE HENDERSON—Makai (Capitol)
- DIRE STRAITS—(W.B.)
- CAT STEVENS—Back To Earth (A&M)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

#### WVUD-FM—Dayton (Keith Wright)

- DANE DONOHUE—(Columbia)
- DIRE STRAITS—(W.B.)
- PETER TOSH—Bush Doctor (Rolling Stones)
- JIM MORRISON—An American Prayer (Elektra)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- NEIL YOUNG—Comes A Time (Reprise)
- SANTANA—Inner Secrets (Columbia)

#### WLWQ-FM—Columbus (Steve Ranner)

- BILLY JOEL—52nd Street (Columbia)
- QUEEN—Jazz (Elektra)
- FOREIGNER—Double Vision (Atlantic)
- AC/DC—If You Want Blood You've Got It (Atlantic)

#### WDFE-FM—Pittsburgh (John McGahan)

- GRATEFUL DEAD—Shakedown Street (Arista)
- DIRE STRAITS—(W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ERIC CLAPTON—Backless (RSO)

#### WZMF-FM—Milwaukee (M. Wolf/L. Santoro)

- MONTAGE—Project One (ML Productions)
- FRESH—Omniverse (Prodigal)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)

#### KADR-FM—St. Louis (Peter Paris)

- FOTOMAKER—Vis A Vis (Atlantic)
- OUTLAWS—Playin' To Win (Arista)
- DANE DONOHUE—(Columbia)
- RUSH—Hemispheres (Mercury)
- SAD CAFE—Misplaced Ideals (A&M)
- POINTER SISTERS—Energy (Planet)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

### Southeast Region

#### TOP ADD ONS:

- JESSE COLIN YOUNG—American Dreams (Elektra)
- AC/DC—If You Want Blood You've Got It (Atlantic)
- POINTER SISTERS—Energy (Planet)
- JOAN ARMATRADING—To The Limit (A&M)

#### ★TOP REQUEST/AIRPLAY:

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- QUEEN—Jazz (Elektra)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

#### BREAKOUTS:

- DIRE STRAITS—(W.B.)
- VARIOUS ARTISTS—No Wave (A&M)
- DAVID BROMBERG—My Own House (Fantasy)
- THE CLASH—Give 'Em Enough Rope (Epic)

#### WRAS-FM—Atlanta (Clodra White)

- VARIOUS ARTISTS—No Wave (A&M)
- THE CLASH—Give 'Em Enough Rope (Epic)
- TODD RUNDGREN—Back To The Bars (Sears/Valley/Warner)
- PETER TOSH—Bush Doctor (Rolling Stones)
- GRATEFUL DEAD—Shakedown Street (Arista)

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

- DAVID BROMBERG—My Own House (Fantasy)
- ALBERT COLLING—Ice Pickin' (Alligator)
- JOHN HARTFORD—Headin' Down Into The Mystery Below (Flying Fish)
- DIRE STRAITS—(W.B.)
- PETER TOSH—Bush Doctor (Rolling Stones)
- TOM WAITS—Blue Valentine (Asylum)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

### Northeast Region

#### TOP ADD ONS:

- RUSH—Hemispheres (Mercury)
- JEFF LORBER FUSION—Soft Space (Inner City)
- DAVID BROMBERG—My Own House (Fantasy)
- PATRICE RUSHEN—Patrice (Elektra)

#### ★TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- ROLLING STONES—Some Girls (Rolling Stones)
- QUEEN—Jazz (Elektra)

#### BREAKOUTS:

- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- JEAN MICHEL JARRE—Equinox (Polydor)
- AC/DC—If You Want Blood You've Got It (Atlantic)

#### WRAB-FM—Babylon (Bernie Bernard)

- ROD STEWART—Blondes Have More Fun (W.B.)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- ERIC CLAPTON—Backless (RSO)

#### WRWV-FM—New York (Donna Lemiszki)

- JEFF LORBER FUSION—Soft Space (Inner City)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- SAD CAFE—Misplaced Ideals (A&M)
- DIRE STRAITS—(W.B.)
- BILLY JOEL—52nd Street (Columbia)
- NICOLETTE LARSON—Nicolette (W.B.)
- QUEEN—Jazz (Elektra)
- DAN FOGELBERG & TIM WIESBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

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### AEC/CONFERENCE REGISTRATRATION FORM

I am enclosing a check or money order for AEC registration\* in the amount of

(total) \$ \_\_\_\_\_

in the names of (conference attendees)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

as per the following (check as appropriate):

- \_\_\_\_\_ \$275 Individual registration  
\_\_\_\_\_ \$125 Spouse registration  
\_\_\_\_\_ \$150 Group registration  
(Price per registrant, in groups of 4 or more)

\*Registration includes: All conference events, 2 continental breakfasts, 1 brunch, 2 lunches, 1 supper, 2 cocktail parties, a banquet and top-flight entertainment. (Registration does not include air fare or hotel accommodations.)

Registrant substitution may be made. But absolutely no refunds after FEBRUARY 20, 1979. Earlier cancellations will be subject to a 10% processing charge.

### AEC/HOTEL RESERVATION FORM

Please have MUSIC IN THE AIR make my reservations at the INTERNATIONAL HOTEL RESORT as follows:

Date of arrival \_\_\_\_\_ Departure \_\_\_\_\_

Room Preference:**	Daily Rate:	4 Days/3 Nights:
_____ 1 person, 1 Queen Bed	\$ 65	\$ 195
_____ 2 persons, 1 King Bed	75	225
_____ 2 persons, 2 Queen Beds	85	225
_____ 1-Bedroom suite	250	750
_____ 2-Bedroom suite	350	1050

I have enclosed my check or money order for

(total) \$ \_\_\_\_\_

to cover reservations in the names of:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\*\*Taxes are included. If rate requested not available, nearest available rate will be assigned.

Reservations must be received NO LATER THAN FEBRUARY 5, 1979. Subject to availability only after this date.

Confirmation will be sent to you by return mail. Along with flight schedules and travel information on what-to-wear and what-to-see.

ATTENTION EXHIBITORS! Check here for more information on space availability.

ATTENTION ENTHUSIASTS! Check below if you are interested in participating in Sunday  
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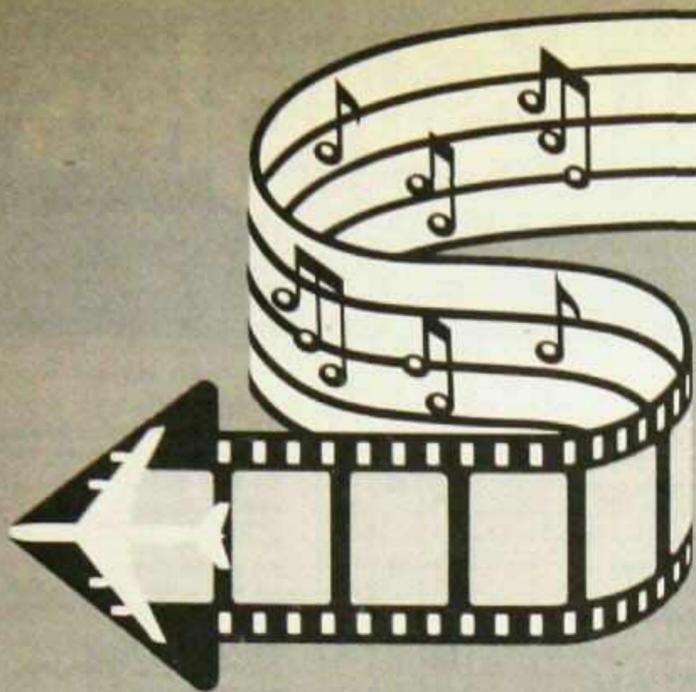
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### SOLUTIONS:

Solutions available today. For existing problems in A/V entertainment systems and services.

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### AGENDA

### REGISTRATION: (Sunday, March 18)

Informal meetings. Entertainment. And an opening cocktail reception.

### EXHIBITS: (throughout AEC)

Tomorrow today in systems and programming. New and better ways for in-the-air entertainment to look and sound.

### TODAY'S IN-THE-AIR ENTERTAINMENT:

#### (Monday Sessions, March 19)

#### THE TECHNOLOGY OF SYSTEMS AND EQUIPMENT PROBLEM-SOLVING:

How today's technology can improve the functional performance of: • reproducers • multiplex systems • distribution systems • projection units and screens • amplifiers • passenger service units • duplicators • film and tape quality • noise reduction units • headsets

#### THE CREATIVE ASPECTS OF PROGRAMMING PROBLEM-SOLVING:

Who is today's passenger? What is the range of expectation when it comes to entertainment. From Schubert to Sesame Street, are we succeeding?

#### THE ON-GOING ROLE OF LICENSING ORGANIZATIONS:

The New Copyright Act and its effect on the in-air entertainment industry. How do licensors protect the rights of composers, writers and entertainers?

### TOMORROW'S IN-THE-AIR ENTERTAINMENT:

#### (Tuesday Sessions, March 20)

#### THE SYSTEMS & EQUIPMENT OF THE FUTURE:

What are present systems doing for future A/V needs? What's available for testing? What new technologies will apply: Satellite? Videodisk?

#### THE CREATIVE FRONTIERS:

What can programming psychology tell us of the passenger of the '80s? Can A/V programming serve as entertainment/education/communication?

#### ACKNOWLEDGING THE PIONEERING SPIRIT:

The Pioneer Awards Banquet. Honoring the early advances. And those visionaries who made them realities.

### LOFTY GOALS AND BOTTOM-LINE REALITIES:

#### (Wednesday A.M. Sessions, March 21)

#### AEC RETROSPECTIVE/MAKING THE COST OF ENTERTAINMENT PAY:

A cost-return analysis for the present and future of airline entertainment.

#### THE SIGHT AND SOUND OF YOUR IMAGE:

Reflecting your level of service into a higher level of profitability.

## THE AIRLINE ENTERTAINMENT CONFERENCE

March 18-21, 1979

INTERNATIONAL HOTEL RESORT,  
PALM SPRINGS, CALIFORNIA



MUSIC IN THE AIR

# Soul Sauce

## Group Says Awareness Secret Key

By JEAN WILLIAMS

LOS ANGELES—"We need to be socially aware in order to survive as artists, and we have a responsibility to our audiences to make them aware of what the hell is going on around them. We try to convey that message through our songs," says Randy Muller of Brass Construction.

Muller feels that Brass' approach to its music is what sets it apart from most groups. "We talk about social issues. Each of our LPs is conceptually an anthology. Every album has a subtitle which guides the listener through the LP."

Brass' newest *United Artists* LP, "Brass Construction IV," is subtitled "Help Yourself." Muller notes that Earth, Wind & Fire is among the groups recording social message songs.

Muller feels that each LP has brought about increased maturity, with the latest album offering a toned-down, mellower sound.

However, this sound will not last for the group. Randy feels it's time to create a new sound and the group is going back to its original energetic delivery while introducing "new elements." He believes the next sound to grab a firm hold nationally will be reggae.

The group first made its big splash in the disco area but Muller is apparently weaning away from the disco sound. "Although disco is big, we can all reach a point of redundancy," he says.

On another note, the group is also expanding its talents to include the business side of music.

In order to do this, says Muller, one of the first things the group is doing is cutting its touring schedule. The group completed a European tour last July and will now do select dates, he explains.

"We have been on some heavy touring schedules and we know this will eventually burn us out."

Muller has himself formed Alligator Bit Him Productions along with Muller Productions in New York. He is in the process of signing a deal with Salsoul Records to produce an LP on the group Sky.

Raphael Cameron also is signed to Muller Productions with a completed LP. Randy notes that he is shopping for a label deal for Cameron.

Heretofore, Muller has written exclusively for Brass Construction, but is now taking on outside projects.

All outside writing will go into One To One (ASCAP), his publishing company. He has co-written and produced with Tamiko Jones her upcoming LP, pointing out that he maintains her basic style while backing her with heavy rhythms.

He also produced jazz organist Charles Earland. "I tried to keep the same jazz bottom Charles has been known for but I added disco overtones."

"Earland's single 'Let The Music Play' was released in Europe and made the European charts."

He notes that he has also arranged a couple of tunes for the Salsoul Orchestra. Brass Construction is presently in the studio and Muller is writing the tunes for that LP.

Larkin Arnold, senior vice president, r&b at Arista, has signed his (Continued on page 31)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	18	<b>GOT TO BE REAL</b> —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3 10808 (Butterfly/Gong, BMI/Hudnall/Catalpa, ASCAP)	★	42	7	<b>LOVE CHANGES</b> —Mother's Finest (S. Scarborough), Epic 8-50641 (CBS) (Alicia, BMI)	★	85	3	<b>YOU MAKE ME FEEL MIGHTY REAL</b> —Slyvester (Slyvester, Wirtick), Fantasy 846 (Bee Keeper/Tippoff, ASCAP)
★	3	8	<b>SEPTEMBER</b> —Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3 10854 (Sagittaire, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	★	35	14	<b>MARY JANE</b> —Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)	★	80	4	<b>YOU CAN DO IT</b> —Dubois Gray (E. Sands, B. Weisman, R. Gemmons), Infinity 50003 (MCA) (Top Of The Town/American Dream/Bleu/Eric Sands, ASCAP)
★	3	1	<b>LE FREAK</b> —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	★	36	33	<b>GANGSTER OF LOVE</b> —Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynal, BMI)	★	81	4	<b>SHOOT ME</b> —Tasha Thomas (J.R. Glaser), Atlantic 3542 (Velocity, BMI)
★	7	11	<b>GET DOWN</b> —Gene Chandler (J. Thompson), 20th Century 2385 (Gastana/Cachant/Cros, BMI)	★	47	6	<b>TOO MUCH HEAVEN</b> —Ben Gee (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)	★	72	7	<b>STAR CRUISER</b> —Gregg Diamond (G. Diamond), Marlin 2217 (TK) (Arista/Diamond Touch, ASCAP)
★	5	5	<b>LOVE DON'T LIVE HERE ANYMORE</b> —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★	48	7	<b>H.E.L.P.</b> —Four Tops (N. Harris, R. Tyson), ABC 12477 (Six Strings/Dijay/Ensign, BMI)	★	73	51	<b>MY LOVE AIN'T NEVER BEEN THIS STRONG</b> —7th Wonder (J. Weaver), Parade 519 (Casablanca) (Muscle Shoals, BMI)
★	6	6	<b>LONG STROKE</b> —ADC Band (M. Jenkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Callisto 44243 (Atlantic) (WoodSongs/Bus, BMI)	★	39	37	<b>THERE'LL NEVER BE</b> —Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★	NEW ENTRY	→	<b>I GOT MY MIND MADE UP</b> —Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three, BMI)
★	10	13	<b>WHAT YOU WON'T DO FOR LOVE</b> —Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sheryl/Lindseyanne, BMI)	★	50	7	<b>EVER READY LOVE</b> —Temptations (R. Roland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/P.P. Everett, ASCAP)	★	88	3	<b>I'LL DANCE</b> —Bar-Kays (Bar-Kays), Mercury 74029 (Bar-Kays/Warner Tamerlane, BMI)
★	9	12	<b>I DON'T KNOW IF IT'S RIGHT</b> —Evelyn "Champagne" King (T. Lide, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	★	60	7	<b>GIVIN' UP GIVIN' IN</b> —Three Degrees (G. Moroder, P. Bellotte), Arista America 7721 (Heath Lazy/April, ASCAP)	★	86	3	<b>HEAT OF THE BEAT</b> —Roy Ayers & Wayne Henderson (W. Henderson, R. Flowers), Polydor 14523 (Relaxed, BMI)
★	9	4	<b>I'M EVERY WOMAN</b> —Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick O'Val, ASCAP)	★	43	29	<b>LOVE IS</b> —Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca) (Sand B/Ricks, BMI)	★	87	4	<b>DO DAT</b> —Grover Washington Jr. (G. Washington Jr.), Motown 1454 (Grover Washington Jr., ASCAP)
★	16	7	<b>I'M SO INTO YOU</b> —Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)	★	44	28	<b>FUNK AND ROLL</b> —Quazar (G. Goss, J. Brailey), Arista 349 (Jumpshot, BMI)	★	78	79	<b>OFF</b> —Kathy Barnes (W. Stevenson, R. Hems), Republic 032 (Stevenson, ASCAP)
★	11	12	<b>TAKE THAT TO THE BANK</b> —Shalamar (L. Sylvester, K. Spencer), Solar 11379 (RCA) (Razy, ASCAP)	★	55	4	<b>I WANNA MAKE LOVE TO YOU</b> —Randy Brown (R. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	★	NEW ENTRY	→	<b>I WILL SURVIVE</b> —Claire Gayer (D. Fekaris, F. Perren), Polydor 145087 (Perren-Vibes, ASCAP)
★	12	5	<b>AQUA BOOGIE</b> —Parliament (G. Clinton, W. Collins, B. Warrall), Casablanca 950 (Rubberband, BMI)	★	56	5	<b>ZEKE THE FREAK</b> —Isaac Hayes (I. Hayes), Polydor 14521 (Alic, BMI)	★	90	3	<b>SOMEWHERE IN MY LIFETIME</b> —Phyllis Hyman (J. Alvarez), Arista 0380 (Mid America/Whee, ASCAP)
★	13	11	<b>YOUR SWEETNESS IS MY WEAKNESS</b> —Barry White (B. White), 20th Century 2380 (Sa Vette/January, BMI)	★	47	49	<b>INSANE</b> —Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)	★	81	84	<b>SENSUOUS WOMAN</b> —Slargard (D. Anderson, R. Van), MCA 42960 (Doctor Rock, BMI)
★	18	10	<b>FREE FROM MY FREEDOM</b> —Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	58	6	<b>GOOD THANG</b> —Faze-O (F. Gurr, K. Harrison, R. Atkins, R. Heal, R. Parker), SHE 8701 (Atlantic) (Match, BMI)	★	93	3	<b>GLAD I GOTCHA' BABY</b> —Beverly & Duane (E. Wheeler, W. Hatcher), Arista 7728 (WoodSongs/Rattner, BMI)
★	15	13	<b>DON'T HOLD BACK</b> —Chanson (D. Williams, J. Jamerson, Jr.), Arista 7717 (Michelle/Jamersonian/Cos K, ASCAP)	★	59	6	<b>I MIGHT AS WELL FORGET</b> —Kinsman Dazz (T. Cain, M. Bacon), 20th Century 2390 (Combine/Reson, BMI)	★	83	89	<b>KEEP THE HOME FIRE BURNIN'</b> —Willie Jackson (B. Lattimore, S. Alamo), Spring 189 (Polydor) (Sheryl, BMI)
★	16	15	<b>ANGEL DUST</b> —Gil Scott Heron (G. Scott Heron), Arista 0366 (Brikuahn, ASCAP)	★	50	44	<b>KEEP IT COMIN'</b> —Atlantic Starr (B. Eli, J. Prusant), A&M 210 (Friday's Child, BMI)	★	NEW ENTRY	→	<b>OH HONEY</b> —Delegation (Gold & M. Dennis), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)
★	17	8	<b>ONE NATION UNDER A GROOVE</b> —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malibu, BMI)	★	61	6	<b>INSTANT REPLAY</b> —Dan Hartman (D. Hartman), Blue Sky 2772 (Epic) (Silver Steed, BMI)	★	95	4	<b>JE SUIS MUSIC</b> —Cerrone (Cerrone), Cotillion 44244 (Atlantic) (Cerrone, SACEM)
★	24	11	<b>SHAKE YOUR GROOVE THING</b> —Peaches and Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	★	62	6	<b>WONDER WORM</b> —Captain Sky (D. Cameron), AVI 225 (Upper Level, BMI/Thom Thom, ASCAP)	★	NEW ENTRY	→	<b>TO SIR WITH LOVE</b> —Al Green (D. Black, M. London), Hi 78522 (Dream) (Screen Gems/Columbia, BMI)
★	25	6	<b>IS IT STILL GOOD TO YA</b> —Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick O'Val, ASCAP)	★	63	8	<b>DIG A LITTLE DEEPER</b> —Lattimore (B. Lattimore), Glades 1750 (TK) (Sheryl, BMI)	★	NEW ENTRY	→	<b>COMING ON STRONG</b> —Caroline Crawford (H. Bobannon), Mercury 74035 (April Bobannon/Intersong, ASCAP)
★	20	17	<b>YOU STEPPED INTO MY LIFE</b> —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Clipswood/Unchappell, BMI)	★	53	53	<b>MR. FIX IT</b> —Jeffrey (Jeffrey), MCA 42955 (Winalot Music, ASCAP)	★	NEW ENTRY	→	<b>SINNER MAN</b> —Sarah Dash (B. Hegel, C. George), Kirtner 84278 (Epic) (Don Kirtner, BMI)
★	31	7	<b>LOVE VIBRATION</b> —Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Fonzo/Teddy Randazzo, BMI)	★	64	8	<b>LIVING IT UP</b> —Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)	★	NEW ENTRY	→	<b>IF SOMEBODY CARES</b> —Contributors (D. Cameron), Jansa 3479 (TK) (Evelyn Knight, BMI)
★	22	20	<b>MIDNIGHT GIRL</b> —Lenny Williams (T. McFadden, J. Fountain, F. Wilson), ABC 12423 (Spec D Lide/Traco/Jobete, BMI)	★	55	63	<b>HAPPY FOR LOVE</b> —Pockets (V. White, R. Wright), Columbia 3 10850 (Verdage/Patmos, BMI)	★	NEW ENTRY	→	<b>YOURS &amp; YOURS' ALONE</b> —Lester Williams (J. Wheeler), Friends 130 (Dami, BMI)
★	23	19	<b>WE BOTH DESERVE EACH OTHER'S</b> —LTD (I. Osborne, J. Davis), A&M 2095 (Aima/McRousop, ASCAP/Irving/McDorbus, BMI)	★	66	4	<b>GET UP</b> —Brass Construction (R. Muller), United Artists 1260 (Desert Rain/Big Boro, ASCAP)	★	99	3	<b>SOUL BONES</b> —Triumph (R. Kersey, L. Green), Atlantic 3537 (Marcy Kersey/Dot Front/Golden France/Issige, BMI)
★	24	8	<b>IT'S ALL THE WAY LIVE</b> —Lakeside (J. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★	67	5	<b>BEYOND THE CLOUDS</b> —Quartz (C. Quartz, M. Gazzola), Marlin 3328 (TK) (Addams Heine, SACEM)	★	90	91	<b>JUST AS LONG AS WE'RE TOGETHER</b> —Prince (Prince), Warner Bros. 8713 (Prince's, ASCAP)
★	25	5	<b>HOLY GHOST</b> —Bar-Kays (B. Thigpen, J. Banks, L. Maroon), Stax 3216 (Fantasy) (East Memphis, BMI)	★	68	4	<b>BUSTIN' LOOSE</b> —Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascet, BMI)	★	NEW ENTRY	→	<b>DON'T LOOK AT ME THAT WAY</b> —Alex Taylor (R. Aldridge, E. Strunick), Bang 739 (Man Carter, BMI) (Sheals, ASCAP)
★	26	23	<b>COOLING OUT</b> —Jerry Butler (R. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP)	★	69	5	<b>TOO LATE</b> —Mandrill (C. Wilson, L. Wilson, R. White, M.D.C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood, Taur, BMI)	★	NEW ENTRY	→	<b>CATCH ME ON THE REBOUND</b> —Loleatta Holloway (N. Harris, R. Tyson), Salsoul 4016 (RCA) (Not Listed)
★	27	22	<b>IN THE NIGHT TIME</b> —Michael Henderson (M. Henderson, S. Rivers), Buddah 508 (Arista) (Newhouse, ASCAP/Intersong, BMI)	★	70	4	<b>LOOSE CABOOSE</b> —Joe Tex (J. Tex, C. Thompson), Dal 2800 (T.R.) (Tree, BMI)	★	94	97	<b>WE NEED</b> —Dorothy Moore (J. Chamwell, A.D. Prudg, C. McCullough), Malaca 1054 (TK) (Groovesville, BMI)
★	28	7	<b>NEVER HAD A LOVE LIKE THIS BEFORE</b> —Tavares (L.H. Banks, Z. Grey), Capitol 4658 (Metrol/Irving, BMI)	★	71	5	<b>LOVE IS HERE</b> —Bonnie Laws (B. Laws), United Artists 1264 (M Home/Fizz, ASCAP)	★	NEW ENTRY	→	<b>SOUTHERN COMFORT</b> —Mason Dawson Dance Band (B. Greenberg), Alexander Street 010 (Alexander Street, ASCAP)
★	29	27	<b>LOST AND TURNED OUT</b> —Whispers (M. Anthony), Solar 11351 (RCA) (Spectrum VII, ASCAP)	★	72	4	<b>LET'S DANCE TOGETHER</b> —Wilton Felder (W. Felder III, M. Rice), ABC 12433 (Four Knights, BMI)	★	97	46	<b>I JUST WANNA STOP</b> —Gino Vanelli (G. Vanelli, J. Vanelli, R. Vanelli), A&M 2072 (Ross Vanelli, ASCAP)
★	30	9	<b>NOW THAT WE FOUND LOVE</b> —Third World (R. Gamble, L. Huff), Island 8663 (Warner Bros.) (Mighty Three, BMI)	★	73	4	<b>E.S.P.</b> —Fiesta (J. Banks, H. Thigpen, D. Weatherspoon), Arista 0369 (Sweilka, BMI)	★	NEW ENTRY	→	<b>GROOVE</b> —Bobby Lyle (Lyle Henderson/Mason), Capitol 4657 (Relaxed/Tom Ro, BMI)
★	31	8	<b>EVERY 1'S A WINNER</b> —Hot Chocolate (E. Brown), Infinity 50002 (Not Listed)	★	74	6	<b>WHAT'S YOUR SIGN GIRL</b> —Danny Pearson (D. Pearson, J. Sept), Unimix 1400 (CBS) (Not Listed)	★	98	98	<b>AIN'T WE FUNKIN' NOW</b> —Brothers Johnson (J. Johnson, Q. Jones, T. Bahler, A. Weir, U. Johnson), A&M 2098 (Yellow Brick Road/Kob, ASCAP/Melada, BMI)
★	32	35	<b>Y.M.C.A.</b> —Village People (J. Morill, H. Bebb, V. Willis), Casablanca 745 (Green Light, ASCAP)	★	65	67	<b>FOR GOODNESS SAKES, LOOK AT THOSE CAKES</b> —James Brown (J. Brown, D. Brown), Polydor 14522 (Dynadisc/Belinda/Unchappell, BMI)	★	NEW ENTRY	→	<b>THINKIN' ABOUT IT TOO</b> —Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI)
★	33	26	<b>DISCO TO GO</b> —Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	★	76	4	<b>HANG IT UP</b> —Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	★	99	45	
				★	67	54	<b>I'M COMING HOME AGAIN</b> —Gladys Knight (R. Roberts, C. Sapp, Hadden 601 (Arista) (M.P./Square, BMI)	★	100	75	9
				★	78	4	<b>EVERYBODY'S DANCIN'</b> —Kool & The Gang (R. Bell, Kool & The Gang), De Lite 910 (Delightful/Gang, BMI)				

JANUARY 6, 1979, BILLBOARD

# Alligator Label Will Branch Out

## Chicago Firm May Soon Add Reggae To Blues Catalog

By CARY BAKER

CHICAGO—Alligator Records will release a three-LP anthology of Chicago club blues artists in the new year. The seven-year-old label owned by Bruce Iglauer also plans a look-see into the reggae field.

The three LPs, entitled "Living Chicago Blues, Volumes 1-3," and set for Jan. 20 release, will document such largely unknown artists as Jimmy Johnson, Left-Hand Frank, Eddie Shaw, Johnny "Big Moose" Walker and Carey Bell. Half the production cost for the set has been absorbed by Sonet Records of London in exchange for European release rights on a non-royalty basis.

Recorded at Curtom and Mantra studios here, the shortest of the three LPs spans 46 minutes of music, the longest 51 minutes. Liner notes by Living Blues magazine editor Jim O'Neal, according to Iglauer, "describe performance situations and are not from a purist or esoteric point of view."

The series, he adds, is modeled after a 1966 set on Vanguard called "Chicago Blues Today."

Alligator was conceived with the idea of selling blues to a rock-oriented market, Iglauer says. When the first Hound Dog Taylor LP was issued in 1971, at a cost of \$900 for recording, Iglauer loaded the back of his car with records and drove to New England. There, on free-form

progressive rock airplay, he sold 900 albums, he says.

"Airplay on commercial FM is not as easy to come by as it was in 1971," he says. "Still, we hustle harder than any blues label."

Alligator has so far resisted entering the singles market in an attempt to receive soul radio airplay.

"Without long-standing connections, in a market inundated with 45s, soul airplay is unlikely. Still, there's a big black market for blues. An artist like Albert King or Little Milton can sell thousands of records without airplay," he says.

As airplay has tightened, Alligator has begun to concentrate on print media. "I didn't believe print sold records," says Iglauer, "but ever since FM has gone to AOR formatted with a lesser variation of music available, people with an interest in music have gone back to reading about it. Reviews of non-pop product sell records."

Iglauer years ago received offers from both ABC and United Artists to produce blues records, but declined in favor of the freedom of releasing product on his own label.

"The major labels got into blues in the late '60s, but did it half-assed. They turned out poorly-produced, poorly-packaged records, then were surprised when they didn't sell. I've always tried to go beyond the blues enthusiasts. I'm going for those who

might buy half a dozen non-rock albums in a year," he says.

Initially, Alligator signed exclusively Chicago-based artists, and Iglauer produced all albums. The years, however, have seen a trend away from both limitations.

Although Alligator artists Son Seals, Koko Taylor and Fenton Robinson are Chicagoans recorded in-house, an LP by pianist Blind John Davis was leased from Chriscaa Records in Germany, and a new release by Los Angeles guitarist Albert Collins is the first out-of-town artist to appear on Alligator.

Now that Alligator has broadened its scope within the blues genre, Iglauer indicates it might not be long before the label diversifies into other music as well. He's particularly interested in reggae.

"I intend that Alligator be a blues label. I love blues, but I like other music. There's a lot of quality reggae product recorded in England and released in Europe but not in the U.S. I might want to release some of this," he says.

Alligator's distribution, over the years, has increased from a few outlets to outlets in all major markets. In addition to Pickwick and MS, the label's added Rounder (Boston), Record People (New York), California Record Distributors (L.A.) and several other distributors that Iglauer feels "market whole catalogs."

### MORE POP EXPOSURE

# Disco Can Spur R&B Crossover

By JEAN WILLIAMS

LOS ANGELES—Increased exposure to the pop and disco markets will see black music taking a giant leap across the board, gaining mass acceptance in 1979, according to some industry executives.

"Records which by all standards would heretofore be considered strictly r&b will be big disco hits while crossing to the pop charts. Disco will have the biggest influence on black music this year," maintains Dr. Cecil Hale, Capitol Records' new vice president, a&r.

Hale, believed to be the first black to hold such a position at a major label, says groups such as Atlantic's Chic or Capitol's Taste Of Honey fall into the category of the type of groups that will gain mass acceptance this year.

He also sees the trend to a mellow sound continuing, "and I believe there will be an increased number of ballad singers—singers like

Peabo Bryson. More LPs by black acts will be sold than ever," insists Hale, a former director of LP promotion at Phonogram/Mercury.

Tom Draper, vice president, black music marketing at Warner Bros. Records, agrees with Hale that there will be major expansion in the black music area. "It's going to explode across the board this year," he says.

"Last year we saw major inroads in the LP sales area, this will increase this year now that the pop dealers are fully aware of black product," says Draper.

"Pop dealers are ordering more product by black acts than ever before," he continues. "This is not limited to major black artists. These dealers are buying product that's good. They don't care who recorded it."

Draper, who feels this crossover situation will not necessarily extend to Top 40 radio at this time, says the

record buyers are far more interested in what they buy as opposed to who they buy, intimating that some stations still draw the line.

"And because pop dealers are carrying black product," says Draper, "the white consumer is being exposed to this product and exposure is the name of the game here."

He also sees a melding of music, generally noting that while r&b music is taking on a pop feel, pop music is taking on r&b overtones. "This is the reason r&b is crossing to pop and pop to r&b. This naturally means that the music is coming closer together.

"Most of the key pop acts with giant hits have some black session people playing on their LPs. This brings about the r&b influence. The same is happening with black acts; many of their session people are white," says Draper.

Capitol's Hale feels that another area to watch this year will be the increased emphasis labels will place on developing newer acts.

He figures that where labels formerly gave most of their resources to the super-groups, lesser known acts will now get a nice slice of the pie. Many of these groups will record disco and pop-oriented product.

Randy Muller of Brass Construction says: "Black music is going to what was heretofore called white music. We're moving away from the essence of black music.

"Black acts are using instruments that were not associated with r&b, such as the fuzz box. This trend will increase this year.

"The only artists who are keeping what was called 'black music' in focus are the traditional blues and jazz acts like Ray Charles, Sonny Rollins and some others.

"As an artist I would like to main- (Continued on page 54)

## Soul Sauce

• Continued from page 30  
first act GQ. Bo Ray Fleming, producer for Capitol Records group called Sun talked Larkin into listening to the group.

Arnold went to an audition the four-man group held in the basement of a burned-out house in the Bronx in New York and was sold.

Arista is rush releasing GQ's first single, "Disco Night (Rock Freak)," with an LP of the same title next month.

Following its Japanese tour, the Imperials remained there through December to negotiate dates in Korea and Honk Kong for early this year. The group recently signed to EMI with a single due this month followed by an LP in February.

The Stylistics, with a string of hits to its credit, has come with a remake, disco-style of an early '60s tune, "The Lion Sleeps Tonight" on TK's Dash label.

The group is best noted for such gold singles as "You Make Me Feel Brand New," "I'm Stoned In Love With You," "Let's Put It All Together" and "Heavy Fallin' Out."

The Fountain of Life Joy Choir under the direction of Kevin Yancy has recorded a new LP on TK's Gospel Roots label. Marvin Yancy, husband of Natalie Cole, takes the vocal lead on the LP. Natalie reportedly accompanies Marvin on some cuts.

Remember... we're in communications, so let's communicate.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	6	C'EST CHIC Chic, Atlantic SD 19209	39	28	12	UGLY EGO Cameo, Chocolate City CCLP 2006 (Casablanca)
★	8	4	MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	40	36	11	FUNK OR WALK Brides Of Funkenstein, Atlantic SD 19201
★	4	5	THE BEST OF EARTH, WIND & FIRE, VOL. I Earth, Wind & Fire, ABC/Columbia FC 35647	41	45	10	ALL FLY HOME Al Jansau, Warner Bros. BSK 3229
★	4	2	9	42	41	29	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, PIR IZ 35895 (CBS)
★	6	9	CHERYL LYNN Cheryl Lynn, Columbia JC 35485	★	53	7	JOURNEY TO ADDIS Third World, Warner Island LPS 9554 (Warner Bros.)
★	6	3	12	★	44	47	5
★	7	5	18	★	55	3	BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddah BDS 5716 (Arista)
★	8	7	18	★	56	4	WE ALL HAVE A STAR Wilson Pickett, ABC AA 1109
★	9	9	16	★	57	3	WELCOME TO MY ROOM Randy Brown, Parachute RRLP 9005 (Casablanca)
★	10	10	19	★	57	3	NIGHT GROOVES Blackbyrds, Fantasy F 9570
★	11	11	19	★	48	31	8
★	18	7	7	★	49	49	13
★	13	14	7	★	60	3	GREATEST HITS Commodores, Motown M7912
★	14	11	14	★	51	33	32
★	20	9	9	★	51	33	32
★	16	15	18	★	52	33	32
★	17	17	11	★	53	51	24
★	18	16	9	★	54	50	13
★	25	5	5	★	54	50	13
★	26	25	25	★	55	40	10
★	21	13	12	★	56	34	26
★	22	12	9	★	57	35	8
★	23	19	30	★	57	35	8
★	24	24	7	★	60	52	25
★	25	23	9	★	61	61	29
★	46	3	3	★	61	61	29
★	37	33	33	★	62	44	7
★	28	21	8	★	62	44	7
★	39	5	5	★	63	58	12
★	30	32	6	★	64	64	8
★	31	22	33	★	64	64	8
★	42	21	21	★	65	54	21
★	43	7	7	★	65	54	21
★	34	29	30	★	66	63	14
★	35	30	22	★	66	63	14
★	36	27	25	★	67	70	3
★	37	38	5	★	68	59	7
★	48	15	15	★	68	59	7
★	48	15	15	★	69	69	32
★	48	15	15	★	70	68	9
★	48	15	15	★	71	71	7
★	48	15	15	★	71	71	7
★	48	15	15	★	72	72	7
★	48	15	15	★	73	73	7
★	48	15	15	★	74	65	21
★	48	15	15	★	75	75	6

# Classical

SPECIALTY RETAIL STORES HELP

## Classical Sales Still On Rise

Continued from page 8

classics is a repository of more than 10 centuries of durable goods.

Grand opera, baroque music and modern classical-jazz blends have proven the repertorial items of the day.

No one seems able to pinpoint the reasons for opera's rise in popularity, though PBS broadcasts—both live and taped—have grown in number. The impact of these airings can't be underestimated.

The new Pavarotti recording of "Cavalleria Rusticana" and "Pagliacci," scheduled to reach stores in January, promises to be one of the year's biggest albums. This superstar tenor's massive box office and the popular repertoire should prove an unbeatable combination.

Yet even the lesser known operatic repertoire can produce a winner today at the cash register. Success of London Records' "Katya Kabanova" took many by surprise and may open the door to recordings of other neglected 20th century operas. The virtually unknown Janacek work sold impressively, ranking number 32 in Billboard's year-end classical chart summary.

"Nabucco," not one of the better or better-known Verdi operas, proved a strong entry for Angel Records. And two new recordings of Verdi's "Otello," each did well this year, though the most accessible writing to come from this master isn't found in the opera.

The opera boom seems not to be correlated with the quality of opera recordings today. Critics frequently observe that the older disks are better sung and more idiomatically and convincingly performed.

Baroque sounds continue to exert their fascination upon modern ears. Pieces like the Pachelbel "Canon" and Albinoni's "Adagio" are among the all-time best-selling classical titles. Be certain that new versions of both works are coming in 1979.

Many younger listeners are being introduced to classical music through the vigorous, rhythmically alert strains of the baroque. The prejudices that have been built up against classical music are bypassed by the 18th century sound.

Baroque music increasingly will be played on original instruments. Period recordings of works from other eras also are becoming more common. Fifteen years ago, the mere addition of a harpsichord satisfied listeners' demands for authenticity. Today, strings, woodwinds and brass instruments of antique design lend their special sound to recordings.

How long will it be until a complete edition of the Mozart symphonies is recorded on 18th century instruments? Those who have heard recent Mozart recordings on older, darker violins and winds feel as if they are newly acquainted with the music.

Telefunken, ABC-Seon, Deutsche Grammophon and Desmar are some of the labels exploring the world of original 17th and 18th century sounds.

Classical "crossover" disks also loom large in the new year. The now-famous collaboration of jazz pianist Claude Bolling and flutist Jean-Pierre Rampal produced a disk that refuses to budge from the charts. A follow-up, in which violinist Pinchas Zukerman gets the pop production treatment, also has shot to the top.

Flutist James Galway seeks an audience beyond the strict classical confines. Galway's latest album has sold almost 200,000 copies in Britain alone, reportedly. The disk, including Galway's version of John Denver's "Annie's Song" and other short pieces, will be issued here in early winter.

Other new product highlights of the new year:

Philips offers two important opera recordings conducted by Colin Davis. Benjamin Britten's best known opera, "Peter Grimes," casts Jon Vickers in the title role. Berlioz' "Beatrice and Benedict," rounds out Davis' cycle of this romantic composer's complete output.

The sleeper of 1978-79 perhaps is conductor Eugen Jochum's EMI/Angel cycle of all the Beethoven Symphonies. Three installments—Symphonies 3, 5 and 6—arrived last year. Critics and students of the art have been lulled into the complacent and comfortable belief that Bruno Walter, Toscanini, Solti, Karajan and others have had the last word on the standard repertoire. However, judging from Jochum's auspicious beginning, the Beethoven set of the century may yet be emerging.

Digital recording, of course, looms as a giant prospect, one that

easily could be the biggest story of 1979. The small audiophile producers already are garnering accolades and cash register chimes for their pioneering work.

Digital recordings issued in Japan by Denon and those produced in the U.S. by Telarc and Sound 80 will be avidly sought-after this year. Telarc's new taping of "Pictures At An Exhibition," with Lorin Maazel conducting the Cleveland Orchestra, among others, will be listened to with avid interest.

Some argue that the major labels will resist the move to digital because of dollars tied up in present catalogs. Opening the door on the digital era might spell obsolescence for their libraries of analog tapings, it's maintained.

At least on an experimental basis, however, several majors have taken the step. Visitors to recent Los Angeles Philharmonic sessions, held by Deutsche Grammophon, viewed Sony digital equipment in operation. Decca/London also is expected to enter its digital program in 1979, spearheaded by chief engineer Arthur Haddy.

CBS has been involved in a piggy-back digital session with Sony, however releases from the digital masters won't necessarily be forthcoming.

Plans for a joint CBS-Soundstream project involving the Mormon Tabernacle Choir were announced in the fall. Recently it was learned that the project has been scrapped, apparently without explanation from CBS.

One of the problems the industry generally faces is the shortage of production capacity. The squeeze has plagued classical labels particularly. At the presses Rachmaninoff takes a back seat to rock and Dvorak waits on disco.

The industry production slowdown has created an enormous backlog of releases at CBS, and forced London Records to switch some of their pressing to the U.S.

London's slow supply situation is an ongoing problem, dealers say. CBS quality control appears to have suffered as a result of the production squeeze.

A move to upgrade production was taken by several labels last year. This pattern may be repeated in 1979, as emphasis on quality pressings mounts. More high-end audio gear is in circulation, showing up splotchy technical efforts more dramatically.

Both Nonesuch and Angel completely revamped their production last year.

### 11 VIOLIN DISKS

## Heavy CBS-Stern Issue

NEW YORK—Recordings by violinist Isaac Stern are being stockpiled at CBS for a giant late winter promotion. Plans now call for 11 disks, including five new releases, to appear simultaneously in March.

Flagship item will be a new Tchaikovsky Concerto, pairing the violinist with the National Symphony under Restropovich. The special "Album Of The Month" pricing program applies, CBS indicates.

Also new is the Brahms Violin Concerto, backed by Mehta and the New York Philharmonic, and a disk pairing two Mozart Concertos. World premiere recordings of two modern works also are slated.

Stern presents the debut recordings of violin concertos by George

Rochberg and Krzysztof Penderecki, each occupying one LP. Backing is provided by the Pittsburgh Symphony and Minnesota Orchestra, respectively.

The violinist is represented in six planned Odyssey reissues, including two concerto LPs in single-channel sound. Sir Thomas Beecham conducts the Sibelius Concerto, and Stern collaborates with Eugene Ormandy and the Philadelphia Orchestra in concertos of Wieniawski and Viotti.

Sonatas of Prokofiev, Beethoven, Mozart, Franck and Hindemith figure in three individual recital albums. Stern's performances of Bach violin-keyboard sonatas also are being reissued.

Billboard  
Top 50

Billboard SPECIAL SURVEY For Week Ending 1/6/79

# Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabyous, ASCAP)
2	2	9	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
3	3	8	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
4	5	7	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicef, BMI)
5	6	12	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Umichappell, BMI)
6	9	11	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
7	7	11	CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
8	8	11	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
9	12	8	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Address, BMI)
10	11	12	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
11	13	16	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
12	18	9	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8 50632 (Silver Blue, ASCAP)
13	20	5	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
14	15	8	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Umichappell/Begonia, BMI)
15	4	13	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
16	17	10	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Moragan Creek/Songs Of Bander Koppelman, ASCAP)
17	19	6	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
18	10	15	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
19	14	17	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
20	16	16	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
21	23	15	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Carter, BMI)
22	25	10	HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
23	26	8	THE WEDDING SONG (There Is Love) Mary Mac Gregor, Arista 7726 (Public Domain, ASCAP)
24	49	4	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
25	29	22	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP)
26	34	5	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
27	22	20	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
28	24	12	STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI)
29	31	21	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
30	36	9	THE DREAM NEVER DIES Cooper Brothers, Capricorn 0388 (Welbeck/Oboe Maestro/Tamiami, BMI)
31	35	8	TAKE IT LIKE A WOMAN Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)
32	32	14	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Bryant, BMI)
33	21	35	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
34	28	19	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357 (Ensign, BMI)
35	37	9	WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Gold Zinc/Dawbreaker, BMI)
36	33	13	FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP)
37	39	12	LOVE ME AGAIN Rita Coolidge, A&M 2090 (Aimo, ASCAP/Irving, BMI)
38	38	6	THE PIANO PICKER George Frischhoff, Drive 6273 (T.K.) (United Artists/Kmlyn/George Frischhoff, ASCAP)
39	42	13	LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
40	27	15	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
41	30	12	ON THE SHELF Donna & Marie Osmond, Polydor 14510 (ATV, BMI)
42	48	4	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bander Koppelman, ASCAP)
43	43	6	MORNING SUN Carole King, Capitol 0895 (Colgems/EMI, ASCAP)
44	44	7	PART TIME LOVE Elton John, MCA 40973 (Jodrell/Leeds, ASCAP)
45	NEW ENTRY		RUN FOR HOME Lindaferne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP)
46	46	7	WE'VE GOT TONIGHT Bob Seger, Capitol 4653 (Gear, ASCAP)
47	47	6	EUROPEAN NIGHTS George Delfel, GRR 103 (PIKS) (George Rose/Ken Water, BMI)
48	50	4	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
49	NEW ENTRY		LOST IN YOUR LOVE John Paul Young, Scotti Brothers, 405 (Atlantic) (Edward B. Marks, BMI)
50	NEW ENTRY		LET THE SONG LAST FOREVER Dan Hill, 20th Century 2392 (Welbeck, ASCAP/ATV/Marjorie & Walter, BMI)

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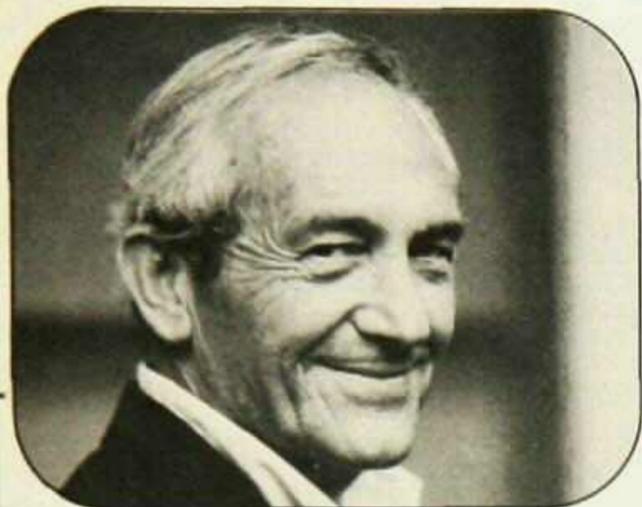
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VOX BOX • TURNABOUT • CANDIDE

# Sounding Board Q: Can audio componentry and records and tapes be successfully cross merchandised?



**Irv Stern, executive vice president, Harman International, Los Angeles.**

**A.** "You have to keep in mind that there isn't a single type or kind of audio dealer. It keeps overlapping. What is an audio dealer today? Is it a Penneys now or a Sears? And you have the whole range from low fi to mid fi chain to the high-end esoteric dealer.

"Some operators are cross-merchandising with varying degrees of success. In most instances where an audio dealer is carrying software, such as a Federated in Los Angeles, it's because that dealer has worked out a deal with a local one-stop or rackjobber.

"It seems to be that it takes separate approaches to cross-merchandise under one roof. It can be done depending on the environment. But it seems to require different types of store personnel. There are different profit margin structures. There are different inventory approaches. Perhaps a separate but equal approach is the best way.

"Of course, there are some exceptional examples of cross-merchandising such as Sam Goody. One trend I have noticed which seems to be successful is close proximity of audio stores and record stores. The new Pacific Stereo in Seattle which is opposite a Peaches is benefiting tremendously, they tell me. And Marty Herman, president of University Stereo in Los Angeles, tells me his new Sunset Blvd. store is benefiting from the Tower Records store across the street."

**Stern entered the hi fi industry in the early 1950s as an independent rep in the Southern California area. Joining JBL 10 years later, he has served as vice president and executive vice president of marketing for the firm.**

"Technological advances in prerecorded music have brought forth the possibility of a recording of several hours length on a disk equal in size to the label that appears on today's 12-inch LP. The potential of many hours of music on a card approximately three by five inches has been discussed along with demonstrations which have exhibited the hi fi capabilities of direct disk and PCM (pulse code modulation) digital developments.

"It makes one wonder what the record department in many of the retail stores will look like five to 10 years down the road.

"There are many retailers throughout the country today devoting 3,000 to 5,000 square feet in a store to recorded music, not counting some of the superstores which consume 15,000 square feet or more with full-line recorded product.

"What is the future of these stores should there be developments along the lines of three by five inch cards or three to four inch disk? Will these developments bring the merchandising of prerecorded music and electronic hardware closer and closer together?

**Levy has been president of Sam Goody, Inc., since June 1976, and with the help of the record department for 12 years. With 28 outlets in five states, Goody has been a subsidiary of American Can/Pickwick International since June 1978.**



**John Hollands, chairman of the board, BSR, Inc., Blauvelt, N.Y.**

**A.** "Yes, there is an affinity between the two product areas, and given a chance it might work. But generally even a strong retailer of hardware is reluctant to go into the software business and vice versa. We agree that you can't run a big hardware business and carry a few records, nor can you run an extensive software operation and carry just a few pieces of hardware. But there are successful examples of retailers who have done both. Sam Goody is one and Harmony Hut is another. The presumption is that cross-merchandising will expand the market rather than just move it around. Whether it's true or not is the question. I believe it to be true.

"Cross-merchandising is an interesting concept, but you can't do it halfway. You have to plunge into it and few retailers want to do that. But again, Sam Goody has done it for years. They're probably the most outstanding example of dual merchandising. It's an expensive concept and it offers all kinds of opportunity for packaging hardware and software together."

**Hollands has been with BSR for the last 14 years in various executive capacities. He was made chairman of the board 1 1/2 years ago and has also served as chairman of the EIA Audio division. BSR is acknowledged as the world's largest manufacturer of turntables.**



**George Levy, president, Sam Goody, Inc., New York.**

**A.** "My first experience with the Consumer Electronics Show was in Chicago two years ago. It was my exposure to weather at 6 below, spending a half-hour trying to get a taxi while my companion Barry Goody shielded himself from driving Chicago winds, hiding in the doorway, and finally seeing the vastness of the exhibit area spread throughout McCormick Hall. It was a sight to be remembered.

"During that first visit, my thoughts were fully devoted to the audio area. However, during the past several shows, I have perceived a new interest which has to be of considerable importance to those of us involved with merchandising prerecorded music.

**Joe Cohen, executive vice president, National Assn. of Recording Merchandisers, Cherry Hill, N.J.**

**A.** "Yes, audio components and records and tapes can be successfully cross-merchandised. I have been advocating it for two years now, and have been most outspoken about it.

"To do it properly you have to understand that upon the purchase of an audio component, the consumer proportionately realizes his highest consumption rate of records and tapes. They have the hardware now, and now they want to play the most records and tapes. The second part of this is that the more records and tapes they accumulate, the more they want to upgrade their componentry.

"But the industry has done little about this. What NARM is now doing is that at the Consumer Electronics Show we illustrate how the two can be merchandised together with signs indicating the availability of the other product line. In the hardware sections, for instance, there should be signs showing where the records are and vice versa.

"The exhibit will also show what can be done not only with point of purchase material, but also advertising. The Pioneer ads say it best: 'Playback material is meaningless without having something to play.' We live off each other's success and we cannot afford to ignore each other."

**Cohen has been executive vice president of NARM for 1 1/2 years. Prior to that he was director of corporate planning for the American Broadcasting Corp. Previous to that he had developed extensive market research for NARM concerning the interests and habits of record buyers. One year ago he also was a member of the first "razors and blades" panel at the Consumer Electronics Show.**



**Fred C. Tushinsky, executive vice president and chief executive officer, Superscope, Inc., Los Angeles.**

**A.** "The true testament to the potential efficacy of the hardware and software tie-in is in our own experience with the accomplishment of the Piano-corder. We took sophisticated non-electronics hardware and merged it with digital electronics and the tape software medium which resulted in a marriage of technologies.

"Our prior experience with Marantz has been with thoughtful design to hardware such as tape decks which reflect new software or tape formulations, for example.

"Again, with Marantz we have paid close attention to electronics mechanisms and disk software with respect to turntable design and have tried to amalgamate the two.

"We've tried to take our electronic and mechanical parameters and make them capable of encompassing diskery and tape challenges. We have tried to take existing standards and exceed them.

"Audio componentry has developed extraordinarily in recent years but there has not been a concurrent development with prerecorded disks. If record manufacturing improves in combination with new hardware, the aural results will be spectacular.

"I think cross-merchandising is viable for certain retailers if they give careful attention and detail to both areas. The dealer has to be knowledgeable in retailing both."

**Some 26 years ago Tushinsky and his three brothers founded Superscope, which blossomed into one of the world's leading makers and distributors of home electronics equipment with Superscope, Marantz, Imperial and Piano-corder brands.**

# Tape / Audio / Video Outlook '79

## WINTER CONSUMER ELECTRONICS SHOW PREVIEW

### Cross-Country Dealer Survey Cautious On '79

#### San Francisco Bay Area

Most retailers in the San Francisco Bay Area indicate that overall business in the stereo marketplace was up somewhere around 10 to 20% in 1978 but that the shares of many stores remained the same because of the presence of new stores and increased competitive pressure. As Gabe Burke, manager of Stereo West's Berkeley store put it, "The pie got bigger but everybody's slice remained about the same. We now

have Sun Stereo and Cal Stereo stores close by us here in Berkeley. Last year we didn't have to contend with that."

There also is general agreement that higher end goods continue to do well and that 1978 was an important breakthrough year for home video gear. A spokesman at Poor Richard's, which added a second store in the Daly City area south of San Francisco to complement its city store—and which carries a good mix of video and stereo at both outlets—say that "the video recorder market really came into its own this year—in

(Continued on page 38)

#### Chicago

Developments in home video are being followed closely by Chicago-area hi fi retailers, however a cautious, wait-and-see attitude remains dominant. The predicted audio/video product marriage must wait on improved margins, a sorting out of product distribution channels, and the standardization of video technology, audio dealers believe.

At most outlets projection tv is the key to video involvement today. Audio shops experimenting with video

(Continued on page 39)

#### Washington/Baltimore

Retailers in the Washington and Baltimore areas report that 1978 was a very good year—until the fall, when things started getting much tighter. And they are keeping their fingers crossed when looking ahead to 1979.

Ed Myer of Washington's high-end Myer-Emco stores reports for example, that his sales were 20 to 25% ahead of last year, with profit margins holding firm. Mike Zazanis, president of the mid-to-high-end Audio Associates chain in the Wash-

ington area, finds his profit margins up substantially over 1977, with sales up 20% in dollar volume. Jack Luskin of the Luskin's appliance chain, which does big business in electronics, would not give a figure but says his business in 1978 was "sensational—volume is way up, even if margin is down a little because of price competition."

Much the same sort of report comes from Baltimore retailers. John Dorsey of the high-end Soundscape store says things were fine in the spring and summer but turned sour in the fall, leaving him

(Continued on page 38)

#### 'Creative Audio'

By JIM McCULLAUGH

LOS ANGELES—Creative and semi-pro audio hardware takes on an expanded emphasis once again at the upcoming Winter CES beginning Saturday (6) with more product introductions and promotions.

While some manufacturers still question the terms "creative audio" and "semi-pro," all agree that their product area—generally covering recording and accessory equipment—is expanding at a strong and steady rate appealing to home musicians (numbering some 50,000 in the U.S.) as well as to audiophiles and others with use for the products such as disco and sound reinforcement markets.

In addition to expanding in its own right at the pro and semi-pro end with multi-track tape machines, for example, there will also be continued crossover as more traditional audio manufacturers introduce high-end product applicable to these areas.

As consumer hi fi become even more sophisticated, its applications to pro and semi-pro expand.

One major trend occurring at retail is the expansion of more traditional audio stores into pro and semi-pro lines.

(Continued on page 44)

#### Audiophile Disks

By ALAN PENCHANSKY

CHICAGO—The number of consumers dropping the needle on direct-cut, digital and other super-fi disks grew impressively in 1978, as audiophile recordings labels moved beyond their esoteric hi fi market base.

Premium and limited edition pressings were introduced only a few short years ago as an adjunct to hi fi hardware sales. Today interest is filtering into the mass marketplace, and the term "audiophile recordings" has passed into the industry's standard lexicon.

The growing response has been spurred by a flood of media attention, with the Schwann catalog introducing its "Audiophile Recordings" special listings last year, and reviews in one of the two major audio/recordings consumer publications now being grouped under a special heading.

The market is being stimulated by the pioneering work being accomplished by many of the audiophile producers, and for 1979 continued growth will be the pattern. Growing consumer interest has led to increased involvement of conventional record dealers and radio too is playing a bigger role.

(Continued on page 46)

#### Highway Hi Fi

LOS ANGELES—"We're coming off our first billion dollar year," says Lauren Davfes, vice president of Craig Corp., describing the rapidly mushrooming autosound industry at large.

"The car stereo industry," he continues, "has not responded to recession factors in the economy, partly because of demographics and the relatively higher incomes of car stereo consumers."

Davfes, pegging industry-wide growth for 1979 at approximately 15% to 20%, echoes the thoughts of numerous car stereo manufacturers and retailers who will be in attendance at the Winter Consumer Electronics Show in Las Vegas beginning Saturday (6) at the Convention Center.

Davfes, like other manufacturers, believes car stereo provides more numerous profitable opportunities for retailers in 1979, particularly on the installation and accessory end.

While many autosound makers displayed at the recent APAA Show in Chicago, most have saved new product introductions for CES.

Many introductions will reflect the continuing emphasis on high-end product.

(Continued on page 45)

## INDUSTRY CHALLENGE CES Has Key A/V Opportunities For All Music Business Elements

Continued from page 1

metal-particle blank tape in both Microcassette and standard formats, miniaturized hi fi components, the continuing expansion of highway hi fi linked to prerecorded tape sales, video game cartridge/cassette software—all represent dramatic new potential for those firms in the music business cognizant of where the giant home entertainment industry is heading in the 1980s and beyond.

Just a hint of that profitable new business is offered by the joint display of the National Assn. of Recording Merchandisers and the

Electronic Industries Assn./Consumer Electronics Group, sponsor of the semi-annual CES. This second in what should be a continuing showcase of the latest in hardware and software products and technology will highlight not only the most potent in-store displays and merchandisers from major labels, but also home VTRs and varied prerecorded videocassettes and racks, programmable video games and program displays in cartridge and cassette format, a car audio display of tape units and speakers, and

the latest in audio components for playback.

A fast rundown of some of the key segments of the electronics world on view here, or recently announced, should encourage every label, distributor and retailer to take note of what's happening—in person if possible.

• **Videodisks**—The just-launched optical system of Philips and MCA, via Magnavox-built laser players and MCA Disco-Vision software, is being watched avidly by the music industry. While the first 202-title MCA catalog included little music

programming, the role of major labels in future product already is shaping. On the music side, MCA itself, as well as the global EMI and Polygram groups, CBS (with Sony in Japan), Warner (with Pioneer in Japan), RCA (with JVC in Japan), and many others, are immersed in various stages of video program development, as are such major "independents" as Casablanca and Motown.

However, both MCA Disco-Vision and Magnavox intend to hold on to the distribution and sales functions respectively, at least until 1980,

with the record/tape distrib and retailer having to wait for mass market expansion. The still to be taken decision by RCA for its entry in the vidisk market, possibly with compatible machines from Matsushita (Panasonic) and JVC, could be forthcoming early in 1979. And a decision for the entry of a consumer MCA/Pioneer player compatible with the Magnavox machine by late this year should help expand the market faster. But it is the creative programming from the music industry that is seen

(Continued on page 43)

### Blank Tape & Accessories: Audio/Video Profit Boosts

By STEPHEN TRAIMAN

NEW YORK—With more record/tape and hi fi retailers recognizing the vital input to the bottom line of blank tape and audio accessories, these often neglected markets are getting much attention at the upcoming Winter CES in Las Vegas.

And the onset of the home video market not only is bringing out more Beta and VHS blank tapes with significantly higher price points and profit margins, but also new high-end accessories to complement the hardware.

As a result of new technology breakthroughs in both digital recording—leading to anticipated "super-fi" disks and PCM prerecorded tapes—and the long-awaited metal-particle analog audio tape, a new family of hardware will be emerging at the show, though lack of compatibility will limit market entry until later in 1979 or early 1980.

At the "small" end of the spectrum, the sophisticated new Microcassette tape technology will bring the first samples of what could well

be the much-anticipated "micro-musicassette" that is seen as an innovative format by many in the record industry.

While all too often only lip service is given to the key crossover potential of audio and video tape and hardware, the growing awareness of demonstration potential is finally coming home to many retailers on either the software or hardware side of the fence.

Portable tape products are a good example, and the mushrooming growth of "highway hi fi" another, where innovative products are capitalizing on the expanding popularity of both prerecorded tapes and blank products.

In the portable areas, Sharp Electronics previews the industry's first stereo radio/cassette deck with its random access Automatic Program Locate Device (APLD) that skips ahead or back to the start of any selection. JVC has a six-band biphonic stereo radio/cassette recorder that makes it possible to playback binaurally recorded tapes through speakers and headphones. And while cassette is rapidly

overtaking 8-track in all hardware configurations. General Electric is bowing one of the first AM/FM/MPX stereo models with built-in 8-track player, listing at \$94.95.

In micro hardware, while the Sony "alloy powder" 90-minute Microcassette that offers three hours in two-speed recording in Japan will not be shown here, Olympus is debuting a new dual-speed Pearlrecorder D 130 with four liquid quartz crystal display functions—digital counter with memory and preset capability, digital time clock, countdown timer and stopwatch—in addition to AM and FM tuner additions. Aiwa America, the Sony affiliate, previewed its TP-M11 in October, claimed as the thinnest two-speed Olympus-type unit on the market with auto tape stop and cue and review.

Sony Magnetic Tape division will have samples of its new metal-particle "micros" that offer extended frequency response, now selling in Japan at about \$18.45 U.S. for a three-pack.

(Continued on page 42)

# Now there's a TDK video cassette to brighten any picture.



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When TDK's engineers set out to make video cassettes for the demands of home use, they developed and expanded the Avilyn particle technology that was originated in 1973 for professional applications. The result of their efforts was the Super Avilyn VHS cassette, the first good enough to be approved for four-hour use by *all* the deck manufacturers. It was, and is, a cassette you can sell with confidence to all your VHS customers.

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Billboard photos by Stephen Traiman

**MAGNAVISON LAUNCH**—MCA Disco-Vision's Jim Fiedler and Norman Glenn, and Magnavox's Ken Ingram and Ken Meinken answer queries at the official bow of the Magnavox-built Philips/MCA optical videodisk system. Magnavision project manager Mike Staup, below, demonstrates use of in-store display for the new systems, incorporating player and television set, as he inserts disk.



## Sound Waves

### Criteria Set For MCT 20 i.p.s. Units

By IRWIN DIEHL

NEW YORK—MCI's late-fall introduction of its three-inch, 32-track recorder may have been cause for serious re-thinking of track/format options among studio owners throughout the industry.

Designated the JH-32, this new deck features a totally transformerless design and utilizes a microprocessor to control recorder functions. The most striking departure from a conventional recorder design is the 20 i.p.s. tape speed.

The unique tape speed is an attractive compromise between the economy of 15 i.p.s. and better noise performance at 30 i.p.s. The election by MCI of both a three-inch tape width and 20 i.p.s. tape speed permits, in effect, a "re-conception" of the multitrack recorder.

Many standards employed in the design of conventional 15 and 30 i.p.s. tape recorders were promulgated in the '50s when the music styles, signal contents and tape oxides were quite different from today. There are no standards for 20 i.p.s. and therefore MCI has the freedom to initiate "its own" optimum equalization curves for today's recording need.

Likewise, track widths and track spacing on the 3-inch deck have been optimized by MCI for the current day multitrack application. While improved performance would seem to attract the eye of many an engineer, the "under \$50,000" domestic selling price is sure to gain the attention of many an entrepreneur.

Mack Emerman, owner of Criteria Recording Studios in Miami, will be among the first to receive the JH-32s when wheeled out of MCI manufacturing in late March or early April.

Criteria's plans are to equip three of its four Miami studios with duplicate facilities to be provided at its new California studios location.

Shipment of the new recorders was anticipated sooner than spring, except for delays by suppliers of the three-inch head assemblies.

Tape, on the other hand, is all right.

(Continued on page 49)

## EIA/CEG Is Revamping Its Structure

WASHINGTON—The Electronic Industries Assn./Consumer Electronics Group is completely revamping its structure to broaden its membership—in essence to "close the credibility gap between the two CES events it sponsors and their participants," notes Jack Wayman, EIA/CEG senior vice president.

From separate audio and video divisions with about 26 members limited to U.S. manufacturers only, the new structure will open the doors to some 162 additional qualified firms, including 83 in audio compo-

(Continued on page 44)

## DBX IS NEW BSR SUBSID

NEW YORK—Continuing its expansion into the professional, semi-pro and consumer audio markets, BSR (USA) Ltd. has agreed in principle to acquire dbx Inc. of Newton, Mass. The privately held firm, best known for its professional noise reduction equipment, will become a subsidiary of BSR and conduct its business under present management, which includes principals David Blackmer, president, and Zaki Abdum-Nabi, vice president.

In making the announcement with Blackmer, BSR (USA) board chairman John Hollands comments that "the dbx product line of tape noise reduction systems, dynamic range expanders and signal enhancement processors will strengthen BSR's position in the field presently served by Audio Dynamic Corp. (cartridges, equalizers) and Uni-Sync (mixers, amplifiers), other BSR professional sound subsidiaries."

## Audiophile Recordings

**TIMES GETTING TOUGHER THAN TOUGH—**Charlie Musselwhite, Crystal Clear Records, CCS5005, distributed by Crystal Clear, \$15.95 list.

Things work at cross purposes here. On the one hand, the producers desire to cut distortion, extend frequency range and maximize dynamic spread. They've gone to direct dishing and overseas pressing in part to achieve these goals. The conflict arises, however, because Crystal Clear has made little effort to deviate from mixing and mixing practices that are standard in recording blues music. Blues producers go for a sound that is gritty and compacted, echoic and unsmoothly mixed. Blues fanciers like it that way because it conjures a dingy bear joint on Chicago's South Side, complete with its bad p.a. system and cramped aural perspective. There's a disinclination to tamper with this approach, and it's clearly in force here. The result is basically excellent reproduction of sound that is contrary to audiophile principles. Of course, blues fans won't be dismayed with the disk, but their demands are filled by records costing half the price. The six tunes feature good singing and even better instrumentals, with Musselwhite's harmonica a strong ingredient. Listen to the Jimmy Witherspoon title selection—it's the last word on today's (yesterday's) economic woes.

**COPLAND: APPALACHIAN SPRING; IVES: THREE PLACES IN NEW ENGLAND—**Saint Paul Chamber Orchestra (Davies), Sound 80 SR0-DLR-101, distributed by Nautilus Recordings, \$11.95 list.

An interesting variant in the fast developing audiophile movement, this album is billed as "direct to digital." It offers once-through, unedited performances captured on tape by the

3M digital audio mastering system. Why not, then, direct-to-disk? One reason may be the near 26 minutes of the Copland work, heard here in its chamber version on side one. Tape provides a sturdy medium for working out mastering problems on such a lengthy side without losing the performance. And the digital process contributes the unforced dynamic range and instrumental fidelity so valued on direct disk. That clarity is of particular benefit in the often complex texture of the Ives piece on side two. Performances are excellent, as is the packaging. An attractive entry, musically and technically.

**MUSIC OF PROKOFIEV, RAVEL, FALLA—**Walter Susskind conducting the London Philharmonic Orchestra, Crystal Clear CCS7006, distributed by Crystal Clear, \$15.95 list.

Not just some of the orchestra's sound, but all of it has been reproduced here, giving the listener the feeling he's in the presence of a big symphony, not just hearing one in a recording. The disk provides a top and bottom that most records omit. Impressive too are its timbral naturalness and acoustical warmth. Susskind delivers a strong reading of Prokofiev's 1920's modernistic "Love For Three Oranges" Suite. Side two is devoted to Ravel's "La Valse" and a brief Spanish dance. The mixing of these direct disk takes is commendable. However, the listener is given a perspective unlike that heard in the concert hall or elsewhere on record. It's somewhat over diffused, yet the realism and impact are there in spades.

**BARTOK: SONATA FOR TWO PIANOS & PERCUSSION; BARNEA: QUARTET 1976—**Oldfather/Wyman/Holmquist/Wolf (in the Bartok); Kronos Quartet (in the Barnea), Sound Environ-

## EIAJ SURVEY

### Japan's Home Tapers Biggest Disk Owners

• Continued from page 1

These three bodies have been pressuring the Agency of Cultural Affairs here for a revision in the copyright laws that would provide some compensation for what they claim is lost revenue.

The new survey also stands as the second significant dissenting opinion in the home taping debate. Last fall, when the Japanese information was being gathered, the chairman of the European Tape Industry Assn., Henry Pattinson, argued, similarly, that home copying was not the villain of the international music marketplace as portrayed by many (Billboard, Aug. 5, 1978).

Seasoned observers of the domestic piracy issue point out, however, that Pattinson's contention and the Electronic Industries survey results coincide with the primary interests of both parties.

Nevertheless, the Japanese poll was conducted with participation from the Ministry of International Trade and Industry, the Agency of Cultural Affairs, the Japan Broadcasting Corp. and various consumer

organizations, as well as the electronic manufacturers themselves.

It covered the ownership, purchases and usage of recording equipment and prerecorded tapes, experience in recording, and general awareness of copyright laws among consumers.

Household and personal ownership of tape recorders was found to be as high as 87.4% and 31.9% respectively. Of the owners, nearly 64% of them had at one time or another recorded material, and this percentage was higher in the larger cities and among younger users.

The nationwide percentage of users who had actually recorded in the month prior to the survey was only 31.8%, much less than half the total.

The average time spent recording worked out at 0.87 hours per week. The most popular material recorded off the air or dubbed was Japanese popular songs, with a 60% share. This was followed by Western popular music (27.7%), and rock and jazz (12%).

(Continued on page 66)

## GOVT. SHUTDOWN

### New Speaker Firm Could Supplant Strathearn Audio

By PETER JONES

BELFAST — Strathearn Audio Ltd., the Belfast-based hi fi manufacturing company established by the U.K. government five years ago, has closed down, with the work force of 192 laid off as of Sunday (31).

Though the eventual closure came fast and suddenly, there had been a

buildup of pressures within the company for more than a year.

Gordon Smyth, chairman, explains: "One sentence sums up the situation. The treasury was unwilling to provide extra money until the fall of 1979, by which time our proposed association with Japanese firm Aiwa would have been in operation and our viability assured."

"Back in late 1977, Strathearn was in a catastrophic mess with a massive government investment but no product and no marketplace. We were given a breathing space and extra funds to see if a new management team could make a go of the company."

"A year on, and the evidence was clear. We developed new product which has been warmly received by the hi fi retail trade. We opened new marketplaces at home and there were signs that we would successfully export."

But, adds Smyth: "In real terms, what we had achieved were dramatically reduced losses. Development of a new product line would have needed further funding. Our forward projections implied the earliest we could become commercially viable was the end of 1979, and the treasury just couldn't provide the necessary money."

"When negotiations started with Aiwa, we felt the deal would go through quickly so our work force could start on Aiwa product almost right away. But those negotiations became protracted. While Aiwa could start a skeleton pilot run on April 1, it would be August or September before the factory could run to any sort of capacity."

"It is estimated that 150 jobs could be created then. Certain key personnel will remain at our factory to maintain equipment and provide help for Aiwa personnel when they arrive."

(Continued on page 48)

ment TR-1009, distributed by Sound Environment, \$9.95 list.

Neither digital nor direct-to-disk, the label philosophy is to devote special care to each element in the conventional recording process. Also of importance here is a rare foray by an audiophile label into the contemporary serious music arena. The display piece is obviously the Bartok, and the performers come up with more than a respectable rendition, even though it fails to convey the ultimate excitement others have managed to convey on disk. The quartet by Israeli-American composer Uri Barnea is an advanced work that holds interest on a first hearing. Sound on both pieces is good though not at the summit achieved by the most perceptive microphoning. Processing is meticulous and super-clean.

**VIVALDI: "FOUR SEASONS"—**Tokyo Vivaldi Ensemble, RVC Corp. RDC501-2, distributed by Audio-Technica, \$27.50 list.

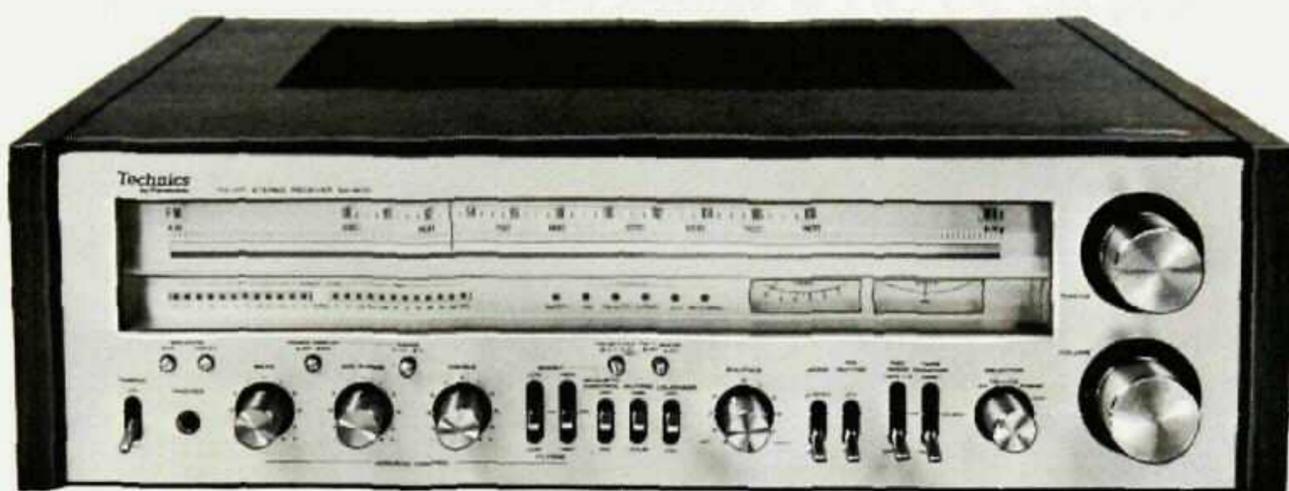
By dividing the piece over four sides, each cut at 45 r.p.m., the Japanese have built the Rolis Royce edition of Vivaldi's masterpiece. One finds ravishing sound and first class playing evident for the most part, and there's not a trace of noise to be detected in the processing of these direct-cut takes. Nonetheless, the \$27.50 list price stands as a tough mark to justify, particularly as several quite lovely recordings of this timeless score still can be had at a manufacturer's list of \$3.98.

Audio Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of July 8, 29; Aug. 12, 26; Sept. 9, 23; Oct. 7, 21; Nov. 4, 18; Dec. 2, 16.

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# Cross-Country Dealer Survey Cautious On '79 Outlook

## San Francisco Bay Area

• Continued from page 34

video recorders, big screens and especially in home cameras because good color cameras are now available at a good price."

Stan Baker, manager at the **Good Guys**, which likewise carries an attractive mix of audio and video equipment, concurs that "Video is good these days. More people are buying more TV-related items and there is more interest right now than in audio because video is where the new stuff is. There's a lot to talk about and a lot to advertise, and people are deciding that video is where they can get the greatest good for their money." Overall Baker agrees with Burke's assessment: "1978 was a good year but not a banner year."

The importance of video in the marketplace is reflected by the growing presence of stores either mixing audio and video or concen-

trating just on video. In addition to Good Guys and Poor Richard's in the former category is **World of Sound/Town and Country TV**, which now has two locations in Marin County, one in San Francisco plus its own service center. In the latter category the most notable retailer is probably **Eid's**, which now has two stores in Berkeley and which is now taking full-page ads in the Sunday stereo section of the local paper instead of the quarter-page ads it was running a year ago. Eid's does carry some auto stereos, portable cassette decks and other lesser stereo gear.

At **Systems Warehouse** Eckart Linke indicates that the store was up about 20% and will continue to emphasize high-end equipment in its advertising. Part of the added sales at Warehouse is due to an expansion into the South Bay/San Jose region in May of 1978. "We've recognized," says Linke, "that we have found our particular niche in making higher end goods more available and in letting people know we have it. We've turned into a store with a reputation. We've been very success-

ful with four-color ads in the regional editions of magazines like Playboy, Penthouse, Time, Newsweek and New West. We've been using those ads for six months and January will wind it up. What we've done in some ads is display a \$17,000 system and explain what it is, and then say that we take the same pride in a \$700 system. We've also done very well by offering a receiver at an appreciably lower price if it is purchased with a pair of speakers. We'll show the combined price and the price if bought separately."

**Honker's** in Berkeley is another store which has done well and expanded and upgraded its creative advertising with high end products, especially the Yamaha line, and Poor Richard's notes that Yamaha has been one of their best movers over the year. At Stereo West Burke says the store was one of the first on the West Coast to carry the Onkyo line, which has done well, and he notes that ESS speakers "have taken off. Last year the company did \$1 million and this year they'll do \$5 million. Pacific Stereo and Sun also

carry ESS but those stores put their own names on them so we don't have to compete head to head on the line."

Baker at Good Guys was praiseworthy of the JVC products. "They're offering DC-powered receivers, they have cassette decks that look good and sound great, and I think they have a handle on what people want." Baker also notes that on the video side that "MGA has gained a lot of name recognition over the year. People now ask for it."

Most retailers say they have not been hurt by the increase in prices on import goods, and several indicated that it even has helped by bringing in people who were ready to buy before the prices went up. "It has prompted a buy-it-now attitude," says the spokesman at Poor Richard's, and Baker adds, "It got some people out who otherwise might not have decided to buy now." Linke adds that the import pricing problem has also helped a few American lines, specifying Spectro Acoustic and Phase Linear as American products that have enjoyed

more attention at the Systems Warehouse outlets.

"A lot of smaller companies knew what was going to happen," says Burke at Stereo West regarding the exchange rate problem. "Sherwood is a good example. They've already moved from Japan to Korea. There's no reason you can't train a Korean citizen as well as you can a Japanese. I think we'll be seeing a big move out of Japan."

As for pricing almost everyone agrees that the Bay Area is still as much if not more competitive than anywhere in the country. Baker says "We're on the verge of cutthroat pricing" and the Poor Richard's spokesman noted that "We're still feeling the effects of a fair trade repeal. You still see people advertising at cost plus four or five and everyone knows you can't live on that."

Despite the predictions of recession this year, most retailers think that 1979 will be a tolerable to good year. "We may have a downturn at beginning of year," says Baker, "but I think after first quarter when people see the depression is not going to be as deep as they feared we'll be all right, and I'm not pessimistic." Burke made the point that 1979 should be better because after the end of the drought in California last year many people were spending money on boating and vacation equipment, and this year there will be less compulsion to do that, freeing more money for other entertainment expenditures.

JACK McDONOUGH

## Washington/Baltimore

• Continued from page 34

slightly ahead for the year. Barry Dennis, president of the major **Stereo Discounters** chain with seven Baltimore area stores, reports sales were up about 20% over 1977, with profit margins running about 12% ahead. Dave Kaplan, president of the mid-range **Gordon Miller Music**, notes sales were up until the fall, when they dropped, but the margins stayed up.

Retailers in both cities report a variety of booms and bombs. Luskin says that videotape was doing well in his store, with video recorders "flying out the doors." Myer reports heavy trade in Yamaha's small speakers and a variety of McIntosh products. Yamaha products also win praise from Zazanis, who has good words for Genesis speakers and Bose products as well. Kaplan says there were no big winners, no big losers this year, while Dorsey again cites Yamaha, for its receivers and speakers, as big spring sellers, and Dennis praises all of the major videocassette recorders as profit aids.

Bombs were much fewer. Dorsey claims Great American Sound did poorly, and caused production and service problems. Luskin was disappointed by video games and both Zazanis and Myer saw little success at the low end of the audio field. Retailers had a few good words for audiophile recordings, but several say there wasn't much of a future unless big name artists enter the field.

The economy more than anything else has the dealers worried, though, even here, some held up their heads and say that when times get hard and the leisure dollar becomes non-existent, people get their entertainment at home. Thus there would still be business in audio equipment.

In almost every case, however, there is a tale of fourth quarter woe. "We've slumped off of late, and are pretty soft now," Zazanis says. "The market and the economy have been weak since October, and that's had a strong effect," notes Kaplan. "I ap-

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# Winter CES

## Economy Vs. Home Video, High-End Audio, 'Superdisks'

pears to me that we're in a cool period," says Dorsey. "Nothing looks particularly hot."

The outlook is less grim in the more affluent Washington market than in Baltimore. "One has to watch one's butts," as Luskin put it, but he finds people in Washington still trading up, going from \$400 systems to \$700 systems. "The market is still expanding at the quality end," echoes Myer: "we're nowhere near the saturation point." Zazanis looks for the high end to stay strong: "people with money still have money and they'll spend it."

Baltimore retailers spoke of repositioning themselves to stay in tune with the economy, but their words indicate that they have been hurt more already. "If the doomsayers are correct, we'll have a recession," says Dennis, but he spoke hopefully of the "counter-cyclical nature of the industry."

Somewhat surprisingly, most of the dealers report that there have been few, if any, price increases of any substantial nature, despite inflation in general and the fall of the dollar in comparison with the Japanese yen in particular.

All, however, expected more price increases to be coming soon, and, as Dennis said, "the yen is the current excuse. There will be another one for higher prices next year." On the whole, though, the dealers say that manufacturers appeared to be absorbing much of the decline in the dollar without passing it along in the form of price hikes.

Few would venture to predict what would be hot in 1979, though there were several indications of dealers moving more into higher-end merchandise to gain a greater profit edge. Margin-oriented dealers like Myer and Dorsey spoke of emphasizing service and a few more higher-priced lines, while mass merchandisers like Dorsey and Luskin emphasize volume.

As usual, both markets reflect their strongly competitive nature and the penetration by appliance dealers like Luskin and discounters like Dennis. "Price competition has gotten pretty rugged at the low end," Myer says, and Kaplan adds Baltimore is now in a "cutthroat" stage. "We try to stay loose and push service as well as price," he says. 0151

**BORIS WEINTRAUB**

### Chicago

• Continued from page 34

include Hi Fi Hutch, Appletree Stereo and Sights and Sounds. The giant Playback chain backs video; however, Musicraft is sticking with its audio specialization for the present.

"If it weren't for the projection tv we wouldn't sell the video recorders," Joe Maniola, owner of three Hi Fi Hatches, says. Maniola will wait to see how distribution lines are drawn before making a full commitment to back tv products. "We're just kind of evaluating the thing," he explains.

The Appletree Stereo chain also is experimenting. "We've been selling the projection tv's ever since Advent came out with its first unit," owner Mike Jaret explains.

Jaret's eighth store, opened this year in Peoria, is the first to include a complete video department.

"We were experimenting to see whether having more than one projection tv and looking like you're in the business helps," Jaret explains. On the basis of success in Peoria, Jaret plans to fold back the video expansion into the rest of the chain as space allows.

Jaret, nonetheless, regrets that the videocassette deck market is so dominated by pricing factors. Missed too are step-up models to improve margins, he notes.

At several stores, videotape decks

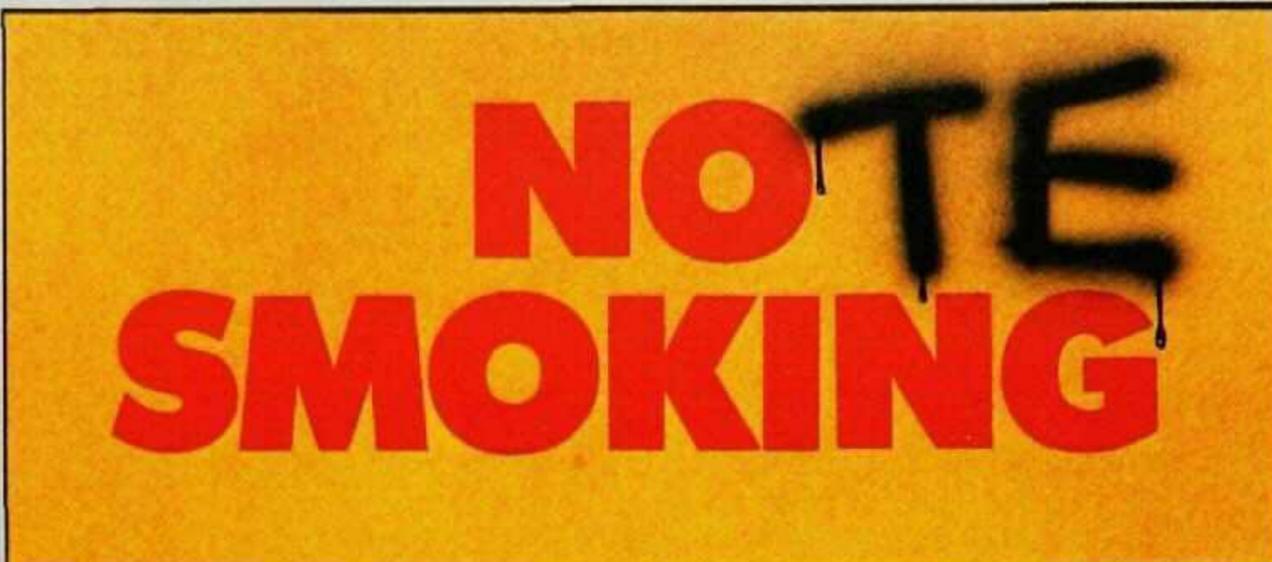
are being stocked but not promoted. "It's a convenience," say dealers who see little gain in working such low margin items.

From the aggressively promoted big chain stores to the carpeted, laid-

back high-end salons, one finds audiophile records throughout the retail spectrum today. Custom-made display fixtures, at outlets such as Victor's Stereo and Paul Heath Audio, promote the new record re-

leases. Several of the Appletree locations include complete record departments, stocked by an independent but closely affiliated company, while Lieberman Enterprises

(Continued on page 40)



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# LOUIE BELSON AND THE EXPLOSION BAND

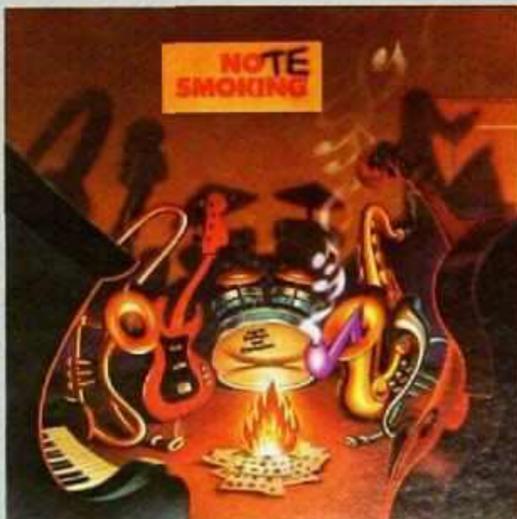
*"This second release on Discwasher's own label takes over where the first one left off, if anything providing an even better example of 'live' jazz in the direct-disc medium. Producer Jeff Weber brings out the best in drummer Belson and a fine array of top jazz artists in their own right."—Billboard*

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Bustling

I Can't Get Started

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JANUARY 6, 1979, BILLBOARD

# Cross-Country Dealer Survey Cautious On '79 Outlook

## Chicago

• Continued from page 39

racks the extensive Playback chain. Musicraft has lately added the disks.

At United Audio Center's far north Chicago outlet, a coterie of about 50 dedicated software purchasers shop regularly. Owner Shelly Miller says any title even remotely related to a buff's musical taste will be scooped up by members of this group.

Buyers, indeed, appear to await each new release. "There seems to be a buyer that's jumping on it immediately," says one local independent distributor now handling two audiophile lines.

"It pays the rent," Maniola explains, "it's ongoing traffic." Customers weaned on rock music respond to classical selections when the recorded sound is spectacular, he notices.

Mobile Fidelity Sound Labs has arisen to dominate the audiophile field in hi fi shops here. Sheffield,

Crystal Clear and Telarc also are favorably mentioned by dealers.

Previously released hit albums, leased by Mobile Fidelity, are remastered and pressed to deluxe no-compromise standards. Success of this line is viewed as evidence that "name" act attraction is an ingredient of key importance in audiophile disks.

Several high-end and middle-to-high-end outlets report marked sales gains over 1977. Independent dealers boast that high-end sales are growing faster than overall market expansion. Professionals and upper income consumers—those moving up to high-end gear—represent a spending group least likely to be hit by recession, it's also claimed.

"A larger percentage of the market is going to high end, the percentage of high end buyers is increasing," maintains Gordy Stafford, manager of Sights and Sounds' new Oak Lawn store.

"The intention was to bring a middle-to-high-end store to the south end of Chicago," explains Stafford.

Sales patterns of the bigger chain dealers are more difficult to ascertain.

Musicraft, which will open its seventh outlet in 1979, registers only moderate gains. "It's been just fair, nothing spectacular," Dave Clark, part of the management team, observes.

At the giant Playback chain, general manager Fred Wolinski refused any comment on 1978 business or the firm's outlook. Many here believe Playback and the CBS-owned Pacific Stereo chain—two of the markets most aggressive advertisers—have slumped dramatically this year.

"I don't think that the growth is what they probably had expected," comments one of the key electronics sales reps in the region.

A major accessories manufacturer and component importer familiar with the Chicago market viewed it this way:

"The market's soft as hell and everybody's scared as hell to talk."

ALAN PENCHANSKY

## Greater Philadelphia/Southern New Jersey

The audio chain operations, both large and small, stores inside Philadelphia and in the outlying community shopping malls, discounters and those who hold the price line alike, are all agreed on one thing—that 1978 has been a "good year" and that 1979 should do even better.

For Larry Rosen, who opened two new stores in early December to bring his chain of suburban **Wee Three Record and Audio Stores** up to an "even dozen," the past year was up at least 15% over 1977. For Jeff Quinlin, branch manager of the seven **Stereo Discounter** stores in this market plus two more upstate, 1978 was "up considerably" over the previous year. And last year was far better than the year before for Bill Osler, manager of **Sam Goody's** flagship store in center city.

**Silo Inc.**, which operates 46 audio equipment, television and appliance stores in the Greater Philadelphia

area and in three Western states, is looking to break records. It already generated record results for its first fiscal quarter ended Oct. 31, 1978, with profits up 58% on a 37% increase in sales. One of the largest independent chains in the country, the publicly-held Silo stores increased its profits to \$1.3 million, as sales zoomed to \$39.3 million.

Bernard Kant, Silo president, credits the improved results to increased volume from sales promotion and controls on costs. He also reveals the chain plans to open a new warehouse-showroom in San Diego, and is negotiating several real estate agreements involving new and replacement stores.

There is also agreement among all retailers that much of the added business in 1979 is going to come from home videotape recorders. Sam Goody's is enjoying steady sales for all systems in stock selling at around \$1,000 and up. Osler sees the video recorders becoming a "hot seller" in 1979, particularly if the prices come down. Stereo Discounters is also pleased with sales for its four systems, with discounted prices ranging from \$700 to over \$1,000. While a discounter, Quinlin also reports that the higher-priced audio units are selling well and should do even better in '79.

Although the Wee Three stores do not carry home VTRs as yet, Rosen is preparing to stock them in 1979 as calls for the units increase. The TDK blank videotapes were added in '78 and Rosen reports good sales and a lot of repeat business. Stereo Discounters is enjoying brisk sales with TDK and Sony videotapes and is set to add the Fuji line as soon as it is available. The blanks are also selling well for Sam Goody's, which carries a complete line for all systems.

Not doing nearly as well are the prerecorded video cassettes. Goody's reports it is too specialized a line and too expensive with a very limited number of buyers. Stereo Discounters carry the movies in only some of its stores, with about 18 subjects in each store. For a wider range it depends on catalog mail order sales. However, sales are very sluggish and Quinlin doesn't see it as a profit factor until prices come down. Rosen doesn't plan to offer the videocassettes as long as they remain so expensive and the calls are minimal. Besides, stocking the 12 Wee Three stores with the movies would represent a heavy inventory outlay for an item that hardly moves.

With the demand for quality in sound growing among hi fi fans, the call for quality in recordings is also beginning to assert itself. Both Sam Goody's and Stereo Discounters report growing sales for the direct-to-disk records. All available audiophile recordings are kept in stock at Sam Goody's, selling at list price of \$15 to \$20. Since competition is very slight as yet, Osler said it has not been necessary to discount and that the higher prices attract as many as the lower figures.

Quinlin reports that the Audio Technica-distributed lines, the only labels sold at Stereo Discounters, are doing "extremely well," discounted at \$12 and \$12.50. Wee Three, which does a big business in records with complete lines in all music categories kept in stock, finds the audiophile disk sales are very slow. Rosen blames the lack of sales interest for his chain in the fact that the artists available are mostly unknown and buyers find a \$14 to \$15 ticket too much of an investment for an unknown quality since they have to buy without hearing it. Rosen feels that if the major companies like Columbia and RCA would get on the

JANUARY 6, 1979, BILLBOARD

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# Economy Vs. Home Video, High-End Audio, 'Superdisks'

direct-disk and digital bandwagon with their artists, the potential could be great.

All around, the stereo lines are doing well. None hold any fears that if the dollar doesn't hold up against the Japanese yen, unit prices will increase in 1979. All feel that the buying public is already sensitized to price increases. Rosen is holding to a \$299 ceiling for his audio units at Wee Three. Quinlin finds that the higher priced units are selling well and that the trend toward the higher prices will escalate in 1979. Two new lines were added to the Stereo Discounters in Uptonic and Kenwood speakers. The stores carried all other items in the Kenwood Electronics line excepting the speakers.

Sam Goody's also finds the demand for the higher-priced audio units on the upswing. Silo, which promotes two to three sales every week, finds that mass sales in the lower priced units add up, although the stores carry all the better brand merchandise at higher prices.

Competition holds no fears. It has become a way of business life. As Sam Goody's Osler puts it: "The pie is big enough here for everybody to get a piece of the action."

MAURIE ORODENKER

## Nashville

A good sales year has been experienced by Nashville area dealers in 1978 with dollar volumes and margins reflecting a profitable period.

However, for the coming year, dealers ranging from indie Audio Systems to the Dixie Hi-Fi chain and mass merchandiser Cain Sloan query the state of the economy and its effects on the continuing general upswing they are hoping for as a result of this past year.

"We've had a very good and profitable year," notes Jack Tenzel, manager of Audio Systems—a local independent outlet. "Our dollar volume and margin is up over 1977 by more than a normal increase, and we hope to continue with this upswing in the new year. But the public seems to be talking themselves into a recessionary period, and if they talk themselves in too far, I'm sure it will have an effect on business."

As an aid to the possible situation in 1979, Tenzel expects the outlets extension store, Audio Warehouse, to help level sales. "Our Audio Warehouse will take care of some low to mid-fi lines, leaving our main location to handle the mid and high-end lines. By doing so, we hope that we can level off the sales at this main location."

Dixie Hi-Fi, a chain operation that now has three outlets in the Nashville area as compared to two outlets in years previously, and Cain Sloan, a mass merchandiser with four department store outlets in the area, also reflect a healthy 1978, but with a slow start on the Christmas season for Cain Sloan.

"This year was certainly better than '77," says Dave Huskey, promotion manager for Cain Sloan, "but our Christmas sales got off to a slow beginning."

Huskey, in accord with Tenzel, attributes the cause to the economy, but more specifically to President Carter's wage and price guidelines announcement. "I think that the general consumer attitude has been affected already, and for next year, I expect it to be a little tougher period."

Among the three operations, new lines picked up that have generated sales response in the area, are Yamaha and Toshiba.

The Yamaha line for Audio Systems has provided a "good boost

and has been very profitable," according to Tenzel, while the Toshiba line has fared well for Cain Sloan, which additionally carries Panasonic, Fisher and its own Private label brand, Ambassador.

Videocassette recorders and accessories have also done well in this area, and dealers look to 1979 for possibly providing an established track record in measurements of sales for comparisons.

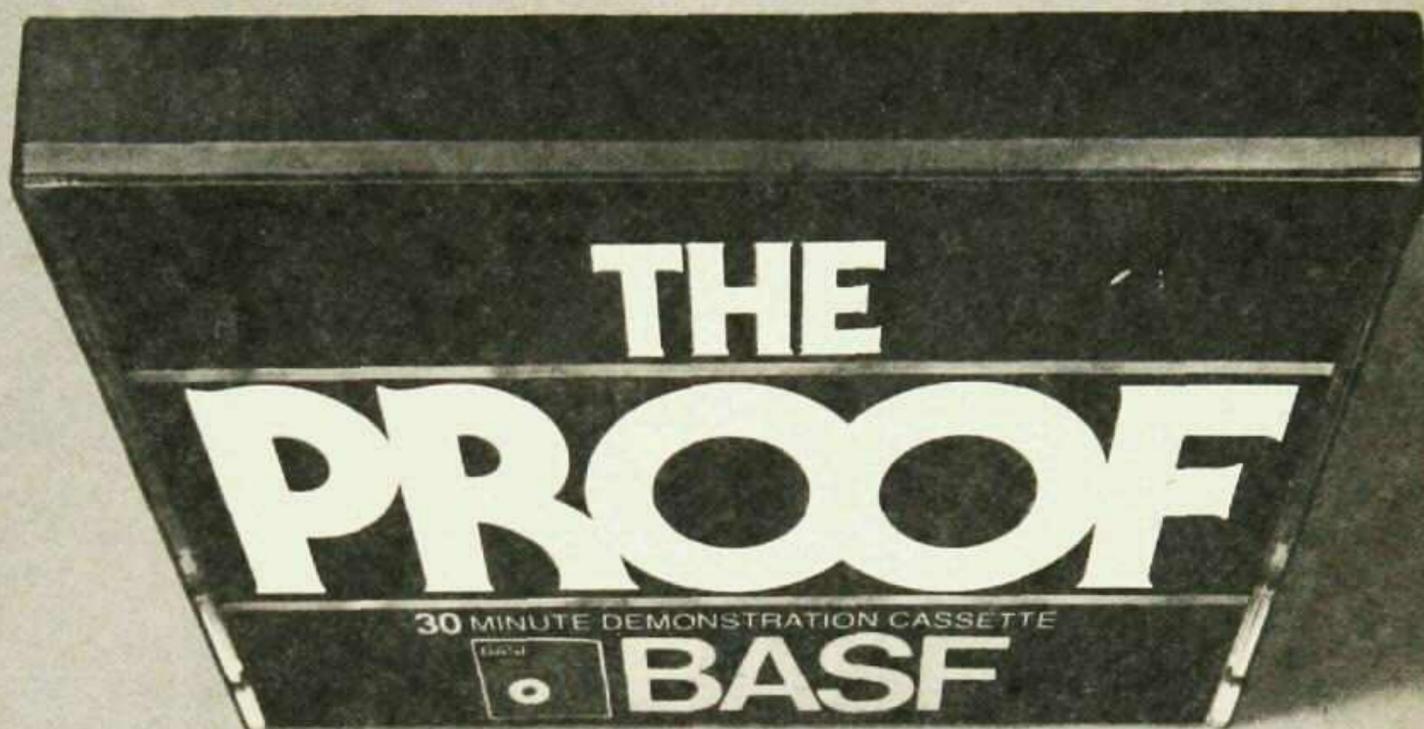
"The demand has increased with sales," notes Tenzel. "Last year, it was a new product and sales were slow, but it's snowballing now."

Among the "hot" products for 1979, dealers see video machines

continuing on a hot streak, in addition to components.

"Videocassette recorders will continue to be hot," forecasts Daniel Rexinger, vice president of Wards, (Continued on page 48)

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# Blank Tape / Accessories Boost \$

• Continued from page 34

but no American introduction date is firm, according to Terry Aoki. The tape is erasable on all Sony two-speed units, but so far has not been certified for the Olympus, Panasonic, Aiwa or Lanier units as far as hardware tests are concerned.

One new Microcassette will debut from TDK, the AMC-60 DB3, offering two-hour recording in 15/16 i.p.s. mode, with suggested retail list of \$14.99 for the three-piece blister-pack. TDK has been supplying its AD formulation in micro-tape to Olympus on an OEM basis, with the latter's Jess Wilkes reporting growing demand for the "music-oriented" item despite the \$1 premium per tape.

In the audio promotion area, Memorex is active on two fronts with A&M's Chuck Mangione joining veteran spokesman Ella Fitzgerald in the newest version of the long-

running "Live Or Memorex?" television campaign, and Analog & Digital Systems (ADS) is including a C-90 MRX Oxide cassette and data sheet with each of its 2002 portable music systems that features a pair of those ADS speakers and the Nakamichi 250 cassette player or 350 recorder.

BASF, the West German firm that claims the invention of magnetic tape in 1934, has a sample of the original product in a New York bank vault, for use in creation of an "Inventor's Award" to honor significant contributions to tape recording in the U.S. And Ampex continues to get much mileage from its Golden Reel awards, presented to artists whose RIAA-gold certified albums or singles are mastered on Ampex tape. With the studios, producer and engineer also cited, the promotion has also donated more than \$70,000 to charities of the artists' choice.

As far as the fast-growing premium side of the audio tape market is concerned, the major new introduction is the Memorex High Bias audio cassette line, replacing the chromium dioxide formulation with an advanced ferrite crystal oxide formula at the same 70 microsecond equalization setting. The traditional Philips-type album box also is redesigned, with a unique built-in hub lock system that allows the cassette to be inserted in either direction. Memorex is continuing its sonic welding versus the screw-type favored by other high-end manufacturers, with the new tape available as a C-60 at \$4.39 suggested list, and a C-90 at \$5.99.

Sony also is replacing its chrome dioxide high bias product with a new cobalt-doped ferric oxide formulation in what will be called the EHF (extra high fidelity) line. It will fill out the premium spectrum for Sony, bracketed by the HF normal bias (type I) and on improved Ferrichrome (type III), Aoki notes. Both the EHF and FeCr tapes will have a new screw-type shell and SP (super performance) mechanism for the transport. The EHF lines bows at a 5% premium over the chrome it replaces, at \$3.50, \$3.90 and \$5.20 for the C-46, C-60 and C-90 respectively, while the FeCr line also is up 5%, at 70 cents higher per unit.

Sony is shifting to a full two-step distributor operation, Aoki notes, with about a 16% price differential in the spread from dealer to distributor. The company now has about 50 in brown goods and 40 in the rec-

(Continued on page 47)

## CES Showcase



TDK HC-05 Head Maintenance Kit, above, includes mirror, brushes, pads, fluid in a cassette box, at \$5.99 list.



OLYMPUS Pearlcarder D130, right, is a two-speed Microcassette unit with quartz digital time counter, clock and stopwatch with memory, at \$319.95.



MEMOREX High Bias cassette in C-60 and C-90 lengths replaces chrome product and offers new album box that takes tape inserted either side.



SONY is blister-packing its L50 and L-500 Beta videocassettes for mass-merchandise outlets to expand market.



3M has new Scotch 1-2 and 2-4 hour VHS videocassettes to join Beta products, at \$17.95 and \$24.95 list respectively.



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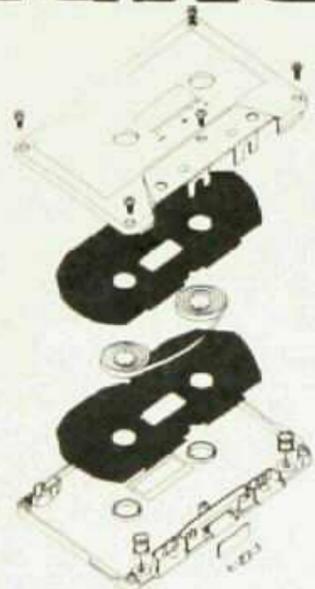
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# CES Has Key A/V Opportunities For All Music Industry

Continued from page 34

as a key element in establishing the "mass" market.

• **Home VTRs**—The less than anticipated penetration of the home videotape recorder in the U.S.—about 40,000 units sold through the pipeline to consumers in 1978—still represents a dramatic new push for tv and related video products. The first three-hour Beta-format machines from Sony, Sanyo/Sears, Toshiba and Zenith should give that "family" more ammunition in its battle with the two/four-hour VHS machines of RCA, Panasonic, Magnavox, Hitachi, Sharp, GTE and others. And "programmable" prototypes in Beta units from Sanyo and Toshiba, already shown in Japan, should help in the mart already introduced here to RCA and Magnavox programmables. Large-screen projection tv is a big-ticket item that also is a super in-store demo.

• **Video Software**—The growth of program suppliers and their importance to the extension of the home VTR mart isn't being missed by the record industry. More retailers are climbing on the program bandwagon daily, helped by more product from Magnetic Video (recently acquired by 20th Century-Fox, which licensed 100 of its films to MV), Allied Artists, Video Warehouse and several dozen other producers and distributors ranging from kiddie to X-rated fare. Virtually all are on hand in Las Vegas, with as many in hotel suites as on the exhibit floor. The strict cash upfront, no returns policy on the product is indicative of the profit potential of the virtually all full-list sales—as much as 33% to the dealer buying direct.

Many key record/tape chains are adding the videocassette programs to their product mix—Sam Goody, Korvettes, Record Rendezvous, Nickelodeon to maintain a few—but a better promo job is definitely needed from both the hardware marketers and software producers to really sell the product.

• **Digital Audio**—Though CBS Records canceled its planned sessions with the Mormon Tabernacle Choir using the Soundstream system which would have been the first major label digital release (see separate story), the growing number of audiophile disks released in this format is indicative of the super fidelity offered by the new technology. With the first four 3M/BBC digital recorders installed in U.S. studios this month, continuing experiments by Sony for its system, and an anticipated debut of an Ampex recorder in studio tests early this year, the new technology is emerging.

The real potential mart for the "true" digital audio disk—the long-play audio version of the pulse code modulated videodisk—is seen as a viable option for virtually every system. Already shown are prototypes by MCA/Pioneer, Sony, Mitsubishi, Matsushita (Vise) and JVC (A/D), with both of the latter expected in private showings at the CES. Offering up to 90 dB and more frequency response in playback lengths of up to 2½ hours per side, the digital "audio/video disk" is just waiting for some standards to be set, which would enable compatible playback on virtually all systems. A "digital audio disk council" was informally set up in Japan, including key U.S. and European manufacturers. Though Steve Temmer of Gotham Audio blocked Audio Engineering Society committee efforts to impose any standards in work here, the Japanese-based group is under restrictions, with some decision ex-

pected soon on the key sampling rate and error correction code standards.

Meanwhile, comparable audio/videodisk hardware is being shown here and abroad, and RCA is known to consider the digital audio option

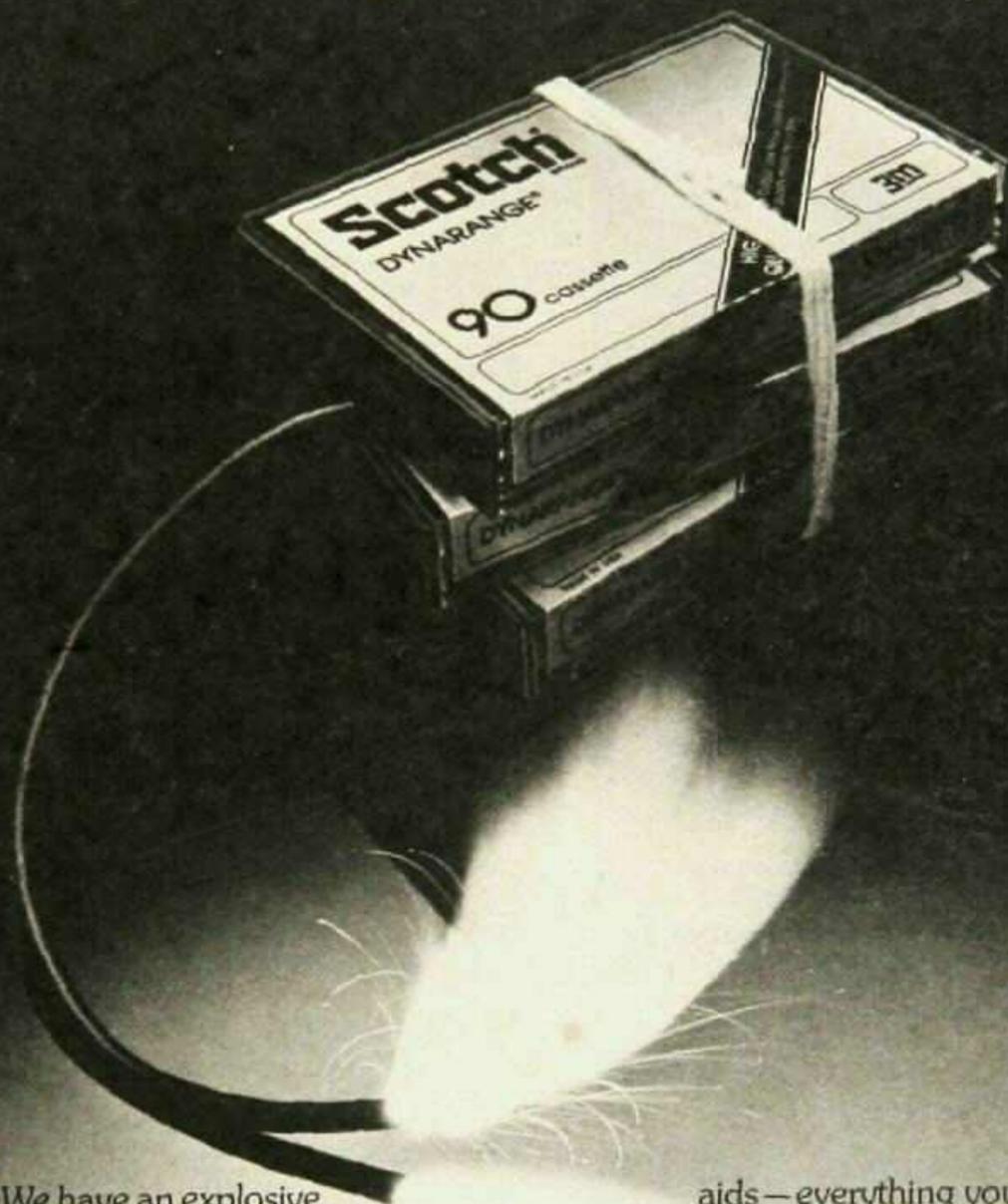
one major factor in any eventual decision to enter the videodisk market with its capacitance (needle in groove) system.

• **Blank Tape**—The video potential is rapidly overtaking the long-

standing rise of premium audio tape, particularly the cassette, as more major manufacturers enter the mart here with both VHS and Beta products. New entries from TDK, Maxell, Memorex/Bell & Howell,

Fuji, BASF and others are highlighting the video displays here, at price points that offer a far higher margin to retailers. Audio isn't taking a back seat however, with two (Continued on page 47)

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**3M**

# Creative & Semi-pro Audio Marts Expanding

• Continued from page 34

As the markets for this equipment expand, more retailers are recognizing the valuable profitability these products offer.

The major question facing this new breed of "crossover" retailer is education and knowledgeability as they join pro dealers who also are looking for more guidance from manufacturers.

Along with this problem is the question of rep knowledgeability. Some manufacturers are questioning whether they should add a traditional hi fi rep to help them expand

at hi fi retail outlets or else to select a specialist representative who may not be as familiar with conventional hi fi retailing accounts.

This question as well as others comes into clearer focus with the second "Creative Audio" seminar which takes place Monday (8) at 2 p.m. at the Hilton Hotel Grand Ballroom.

Walter Stinson, president of Listen Up in Denver, a retail outlet that sells audio equipment and recently expanded its sales into pro sound, reinforcement, and electronic musi-

cal instruments, will discuss his operation during the seminar.

Talking about the history and current status of this specialized pro audio market will be Ken Sacks, market planning manager of TEAC Tascam Series and president of CAMEO, the newly formed Creative Audio and Music Electronics Organization representing manufacturers of audio and electronic musical instruments, now numbering 30.

On the panel also will be Joe Bauer, manager of audio sales for Swallen's, Ohio pro audio and musical instrument chain located in Cincinnati, as well as Ron Wilkerson, director of marketing for MXR Innovations.

Dave Schulman, executive director of CAMEO, will moderate.

Schulman indicates the session will identify the categories of the "pro audio/musical instrument business and show why the pro sound dealer should interest himself in this burgeoning market."

The session will cover product development, and marketing and merchandising trends in creative audio.

"We will also show," he continues, "CAMEO's position in the market and how it can help to develop the communications link between manufacturers on one hand and dealers and reps on the other. It's a growing market and the dealers who attend CES should be aware of it."

CAMEO has already addressed itself to this communications link by committing to collectively produce a booklet about the home recording and sound reinforcement market.

The booklet, due in several months, will be designed to educate all levels—rep, distributor, retailer and consumer—of the creative audio market and is CAMEO's first joint promotion.

According to Schulman, the association will take CES as an opportunity to meet again as well as the Western NAMM Show in Los Angeles in late January.

CAMEO plans a creative audio seminar at NAMM and is hoping to create even more viable promotions and educational vehicles later in 1979 such as dealer/consumer seminars in various individual markets around the U.S.

One of CAMEO's members, TEAC, has stepped up its educational campaign with a new 46-page booklet called the "Multi-track Primer" which covers all basic phases of multi-track operations from set-up and layout to impedance matching, cable and studio acoustics, to cue systems and microphones.

The booklet is being sold through TEAC dealers for \$4.95 and can also be purchased separately from TEAC by writing the firm in Montebello, Calif.

David Oren, TEAC's manager of marketing planning, indicates the primer is an important composite piece in the company's multi-track promotions which already include a smaller "Are You Ready For Multi-track?" booklet and a TEAC's "Home Made With TEAC" album that discusses multi-track recording.

"The purpose of the primer," Oren says, "and the entire multi-track package is to encourage the recordist to get into the world of multi-track recording."

From a sales point of view, Oren indicates the package is a follow-up to the multi-track starter kit, a summer sales promotion package which included the four-track A3440 open reel deck, Model 2A mixer and MB-20 meter bridge, and A3300SX-2T open reel unit, all of which are avail-

able at TEAC dealers handling multi-track equipment.

TEAC Tascam will be exhibiting at the Show the 35-2 mastering deck introduced at the recent New York AES, with optional dbx, full logic with motor sensing, up front bias and EQ controls and a separate 1/4-track playback head to complement the 1/2-track record/play head.

The suggested retail is \$1,900 and will be available in March, according to Ken Sacks of TEAC, who describes the unit as a "practical and functional approach to the user and his special need for mastering in studios."

As an example of the kind of "crossover" product that will be evident at the show is TEAC's new model 124 Syncaset cassette tape deck.

The deck features TEAC's simul-sync, tape and microphone mixing and a cross-feed switch for blending that gives the recordist true multi-track recording capability.

According to Joe Pershes, national sales manager for TEAC audio, the model 124 Syncaset allows the recordist to record on the left channel first, then go back to the beginning and record on the right channel while listening to the left.

"The recording possibilities inherent in the Model 124 are practically endless," he says, "but the most important fact is that it extends the versatility of home use cassettes."

The Model 124 conforms to the Philips license standard for consumer cassettes, making it compatible with all audio tape recorders, both home stereo decks and portables.

On the disco/sound reinforcement side, Uni-Sync is introducing a live disco mixer called Discorama which will have a suggested list between \$700 and \$800.

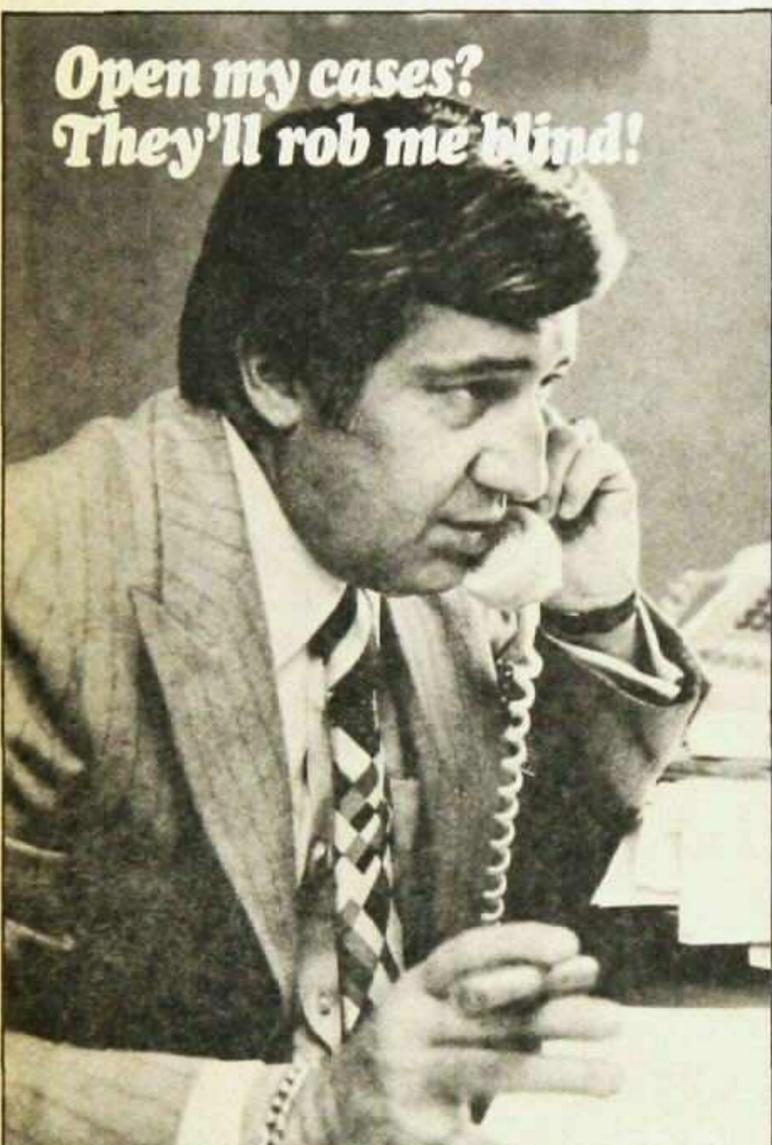
"The name comes from panorama," explains Larry Jaffe, vice president of marketing for Uni-Sync, also a CAMEO member, "and it will have four-way joy stick en-

abling the sound to move from front to right and left to rear for most discos' four-speaker matrix systems.

The new unit has a host of unique features for discotheques, according to Jaffe, such as ability to fade from one program to another, and marketing will be directed through the firm's pro sound dealer network.

The live music mixing equipment specialist will also display its 200 and 350-watt amplifiers as many of its existing amplifiers are already in use in discos.

Commenting on the pro market, Jaffe says, "I think you will see some changes this year in that some manufacturers will disappear. The most important factor will be product knowledgeability and dealers and reps will have to become that much more knowledgeable about these types of products and how to sell them to the end user. I'm looking towards maybe 10%-20% growth in this pro and creative audio market."



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# Car Stereo Accelerating To Highway Hi Fi Components

• Continued from page 34

The event will witness more high end, self-contained units such as combination AM/FM radios and tape players with an emphasis on cassette and in-dash.

Most of those units, in addition to higher specs, will contain more advanced features such as Dolby, digital readout of station and time, as well as a television band, for example.

There will also be more high end "separates" for the car such as high powered amps, tuners and graphic equalizers with European component styling.

More home high fidelity speaker manufacturers—such as Altec—will be entering the car stereo speaker field.

Addressing the increasing opportunities of the car stereo market will be a seminar on Sunday (7) called "Auto Audio Conference—Outlook '79" at 10 a.m. at the Las Vegas Hilton Hotel located adjacent to the Convention Center.

Chairman of the panel is Jack Doyle, president of Pioneer Electronics of America. Giving a overview market analysis is John Houlihan of the J.J. Houlihan Co.

Speakers will include Philip Christopher, of the Audiovox Corp., who will talk about "Freedom Of Choice Of Audio For The Auto Buyer;" Lauren Davies, of the Craig Corp., who will speak about "Merchandising Car Stereo;" Don Coleman, Clarion Corp. of America, who will speak about "Marketing Highway Hi Fi Components;" and Jerry Kalov of Jensen Sound Laboratories who will discuss "Innovations In Car Speakers."

Davies does caution, however, that there might be "some jamming at the high-end with some tendency to overrate the market demand."

Generally the cut-off for high-end is around the \$200 range with systems that build to \$400-\$500 considered high-end.

With the high-end trend, agrees Davies, "there is quite a move toward installations by specialty accounts. This is adding a new profit center for retailers."

One major problem the industry will have to cope with is education for installation of all this sophisticated equipment through the distribution/retail pipeline.

Two new units Craig will have on display will be Road Rated receivers including the T634 at \$239, an in-dash AM/FM radio with cassette featuring auto-reverse and pre-set tuning as well as pre-amp output jacks; and the P684 in-dash cassette unit with AM/FM featuring 24 watts and Dolby for both tape and FM at a suggested list of \$289.

Two areas that have been strengthened considerably by this move to high-end car stereo have been tape and car stereo accessories, the latter, in fact, sprouting its own mini-industry.

With more consumers taping music on expensive home decks for car use, high-end blank audio tape is receiving a shot in the arm as is prerecorded tape.

On the accessory front, for example, Nortronics, a tape care accessory firm in Minneapolis, is introducing a new autosound tape care product line at the Winter CES.

The six new products include a cassette life extender/head cleaner, an 8-track and cassette head demagnetizer, cleaning spray and swabs, tape head cleaner, cotton swabs and 8-track head and capstan cleaner.

Other factors in this booming market include Automatic Radio, a major car stereo supplier which is of-

fering mounting racks for separates in the car; Robins, which is offering a universal mount; Sparkomatic which is offering market kits, grill and mounting racks; Pioneer, which is offering various cables, and Sanyo

making similar equipment available.

TDK, Ampex, Le-Bo, Kraco, Recoton and 3M are also offering various cleaning and maintenance equipment for car stereo use.

Some firms, like Recoton, will find a boon in cassette and 8-track storage cases as more consumers purchase them for car stereo use. Both BASF and 3M had successful

year-end promos built around new cassette carriers.

Other examples of the type of equipment retailers can expect to find at the show include Clarion. (Continued on page 48)



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# See 'Superdisk' Appeal Widening

• Continued from page 34

Today, a small specialty record store could be stocked entirely with titles coming through audiophile distribution channels. More than 500 LPs—digitals, direct-cut and super-fi disks—will be represented this month at CES, for example. Labels, distributors, importers and others will be showing them, as super-fidelity software promises again to be one of the show's big attractions.

Both digital recordings, and super-fi "original master" pressings made from analog tape masters will be the big audiophile categories for 1979. Direct disk is likely to become less important, though pioneers like Sheffield Labs, still one of the most influential labels, and Crystal Clear are remaining with the console-to-lathe technology, others have beaten a path to digital.

Digital taping, at its most sophisticated today, offers all of the convenience of analog recording, with better noise and distortion characteristics. Those operating with the Soundstream system are finding complete editing capability at their disposal.

Audiophile labels will broaden their marketing efforts in 1979, with several offering new point of purchase tools. Rep organizations, such as Chicago's Irving Rose Assoc., are restructuring to devote specialized attention to disk sales, and the number of indie distributors adding audiophile lines has grown.

A factor in the spread of excitement also is the element of price competition which has begun to

creep into the marketplace; direct-disks at \$9.99 and digitals at \$12.50 are promised.

At Discwasher, plans call for increased promotion of the Denon digital series, along with new direct disks on the in-house label. The company has indicated a desire to record digitally; however, hardware shortages are a factor.

The Japanese Denon catalog is moving well through record outlets, among them Laury's Discount Records, Chicago. Interest in the digital line mounted substantially in 1978, with many highly visible print reviews glowing over the sonic quality.

Jim Hall, Discwasher's national sales manager, says dealers will be offered new Denon sampler albums that can be sold for \$6. Quantities are limited; however, it's hoped a digital sampler can be compiled specially for the American market.

The top 20 best-selling Denon titles will be identified in a new flyer to be supplied to dealers.

"We're coming up with a new piece of literature that dealers can use to order from," explains Hall. "The same piece of literature can be used by consumers."

Hall says the Denon "Jazz In New York" series is outselling all other Denon titles. On the classical side, joint Denon/Supraphon productions are most often lauded.

"At this time we're selling more in audio stores than in record stores," Hall explains. However, he sees the balance shifting in 1979.

"More record stores are clamoring for these things," notes the execu-

tive. He says a "softening" of the audio market also will affect the balance.

Nautilus Recordings, part of a West Coast-based audio firm, will get behind digital technology this year. The company is U.S. distributor for two digital records issued by Sound 80 Studios, Minneapolis—the first commercial product mastered on 3M digital systems.

The albums, one classical, the other jazz-rock, carry a \$12.50 list price, the least expensive digital titles available today. Their introduction will be at the CES.

Steve Caldero, one of Nautilus' marketing strategists, says the first digital production on Nautilus' own label is mapped. The company is in discussion with Thomas Stockham of Soundstream.

According to Caldero, Nautilus has contracted with the Kingston Trio for the LP. The label's first effort was direct-to-disk.

Direct-disks on the JVC label are handled by Nautilus. "Friendship," the newest Lee Ritenour title, has had to be air-freighted from Japan because of the intensity of demand, Caldero says.

Nautilus is promoting audiophile sound through radio today. Caldero works closely with a group of 20 loosely affiliated jazz format stations. The jazz and fusion direct-to-disks and digitals are being broadcast by the group, and many tie-ins between radio and audio retailers are being worked, he claims.

Super fidelity standards in mastering, plating and processing and pop contemporary music recorded by big name acts has proven a highly potent combination. Mobile Fidelity Sound Labs has introduced the concept with its Original Master Recording series. Perhaps no other series of premium disks is selling as well through both audio and record distribution channels.

Master tapes have been leased to the company by labels such as A&M, ABC and London. Then, without the compromises involved in mass production, the maximum amount of fidelity is brought to the import pressing.

Two out of three disk and audio stores name Mobile Fidelity as their best selling line. The extent of potential interest in premium quality records begins to be fathomed here, since all of Mobile Fidelity's titles can be purchased in conventional editions at less than half the cost.

A new audiophile label resource is Audio Source. More than 200 disk titles will be shown at CES by the company, making its first appearance there as a disk distributor.

The Foster City, Calif.-based firm has been U.S. distributor of Swedish Sonab components. That relationship ended, it has moved heavily into the disk field.

"We've got probably the widest selection of audiophile recordings," sales manager Brian Firestone relates. The company is offering a free wrought iron display rack with purchase of any group of 75 titles. Another of its programs is to provide printed English information with any disks that do not already address the U.S. consumer.

Two little-known Swedish labels are being handled exclusively: Proprius and Lyricon. The Audio Source array also includes Japanese Phonogram deluxe remasterings of many Philips and Mercury titles, some at 45 r.p.m.

"Among the audiophile group there's an insatiable appetite for high quality records," Firestone maintains. Sound Source will be based at the Jockey Club hotel during the electronics show.



Billboard photo by Stephen Trisman

**MET CAMPAIGN**—U.S. Pioneer president Bernie Mitchell, left, and Metropolitan Opera Assn. president Frank Taplin check out Pioneer dealer counter display to be used in a new fund-raising drive. Retailers and print media ads will collect contributions to be matched by the hi fi firm and the National Endowment For The Arts, themed to "Play A Supporting Role In The Met This Season."

Audio-Technica will bring to the show new direct-to-disk product from Japan. Both the RVC and Toshiba/EMI labels are represented, with traditional jazz and classics prominent among the new introductions.

The treacherous direct-disking of an entire symphony orchestra has been handled by RVC in one of the new releases.

Jon Kelly, Audio-Technica chief, expects more distribution through record stores in 1979.

"It's not yet 50% record people, but it's headed that way," Kelly explains. "The distribution will change increasingly toward record dealers."

According to the executive, some audio dealers have grown disenchanting with the record business. Slow moving titles have clogged some audio outlets.

Also being promoted at CES is the new Telarc recording of works by Stravinsky and Borodin. Robert Shaw conducts the Atlanta Symphony in this important digital taping. The disk is Telarc's second Soundstream-system release, with four to follow already in the can. It will be unveiled under Audio-Technica's aegis.

Digital recording technology will be promoted directly at the show. (Continued on page 48)

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# INDUSTRY CHALLENGE *CES Has Key A/V Opportunities For All Music Business Elements*

Continued from page 43

key marketers—Sony and Memorex—shifting from the high bias chrome formulation to offer new 70 microsecond equalization products. At the same time, Dupont, the major supplier of chrome oxide powder here, is expanding its production capability, and Hercules, a leading supplier of magnetic iron oxide for both audio and video cassettes, is enlarging its production capacity at Pulaski, VA.

**• Microcassettes**—The tiny tape format is coming into its own in a big way, with the debut in Japan of Sony's "alloy-powder" tapes offering three hours of recording from its 90-minute tape in the two-speed Olympus-type machines of Sony, Olympus, Panasonic, Aiwa and Linn, among others. Extending the frequency response to as much as

12,000 Hz in playback tests, the new generation of tape is heralding a "micro-musicassette" that is seen feasible in the next few years. Olympus already has demonstrated the prototype "home" cassette player/recorder using a 3M Master I sample, and is selling a TDK-supplied AD-type Micro as a premium option. With the Olympus Pearlcor SD2 offering separate AM and FM tuners for off-air recording, the potential for such products is clear.

**• Micro/mini Components**—The miniaturization of hi fi components first surfaced at the Summer CES when Mitsubishi previewed its tiny tuner, amplifier, reamp and cassette deck, and now entries from Technics, Toshiba, Aiwa and others already are selling in Japan, with slightly larger Pioneer mini units also available. Prototypes of all are

expected at the CES here, with Technics shipping its first units later this month. Offering up to 70 watts per channel in amplifiers, and speakers already proven of studio monitor quality at the high end, the micro/mini hardware could create an entire new market with appeal to the apartment and campus dorm dweller, as well as the executive with minimal space to spare. And as in-store demo units, they have proved dynamite in Japan audio outlets.

**• "Metal" Tape**—Although 3M is marketing a metal-particle Metafine cassette with the first high-end hardware now selling in Japan with high-performance erase heads to handle the greater coercivity, other manufacturers are waiting for some standards to emerge before coming on the market. Maxell, TDK, BASF and Fuji, among others, will have sam-

ples at CES of their product, but all are involved in discussion in Japan that hopefully will lead to some degree of compatibility. Since both audio and video formats are involved, with the much-denser metal particles offer far greater information capacity, the wait is felt very worthwhile.

Meanwhile, many of the 16 Japanese firms who showed metal-tape hardware at the October Audio Fair in Tokyo will be previewing those decks here, a number in conjunction with the 3M Metafine tape display. Technics, Nakamichi, JVC and others with decks at \$600 and up see a limited market initially at the consumer end. As a potential duplicator product, however, the possibility for prerecorded software offering superior playback on existing cassette and 8-track machines is one that the record/tape industry is considering.

**• Highway Hi Fi**—Since Panasonic bowed the first under-dash 8-track combination offering 15 watts of power in October 1976, the "car component" market has literally

taken off. Now every major car stereo manufacturer, and a growing number of traditional hi fi firms, are in the autosound mart, with sophisticated units that encompass AM/FM tuners, preamps/graphic equalizers, power amplifiers, "ambience controllers," and speakers, as well as high-performance cassette decks.

The tremendous opportunity offered to cross merchandising of the exploding prerecorded tape mart is evident, and more retailers are tying-in with nearby car stereo outlets or auto dealers, if they don't handle any autosound lines. Panasonic offers a "Car Compo" demo cassette to all its car audio dealers in Japan, and a similar program is under consideration here.

What it comes down to is the need for awareness by the music industry that hardware and software are more vitally linked than ever before. The future role of the record/tape company in the creative, sales and distribution areas of the new technology is now emerging, and it's vital that the industry react quickly to the opportunities.

## Blank Tape / Accessories Boost \$

Continued from page 42

ord/ tape area, with reps continuing as the key sales links for both audio and video products. The blister-packed Beta tapes are seen as extending that format to more mass-merchandise outlets, which the music industry rack-jobber is serving on a fast-expanding basis, Aoki notes.

On the "chrome plus side," BASF is reintroducing its Chromium Dioxide line as Studio II—High Bias, to complement its recently improved cobalt-doped ferric Studio cassette, to be known as Studio I—Normal Bias. And SDS Tape is introducing its own HE-60C and HE-90C second generation chromium dioxide tape of Crolyn II supplied by Dupont.

While Maxell has no long-running single promo, it will kick off a three-month dealer display contest at CES, with evidence of at least two-week-long in-store or window promos from February through April eligible for 17 prizes, notes Gene LaBrie. With winners to be announced at the Summer CES in June, grand prize is a complete JVC video system including Vidstar VTR, color camera and tv set, with four other awards in each of four sales regions.

In the home video area, competition will be much keener for new product acceptance, with the entry of premium VHS-type products from Maxell, Memorex/Bell & Howell and 3M Scotch, a blister-packed Beta tape from Sony, and a new Beta product from TDK in the

pipeline. BASF will be manufacturing the second Beta-format L-750 (1½-3 hours), and an L-500 (1-2 hours), and a VHS format in both 1-2 and 2-4 hour tapes, all chrome-based for delivery this month. Ampex, with a Beta product, and Fuji, with VHS first, both anticipate adding the second format later this year.

Product is still scarce in many areas of the country, Billboard's major market retail survey indicates, and the new entries should help ease the situation in 1979.

One key format, the Sony L-750 three-hour tape made in Japan, is in very short supply, still under the marketing control of Sony Video Products, with the magnetic tape division hoping to start its own marketing later when production begins in Dothan, Ala., in 1979. With the first three-hour Beta machines now being marketed by Sony, Sanyo/Sears, Toshiba and Zenith, the dearth of the longer tapes is yet another drawback for that format in the battle with VHS for domination of the consumer market.

New video product at the CES includes Maxell's first U.S. intro of its cobalt doped epitaxial formulation VHS tapes in both 60/120-minute and one/two-hour lengths, for delivery in April backed by a national educational campaign based on quality brand awareness, according to Gene LaBrie. 3M Scotch also will have its new two and four-hour VHS videotapes, joining the Beta format bowed in 1977, with suggested list at \$17.95 and \$24.95 respectively, notes

Steve Frederickson. TDK is rolling out its first Beta product, at \$14.95 for the one-hour and \$19.95 for the two hour, according to Bud Barger, with development work on a three-hour version continuing.

In the promotional end of the blank tape spectrum, both Columbia Magnetec and Capitol Magnetec are continuing their multi-pack offerings with store logos available for a variety of price promos. Intermagnetics, which is to announce three more overseas turnkey manufacturing plants, will have a number of new promo merchandise offers. SDS Tape, manufacturer of High Energy (HE) cassettes that use the Agfa formulation, will be lowering dealer cost about 19% on its custom loaded product notes president Barry Dennis, with tapes available in both OEM private label and HE logo basis.

Accessories are expanding in both audio and video, with the latter providing a new range of tape care kits for VTRs, and new storage units for prerecorded tapes. Royal Sound has a new series of Add 'n Stacs for either six Beta or six VHS cassettes in decorator colors at \$7 list each. Videotape Club of America is offering both Beta and VHS models of its 52-tape Lazy Susan storage unit, at \$79.95, and Le-Bo, first to offer a portable case, is expanding its full line of video units.

The continuing growth of the cassette in both blank and prerecorded format is bringing more new tape care products from both blank tape and other accessory firms. TDK has its HC-05 head maintenance kit at suggested \$5.99 with cleaning fluid, mirror, bush, felt probes and applicator packed into a Norelco box, while Ampex, 3M and Memorex also are extending their "care" lines. Le-Bo, Recoton, and Kraco, the car stereo manufacturer, have new offerings in tape kits, designed for both auto and home use.

Expansion of the audiophile disk market has brought more entries in the record care field, with Artie Lewis Enterprises of Ronkonkoma, N.Y., exclusive distrib for the budget priced "Groove Tube" of WIN Products. The self-contained plastic bottle with applicator in its velvet cleaner wrap is billed as "the \$5 solution for the \$15 cleaner," listing at \$5. In turntable mats, Osawa is now marketing the Diskmat of Hiraoka & Co., and Sound Guard has found a growing mart for its Record Care Work Pad in conjunction with its Total Record Care System. And Audio Technica, a major distributor of

(Continued on page 48)

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JANUARY 6, 1979, BILLBOARD

# More Highway Hi Fi Components

• Continued from page 45

which is offering a new AM/FM stereo/cassette deck combination unit with 5-plus-5 AM and FM electronic pushbutton tuning. With a suggested list of \$329.95 the units feature six-watt per channel output.

Clarion is also offering a Compo-

nent Series featuring four components such as an auto-reverse cassette with Dolby and chrome bias switch, an integrated amp with 15-watt per channel output, an AM/FM tuner with autotune and a five-band graphic equalizer.

Panasonic is introducing a full line of separate systems ranging from a low of \$1,000 to a high of \$1,500.

Included are three prototype models of the industry's first in-dash AM/FM/MPX cassette players with built-in five-band equalizers. Step-up units offer manual tuning, digital tuning and digital with bi-amped circuitry to go with a new series of power amps. Other tape decks, tuners and speakers are designed to be "mixed and matched" by the first firm to recognize the market for highway hi fi.

Fujitsu Ten is introducing computerized digital electronic tuning radio/tape/preamp unit with built-in clock at a suggested list price of \$469.95.

The model has five AM and five FM tuning buttons which can be pre-set as desired. A companion model also features automatic scan electronic tuning, quartz-controlled clock and built-in graphic equalizer.

According to Billboard's sister publication Merchandising, the autosound market overall should have hit a total of 98 million units in 1978—an approximate 13.4% jump over the previous year.

The strongest growth area, as evidenced by many introductions, continues to be the in-dash cassette/radio combination, where an 87.5%

increase was projected over 1977, or 2.25 million units.

Greatest growth also was projected in terms of retail price for systems going from \$181 and up—reflecting the expansion of the car component market.

JIM McCULLAUGH

## '79 Nashville Dealer Outlook

• Continued from page 41

which oversees the Dixie Hi-Fi operations in Nashville, "with the blank audio/video tapes dovetailing with the sales of the hardware."

Sony, a profitable line for Audio Systems, is changing its entire line of turntables in the new year, and according to Tenzel, if next year's line is anything like this year's, it's going to be "twice as hot."

Audio Systems is also picking up the new Sony V-FET components—"a very impressive line with a price to go along with it," says Tenzel. "These V-FETs are the coming thing," he forecasts.

As for the pricing picture for the new year, dealers have already seen unexpected price increases, effective with the beginning of the year, and foresee either stable or more competitive times.

"I expect it to be stable for probably the entire year, after January and February, and until normal changes are made with midsummer model changes," says Tenzel.

Huskey sees a more competitive edge with the effects of the economy: "If sales begin to drop and inventories begin to back up, pricing will become more competitive."

SALLY HINKLE

(This major market survey concludes next week with reports from Minneapolis/St. Paul, South Florida, Seattle/Portland, New Orleans and Milwaukee.)

## Superdisk Gains

• Continued from page 46

Visitors are offered the opportunity to listen to playback of digital master tapes from sessions conducted by Telarc and other labels. The listening opportunity will be offered by Infinity Loudspeakers, linked with Soundstream digital systems in the demonstration.

Thomas Stockham, inventor of the Soundstream system, will be available to answer questions.

"We hope that now people on the business side of the consumer arena will be able to come by and contemplate what digital means in depth," Stockham explains.

## Hartzell Sound Deal

ST. PAUL—Hartzell Custom Products is offering retailers two versions of a low-cost case/tape tie-in promo, with consumers getting a "4 for 1" Sound Deal—one Hartzell C15 cassette case plus three C-60 Hartzell cassettes. A Sound Deal Merchandiser includes one free pre-pack in-store merchandiser with 24 cases, each with three C-60s, with the alternative bulk pack including 12 tape cases, each with three C-60s.

## Sony Parts Center

KANSAS CITY—Sony Corp. recently had the official ribbon-cutting for its new national parts center here, stocking 70,000 units for the 2,500 U.S. Sony and authorized indie service depots.

## NEUMANN MARKS 50TH

BERLIN—German microphone manufacturer Georg Neumann GmbH celebrated its 50th anniversary with a reception here recently.

Neumann condenser microphones are possibly the most widely used in studios worldwide, while mixing consoles and disk cutting equipment produced in the company's factory near Checkpoint Charlie have a similarly high reputation and worldwide sales.

Georg Neumann himself, who died in 1976, was involved in many of the crucial developments in recording history. His carbon granule microphone was used when German radio first went on air in 1923. Five years later his newly founded firm began work on the first con-

denser microphones, including the famous "Neumann bottle" CMV3.

In conjunction with Teldec, Neumann was responsible for the development of stereo disk-cutting systems still pre-eminent today, and the same alliance went on to tackle the problems of cutting high-storage-density videodisks.

Telefunken introduced Neumann microphones to the American market in 1958, at the then unprecedented price of \$300. A famous advertisement of the early 1960s showed President Kennedy delivering his Berlin address to the U.N. General Assembly through Neumann mikes of the EM54 type. Both are apparently working so well that Neumann's annual offer to overhaul them is always declined.

## Blank Tape/Accessories Boost \$

• Continued from page 47

audiophile disks, has a new Disc Stabilizer—a solid brass disk in rubber jacket that fits over the turntable spindle to stabilize the record.

New technology won't be missing in blank tape at CES, with the first commercial digital audiotape on the market from Ampex and 3M, as the initial recorders go into studios. As for the metal-particle cassettes, except for the 3M Metafine bowed earlier this year, with no formal standards decided as yet, only sample will be shown at Las Vegas by Maxell, TDK, Fuji and BASF, among others. All promise a commercial product as soon as some decision is forth-

coming, perhaps by the EIAJ and its blank tape committee in Japan early this year, after an abortive November meeting.

## U.K. Strathearn Shuts

• Continued from page 36

However, it is believed that marketing of Strathearn's "Z1000" dispersed speaker system, featuring four enclosures instead of the normal two, will be moved to a new independent company, comprising research and development, quality control and marketing personnel currently laid off by Strathearn.

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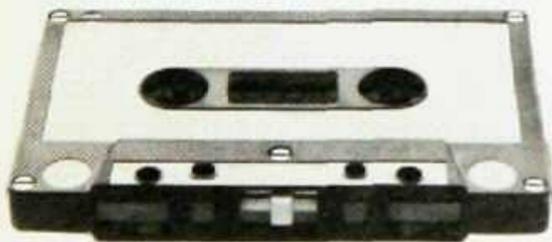
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JANUARY 6, 1979, BILLBOARD

# Shame, Father Vivaldi!

A bit of scatological invective in a Vivaldi score raised eyebrows even in that more outspoken age, for the composer also happened to be a priest. The offending words — "per li coglioni" — are a reference to the male genitals and appear in the cadenza of a violin concerto Vivaldi dedicated to Pisendel, a German pupil, the implication being that the technically undemanding cadenza was fit for idiots only. The notation assured Pisendel that the reference in no way applied to him but, precisely... to the others.



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# Sound Business

## Studios' Expansion Won't Slacken

• Continued from page 14

And the groundswell in many cities around the country of anywhere from a 4-track, home studio to a 16-track and beyond production facility continues to grow at an almost phenomenal rate, fueled in part by more affordable multi-track hardware and the desire for self-production.

Is the recording studio industry becoming oversaturated, particularly in a key area like Los Angeles?

Not so, believe many studio heads here as they point to an unprecedented amount of recording being done, emanating not only from the music industry but from the movie and television front as well for soundtrack material.

Additionally, studios are becoming more diversified, catering to different types of recording needs such as media.

In some instances, studios have and will continue to form their own production and publishing companies.

Some, like Long View Farm, Criteria, Muscle Shoals, Malaco and Sundia, have their own record labels.

Video is another key area studios will continue to explore as the "marriage" of audio and video becomes even more solid.

One example of that is Golden

Sound and the Video Center, a major complex under one roof opening the first part of 1979 in Hollywood that will offer both state-of-the-art recording and video capabilities. The facility will be available for either recording or video production separately or else in conjunction.

A number of studios have already equipped themselves with some kind of video capability with more set to become further involved in 1979.

One interesting trend developing is the "super" studio in a major market like Los Angeles such as the Village Recorders new studio D, just opened, and Kendun's new studio D, set to open in February.

Village Recorders is charging \$20,000 a week while Kendun's rate will be approximately \$30,000 a week. Included is the best equipment, reportedly, in the world in what is essentially a completely self-contained facility.

In essence, the super studio is the major facility's answer in a key market to the vacation studio.

Perhaps the most significant trend technologically in the industry is the advent of digital recording as 3M's digital recording and mastering system is set to be operational in four studios by the end of the first quarter of 1979.

The four studios include Sound 80 in Minneapolis and Record Plant,

Warner Bros. and A&M Studios in Los Angeles.

Sound 80 has released two albums employing the 3M technology, on its own Sound 80 label including a classical recording of the St. Paul Chamber Orchestra and a jazz/rock recording by Flim & the BBs.

The studio had been using the prototype of the 3M digital mastering system experimentally as back-up during direct-to-disk sessions. It's likely that major rock and pop acts will be recorded digitally by the end of 1979.

Other technological advances will be forthcoming in 1979 from a number of major hardware suppliers as well as signal processing and accessory makers.

Digital recording won't be prevalent at the average recording studios for at least several years and in the interim analog equipment will become that much superior.

MCI has introduced a 32-track, three-inch tape machine, for example. And the firm is reportedly developing what might be the first all-digital console.

The remote recording business will be up anywhere from 10% to 25% for 1979 and should become a more significant factor in 1979 catering not only to live album projects but to more film, tv and video-related work. Most of the majors in the remote field are upgrading and adding trucks for 1979.

Sound 80 has a mobile rig and may activate the first remote digital truck by the end of 1979.

HAZEN'S IN NASHVILLE

## Hit Disks Emanate From 'Odd' Studio

By KIP KIRBY

NASHVILLE—"You don't have to have a state-of-the-art studio to get a hit record," says Lee Hazen, who ought to know.

His 24-track studio has churned out a track record of successes that include England Dan & John Ford Coley's million-selling album, "Nights Are Forever," and its single, "I'd Really Love To See You Tonight." Dr. Hook's "A Little Bit More" single, its "Makin' Love And Music" LP, and Mac Davis' "Thunder In The Afternoon" album.

What's unusual about Hazen's recording operation is that it is located in the basement of a small house on the banks of Old Hickory Lake in Hendersonville, Tenn., miles from Music Row.

Hazen, who designed and built Studio by the Pond in 1974 after working out of a Shasta mobile trailer doing remotes on location for several years, attributes his studio's success to two factors. One is his large accumulation of specialized equipment that includes more than 30 keyboard instruments, and the other is the "down-home charm and funky atmosphere" that make musicians and producers feel relaxed and at home while recording their sessions.

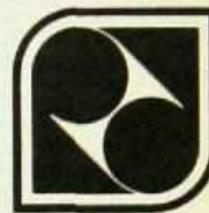
The studio, which measures 24 by 35 feet, and its control room, meas-

uring 12 by 18 feet, is spread through the bottom of the house, adjoined by a lounge area. Partially exposed pipes, ducts and insulation are visible along the ceiling of the studio, and session equipment is loaded in through the garage entrance.

Musicians recording at Studio by the Pond are encouraged to enjoy Hazen's 23-foot staff houseboat, as well as the upper-level recreation

(Continued on page 60)

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## Studio Track

LOS ANGELES—Eddie Money recording the final mixes for his upcoming Epic LP at Cherokee, Bruce Botnick producing, Andy Johns engineering and Tony D'Amico assisting. Also there, the Sutherland Brothers for Columbia with Glen Spreen producing, David Costel engineering along with Neil Brody; David Nichtorn producing Maria Muldaur for Warner Bros., Jerry Smith engineering and Sheridan Eldridge assisting; and Quincy Jones working on a new A&M album, producing himself with Bruce Swedien engineering with Frank D'Amico assisting.

At Kendun: Billy Preston cutting tracks under Billy Preston Enterprises, Frank Clark and Jackson Schwartz at the board; Motown artist Rick James in to EQ and cut master refs on his new LP, Jo Hansch engineering; and RSO's Marcie Levy overdubbing with producer/engineer Humberto Gatica and new Kendun staffer Steve Williams.

At One Step Up: Elektra/Asylum artists Pakala & Meredith tracking with Ed Bannon at the board; and John Barnes producing Billy Griffin,

formerly of the Miracles, for Elm Productions, Larry Miles engineering.

Polydor's Jiva mixing at I.A.M., Irvine, Calif., Steve Barnard producing. ... LA Filmways/Heider remote truck set to capture Jean-Luc Ponty on his West Coast tour, beginning in Fresno and ending in Long Beach, Calif., in December, Ed Thacker engineering.

Jerry Weiler and Barry Beckett producing Mavis Staples at Muscle Shoals Studios, Muscle Shoals, Ala., Gregg Hamm engineering. ... Co-producers Matthew Kaufman and Kenny Laguna mixing tracks at Criteria, Miami, for the Engineers, a British band just signed worldwide to Beserkley Records.

Arista's Al Stewart into Soundmixers, New York, Bill Whitman handling the mix. Also there, Ron Dante producing Alien for Arista, John Pace engineering. ... Cathy Chamberlain, ex-Rag 'n' Roll Revue Queen, recording at El-Mar Studios, New York, Elliott Randall producing. JIM McCULLAUGH

## Sound Waves

• Continued from page 36

ready available from Ampex, 3M, Agfa and BASF. John "Jay" McKnight of Master Recording Laboratories is producing three-inch alignment tape producing with the new equalization curves, to be available by the time recorders are delivered this spring.

Emerman is enthusiastic about the forthcoming expansion of his studios and in his words, "this recorder should give digital a run for the money. The features most exciting to him are simultaneous setup of all 32 tracks, as well as plug-in resets for each 24 or 32-track head assembly, permitting instant realignment of the deck when plugging in an alternate assembly.

Emerman claims "the 20 i.p.s. tape speed is ideal," which he plans to use for 24 as well as 32-track recording. Noise reduction will continue to be available to clients, though projects produced exclusively at the Criteria facilities may

fully employ the advantages of the JH-32 performance and obviate the need for noise reduction.

Though Criteria is now routinely using 40 tracks or more on projects, the 32-track unit will permit real innovation in recording technique. Currently Emerman is synchronizing 16 and/or 24-track recorders by way of SMPTE Time Code readers. A 32-track recorder might be used as the "master" recorder while a "slave" 24-track is synchronized through the SMPTE system.

If the 24-track contains a cue mix of the master 32-track, the slave 24-track may be used for overdubs and recording of tracks at outside studios while maintaining the master 32-track in pristine condition.

In this way head passes of the master tape are kept to a minimum while assuring master tape security in addition. This technique has been successfully employed at Criteria by producer Phil Ramone, and on the Osmond and Foxy albums both recorded recently at Criteria.

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# Discos

## Solid '79 Seen For Disco Field

• Continued from page 18

this format, it is inevitable that disco music will enjoy increasing input from talented people in the fields of rock, pop, jazz, r&b gospel and even country.

This input will, in turn, insure increased crossover of disco product to the pop and other charts. It is, in part, the realization of this trend that is developing in disco music which had acted as an incentive to catapult the major record labels into making a serious commitment to the format.

Meanwhile, the interest in imported disco product remains high. The consistency with which foreign acts appear on the disco charts bears testimony of this.

The reason for this is that they combine solid components of exciting, innovative sounds to create lively, pulsating rhythms which both deejays and their audiences love,

and for which domestic record labels jostle each other in their efforts to acquire licensing rights.

At the club level, New York is still considered the mecca but its right to the disco throne grows increasingly tenuous as million dollar dance palaces crop up in almost every nook and cranny of the country.

Of course there are still problems. The industry is still upwardly mobile and suffers the inevitable growing pains. However, there appears to be a gradual phasing out of the get-rich-quick speculators, as an increasing number of solid business people get into the industry. It is expected that the growing involvement of serious business enterprises will bring added stabilization to the dizzying spiral of an industry once thought of as the hula hoop of the 1970s.

While radio, because of its long-

standing disdain and indifference toward disco, emerges as the most significant trend in this dizzyingly successful industry, a number of lesser developments are also making important contributions to the growth of this colorful and exiting entertainment medium.

Television is one of the natural leaders in this area. Probably taking its cue from long-running successes like "Soul Train" and "American Bandstand," it displayed an almost immediate willingness to be associated with whatever niche disco was able to carve for itself in the entertainment industry.

First to become involved were the cable and independent stations.

Then last August NBC-TV became the first network to hop on the disco dance wagon with a 90-minute special titled "Le Disco" featuring Dick Clark.

This was closely followed by the 1978 remake of the Florida-produced "Disco '77" aired on CBS-TV as "Disco Magic." This show is produced by Arnie Wohl and Steve Marcus and made its debut in 1977 as a syndicated series playing in several major markets across the country.

Also enjoying success on the syndicated circuit is the "Soap Factory Disco" produced here by Brookville Marketing Corp., and being aired in about 50 markets nationwide.

"Hot City Disco" is also another top contender for disco tv honors. The show is produced by Kip Walton.

## Clubs Lift Monday French Disk Sales

By HENRY KAHN

PARIS—An increasing number of French record retail shops report 20% more business on Mondays than on other days of the week, and trace the upturn to weekend disco action.

Saturday and Sunday nights are for disco dancing and listening. Mondays are for buying the sounds heard.

But Le Matin, the French daily paper, claims that most French discos have serious problems trying to find skilled and knowledgeable disk jockeys. There is a training school available, but it is estimated there are no more than 30 really good disk jockeys in the whole of Paris.

"The really well trained disk jock-

eys know what records to play and when" says the paper. "It is not just a matter of changing records. The skilled operator has to know exactly what record to put on at a given time."

Marcel "Celino" Sanchez, ex-bandleader and now importer of sound installations and equipment, says the growing success of discos in France is that the sound appears to rise from the floor, flooding everywhere. "The beat controls the dancers. The sound volume has to be almost equal to that of a Boeing 707."

The local disco surge has saved many nightclubs from closure. Generally it costs around \$500,000 to convert such clubs into good discos.

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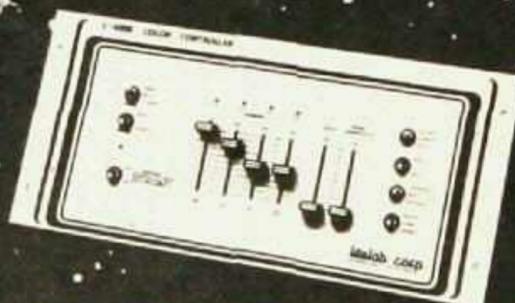
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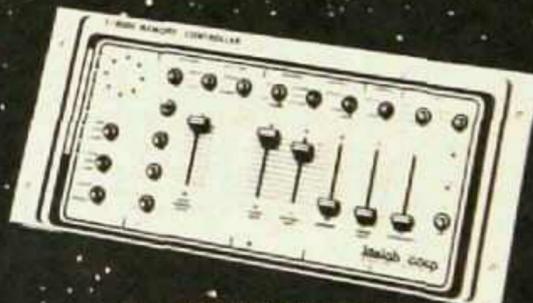
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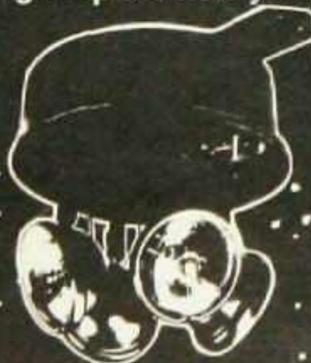


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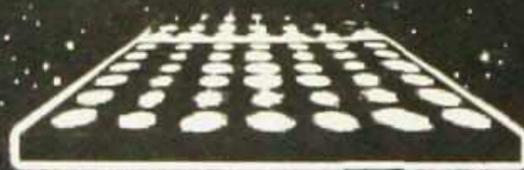


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## National Disco Action Top 40

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### ATLANTA

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 4 BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
  - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 6 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 7 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 8 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 9 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 10 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 11 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12 inch)
  - 12 AT MIDNIGHT—T. Connection—TK (LP)
  - 13 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 14 BRING ON THE BOYS/BABY YOU AIN'T NOthin' WITHOUT ME—Karen Young—West End (LP/12 inch)
  - 15 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)

### BALT./WASHINGTON

- This Week**
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 2 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 6 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 7 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
  - 8 THE CHASE—Gorgo—Casablanca (12 inch)
  - 9 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 10 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 11 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 12 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 13 BRING ON THE BOYS/BABY YOU AIN'T NOthin' WITHOUT ME—Karen Young—West End (LP/12 inch)
  - 14 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 15 DOWN THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)

### BOSTON

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 5 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 6 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 7 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 8 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 9 I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12 inch)
  - 10 DOWN THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
  - 11 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 12 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
  - 13 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 14 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 15 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)

### CHICAGO

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 5 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 6 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 7 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 8 GET DOWN—Gene Chandler—20th Century (LP/12 inch)
  - 9 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 10 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 11 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 12 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 13 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)
  - 14 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 15 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)

### DALLAS/HOUSTON

- This Week**
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 5 MIDNIGHT MADNESS—Dennis McCarroll—Butterfly (12 inch)
  - 6 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 7 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 8 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 9 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 10 DOWN THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
  - 11 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 12 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 13 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 14 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 15 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)

### DETROIT

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 4 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 5 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Karen Young—West End (LP/12 inch)
  - 6 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 7 BRING ON THE BOYS/BABY YOU AIN'T NOthin' WITHOUT ME—Karen Young—West End (LP/12 inch)
  - 8 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 9 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)
  - 10 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 11 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 12 LOVIN', LIVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
  - 13 BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
  - 14 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 15 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)

### LOS ANGELES

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 4 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 5 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 6 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)
  - 7 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)
  - 8 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 9 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 10 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 11 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 14 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 15 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12 inch)

### MIAMI

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 4 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 5 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 7 JE S'US MUSIC/LOOK FOR LOVE—Amant—TK (12 inch)
  - 8 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 9 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
  - 10 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 11 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (LP)
  - 12 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (LP)
  - 13 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 14 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 15 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)

### NEW ORLEANS

- This Week**
- 1 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 2 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 3 CHANCE TO DANCE/A FREAK A—Lemon—Prelude (LP)
  - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 5 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 6 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 7 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 8 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 9 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 10 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 11 STANDING IN THE SHADOW OF LOVE—Fever—Fantasy (12 inch)
  - 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - 13 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 14 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 15 HALLELUJAH 2000—Joe Long & Robby Adcock—Casablanca (12 inch)

### NEW YORK

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 5 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - 6 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 7 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 8 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)
  - 9 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)
  - 10 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 11 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 12 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 13 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12 inch)
  - 14 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
  - 15 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)

### PHILADELPHIA

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
  - 5 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
  - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 7 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 8 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)
  - 9 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
  - 10 COMING ON STRONG—Carpole, Caldwell—Mercury (12 inch)
  - 11 DANCIN'—Gry & Hanko—RCA (LP)
  - 12 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 13 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 14 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 15 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)

### PHOENIX

- This Week**
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 2 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - 3 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 4 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 5 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 6 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 7 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 8 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - 9 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 10 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 11 BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
  - 12 THE HUNCHBACK OF NOTRE DAME—Wesley Camacho—Casablanca (LP/12 inch)
  - 13 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)
  - 14 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 15 SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)

### PITTSBURGH

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 3 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 4 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 5 HOLD YOUR HORSES—First Choice—Salsoul (LP)
  - 6 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 7 DANCING IN THE FIRE—Deliah—Sundown Records (12 inch)
  - 8 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 9 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 10 I WAS MADE FOR DANCIN'—Laf Garrett—Atlantic (12 inch)
  - 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
  - 12 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 13 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - 14 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 15 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)

### SAN FRANCISCO

- This Week**
- 1 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 CHANGE—Zulema—Le Joint (London) (LP/12 inch)
  - 5 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - 6 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - 7 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 8 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)
  - 9 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - 10 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 11 BRIGHTER DAYS—Vernon Burch—Chocolate City (12 inch)
  - 12 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 13 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - 14 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
  - 15 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)

### SEATTLE/PORTLAND

- This Week**
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - 2 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 3 FLY AWAY—all cuts—Voyage—Marlin (LP)
  - 4 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - 5 LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - 6 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - 7 IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (12 inch)
  - 8 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - 9 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - 10 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - 11 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (LP)
  - 12 LA BAMBA—Antonia Rodriguez—Epic (12 inch) Import
  - 13 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - 14 GET DOWN—Gene Chandler—20th Century (LP/12 inch)
  - 15 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)

### MONTREAL

- This Week**
- 1 CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - 2 MY CLAIM TO FAME—James Wells—Quality (LP)
  - 3 AIN'T THAT ENOUGH FOR YOU—John Davis—Quality (LP)
  - 4 INSTANT REPLAY/COUNTDOWN—Dan Hartman—CBS (LP)
  - 5 BOOGIE WOOGIE DANCING SHOES—Claude Barry—London (12 inch)
  - 6 FLY AWAY/SOUVENIRS—Voyage—RCA (LP)
  - 7 BEND ME SHAPE ME—Gita—Polydor (LP)
  - 8 YOU STEPPED INTO MY LIFE—Melba Moore—CBS (12 inch)
  - 9 LOVE DISCO STYLE—Eric Druce Band—Drive (LP)
  - 10 OHN BABY—Byron Burns—Star (12 inch)
  - 11 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Quality (LP)
  - 12 THEM CHANGES—Pepillo—Dun (12 inch)
  - 13 RASPUTIN—Boney M.—WEA (12 inch)
  - 14 JUNGLE DREAMS—Wild Fantasy—RCA (LP)
  - 15 CAFE—D. D. Sound—Quality (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
☆	1	LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
☆	2	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
☆	4	CONTACT—Edwin Starr—20th Century (LP/12 inch)
☆	6	FLY AWAY—all cuts—Voyage—Marlin (LP)
☆	8	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
☆	6	3 Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
☆	7	5 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
☆	8	7 JE S'US MUSIC/LOOK FOR LOVE—Cerrone—Columbia (LP)
☆	16	IF THERE'S LOVE—Amant—TK (12 inch)
☆	12	HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
☆	11	9 SINNER MAN—Sarah Dash—Kershner (LP/12 inch)
☆	15	15 HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
☆	13	10 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alcia Bridges—Polydor (LP/12 inch)
☆	18	18 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
☆	34	16 LET THE MUSIC PLAY—Arpeggio—Polydor (LP)
☆	16	14 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
☆	19	19 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
☆	24	24 MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
☆	21	21 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
☆	20	20 DON'T HOLD BACK/I CAN TELL—Charson—Ariola (LP/12 inch)
☆	31	31 DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
☆	22	23 GET DOWN—Gene Chandler—20th Century (LP/12 inch)
☆	29	29 BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
☆	24	25 DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch)
☆	27	27 BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
☆	-	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
☆	27	11 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12 inch)
☆	28	17 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
☆	39	39 HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
☆	33	33 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
☆	31	32 BRING ON THE BOYS/BABY YOU AIN'T NOthin' WITHOUT ME—Karen Young—West End (LP/12 inch)
☆	-	CHANGE TO DANCE/A FREAK A—Lemon—Prelude (LP)
☆	33	13 DOWN THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
☆	-	SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)
☆	37	37 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
☆	-	AT MIDNIGHT—T. Connection—TK (LP/12 inch)
☆	-	CHANGE—Zulema—Le Joint (London) (LP/12 inch)
☆	-	HALLELUJAH 2000—Joe Long & Robby Adcock—Casablanca (12 inch)
☆	39	22 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
☆	-	BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1. 25 chart increase in previous week; 2. 15 chart increase in 2 previous weeks; 3. 10 chart increase in 3 previous weeks; 4. 5 chart increase in 4 previous weeks; 5. 5 chart increase in 5 previous weeks; 6. 5 chart increase in 6 previous weeks; 7. 5 chart increase in 7 previous weeks; 8. 5 chart increase in 8 previous weeks; 9. 5 chart increase in 9 previous weeks; 10. 5 chart increase in 10 previous weeks; 11. 5 chart increase in 11 previous weeks; 12. 5 chart increase in 12 previous weeks; 13. 5 chart increase in 13 previous weeks; 14. 5 chart increase in 14 previous weeks; 15. 5 chart increase in 15 previous weeks.

# 13 Quebec City Hotels To Link Visages Club

QUEBEC CITY—The sophisticated Visages discotheque in the fashionable Auberge des Gouverneurs hotel here is expanding its operations to the other 12 hotels in the chain.

Disclosure of expansion plans coincided with the celebration of Visages' first anniversary, and was made by Jerry Nadeau, the hotel's and disco's public relations executive.

Decision to expand the club's concept to the chain's other hotels is based on the overwhelming success of discos in Quebec in general, and

the success of Visages in particular.

States Nadeau: "Visages" (Faces) was our flagship club. We experimented with the concept in an area where competition is keen, and we have proved that it works. Therefore, we now feel that the time is ripe for the expansion of the idea."

Visages' concept is one of quiet, tasteful elegance. The room, even by Quebec City standards, is relatively small with a legal capacity of about 150 patrons. (Few clubs in this laid-back town observe the legal capacity, and some even double their capacity on a good night. Local

housing and fire inspectors are said to view the violations with benign tolerance.)

The room is run exclusively by women, with the club's manager reporting directly to the hotel's general manager. Nadeau feels there are many advantages to having women in control. Among them is the fact that male patrons relate better to them, and consequently the need for brawny bouncers is eliminated.

Nadeau also feels that women make conscientious, reliable workers, and that this, in part, has aided the success of the club. Another fea-

ture of the club is its totally computerized bar (said to be the first in Quebec, Canada) which plays an important role in inventory and revenue control. This will be a standard feature in other clubs planned for the chain.

Like Visages I, other clubs in the chain will be designed by architect/shareholders of the hotel which also owns the club. Emphasis will be on comfort and intimacy, another feature which has played an important role in Visages' success to date.

No decision has yet been made as to which firm will design and install

the sound and lighting systems in the proposed clubs. However, Nadeau does not conceal the fact that his firm is happy with the work of Juliana's Sound Services which is responsible for the state-of-the-art equipment in the flagship room.

According to Jeff Cotton, head of Juliana's operations in Canada, Visages' sound components include Technics model SL-1800 turntables, Soundcraftsman graphic equalizer, Revox open reel recorder, JBL speakers, H.H. power amps, AKG mikes, Koss headphones, and Juliana's own custom-designed console and MKZ mixer.

The light show and special effects include mirrored balls, strobes, twin bubble machines, down lights, two Kodak carousel projectors flashing faces of people to reflect the club's motif, and two additional projectors programmed to offer a variety of shows from old movies to kaleidoscopes, to "Star Wars" themes.

Visages' music, spun by Maryse Laflamme—a Juliana's staffer—is selected from Billboard's Top 40 Disco Action Charts, audience feedback and radio play. The club's catalog consists of about 200 albums and 150 singles. These are upgraded on a monthly basis by about eight albums and 15 singles.

Nadeau explains that the music policy at the club has been so successful that it will probably be instituted at the proposed new room.

The first new room outside of Quebec City will be opened in the chain's hotel at Chicoutimi, a resort area about 100 miles northeast of Quebec City. Most of the other clubs are planned for development and operation next year.

With the exception of those hotels, which are opened only during the summer months, clubs in all the other hotels will be open seven days a year, year round. Like the Quebec City club, they will be heavily promoted through print and electronic media, as well as through billboards on city buses and special, in-house promotions to offset slow periods.

Like the Quebec City club, they will not be paid membership establishments, nor will they charge a cover or minimum. Almost all Quebec discos survive on bar sales alone.

The new clubs, like the flagship room, will cater to affluent, sophisticated Quebec residents 21 years and older, as well as to the hotel's clients. Emphasis in dress will be on casual elegance. **RADCLIFFE JOE**

## Disco Mix

By BARRY LEDERER

NEW YORK—Tony Valor has returned to the disco scene with a 12-inch 33½ r.p.m. release on Paula Records. The title "Love Has Come My Way" is taken from an upcoming album by the Tony Valor Sound Orchestra.

Singing with Valor on the cut is Carol Williams, whose style blends well with Valor's husky and sensuous voice. The mix is by Jim Burgess, who provides this 7:02 minute cut with driving percussion and guitar, interwoven with a fine string section. The beat is nonstop and excitement is sustained throughout.

Barclay Records has introduced Romance, a new disco group; the release is titled "Dance My Way To Your Heart." This title cut segues into "Keep On Dancing" for a total of 8:22 minutes. The tempo is fast with light and shrilly female vocals carrying the melody. "Tower Of Love" is midtempo and consistent with its foot stomping beat.

Side two brings us "Keep On Givin' Me Love" and "Love Suite" segued together for 8:57 minutes. "Glad I Met You" finishes off the LP with high spirited vocals and orchestrations that are part of all the songs on the album. Simon Sousan is responsible for production and the disco mix. It is reported that a local New York label

(Continued on page 54)



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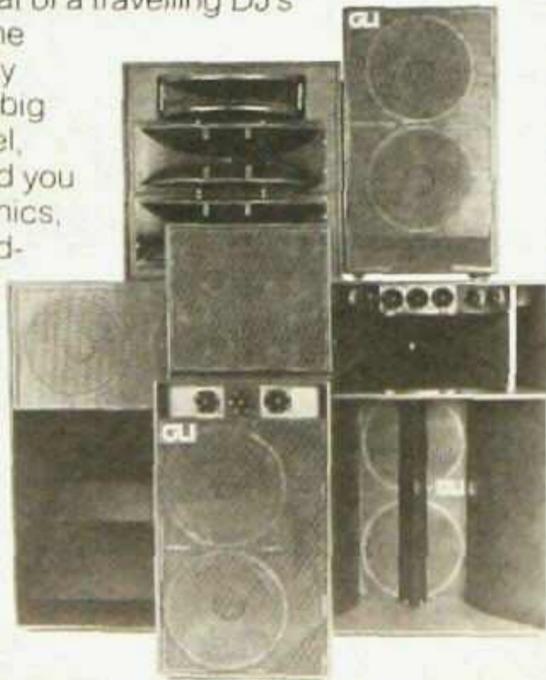
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# 'Midnight Special' Goes 13 Weeks With Disco

By PAUL GREIN

LOS ANGELES—"Midnight Special" enters its seventh television season in January with a new look. After some 300 episodes with a pop/rock format it is going disco for a 13-week trial run.

The show is choreographed by Jeff Kutash, who also hosts and choreographs "Hot City," a syndicated dance show which recently concluded a 13-week run and will soon

return with a second strip of shows in about 90 markets.

Not that rock is out entirely on "Midnight." Each show features one act which falls outside the disco realm, such as the Cars, Blondie, Santana and Tina Turner.

Explains Kutash: "The show has become so popular with its Top 40 magazine format, that for the music to divert totally would be a mistake; a lot of rock fans don't like disco. But

then a lot of discophiles who were not into rock will watch now."

Kutash, who is booking disco talent in addition to overseeing the dance elements of the show, states that his aim is to make each show a "party," rather than a sterile succession of guests.

Each episode features the Jeff Kutash Dancers, a six-man, six-woman dance troupe, highstepping to such prerecorded tracks as the Village People's "Y.M.C.A.," Frankie Valli's "Grease," and Barry Manilow's "Copacabana." The lyric lines are acted out in dance in a discotized update of the concept employed on such music shows as "Your Hit Parade" and "Lawrence Welk."

The shows will also feature animation, either for songs that don't translate to dance or are by superstar acts that won't do the show live.

But for the most part the show will have the live look of a discotheque, with mirror balls, fog machines and a lighted dance floor. The special disco effects were designed by Jerry Laidman of Sound Chambers audio and lighting.

Kutash is also designing program bumpers—one-minute transitions to commercials, which will reduce the number of acts on each show, he says.

In terms of programming, an effort is being made to strike a balance between groups and solo acts and a counterpoint between soul-disco and strictly disco chart," he explains, "because the tunes can become very similar."

Kutash says his intention is to modernize dancing which he sees as "locked into old styles." "Music has changed in the last 20 years," he says, "but dancing has not. We want to change dancing to match the music."

He also, of course, must contend with the NBC censor. "Dances now are so sexual it's almost like making love on the dance floor to music," he says. "The Freak, a dance that started in New York clubs, has so much fondling it's almost a dance orgy with clothes on. But you can get away with a lot more at 1 a.m. than you can in prime time."

Of each 90-minute "Midnight Special," 66 to 68 minutes are ac-

tually programmed. Of that, one-third is dance.

Among the disco acts which have taped appearances on the show in recent weeks are Sylvester, Rick James, Chic, Pattie Brooks, Patrick Juvet, Edwin Starr and Laura Taylor. The acts are encouraged to perform live, or at least to sing live over a prerecorded track, but some prefer to lip synch so they don't have to pay the musicians.

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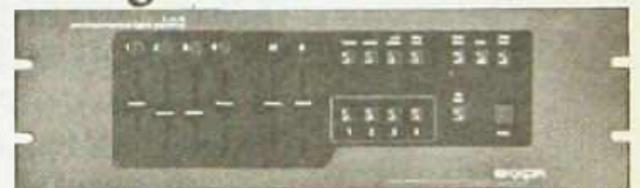
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# Discos Disco Mix

• Continued from page 52

will be picking up the rights for the album's re-release in this country.

The Amant LP on Marlin Records consists of two long sides: "If There's Love" at 14:33 and "Hazy Shades Of Love" at 13:29. Produced and composed by Ray Martinez and mixed by Jim Burgess, the result is high level energy. Intense percussion and conga breaks highlight both these songs which should easily find a place in the DJ's repertoire.

Celi Bee's new LP on APA Records (distributed by TK Records) is called "Fly Me On The Wings Of Love." This title cut runs 12:56 on side one and is divided into three musical acts all of which are segued together. A spicy guitar best maintains a strong rhythmic feeling which is counterbalanced with sweeping strings and lush orchestration.

Marilyn McCoo and Billy Davis Jr. have come across with a 12 inch on 33 1/2 r.p.m. disco disk Columbia titled "Shine On Silver Moon." An elaborate instrumental introduction sets the pace before the vocals begin. McCoo and Davis form tight harmonies that complement each other. It is taken from their forthcoming album "Marilyn and Billy." The mix is by John Luongo.

With the success of Village People's "Macho Man," it was inevitable that other records would follow capitalizing on this theme. Such is the case with "Mucho Macho" on Palladium Records by M.A.N.

The group has a casual approach to the song. It is an easy going feeling that is in contrast to the title. This counterbalance is matched against the invigorating rhythm tracks which provide additional upbeat tapestry to the driving percussion and churning guitar. The flip side

is instrumental and is as effective as the vocal side. This record might have to go through a remix, but the potential is there.

Smooth harmonies and steady handclapping blend into an infectious toe-tapping disco sizzler provided by Gary's Gang on Sam Records. The title of this 12 inch 33 1/2 r.p.m. record is "Keep On Dancin'."

The vocalizations and arrangements are soft, and provide smooth sailing into a driving drum break. The refreshing sound of this disk is welcome, especially when compared against the heavier "Munch Sound" so prevalent today.

Well-deserved production credits go to producer/arranger Eric Matthew. The record runs a solid 7:15. The flipside is "Do It At The Disco" and consists of lively timpani and conga break underlining the energetic background of the group's vocalization and melodic bass structure.

Denise McCann's velvet voice glides through a remixed version of her "Midnight Madness." Taken from her album, this tune is now out as a 12 inch 33 1/2 r.p.m. disk, laced with a Spanish feeling of spicy brass, cool flutes and polished strings.

## R&B Crossover

• Continued from page 31

tain the black sound but society and economics dictate differently."

Muller believes '79 will see more groups, if not most r&b acts recording pop-oriented material, "but this can be unhealthy if we forget our musical roots."

He contends that the Funkadelics are the exception to this musical turn.

"This group is going against the grain, while keeping its own thing in focus. It has retained the same identity through the years. The group makes a social statement and it's been accepted by the masses."

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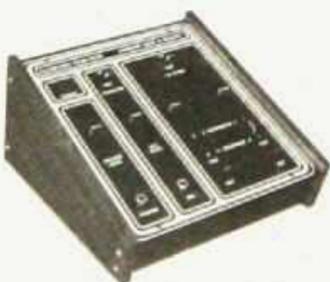
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# Rock Singles Best Sellers

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As Of 12/11/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |                                                                                       |                                                                               |
|---------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| 1 <b>HOT CHILD IN THE CITY</b> —Nick Gilder—Chrysalis 2226                            | 21 <b>LE FREAK</b> —Chic—Atlantic 3519                                        |
| 2 <b>YOU DON'T BRING ME FLOWERS</b> —Barbra Streisand & Neil Diamond, Columbia 310840 | 22 <b>TALKING IN YOUR SLEEP</b> —Crystal Gayle—United Artists 1214            |
| 3 <b>SHARING THE NIGHT TOGETHER</b> —Dr. Hook—Capitol 4621                            | 23 <b>WE'VE GOT TONIGHT</b> —Bob Seger—Capitol 4653                           |
| 4 <b>MAC ARTHUR PARK</b> —Donna Summer—Casablanca 939                                 | 24 <b>HOLD THE LINE</b> —Toto—Columbia 3-10830                                |
| 5 <b>MY LIFE</b> —Billy Joel—Columbia 3-10853                                         | 25 <b>Y.M.C.A.</b> —Village People—Casablanca 945                             |
| 6 <b>TOO MUCH HEAVEN</b> —Bee Gees—RSO 913                                            | 26 <b>YOU NEVER DONE IT LIKE THAT</b> —Captain & Tennille—A&M 2063            |
| 7 <b>DOUBLE VISION</b> —Foreigner—Atlantic 3514                                       | 27 <b>LOTTA LOVE</b> —Nicolette Larson—Warner Bros. 8664                      |
| 8 <b>SWEET LIFE</b> —Paul Davis—Bang 738                                              | 28 <b>FOREVER AUTUMN</b> —Justin Hayward—Columbia 3-10799                     |
| 9 <b>OUR LOVE, DON'T THROW IT ALL AWAY</b> —Andy Gibb—RSO 911                         | 29 <b>POWER OF GOLD</b> —Dan Fogelberg & Tim Weisberg—Full Moon 850606 (Epic) |
| 10 <b>I LOVE THE NIGHT LIFE</b> —Alicia Bridges—Polydor 14483                         | 30 <b>A LITTLE MORE LOVE</b> —Olivia Newton John—MCA 3067                     |
| 11 <b>PROMISES</b> —Eric Clapton—RSO 910                                              | 31 <b>BICYCLE RACE/FAT BOTTOMED GIRLS</b> —Queen—Elektra 45541                |
| 12 <b>TIME PASSAGES</b> —Al Stewart—Arista 0362                                       | 32 <b>GET OFF</b> —Foxy—Dash 5046 (TK)                                        |
| 13 <b>STRANGE WAY</b> —Firefall—Atlantic 3518                                         | 33 <b>BABY I'M BURNIN'</b> —Dolly Parton—RCA 11420                            |
| 14 <b>HOW YOU GONNA SEE ME NOW</b> —Alice Cooper—Warner Bros. 8695                    | 34 <b>EVERY 1'S A WINNER</b> —Hot Chocolate—Infinity 50002 (MCA)              |
| 15 <b>KISS YOU ALL OVER</b> —Exile—Warner/Curb 8589 (Warner Bros.)                    | 35 <b>DON'T CRY OUT LOUD</b> —Melissa Manchester—Arista 0373                  |
| 16 <b>YOU NEEDED ME</b> —Anne Murray—Capitol 4574                                     | 36 <b>I JUST WANNA STOP</b> —Gino Vannelli—A&M 2072                           |
| 17 <b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey—Capitol 4565                           | 37 <b>HOW MUCH I FEEL</b> —Ambrosia—Warner Bros. 8640                         |
| 18 <b>CHANGE OF HEART</b> —Eric Carmen—Arista 0354                                    | 38 <b>I WAS MADE FOR DANCING</b> —Leif Garrett—Scotti Brothers 403 (Atlantic) |
| 19 <b>GREASED LIGHTNIN'</b> —John Travolta—RSO 909                                    | 39 <b>FIRE</b> —Pointer Sisters—Planet 45901 (Elektra/Asylum)                 |
| 20 <b>PART TIME LOVE</b> —Elton John—MCA 40973                                        | 40 <b>SEPTEMBER</b> —Earth, Wind & Fire—Arc 320854 (Columbia)                 |

# Rock LP Best Sellers

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As Of 12/11/78

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- |                                                                             |                                                                                                      |
|-----------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| 1 <b>GREASE</b> —Soundtrack—RSO RS-2-4002                                   | 21 <b>BACKLESS</b> —Eric Clapton, RSO 1-3039                                                         |
| 2 <b>A WILD AND CRAZY GUY</b> —Steve Martin, Warner Bros. HS 3238           | 22 <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> —Soundtrack—RSO-2-4100                               |
| 3 <b>GREATEST HITS VOLUME II</b> —Barbra Streisand, Columbia FC 35679       | 23 <b>FEEL THE NEED</b> —Leif Garrett—Scotti Brothers SB 7100 (Atlantic)                             |
| 4 <b>DOUBLE VISION</b> —Foreigner, Atlantic SD 19999                        | 24 <b>CRUISIN'</b> —Village People—Casablanca NBLP 7118                                              |
| 5 <b>52ND STREET</b> —Billy Joel, Columbia FC 35609                         | 25 <b>ELAN</b> —Firefall—Atlantic SD 19183                                                           |
| 6 <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                         | 26 <b>THE BEST OF EARTH, WIND &amp; FIRE</b> —Earth, Wind & Fire—Columbia PC 35647                   |
| 7 <b>GREATEST HITS</b> —Barry Manilow, Arista A2L-8609                      | 27 <b>CHRISTMAS PORTRAIT</b> —Carpenters, A&M SP 4726                                                |
| 8 <b>LIVE AND MORE</b> —Donna Summer—Casablanca NBLP 7119                   | 28 <b>STRANGER IN TOWN</b> —Bob Seger & The Silver Bullet Band—Capitol SW 11698                      |
| 9 <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS-2-4001                     | 29 <b>ACE FREHLEY</b> —Casablanca NBLP 7121                                                          |
| 10 <b>BAT OUT OF HELL</b> —Meat Loaf, Epic/Cleveland International PE 34974 | 30 <b>UNDER WRAPS</b> —Shaun Cassidy—Warner/Curb BSK 3222                                            |
| 11 <b>SHADOW DANCING</b> —Andy Gibb, RSO RS-1-3034                          | 31 <b>DOG AND BUTTERFLY</b> —Heart—Portrait FR 35555 (CBS)                                           |
| 12 <b>DON'T LOOK BACK</b> —Boston—Epic FE 35050                             | 32 <b>JAZZ</b> —Queen, Elektra 6E-166                                                                |
| 13 <b>LIVING IN THE U.S.A.</b> —Linda Ronstadt—Asylum 6E-155                | 33 <b>WORLDS AWAY</b> —Pablo Cruise, A&M SP 4697                                                     |
| 14 <b>PIECES OF EIGHT</b> —Styx—A&M SP 4724                                 | 34 <b>MACHO MAN</b> —Village People—Casablanca NBLP 7096                                             |
| 15 <b>GREATEST HITS</b> —Commodores—Motown M7 912                           | 35 <b>PETER CRISS</b> —Casablanca NBLP 7122                                                          |
| 16 <b>TOTALLY HOT</b> —Olivia Newton John, MCA 3067                         | 36 <b>LIVE</b> —Willie Nelson—Columbia KC2-35642                                                     |
| 17 <b>GREATEST HITS</b> —Steve Miller, Capitol S00 11872                    | 37 <b>HEMISPHERES</b> —Rush, Mercury SRM1 3743                                                       |
| 18 <b>WEEKEND WARRIORS</b> —Ted Nugent—Epic FE 35551                        | 38 <b>PAUL STANLEY</b> —Casablanca NBLP 7123                                                         |
| 19 <b>SOME GIRLS</b> —Rolling Stones—Rolling Stones COC 39108 (Atlantic)    | 39 <b>TWIN SONS OF DIFFERENT MOTHERS</b> —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 20 <b>GENE SIMMONS</b> —Casablanca NBLP 7120                                | 40 <b>TIME PASSAGES</b> —Al Stewart—Arista AB 4190                                                   |

## War Bassist Sues Group, Seeks Damages

LOS ANGELES—Bassist Morris D. Dickerson is suing his former fellow members of the group, War, charging they terminated him without proper cause and have not paid him off for his share of the general partnership.

Dickerson charges individual group members Howard Scott, Harold C. Brown, Charles W. Miller, Leroy Jordan, Sylvester Allen and Lee

Oskar Levitin with illicitly ousting him on Sept. 5, 1978, and then bad-mouthing him, thereby injuring his trade reputation.

He asks local Superior Court to force War to account to him and for the court to determine what he has coming. He seeks a cumulative \$300,000 damages additionally. The plaintiff is represented by Paul Green of Green & Hayes here.

# Talent

## PRODUCTIONS FLOURISH

# Nashville Sound 70 Reports Best Year

By SALLY HINKLE

NASHVILLE—Sound Seventy Productions, Inc. of Nashville has recorded its best year to date citing more than a 25% increase in grosses collected in 1978 over 1977 figures.

Attributing the growth both to placement of shows into facilities with larger seating capacities and general increases in ticket prices over last year, Steve Greil, president of the production company, cites November as a particularly profitable reflection of the overall growth for the year.

A total of 21 concerts and Broadway shows were presented that month, attracting 90,514 in attendance and setting a \$700,000 record breaking gross for the Nashville-based company, he says.

Compared to the previous record of \$577,000 for 16 concerts in November of '77, the gross reflects a 21% increase.

Of the 21 concerts and Broadway shows, seven were presented in Nashville, including three soldout performances of the pop/soul musical "The Wiz" at the Grand Ole Opry House.

As one of five productions in Sound Seventy's fifth anniversary "Broadway Comes To Opryland" theatre season, "The Wiz" broke all existing records for the local series in addition to the three-day engagement attendance and gross records for the tour.

Other concerts in the Nashville and middle Tennessee area in November included Player with support acts Exile and the Winters Brothers, Richard T. Bear, the

Doobie Brothers with guest Ambrosia and Neil Sedaka with guest Dobie Gray.

Acts pulling the top five concert grosses for this period included Billy Joel, Steve Martin, Queen and Black Sabbath.

Joel provided the top concert gross at \$85,987 with a Baton Rouge performance co-promoted with Pace Concerts, followed closely by Martin at \$85,800 in Knoxville, Tenn., co-promoted with Artist's Consultants. Both shows were sellouts.

Meanwhile Queen's appearance in Nashville grossed \$68,774, while Black Sabbath and Van Halen, a cancelled and rescheduled concert, grossed \$65,542 at the same Nashville facility. Following the Nashville date, Black Sabbath's appearance in Mobile, Ala., grossed \$70,531.

Other acts presented in Southeastern venues in November included Phoebe Snow, the Charlie Daniels Band, the Outlaws and two dates with Tony Orlando.

In addition to Nashville-based Broadway productions, the company also presented two Broadway shows, "California Suite" and "Divisions And Delights," in Birmingham, Ala. These programs were the first presentations in "Your Ticket To Broadway" series, which Sound Seventy co-presents annually.

"California Suite" was also presented in Mobile, and was the second presentation in the company's first Broadway series in that city.

# Jazz Prospering On Guadeloupe Island

By DOUG HALL

CARAVELLE, Guadeloupe—Music is important at the Club Mediteranee here and it has just been given added importance with the addition of a new jazz policy.

The club at Caravelle on this French-owned Caribbean island has a disco, a house band, special musical shows, a marching dixieland band straight out of New Orleans and now, thanks to the avid interest in jazz by this club's chef de village (general manager) Bernie Pollak, a jazz club.

Pollak has set aside a corner in his resort complex which he calls, for unexplainable reasons, 95 Grand Street. Here a vacationer can escape the pure sea air of this sun-drenched island and enter a re-creation of a cramped, smoky New York jazz club.

Pollak's jazz program, which runs through next April, got underway with the Attila Zoller Quintet. This unit was followed by veteran jazz vocalist (he sings on one of Charlie Parker's earliest recordings) Earl Coleman. Coleman was backed up by a unit led by tenor saxist Clifford Jordan.

Between now and next April Pollak says he will be booking Stan Getz, Gerry Mulligan, Dexter Gordon and a host of others into the club.

During the appearance of Coleman and Jordan the musicians also performed a special set on the beach.

Pollak, who plays a straight-soprano sax in the rich style of Sidney

Bebet, often sits in with the jazz groups and his house band, Uranium. But he really comes to the fore when he leads his parade of part-time musician staffers in dixieland stompers.

The Pollak parade, which strikes up at the slightest occasion, is always on hand to welcome new guests to the resort and to see those leaving. The unit is completed by a member who shakes a large red banner proclaiming in gold letters "Big Bernie Circus."

Uranium, lead by Michel Aufoujal, a guitarist from Mauritius, is equally at home playing jazz or disco. Typically, the eight-piece unit opens with "Perdido" and then goes into "In The Bush."

When the band finishes up, Jean Pierre Puglisi, better known as "the Baron," takes over in the disco room and keeps his two turntables going until 3 a.m.

Puglisi, a French drummer, has only been a disco DJ for a couple of months, but he puts a great deal of effort into matching records. The number one request from his dancers is "YMCA" by the Village People.

He has a library of about 500 LPs and 300 45s, but no 12-inch singles.

The musical scene is rounded out by special presentations by such diverse groups as the local Les Bod Drais, which featured a young drummer who just might be the most exciting conga drummer since Chano Pozo.



LARGE CROWD—Sire's Talking Heads perform for more than 10,000 students at UCLA's campus in L.A. The group was set for a New Year's Eve appearance at New York's Beacon Theatre.

# Arizona Musicians Get a Break Thanks To Phoenix's KDKB-FM

By AL SENIA

PHOENIX—Efforts by KDKB-FM to spotlight local Arizona musicians received a boost recently when about 500 music lovers appeared at a special outdoor concert co-sponsored by the station and local concert promoter Lenny Beard.

Held as part of the Phoenix community's Fiesta Bowl football game celebration and coordinated under the auspices of the Fiesta Bowl Committee, the concert featured more than one dozen local artists who performed from 1 to 9 p.m. at the Municipal Stadium.

Many of the artists had been selected by KDKB to appear on two special "Arizona Sounds" record albums. The discount LPs are sold through area record stores.

Volume two of the "Arizona Sounds" collection was released by KDKB in November, and station officials report brisk sales. Volume

One sold a reported 25,000 copies which station officials characterized as "an overwhelming response."

Beard's decision to promote the concert with KDKB was a last minute one, made just two weeks before the event was finally scheduled. It was motivated by his desire to convince promoters and musicians that outdoor concerts in Arizona are commercially feasible.

"A lot of promoters are leery of an outdoor show in Arizona, even in December," explains Beard, who says he planned originally to bill the show with a national act to draw concertgoers. But ultimately he decided to go ahead with only local acts as the draw.

These included the Freeze Band, the Clones, Beggs 'N Aitken, Mark Murdock & Matt Niskern, Tom Previtte & Keny Francis, Lightnin' Stock, Trout Fishing In America,

Valley Fever, Wolfgang, Faux Pas, Barbara Hinck and Reed Garner.

Beard indicates he will work to make the local concerts a biannual event.

The local musicians who appeared represented a wide cross-section of talent, including rock, jazz and country.

"The thing I like about it is that it's all original material (being performed)," Beard states.

Tickets to the concert were priced at \$2.93 in conjunction with KDKB's "93 FM" promotional campaign.

# Jay Sees Criticism Of Nashville a 'Plus'

By KIP KIRBY

NASHVILLE—Jimmy Jay, general manager of United Talent, Inc., a locally based booking agency founded in 1971 by Loretta Lynn and Conway Twitty, admits there has been a barrage of criticism leveled recently at the state of Nashville management.

Unlike many others, however, Jay says he welcomes this criticism as both "healthy and constructive."

"It seems obvious," he says, "that we are going to have to face the fact that some of our Nashville developed talent has left for what they consider stronger contacts and more extensive services."

"So," he adds with positive emphasis, "now it's up to us to start developing these contacts ourselves and providing these services from here."

As a result of what he terms a need for more up-to-date booking and management approaches, Jay recently added a full-time promotion and publicity department headed by Cindy Rose.

This department works in conjunction with the 30 acts presently booked by United Talent and cooperates fully on all press and media projects with each artist's record company and management.

Jay is gearing the agency for a major push in 1979 to gain ground in

more diversified areas. Though primarily country-oriented in its clientele at this time, United Talent's roster will be broadened, according to Jay, to include pop artists as well.

(Continued on page 58)

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JANUARY 6, 1979, BILLBOARD

# Concert Ticket Prices Seen As Escalating; Inflation Is Blamed

• Continued from page 12

their belts. "Costs are now prohibitive. In the past a lot of money was available for artist support but with inflation as it is money is tight.

"This year will bring about highly selective artist support and we will do it when it makes sense on a sales and radio level. Kids are far more sophisticated than we have given them credit for being. They are interested in the product and the product only.

"There are some point of purchase materials which are necessary but we realize that T-shirts are not going to sell records.

"Money will be spent only if the tour picture looks good and it will have to be in conjunction with an LP."

Ron Rainey, head of Magna Artists, feels the major and mid-level acts will do well this year "but it's going to be a lot tougher for the acts that make \$2,500 or less."

He believes that acts in the lower income bracket will have difficulty in obtaining consistent work. Promoters are going to be more selective in the acts they take and promoters

will find that there won't be the same number of acts that work for \$2,500 as opening acts available because they won't necessarily be touring due to the inconsistency of work available to them, says Rainey.

Wolf/Rissmiller's Vallon agrees that promoters will be more selective with the acts they take, however, he sees a continuing growth in every area this year—records, ticket sales and concerts. "Concerts have not peaked and will not for some time.

"Audiences are growing and will be larger this year than ever before plus there will be more touring by meaningful groups," says Vallon.

He also sees a continuing growth in the area of female artists, "and I feel more songwriters will emerge this year as artists." On another note, "we saw Linda Ronstadt become a superstar this year, Dolly Parton crossed over by expanding her base, Jessi Colter has become popular and this trend will continue."

Others see 1979 as a significant year for country artists gaining mass acceptance, with Tanya Tucker possibly the most recent to move in this direction.

Jet's Arden sees acts such as Cheap Trick becoming a major force this year. "It's the type of group that's going to make a difference—it's creative, exciting and makes good records. We'll see more of this type of act coming along," she says.

More major artists are going into television hookups such as Home Box Office where their concerts are taped, thus creating a new audience for these acts, which, as one label executive says, is another source for record sales.

Most feel that disco will have the biggest influence on talent, with many acts recording tunes that will easily gain disco play—radio and clubs. Rod Stewart's newest "Do You Think I'm Sexy" is an example of the type of recordings acts will be releasing, which fall into more than one category.

## Kingston, N.Y., Film House Now New Live Venue

NEW YORK—The Woodstock area of New York state will have a new venue for live music and theatrical performances next fall, following the sale of the Community Theatre in Kingston, N.Y. by the Walter Reade Organization to the Ulster Performing Arts Center, Inc., a local nonprofit arts group.

The 1,560-seat theatre, built in 1927, has been recently used as a movie house. It has also been used by the Hudson Valley Philharmonic.

C. Lincoln Christensen, president of the arts group, says renovations on the theatre will begin after the Walter Reade Organization turns it over to his group in June. The total bill for buying the theatre and its renovation is expected to be about \$300,000.

Though he expects the theatre to be used for theatrical performances, classical music concerts and the screening of classic films, Christensen also hopes to book more contemporary acts.

"We are frankly looking for guidance at this point, and we may even book some rock acts. But the first thing is that we want people to know there is another theatre available on the circuit. Right now, though, we are still looking for a theatre manager," says Christensen.

## FEY CREATES NEW HALL

DENVER—Barry Fey, head of Feyline Presents here, has taken over the Valley Three Theatre, a group of three movie houses, transforming the facilities into possibly the area's most spectacular concert hall.

The facility, yet to be named, is set to officially open with Jerry Jeff Walker Jan. 26.

Fey has completely renovated the structure, installing a sound system that reportedly may eliminate the need for incoming bands to bring in their own.

Also included are elaborate lighting systems topped off with two "Super Trooper" lights.

In addition to the new hall, Feyline will continue to use McNichols Auditorium where most of his local rock concerts are staged.

## NEW WAVE DIVISION OPENED

# Is Punk Rock Dead? Paragon Firm Says No

LOS ANGELES—On the heels of much controversy concerning the status of new wave bands comes the formation of a new wave division by the recently merged Paragon Agency and Jon Podell's BMF booking firm.

At the same time the firm, now known as Paragon Agency, is expanding its artist roster.

Ian Copeland, who heads up the new wave division, has signed six British acts with U.S. tours set through May.

The new wave roster includes XTC, which opened at the Hot Club in Philadelphia Saturday (30). Other acts set to tour are the Only Ones, Feb. 1-8; Chelsea, Feb. 14-25; Ultravox, Feb. 27-March 10; Police, on A&M Records, Feb. 28-April 7; and Squeeze, April 10-May 15.

The acts reportedly will earn in excess of \$1,000 a night, more than most English new wave bands playing the U.S. club circuit.

In another area, Warner Bros. artist Lamont Dozier has signed with Paragon, and is gearing up for what is believed to be his first U.S. tour.

Dozier, with a new LP "Bitter Sweet," is putting together a show to begin touring around mid-February.

The Macon-based Paragon headed by Alex Hodges and BMF merged a couple of months ago with new quarters in New York.

The artist rosters of both agencies have been merged into one. Paragon handles Alice Cooper, Atlanta Rhythm Section, Blondie, Brick and Charlie Daniels. The New Riders of the Purple Sage was recently signed.

The staff in New York, where Podell has been based, is being increased while the Macon office, which will remain operational, has not increased its staff.

The opening of a West Coast office is being discussed but no plans are finalized.

## Philly Musicians Call For Boycotting Dinner Theatres

PHILADELPHIA—Although unable to resort to picketing, local musicians union 77 has called for a public boycott of two of the city's largest dinner theatres, the Riverfront and City Line.

The Union is charging the theatres, both operated by Tabas Enterprises, with using taped music for their musical productions, thus putting musicians out of work. The theatres, with more than a half-dozen operating in the area, each seats 800 or more persons.

Originally starting out at the Riverfront with an eight-piece orchestra when Broadway musical revivals were introduced in 1975, management claims that because of illness or tardiness, sometimes only three or four musicians were on the stand at show time.

When the City Line was opened in 1977, the switch was made to taped music and the firm claims the shows have much improved.

Peter Bruhn, manager of the Riverfront, says with tape they don't have to contend with unreliable help. He claims people "love" the music as it is taped—"they think the orchestra is behind the scene." Besides, he adds, Tabas found that at \$50 and \$80 a day per musician, a live orchestra was too expensive.

Lee Herman, president of Local 77, says because of the taped music "we're being thrown out of work." He adds that the dinner theatres are presenting "big shows, big productions—it's a serious matter as far as we are concerned." He contends musicians are losing work at the dinner theatres, and if the practice of tape recorded background music spreads, there will be more job losses.

With both theatres charging \$17.50 per person on Saturday nights, the cost of live music should not be a problem, he says, in calling on the public to boycott both theatres.

## Talent Talk

Rick Wakeman of Yes and Rick Ocasek are two artists taking advantage of the newest service catering to rock families on the road. Called Backstage Babysitters, the group of law students, led by Toby Berlin, babysits the performers' children in Los Angeles when ma or pa are onstage.

Aynsley Dunbar, formerly with Journey, has joined the Jefferson Airplane as drummer replacing John Barbara. "Beatlemania" celebrated its 700th performance on Broadway Friday (29). More than one million fans have seen the original cast performance. "Beatlemania" is also playing in San Francisco and Boston. Paul Stanley of Kiss and Rick Wakeman of Yes

have contributed to the debut LP of the New York based Desmond Child & Rouge, newly signed to Capitol Records. Stanley collaborated in the writing of one of the cuts and Wakeman was "synthesizer consultant" for the session.

Due to an auto accident that hospitalized Manhattan Transfer's Laurel Masse, the group was forced to cancel its week long Dec. 6-Jan. 2 engagement at L.A.'s Roxy. Masse suffered injuries to her jaw, ankle and wrist.

The Good Rats have purchased its 1975 LP, "Tasty," from Warner Bros. and are releasing it on the band's own Rat City Records label, distributed by Jem.

ROMAN KOZAK

## Signings

Johnny Rodriguez to the Jim Halsey Co. for exclusive management and booking. Singer Kim Charles to MCA Records, Nashville, with January release scheduled for first single. "Grand Ole Opry" star Jean Shepard & the Second Fiddles to Atlas Artist Bureau for professional representation. Tony Valor to Paula Records, with his first release being the label's first 12 inch disco single. Republic's Dave Rogers to Tesser Talent of Madison, Tenn., for booking. Songwriters A.L. "Doodles" Owen

and Whitey Shafer to Acuff-Rose Publications, Inc.

Christian Recording group Chalice to Bee Jay Recording Studios in Orlando, Fla.

Robert Guillaume (Benson on TV's "Soap") to Tomato Record with first single "I Who Have Nothing/The Streets Are Filled With Dancing" expected this month. The writing team of Robert Tepper and Madeleine Sunshine to CAM Productions. Tepper has also signed an artists agreement with CAM.

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# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>NEIL DIAMOND</b> —Jerry Weintraub/Concerts West Present, Omni, Atlanta, Ga., Dec. 17 & 18 (2)	31,923	\$7.50-\$12.50	\$363,008*
2	<b>BOB SEGER/MOLLY HATCHET</b> —Belkin Productions, Col., Cleveland, Ohio, Dec. 22 & 23 (2)	31,629	\$8.50-\$9.50	\$268,936*
3	<b>NEIL DIAMOND</b> —Jerry Weintraub/Concerts West Present, Spectrum, Philadelphia, Pa., Dec. 11 (2)	18,798	\$7.50-\$12.50	\$190,537*
4	<b>NEIL DIAMOND</b> —Jerry Weintraub/Concerts West Present, Col., Greensboro, N.C., Dec. 15	14,270	\$7.50-\$12.50	\$152,808
5	<b>STYX/ANGEL</b> —Di Cesare-Engler, Civic Arena, Pittsburgh, Pa., Dec. 14	16,000	\$8.50	\$136,000*
6	<b>NEIL DIAMOND</b> —Jerry Weintraub/Concerts West Present, Col., Charlotte, N.C., Dec. 14	11,831	\$7.50-\$12.50	\$136,310*
7	<b>NEIL DIAMOND</b> —Jerry Weintraub/Concerts West Present, Col., Hampton, Va., Dec. 13	11,615	\$7.50-\$12.50	\$128,158*
8	<b>BOB DYLAN</b> —Jerry Weintraub/Concerts West Present, Omni, Atlanta, Ga., Dec. 12	14,660	\$7-\$10	\$127,239
9	<b>STYX/ANGEL</b> —Jam Productions/Concerts West Present, Stadium, Chicago, Ill., Dec. 18	13,466	\$8.50-\$9.50	\$125,748
10	<b>QUEEN</b> —Concerts West Presents, Col., Vancouver, B.C., Dec. 14	15,428	\$8	\$123,425
11	<b>BILLY JOEL</b> —Di Cesare-Engler, Arena, Pittsburgh, Pa., Dec. 11	14,031	\$8.75	\$122,771*
12	<b>QUEEN</b> —Bill Graham Presents, Col., Oakland, Calif., Dec. 16	12,285	\$6.50-\$8.50	\$96,317*
13	<b>HEART/CHARLIE DANIEL'S BAND</b> —Bill Graham Presents, Cow Palace, San Francisco, Calif., Dec. 12	10,946	\$7.50-\$8.50	\$84,311
14	<b>CARS/PABLO CRUISE/EDDIE MONEY/LIVINGSTON TAYLOR</b> —Don Law Co., Garden, Boston, Mass., Dec. 11	10,224	\$7.50-\$8.50	\$83,503
15	<b>QUEEN</b> —Concerts West Presents, Col., Seattle, Wash., Dec. 12	11,014	\$7.50-\$8.50	\$83,406
16	<b>QUEEN</b> —Concerts West Presents, Col., Portland, Ore., Dec. 13	10,333	\$8	\$83,291
17	<b>STYX/STARZ</b> —Star Date Productions, Arena, Wis., Dec. 20	10,597	\$6.50-\$8.50	\$81,228*
18	<b>ROSE ROYCE/EMOTIONS/WHISPERS/ADC BAND</b> —Lewis Grey Productions, Municipal Aud., Kansas City, Mo., Dec. 15	9,717	\$7.50-\$8.50	\$81,068*
19	<b>BRUCE SPRINGSTEEN</b> —Bill Graham Presents, Winterland, San Francisco, Calif., Dec. 15 & 16	10,800	\$7.50-\$8.50	\$80,975*
20	<b>TED NUGENT/EARRING</b> —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Dec. 15	9,900	\$7.50-\$8.50	\$80,469*
21	<b>TED NUGENT/GOLDEN EARRING</b> —Mid-South Concerts, Col., Memphis, Tenn., Dec. 16	10,538	\$6.50-\$7.50	\$77,351
22	<b>RUSH/GOLDEN EARRING</b> —Contemporary Productions, Municipal Aud., Kansas City, Mo., Dec. 11	9,250	\$7.50-\$8.50	\$72,029
23	<b>BOSTON/SAMMY HAGAR</b> —Ted Boylan Presents, War Memorial, Syracuse, N.Y., Dec. 14	9,500	\$7-\$8	\$71,836*
24	<b>ROSE ROYCE/EMOTIONS/WHISPERS/ADC BAND</b> —Lewis Grey Productions, Convention Center, Ft. Worth, Tex., Dec. 16	8,316	\$7.25-\$8.25	\$66,046
25	<b>ROSE ROYCE/EMOTIONS/WHISPERS/ADC BAND</b> —Lewis Grey Productions/Pace Concerts/Lewis Messina, Hofeinz Pavilion, Houston, Tex., Dec. 17	8,170	\$7-\$8	\$64,480
26	<b>BOB SEGER &amp; THE SILVER BULLETT BAND/ROCKET</b> —Sports Arena, Toledo, Ohio, Dec. 20	7,500	\$8	\$60,000*
27	<b>GRATEFUL DEAD</b> —Monarch Entertainment/Pace Concerts/Louis Messina, Summit, Houston, Tex., Dec. 21	6,127	\$8	\$49,016
<b>Auditoriums (Under 6,000)</b>				
1	<b>KENNY LOGGINS/FIREFALL/JACK TEMPCHIN</b> —Bill Graham Presents, Winterland, San Francisco, Calif., Dec. 18	5,400	\$7.50-\$8.50	\$40,495*
2	<b>KENNY LOGGINS/FIREFALL</b> —Morning Sun Productions/John Bauer Concerts, Community Thea., Sacramento, Calif., Dec. 14 (2)	4,904	\$7.90-\$8.90	\$40,069*
3	<b>GRATEFUL DEAD</b> —Monarch Entertainment/Terry Bassett/Concerts West Present, Convention Center, Dallas, Tex., Dec. 22	3,596	\$7.50-\$8.50	\$30,538
4	<b>OUTLAWS/BLEND</b> —Don Law Co., Orpheum Thea., Boston, Mass., Dec. 14	2,804	\$7.50-\$8.50	\$23,196*
5	<b>CHEAP TRICK</b> —Don Law Co., Orpheum Thea., Boston, Mass., Dec. 15	2,799	\$6.50-\$7.50	\$20,008*
6	<b>HALL &amp; OATES</b> —Di Cesare-Engler, St. Vincent's College, Latrobe, Pa., Dec. 12	2,500	\$7.50	\$18,750
7	<b>HALL &amp; OATES/CITY BOY</b> —Di Cesare-Engler Productions, Arena, Binghamton, N.Y., Dec. 11	2,754	\$5-\$7	\$18,589
8	<b>RAMSEY LEWIS/JUNGLE</b> —Brass Ring Productions, Music Thea., Royal Oak, Mich., Dec. 17	1,426	\$7.50-\$8.50	\$12,052
9	<b>CHEAP TRICK/UFO</b> —Jack Ustick Presents, Youth Center, Lewiston, Mass., Dec. 16	1,146	\$6.50-\$7.50	\$6,715
10	<b>UFO</b> —Jack Ustick Presents, Ontario Thea., Washington, D.C., Dec. 12	958	\$6.50-\$7.50	\$6,715

## Talent

### Talent In Action

**LINDA RONSTADT LIVINGSTON TAYLOR**  
*Forum, Inglewood, Calif.*

In the first of two soldout shows here Dec. 23, Ronstadt proved that she is perhaps pop's most versatile vocalist as she hopped from plaintive torch ballads like "Blue Bayou" to rowdy, bawdy rockers like "Poor Poor Pitiful Me" and "Tumbling Dice."

Her vocal control was flawless, even when her voice was at its most raucous and guttural on "Back In The U.S.A.," the second encore.

That number also had red, white and blue lights flooding the stage and balloons dropping from an overhead net, simulating a rally at a political convention. This was the only bit of staging in the 90-minute show, and was doubly interesting given Ronstadt's reported dalliance with a certain politician.

The concert's most magical moment came early, when Smokey Robinson joined her for a duet of "Ooh Baby Baby," her current top 10 hit which he cowrote. The two were backed on sax by David Sanborn, who was also featured on "Alison" and "That'll Be The Day."

The instrumentation ranged effectively from a hot jam on the set closer, "You're No Good," to other numbers on which Ronstadt was backed by only one musician. "Love Me Tender" featured only Waddy Wachtel on acoustic guitar while on "Desperado" she was backed solely by Don Grolnick on keyboards.

The tight five-man band was rounded out by Russ Kunkel on drums, Kenny Edwards on bass and Dan Dugmore (whom Ronstadt introduced as the band's "secret weapon") on steel guitar. Peter Asher, her producer/manager, also contributed high harmony vocals on some numbers.

Ronstadt omitted such long-standing set pieces as "Long Long Time" and "Love Has No Pride," concentrating instead on new material. Of the 18 songs, 12 were from her past two albums, seven were from the current "Living In The U.S.A." 1973's "Desperado" was the set's only song which predates her four-year old "Heart Like A Wheel" breakthrough LP.

The singer drew cheers from the crowd on "Blue Bayou" when she switched from English to the Spanish "El Lago Azul" version on the final verse. Ronstadt's other big surprise was her showy Vegas-styled outfit of high heels, sequined black slacks and a chic jacket. The look was Garland at the Palladium even if the sound was the queen of rock at the peak of her form.

Opening in a 30-minute, eight-song set was Epic act Livingston Taylor, brother of James, who Asher also manages and produces. His best numbers were sparked by the spirited humor one associates with Jimmy Buffett, though he also included soothing ballads like his current Top 40 single "I Will Be In Love With You."

A four-man band lent energetic backup, ranging from honky tonk piano breaks to a sinuous, jazzy piano run on "Rain." Unfortunately a muddy sound system swallowed some of the nuances in both performers' sets. **PAUL GREIN**

**IAN MATTHEWS**  
*Roxy, Los Angeles*

Matthews concluded his American tour in support of his Mushroom album "Stealin' Home" with an exciting 45 minute, 10-song set Dec. 13. The show combined the best of his new album with the best of his earlier solo works.

A leading exponent of English folk/rock during his days with Fairport Convention and Matthews Southern Comfort, Matthews has strayed more into the mainstream of contemporary rock. Much of his newer material has the mellow Southern California sound with a lot less emphasis on folk.

His band, called the Polaroids, was well rehearsed, and this being the end of the tour seemed especially aroused. Backing Matthews guitar were keyboards, slide guitar, bass, drums and harmonica.

Early in the show he performed "Stealin' Home," a melodic song highlighted by Matthews' smooth and textured vocals. This was followed by "Just One Look" from his "Hit And Run" album on CBS 1½ years ago.

Other tunes performed included Jeffrey Comanor's tender "King Of The Night" paced by searing guitar work, "Don't Hang Up Your Dancing Shoes," "Call The Tune" from Matthews' Plainsong days which might be re-recorded and "Don't Let It Slip Away."

The show stopper was his top 30 hit "Shake It" with its catchy hook and slick vocals.

**ED HARRISON**

## Campus

### Concerts On Campus Linked To Economy

• Continued from page 10

ment, transportation and other inflationary costs have contributed to across-the-board increases.

Higher ticket prices are also a major reason for a decline in concert attendance. One source says that for \$10 a ticket, the act better be a Fleetwood Mac or some other major attraction.

Students unfamiliar with marginal acts will think twice about shelling out for a high priced ticket.

As a result a lot of middle level acts will be squeezed out of campus dates unless the price is right. Another factor which will weigh heavily is declining enrollments in many major and smaller universities. With fewer students and subsequently less activities fees, there will obviously be less money allocated to entertainment budgets.

Still the larger universities will continue paying whatever it takes to get a strong act, many times overpaying because the college buyer does not have the bargaining clout that a professional promoter has.

The new year will also see greater record company involvement with college entertainment buyers and college radio. In addition to labels with established college departments like A&M, CBS and Atlantic, other labels have intensified their interest in the college market.

This past year Polydor, Elektra/Asylum, Warner Bros., MCA and Jet have established college promotion departments, realizing the campus is a fertile market for introducing new acts.

The rise in popularity of jazz and jazz fusion is seen as a reason for this new awareness to the campus market, as college students are generally more receptive to progressive types of music. The campus radio station, is not bound by ratings like commercial stations and therefore is more liberal in its programming.

The campus remains one of the last places for exposing new types of

music and acts that would normally have a difficult time selling their brand of specialized music in a commercial environment.

Kinds of music that seem to be making a resurgence on campus in addition to jazz are progressive country in the Willie & Waylon mold, country rock and bluegrass. Mellow rock ala Fleetwood Mac and Firefall is still the most popular.

The copyright law requiring colleges to pay license fees to ASCAP, BMI and SESAC, which many thought would hurt campus entertainment, doesn't appear to be affecting it greatly.

Hardest hit are the small schools with 500-1,000 students that stage only a few dances per year. Nearly 75% of the schools in the country have enrollments of 3,000 or less, and entertainment is expected to be curtailed at that level. The dollars add up if those schools are required to pay a minimum 32 cents per student to the three organizations. The larger universities hardly notice the payments.

College radio is becoming more sophisticated as witnessed by the increase in college radio conventions. The Intercollegiate Broadcasting System, in addition to its national convention, now sponsors an annual West Coast conlab; the National Student Broadcasters Convention held in Boston the last two years is gaining a great deal of record company interest as is the Loyola convention. All these regularly attract large throngs of record company personnel, radio professionals and software and hardware manufacturers.

The most distressing news to hit college radio is the FCC's mandate that 10-watt non-commercial stations either increase power or move to a non-commercial band. No new 10-watt licenses are being approved and those now functioning find themselves in a dilemma.

### COVERS 128-MILE CIRCLE

#### Boston Campus Air Chain Growing

By ED HARRISON

LOS ANGELES—The Boston Union of College Stations, geared to making college radio a more visible force in the Boston area, is in the process of expanding its network.

Members since its inception last April are WBRS-FM, Brandeis Univ.; WMFO-FM, Tufts Univ.; WTBS-FM, M.I.T.; WTBU carrier current, Boston Univ.; WZBC-FM, Boston College; WSRF-FM, Suffolk Univ.; and WUMB-FM, Univ. of Massachusetts, Boston.

WHRB-FM at Hofstra Univ. is the only original member station to drop out, but WMWM-FM, Salem State College and WMLN-FM, Curry College, have joined while WERS-FM, Emerson College and WRBB, Northwestern Univ. have rejoined.

All of the volunteer stations are located within the 128-mile belt around Boston.

Seth Miller, coordinator at WMFO, reports biweekly meetings at a different station each week whereby information, tapes and knowledge are exchanged. It also affords station representatives the opportunity to see how other stations operate.

The multi-faceted purposes of the

organization include banding together to work for the betterment of college radio in the Boston area, facilitate the exchange of program materials, form a collective buying unit for cartridges, tapes and stylii, collectively present programs informative to listeners relating to the community, produce concert broadcasts of lesser known artists who would not normally receive airplay in the Boston area and the formation of a collective unit for coverage of major news events.

Most importantly, it is to make college radio a "noticed viable alternative that demands recognition and attention," according to Muller.

#### Temple Ups Jazz

PHILADELPHIA—WRTI-FM, Temple Univ.'s non-commercial station which has been jazz-oriented since going on the air, has added a live jazz remote series to its programming for the first time. Dino's Upper Lounge in the West Philadelphia area showcasing jazz Thursday through Sunday nights, now has the college station doing live remotes on Thursday nights.

# It's An All-Out Intl Penetration By Country Acts

• Continued from page 10

for tickets during the last Russian invasion by these country artists.

Another breakthrough comes with MIDEM presents its first country show, utilizing Halsey talent Billboard's IMIC and Roddy Shashoua's MUSEXPO have already featured country music shows, with positive results, at their international functions.

The labels, long accustomed to giving grandiose plans of their international country music exploitation intentions with no followthrough, now will be plotting specific marketing and sales objectives for country product, knowing the bucks spent will be earned back, plus more.

If they hadn't realized it, they would be prodded to reality by artists, managers and publishers. One Nashville publisher, Tree International, claims its songs are being played in more than 100 countries.

In the U.S., the television barrage will continue. Spurred by healthy ratings, a steady stream of productions from Nashville—many emanating from the topnotch Opryland facilities—will spearhead a record breaking Nashville assault on the nation's network and syndicated airwaves.

Syndicated country radio shows will continue to grow, along with the slow but steady rise of country radio stations. The success of such stations as WHN in New York, the last place a country station would be expected to achieve such lofty ratings, proves that country has a home in the city.

The two biggest questions that will plague country music in 1979 will be "What is country music?" and "What is country music radio?"

With Dolly Parton going pop with slick, uptown productions changing the style of a country-to-the-core songbird, and such pop acts as the Carpenters appearing on the country charts, more turmoil is on the way for the new year.

Barbra Streisand and Neil Diamond on the Billboard Hot Country Singles chart? Not exactly household names for diehard country fans. Margo Smith, a hard country singer, on the Easy Listening chart? Expect more crossovers, and reverse crossovers, to further muddle the boundaries between country and other forms of music.

In Nashville, more operations are opening their doors to all types of music, not just country. RCA has set up an autonomous pop operation under the direction of Jerry Bradley and the impressive Joe Galante. 1979 will be its debut year, and the eyes on its success will be focused from Nashville, New York and Los Angeles.

Jimmy Bowen, now at Elektra/Asylum, after a tumultuous and turbulent stint at MCA, also is expected to expand E/A's pop thrust. And to



**SURPRISE GUEST**—Willie Nelson, left, makes a surprise appearance at the concert by Waylon Jennings, right, at the Aladdin Theatre in Las Vegas. The two recording friends sang three of their duets to the 4,000 fans, then responded to a standing ovation with an encore. Nelson was in Las Vegas to film "The Electric Horseman" with Robert Redford and Jane Fonda.

herald it all, a new Progressive Music Assn. is being formed to bare Nashville pop successes to all who will listen.

Neo-Nashville music bears watching, with such leaders as Bob Beckham, head of Combine Music, who, like many Nashville music heads can be classified as AC/DC, country or pop.

The Larry Gatlin of the world will make an even greater impact on the venues that count—the home video screens reflecting the "Johnny Carson Show" and the uptown, Las Vegas strip stages.

But country's traditional base, typified by the "Grand Ole Opry" and golden oldies like Roy Acuff and Ernest Tubb, won't be hurt by the modernizing influences of '79. They are strong enough, and traditional country music is strong enough, to survive the most bizarre happenings.

And, if you're a gambler, bet on the bizarre for country '79.

## Warner Collab With E/A Boosts 3 Country Artists

By SALLY HINKLE

NASHVILLE—One of the largest time buys in the history of country music, launched by Warner Films and Elektra/Asylum Records, has scored its first initial success with the title track from the movie and soundtrack, "Every Which Way But Loose" by Eddie Rabbitt.

Fine-tuned and closely coordinated between both interests, the effort has thus far produced the highest new entry ever recorded by Billboard's Hot Country Singles chart at a starred 18 with momentum only just beginning to build.

Label officials, encouraged by the response generated for Rabbitt, are looking for the soundtrack to provide three top 10 records by three different artists—Rabbitt, Charlie Rich and Mel Tillis.

The Rabbitt single jumps to a starred 12 this week in only its second week of chart life, while the LP soundtrack is the hottest new debut album on Billboard's Hot Country LPs chart at 35 with a star.

Working on a time frame between Nov. 27 and Dec. 18 to stir reaction for the soundtrack before the official release of the film, the program called for a total saturation of the country market via time buys designed to sell both the soundtrack and movie.

For this end of the project, Warner Films engaged Peter Svenson, a Texas-based promotion independent, as a country consultant to coordinate efforts with Elektra/Asylum. By Svenson's recommendation, Bruce Hinton, a Los Angeles-based promotion independent, joined the effort, along with Macy Lippman Marketing and Jan Rhees of Nashville, who aided in coordinating the marketing efforts.

Promotional plans called for 30-second radio time buys nationally with additional special promotions tied with radio involving soundtracks and T-shirt giveaways in conjunction with advance market screenings of the film.

Macy Lippman Marketing designed the marketing campaign in terms of in-store displays, and also designed displays for early market screenings.

Point of purchase materials utilized at the forefront of the campaign included two die-cut mobiles one 3½ feet by 3½ feet, and one 24 inches by 24 inches, and a large 8½-foot display sent out to some 360 outlets.

To keep a continual flow of mate-

rials to outlets going, counter cards were sent out complete with a promotional soundtrack.

Commenting on the initial success of the program, Norm Osborne, national director of country promotion for Elektra, states that coordination was the payoff.

"We just kept our lines of communication flowing, and shot for an entry on Rabbitt's single somewhere around the teens."

"Another strong area for this particular project was mainly due to the radio spots, which generated a healthy amount of reaction for the single. There was enough radio advertising time bought to give a good taste for the single."

On the heels of the success scored with Rabbitt, Elektra has released a second single from the soundtrack by Charlie Rich, entitled "I'll Wake You Up When I Get Home."

Phase two of the program, initiated with the film's release prior to the Christmas holidays, calls for a major television campaign focusing on the film. However, the spots feature the title track, as sung by Rabbitt, with a tag for the LP.

The time element involved for the tv buys is 30 seconds. In addition, Top 40 time buys, 60 seconds in length, have been initiated.

More marketing efforts include caps, as worn by Clint Eastwood's partner in the film, bearing an "Every Which Way But Loose" patch and posters.



**DALLAS PREMIER**—Elektra recording artist Eddie Rabbitt confers with Clint Eastwood following the Dallas screening of Eastwood's latest Warner Bros. film, "Every Which Way But Loose," for which Rabbitt sings the title tune.

## HEADS UNITED TALENT

# Jay Sees Criticisms Of Nashville a 'Plus'

• Continued from page 55

The agency has just signed the Bellamy Brothers, who had a successful pop release with "Let Your Love Flow," and also recently added the Hager Twins and Ava Barber from the Lawrence Welk show.

Jay points out that these new additions have L.A.-based management firms but chose a Nashville agency for booking, which he views as an encouraging reflection on the growing professionalism of Nashville agencies.

Since nearly half of United Talent's acts have no personal management of their own, the booking agency also provides in-house professional and personal services, ranging from offering financial and career guidance to helping with the rental of a custom tour bus.

"This is the first time this agency has had in-house promotion for our artists," comments Jay. "Five years ago, there wasn't the intense demand for country artists by the national press. Now, suddenly, the media has awakened to the influence of country talent, and it's become big business."

Besides booking Lynn and Twitty, United Talent's roster also includes acts such as Mickey Gilley, Sonny James, Don King, Tommy Overstreet and Billie Jo Spears.

The staff includes seven full-time agents who work exclusively with no more than four acts at a time.

Jay has also implemented what he refers to as United Talent's "farm system," which is designed to develop young unknown talent over a period of time through tour packages with the agency's better-established headliners.

"You don't make a lot of money initially from these new acts," he notes, "but it's vital to build and encourage fresh talent."

Other directions for the agency in the future, according to Jay, call for concentration on international bookings, more dates in entertainment centers such as Las Vegas, and a stronger emphasis on securing tv and film spots for its talent.

## Gayle 'Ambassador'

WABASH, Ind.—Crystal Gayle was named Wabash's first "ambassador to the world" Dec. 23, proclaimed as "Crystal Gayle Day" in the Hoosier city. The awards came in recognition of the United Artists singer's achievements in the entertainment industry and her "often-stated pride" in Wabash where she moved shortly after her birth in Kentucky.



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Corbin and Hanner – "America's Sweetheart"

Gail Davies – "Someone Is Looking For Someone Like You"

Mickey Gilley – "The Song We Made Love To"

George Jones and Johnny Paycheck – "Mabellene"

Louise Mandrell – "Everlasting Love"

Charly McClain – "Take Me Back"

Willie Nelson – "Whiskey River"

Freddy Weller – "Fantasy Island"

**The CBS Nashville Family of Music  
Wishes You a Smashing New Year!**

Columbia



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# L.A. Radio: Country Up

Continued from page 24

large extent of beautiful and country music advocates; in other words, older listeners aged 35 and over.

The anticipated takeover by disco of L.A. airwaves simply did not happen. Disco KUTE-FM, which came from nowhere to grab third place in the last book with a 3.7 following its format change, dropped this time to a 2.6.

And KHS-FM, which switched to disco midway through this book, only rose from a 1.7 to a 2.1. However, it should be noted that when New York's WKU-FM switched to disco midway through a rating period, it garnered only a 1.2 to 1.4 rise in ratings. In the following book, it exploded to number one with an 11.0 share.

The ongoing fight between KTNQ-AM, KFI-AM and KHJ-AM, all pulling for primarily the traditional Top 40 listener, saw almost everybody lose. KFI dropped from a 3.1, tied with KHJ, to a 2.6, and KHJ dropped from a 3.1 to a 2.7. KTNQ managed a tiny increase from 2.0 to 2.1.

KRTH-FM and KRLA-AM, both pushing a melded sound of oldies and contemporary cuts, also lost listeners. KRTH dropped to 3.0 from 3.2 and KRLA to 2.6 from 3.1.

One visiting program director who used to program L.A. stations, summed it up after perusing the advance figures: "Maybe country and beautiful rose because everything else in L.A. is so bad."

RAY HERBECK JR.

## Hall Evades Road

NASHVILLE—Tom T. Hall has again launched his three-month sabbatical from touring. The RCA artist annually takes a touring break during the winter season. This year, he hopes the period will allow him to finish an autobiographical novel to be published by Doubleday next fall.



Billboard photo by John Staed  
**Studio Break:** Ron Haffkine, left, producer of Dr. Hook, and the group's lead singer, Dennis Locorriere, listen to playbacks at Studio by the Pond. Engineer Jack "Stack-A-Track" Grochmal, seated, mans the board.

# Odd Studio Near Nashville Makes Its Share Of Hits

Continued from page 49

room which includes an Advent 1000 projection-beam tv, Betamax, video electronic and arcade games, and Hazen's extensive collection of more than 30 rare antique automated instruments.

These instruments range from miniature European music boxes to player pianos, mickelodeons, Wurlitzer model 1015 jukebox, and an Arburio 10 by 15-foot player pipe organ with percussion.

The studio control room, which Hazen claims is the only one in Nashville to have an outside window for the engineer's relaxation on lengthy sessions, features a customized MCI 416 board with light meters and removable inputs and outputs. These have been fitted with Cannon connectors for easy removal for remotes.

The console utilizes Jensen input transformers that eliminate various other transformers in the line inputs.

"We changed some circuits in the operational amplifiers for lower distortion," says Hazen, "and switched to a Signetics operational amp in the

output amplifiers for the 24-tracks and the two-channel outputs. This gives us better transient response resulting in a cleaner, more transparent sound."

The studio utilizes four MCI tape machines with Dolby noise reduction packages, JBL 4320 studio monitors and Urei equalizers.

Outboard gear includes Lexicon digital delay equipment, Eventide phaser, harmonizer and Teletronics limiters (three solid-state, three tube).

Hazen is known professionally for the amount of electronic tube apparatus he has in his studio.

"You achieve a completely different sound capability with tube equipment," he says. "I have two Altec line tube amplifiers which I use to add deliberate distortion to a track, and I also have a number of old Neumann U67 tube microphones with excellent response."

The studio is outfitted with a collection of numerous in-house instruments that include Arps, synthesizers, string ensembles, a Hammond organ with Leslies, a Lowery C-500 organ, electronic keyboards and a Steinway concert grand piano.

"Nashville is somewhat different from other recording centers around the country," notes Hazen, "because when you record here, you will get instruments along with the studio rental. Nashville works on the four sessions a day system, so musicians simply can walk in the door, sit down, plug in and start playing."

Hazen began his engineering career at Criteria Studios in Miami, before heading north to King Recording Studio in Cincinnati in 1965 where he was chief engineer. In 1968, he moved to Nashville to work at Woodland Sound Studios, recording such cuts as "Long Long Time" with Linda Ronstadt and "Watching Scotty Grow" by Bobby Goldsboro.

Hazen has worked on hundreds of recordings, including projects with Jimmy Buffett, Dan Fogelberg, Joan Baez, Ray Griff, James Brown, Doug Kershaw and Bill Haley & the Comets.

His gospel projects include the Bill Gaither Trio and a certified gold album, "Alleluia," for the Benson Co.

Hazen attributes the fact that Studio by the Pond "is on the recording map" to producer Kyle Lehning, who was one of his first clients in the lakefront studio with England Dan & John Ford Coley, and singer/songwriter Parker McGee. Lehning later brought in producer Ron Haffkine, who cut albums on both Dr. Hook and Hook's lead singer, Ray Sawyer, at the facility.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
 For Week Ending 1/6/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 8	5	5	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
2	2	16	EXPRESSIONS—Don Williams, ABC AY 1059
3	1	12	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1-2979
4	5	35	STARDUST—Willie Nelson, Columbia JC 35305
★ 9	4	4	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
6	4	22	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
7	3	47	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
8	6	28	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
9	10	6	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSA 3258
★ 12	7	7	TNT—Tanya Tucker, MCA 3066
★ 16	4	4	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082
12	7	9	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1-2983
★ 17	5	5	TOTALLY HOT—Olivia Newton-John, MCA 3067
14	14	8	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7528
15	11	12	MOODS—Barbara Mandrell, ABC AY 1088
16	15	13	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum AE 155
★ 26	4	4	A CHRISTMAS CARD—Statler Brothers, Mercury SRM 1-5012
18	18	8	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
19	21	50	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
20	22	51	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
21	13	8	CONWAY—Conway Twitty, MCA MCA 3063
22	24	5	BASIC—Glen Campbell, Capitol SW 11722
23	19	30	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2780
★ 36	30	30	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
25	20	16	TEAR TIME—Dave And Sugar, RCA AFL 1-2861
26	27	24	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903-H
27	28	5	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
28	23	9	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
29	32	49	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 1-2986
30	30	39	VARIATIONS—Eddie Rabbitt, Elektra SE 127
31	35	69	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dvation DV 1719
32	34	11	GREATEST HITS—Marshall Tucker Band, Capricorn CPN3214
33	33	39	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA854H
34	38	37	REDHEADED STRANGER—Willie Nelson, Columbia KC 23482
★ 35	NEW ENTRY	8	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
36	37	8	ROSE COLORED GLASSES—John Conlee, ABC AY 1126
37	42	38	OLD FASHIONED LOVE—The Kendalls, Dvation DV1733
38	25	13	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KRL 1-3065
39	40	105	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
40	41	37	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
41	46	10	FALL IN LOVE WITH ME—Randy Barlow, Republic RLN6023
42	29	5	YOU HAD TO BE THERE—Jimmy Buffett, ABC AK 1008
43	31	12	DARK EYED LADY—Donna Fargo, Warner Bros. BSA 3191
44	45	7	MARTY ROBBINS' GREATEST HITS VOL. IV, Columbia KC 35629
45	NEW ENTRY	6	HOLY BIBLE—Statler Brothers, Mercury (not available)
46	47	6	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jessi Colter, Capitol ST 11863
47	43	8	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624
48	NEW ENTRY	3	JOE STAMPLEY'S GREATEST HITS, VOL. I, Epic KE35622
49	48	3	THE BEST OF DONNA FARGO, ABC/Dol 2075
50	NEW ENTRY	3	JERRY JEFF—Jerry Jeff Walker, Elektra (not available)

JANUARY 6, 1979, BILLBOARD



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**Stan Gecht, President, Candy Stripe Records**

## MCA Jiggles 45 Radio Policy

NASHVILLE—MCA Records Nashville division has effected a new singles policy as of Jan. 1 calling for the release of both A and B side material to radio stations.

Affording music publishers the opportunity for airplay on twice the amount of product, the new policy additionally allows a greater chance of exposure for album cuts than was previously possible on the standard double A releases.

# Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week		
Rank	Title—Artist	Label	Rank	Title—Artist	Label	Rank	Title—Artist	Label			
1	TULSA TIME—Don Williams (D. Flowers, ABC 17425 (Bibo, ASCAP))	ABC	66	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Razy Bailey (S. Tish, J. Slater, RCA 11445 (House Of Gold, BMI))	RCA	NEW ENTRY	LOVE SONGS JUST FOR YOU—Kew Barber (M. Barber, J. Meyers, 21 Century 2100 (Knox Box, BMI/Milenn, ASCAP))	21			
2	I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton (D. Parton, B. Voss, RCA 11420 (Vocal, BMI/Song Of The Week, ASCAP))	RCA	NEW ENTRY	I'LL WAKE YOU WHEN I GET HOME—Charlie Rich (S. Dorf, M. Brown, Elektra 45553 (Pase/Warner/Tamela/Melky, BMI))	Elektra	79	EYES BIG AS DALLAS—Wynn Stewart (G. McCarty, Wm 126 (NSD))	3			
3	LADY LAY DOWN—John Conlee (R. Van Hoy, D. Clark, ABC 17429 (Tree, BMI/Cash King, ASCAP))	ABC	47	FOOLED AROUND AND FELL IN LOVE—Minda Earwood (M. Earwood, GMC 105 (Music West Of The Pecos, BMI))	GMC	70	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond (N. Diamond, Columbia 3 10840 (Stonebridge/Threezone, ASCAP))	7			
4	YOUR LOVE HAD TAKEN ME THAT HIGH—Conway Twitty (J. Dunham, G. Raye, MCA 40963 (Twitty Bird, BMI))	MCA	NEW ENTRY	EVERLASTING LOVE—Narvel Felts (B. Canon, M. Gardner, ABC 12441 (Rising Sons, BMI))	ABC	71	BACK TO THE LOVE—Suzie Allison (B. Springfield, Warner/Curb 886 (House Of Gold, BMI))	11			
5	DO YOU EVER FOOL AROUND—Joe Stampley (D. Griffin, J. Strakland, Epic 8 50626 (Rogan/Mullet, BMI))	Epic	39	BURGERS AND FRIES—Charley Pride (B. Peters, RCA 11291 (P. Gene, BMI))	RCA	72	LOVE GOT IN THE WAY—Freddie Weller (F. Weller, S. Dillham, Columbia 3 10817 (Young World/Sponer/Dilham, BMI))	12			
6	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle (M. Ross, United Artists 1250 (Molter/Songer, ASCAP))	UA	51	BUILDING MEMORIES—Sonny James (A. Dutt, Columbia 3 10852 (Manzan, BMI))	Columbia	NEW ENTRY	THE FOOL STRIKES AGAIN—Charlie Rich (S. Dorf, M. Brown, G. Cobb, United Artists 1269 (Rogian/Negre, BMI))	1			
7	THE GAMBLER—Kenny Rogers (D. Schildt, United Artists 1250 (Writers Nigh, ASCAP))	UA	43	STONE WALL (Around Your Heart)—Gary Stewart (P. Twitty, RCA 11416 (Cedarwood, BMI))	RCA	84	PLEASIN' MY WOMAN—Billy Parker (D. Devaney, SCR 162 (Music City, ASCAP))	3			
8	I'VE DONE ENOUGH DYIN' TODAY—Larry Gatlin (L. Gatlin, Monument 45270 (First Generation, BMI))	Monument	42	HIGH AND DRY—Joe Stull (M. Kasser, C. Palmer, DeWitt 1117 (Tree, BMI))	DeWitt	75	TEXAS ME AND YOU—Asleep At The Wheel (K. Benson, Capitol 4539 (Asleep At The Wheel/Paw Paw, BMI))	6			
9	THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL—The Statler Brothers (D. Ross, H. Reed, Mercury 55048 (American Cowboy, BMI))	Mercury	43	REST YOUR LOVE ON ME—Bee Gees (B. Gibb, RSO 138 (Claywood, BMI))	RSO	76	LEAVE IT TO LOVE—Sam Taylor (C. Hunter, J. Whitling, Checkmate 2106 (Caprice/Sound Corp, ASCAP))	5			
10	WE'VE COME A LONG WAY, BABY—Loretta Lynn (L.E. White, S. Minter, MCA 40954 (Twitty Bird, BMI))	MCA	44	PLEASE DON'T PLAY A LOVE SONG—Marty Robbins (B. Sherrill, S. Davis, Columbia 3 10821 (Aiger, BMI))	Columbia	NEW ENTRY	EVERLASTING LOVE—Louise Mandrell (B. Canon, M. Gardner, Epic 8 50651 (Rising Sons, BMI))	1			
11	RHYTHM OF THE RAIN—Jacky Ward (J. Gammara, Mercury 55047 (Warner/Tamela, BMI))	Mercury	45	ALL OF ME—Willie Nelson (S. Simon, G. Marks, Columbia 3 10834 (Bourner/Marling, BMI))	Columbia	NEW ENTRY	DREAMIN' ALL I DO—Earl Conley (E. Conley, Warner Bros. 8717 (ETC-Easy Listening, ASCAP))	1			
12	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit (S. Dorf, M. Brown, T. Garrett, Elektra 45554 (Pase/Warner/Tamela/Melky, BMI))	Elektra	46	HOW I LOVE YOU (In The Morning)—Peggy Sue (L. Jones, E. Rhoades, Door 4048-019 (WIG/Goodstar, SESAC))	Door	NEW ENTRY	THE FOOTBALL CARD—Glenn Sutton (G. Sutton, Mercury 55052 (Flagship, BMI))	1			
13	AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (K. O'Dell, L. Henley, Capricorn 8309 (Hungry Mountain/House Of Gold, BMI))	Capricorn	47	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND/GIRL I CAN TELL—Waylon Jennings (W. Jennings, RCA 11390 (Waylon Jennings, BMI))	RCA	NEW ENTRY	ME PLUS YOU EQUALS LOVE—Dawn Chastain (B. Springfield, Oak 1018 (House Of Gold, BMI))	1			
14	GIMME BACK MY BLUES—Jerry Reed (B.E. Whelan, RCA 11407 (Claywood, ASCAP))	RCA	NEW ENTRY	WHISKEY RIVER—Willie Nelson (J. Sherrill, Columbia 3 10877 (Willie Nelson, BMI))	Columbia	NEW ENTRY	DO YOU WANNA MAKE LOVE—Buck Owens (P. McCann, Warner Bros. 8701 (American Broadcasting, ASCAP))	1			
15	TEXAS (When I Die)—Tanya Tucker (E. Bruce, P. Bruce, B. Berchert, MCA 40940 (Tree/Sugarplum, BMI))	MCA	60	GOING GOING GONE—Mary K. Miller (K. Morrison, Intig 1311 (NSD))	Intig	NEW ENTRY	I JUST NEED A COKE (To Get The Whiskey Down)—Lenny Gault (D. Kirby, G. Martin, MRC 1024 (NSD) (Phase 3, BMI/New Grand, ASCAP))	1			
16	COME ON IN—Oak Ridge Boys (M. Clark, ABC 12434 (Beechwood/Window, BMI))	ABC	64	BEST FRIENDS MAKE THE WORST ENEMIES—David Houston (C. Kelly, J. Diller, L. Anderson, Elektra 45552 (Bobby Goldstone, ASCAP/Rig Heart/Salsoma, BMI))	Elektra	NEW ENTRY	JUST STAY WITH ME—Terri Hallowell (L. Parker, Cap 810 144 (Wilcox, ASCAP))	1			
17	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap (C. Quillen, C. Peach, R. Jordan, H. David, RCA 11421 (Chess, ASCAP/Chess/Casa David, ASCAP))	RCA	61	REACHING OUT TO HOLD YOU—Dottie West (G. Caroll, J. Lind, United Artists 1257 (ATV/Music Garden, BMI))	UA	NEW ENTRY	THE RISE AND FALL OF THE ROMAN EMPIRE—Cal Smith (D. Wayne, B. Fischer, MCA 40982 (Don Wayne, BMI/Annie Over, ASCAP))	1			
18	IT'S TIME WE TALK THINGS OVER—Rex Allen Jr. And The Boys (R. Allen Jr., J. Mauler, Warner Bros. 8587 (Boni, BMI))	Warner	71	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (Thomas, Shuman, Sun 1129 (Trio/Belinda, BMI))	Sun	NEW ENTRY	SWEET LIFE—Paul Davis (P. Davis, S. Collins, Bang 738 (Web IV, BMI/Tanta-Chappell, ASCAP))	1			
19	FEET—Ray Price (J. Fuller, Monument 45267 (Blackwood/Fulness, BMI))	Monument	53	THE SOFTEST TOUCH IN TOWN—Bobby G. Rice (H. Sanders, K. Witzburg, P.C. Banner, Republic 31 (WUB, ASCAP/Tamela & Hawk, BMI))	Republic	NEW ENTRY	CAPRICORN KINGS—Lee Wright (S. Johnston, L. Wright, K. Mortons, Phase Dist 7678 (NSD) (Mr And Sam, ASCAP))	1			
20	YOU DON'T BRING ME FLOWERS—Jan Ed Brown & Helen Cornelius (N. Diamond, RCA 11415 (Stonebridge/Threezone, ASCAP))	RCA	54	THE GIRL AT THE END OF THE BAR—John Anderson (J. Anderson, L. Deimore, Warner Bros. 8795 (R. Gallico, BMI/Cypress, ASCAP))	Warner	NEW ENTRY	LOVE ISN'T LOVE (Till You Give It Away)—Joy Ford (B. Tucker, B. Messer, Country International 416 (Annie Over Terrace, ASCAP))	1			
21	THE SONG WE MADE LOVE TO—Wickey Gilley (K. White, Epic 8 50631 (April/Widomut, ASCAP))	Epic	55	POISON LOVE—Gail Davies (L. Land, Libsong 1777 (Epic) (Unchappell, BMI))	Libsong	NEW ENTRY	TOO FAST FOR RAPID CITY—Sheila Andrews (L. Martine, J. Quaton 1116 (Anah, BMI))	1			
22	PLAYIN' HARD TO GET—Janie Fricke (J. Thompson, Columbia 3 10845 (Bobby Goldstone, ASCAP))	Columbia	56	THE BULL AND THE BEAVER—Merle Haggard & Leonie Williams (M. Haggard, L. Williams, MCA 40962 (Shade Tree, BMI))	MCA	NEW ENTRY	KISS YOU ALL OVER—Jim Mundy and Terry Melton (R. Chis, M. Chapman, MCM 101 (Chess/Chaps/Careers, BMI))	1			
23	LOVIN' ON—Bellamy Brothers (B. Peters, Warner/Curb 8692 (Ben Peters, BMI))	Warner	NEW ENTRY	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock (J. Adams, Capitol 4572 (Pick A Hit, BMI))	Capitol	NEW ENTRY	ONE MAN'S WOMAN—Kelly Warren (B. Wenzel, T. Brachfeld, RCA 11428)	1			
24	LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (L. Butler, B. Peters, United Artists 1251 (Blackwood/Ben Peters, BMI))	UA	68	IT'S MY PARTY—Sherry Brane (N. Weller, J. Glock, W. Gold, Oak 1013 (Arch, ASCAP))	Oak	NEW ENTRY	DOUBLE S—Bill Anderson (B. Anderson, B. Kellon, MCA 40964 (Soylum/Tree, BMI))	1			
25	I JUST CAN'T STAY MARRIED TO YOU—Cristy Lane (Gillespie, Black Bowler, LS 169 (Chappell, ASCAP/In Chappell, SESAC))	Chappell	59	FRIEND, LOVER, WIFE—Johnny Paycheck (B. Sherrill, J. Paycheck, Epic 8 50621 (Aiger, BMI))	Epic	NEW ENTRY	BETTER THAN NOW—Dewayne Grender (P. Everly, T. Slater, Volunteer 102 (Superior, Bowling Green, BMI))	1			
26	MAYBELLENE—George Jones & Johnny Paycheck (C. Berry, R. Fratto, A. Freed, Epic 8 50647 (Arc, BMI))	Epic	60	MAYBE YOU SHOULD'VE BEEN LISTENING—Jesse Colter (B. Kaplan, Light 4543 (Screen Gems EM, BMI))	Light	NEW ENTRY	STATUE OF A FOOL—Bill Medley (J. Dutchfield, United Artists 1270 (Sure Fire, BMI))	1			
27	HAPPY TOGETHER—T.G. Sheppard (G. Bonner, R. Gordon, Warner/Curb 8721 (Chardon, BMI))	Warner	61	ON MY KNEES—Charlie Rich with Janie Fricke (C. Rich, Epic 8 50616 (Hi Lo, BMI))	Epic	NEW ENTRY	I'LL STILL LOVE YOU IN MY DREAMS—Sandra Kaye (A. Ingels, Door Knob 8 108 (WIG) (Door Knob, BMI))	1			
28	FALL IN LOVE WITH ME—Randy Barlow (F. Kelly, R. Barlow, Republic 334 (Freder, BMI))	Republic	78	ANY DAY NOW—Don Gibson (D. Bacharach, B. Hillard, MHC/Hickory 54079 (Hershey, ASCAP))	MHC	NEW ENTRY	A LITTLE MORE LOVE—Olivia Newton-John (J. Farrar, MCA 40975 (John Farrar/Young, BMI))	1			
29	MR. JONES—Big Al Downing (A. Downing, Warner Bros. 8716 (R. Gallion/Metaphor, BMI))	Warner	77	LOVE AIN'T MADE FOR FOOLS—John Wesley Ryles (T. Skinner, J. Wallace, ABC 12432 (Hill/Clement, BMI))	ABC	NEW ENTRY	I HEARD A SONG TODAY—Tommy O'Day (T. O'Day, No Trail 926 (WIG) (No Trail, ASCAP))	1			
30	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold (B. Springfield, RCA 11422 (House Of Gold, BMI))	RCA	74	ME TOUCHIN' YOU—Linda Wade (B. Boyd, Ridgeless 178 (Dewar, BMI))	Ridgeless	NEW ENTRY	FOOLS FOR EACH OTHER—Guy Clark (G. Clark, Warner Bros. 8714 (World Song, ASCAP))	1			
31	OLE SLEW FOOT/I'M GONNA FEED 'EM NOW—Porter Wagoner (J. Webb, B. Moore, RCA 11411 (Scope, BMI)/Four Star, BMI))	RCA	65	THE JEALOUS KIND/LOVE ME AGAIN—Rita Coolidge (D. Lindsey, A. Willey, K. Gundry, A&M 2090 (Frank/Asc, BMI/Arno, ASCAP))	A&M	NEW ENTRY	SHE'S MY WOMAN—Randy Traywick (J. Tassell, K. Tassell, Page 431 (Mullet, BMI))	1			
32	HOW DEEP IN LOVE AM I?—Johnny Russell (B. McDill, Mercury 55045 (Hill/Clement, BMI))	Mercury	NEW ENTRY	PLAY ME A MEMORY—Zella Lehr (M. Blackford, R. Lough, RCA 11431 (United Artists, ASCAP))	RCA	NEW ENTRY	THE MORE I GET, THE MORE I WANT—Bucky Hobbs (B. Hobbs, B. Raleigh, Mercury 55049 (R. Gallico/Gallion, ASCAP))	1			
33	ALIBIS—Johnny Rodriguez (R. Kilgough, P. Kilgough, Mercury 55050 (Tree, BMI))	Mercury	83	ANGELINE—Ed Bruce (R. Rogers, Epic 8 50645 (New Keys, BMI))	Epic	NEW ENTRY	CAN YOU FOOL—Glen Campbell (M. Smotherman, Capitol 4538 (Royal Oak/Windstar, ASCAP))	1			
34	YOU WERE WORTH WAITING FOR—Don King (L. Walker, Cap 810 142 (Wilcox, ASCAP))	Capitol									

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JANUARY 6, 1979, BILLBOARD

# Gospel



Evie Everywhere: The real Evie Tornquist stands up (fourth from right) amid her promotional stand-up lookalikes.

## Lexicon Blooms Via Restructuring

LOS ANGELES—With its overall sales up nearly 50% in 1978, Lexicon Music has restructured its organization into three divisions to meet the demands of sales and staff which have doubled in the past year, according to president Ralph Carmichael.

The reorganization of Lexicon and its subsidiary label, Light Records, comes on the heels of a staff expansion from 15 to 25 employees, with an additional 10 to be added over the next two years.

Departments included in the reorganization program are finance, with Larry Jordan named to the post of executive vice president over the entire Lexicon-Light operation; recording, with a&r producer Bill Cole elevated to the position of vice president for Light Records, and publishing, with Carl Seal promoted to vice president of publications, Lexicon Music, from his former post as director of publications.

Carmichael also has added Billy Maxwell as director of a&r in charge of contemporary and soul gospel artists for Light Records. Maxwell is well known as Andrae Crouch's drummer, and has also produced albums for Crouch, Jessy Dixon, Keith Green and Dannielle Hall.

While joint sales for Lexicon and Light increased by nearly 50%, its top-grossing year to date, sales in

Canada rose 100% and U.K. sales were up 400%, notes Carmichael.

Jordan, describing the goals and strategy for Lexicon and Light in 1979, indicates a major effort will be made to establish a stronger corporate identity for Lexicon as well as maintaining Light's position as a leading gospel label.

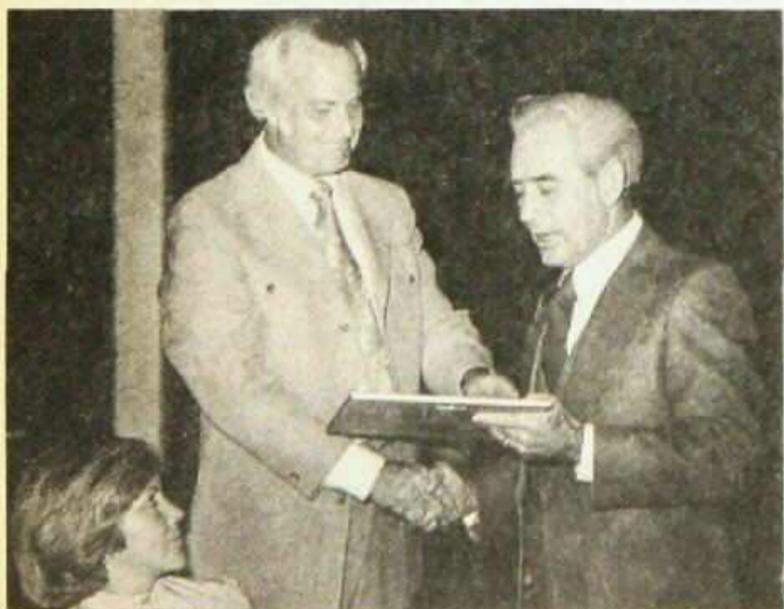
"We'll accomplish this through increased trade and consumer advertising, an intensive artist development program, and expansion in the areas of promotion, publicity and public relations," he emphasizes.

Noting that Lexicon publishes a complete songbook along with its albums, Jordan says that the company's focus "will now be on the artists and composers who are responsible for creating these projects."

Light Records' goal for 1979, according to its new vice president Cole, is to add to the strength of the label's existing artists with "significant new talent."

Recently signed to Light are the Sweet Comfort Band, contemporary gospel artists; Tramaine Hawkins, who performs soul gospel, and Jon Byron in the field of folk gospel and soft rock.

"There's a whole new excitement in gospel today," states Carmichael, who adds, "I believe we'll live to see the day that gospel artists will sell into eight figures."



ANNIVERSARY PRESENTATION—Herman Harper, left, general manager of Don Light Talent, presents Les Beasley, a member of the Florida Boys, with an anniversary plaque in recognition of the group's 10 year association with the management and booking agency as Jo Harper looks on.

## 1st Christian Stand-Up Out

WACO—Believed to be a first for the Christian retail market, Word, Inc. has released a life-sized model, full color stand-up of gospel artist Evie Tornquist.

The Texas-based label believes the stand-up feature will generate as much attention in the religious marketplace as other stand-ups have gained for in-store promotional uses in secular retail outlets.

The stand-up is designed to run through a series of Evie promotions. Its issuance coincided with an Evie Christmas prepack promotion in more than 500 religious retail outlets, pushing her Christmas LP, "Come On, Ring Those Bells."

The stand-up is designed to hold her current record. As a new Evie LP is released on Word Records, it will be included in the stand-up.

## Gospel Scene

By SALLY HINKLE

Calgary Records, home-based in Fresno, Calif., has moved its Nashville operations to 412 8th Ave. North and expanded its office to house the label's shipping and executive offices. Future plans call for the move of radio promotions and billings to the Nashville offices, headed by Ronnie Drake, executive director.

Praisegathering '78, held at the Indianapolis Convention Center, brought together more than 8,000 persons from all parts of the country for three days of intensive interaction in concerts, conferences and worship services. Among those featured at four afternoon and three evening concerts were Ron Huff and the Indianapolis Orchestra, Richard Roberts & the World Action Singers, Cynthia Clawson, Olivet Nazarene College Orpheus Choir and the Anderson College Men's Choir, Doug Oldham, Dallas Holm and Praise, the Cruse Family, the Bill Gaither Trio, Andros/Blackwood & Co., Bridge, the Cathedral Quartet, Don Francisco, Eternity, Farrell & Farrell, Honeytree, J.J. Lee, Larnell Harris and Sharalee. Some 25 Christian authors, educators and publishers comprised the staff for 62 various conferences. The convention was organized by Bill Gaither in cooperation with the Benson Co., a Nashville publishing and recording firm.

New Life recording artist Merrill Womack visited Australia and New Zealand to participate in the 1978 Christian Bookseller Assn. conventions. Womack's first visit to these countries combined his association banquet appearances as guest speaker and singer with a 15 day concert tour, including Sydney, Adelaide, Perth, Melbourne and Brisbane in Australia and Auckland, New Zealand. Additionally, Womack guested on a number of nationally known television and radio talk shows throughout Australia.

Andrae Crouch made gospel music history when he performed as the closing act of the '78 season for the Los Angeles Greek Theatre. Following the performance, more than 200 gospel editors, performers and Light Record executives assembled to salute Crouch's 10-year association with the company. Crouch and the Disciples have released nine albums on the Light label, including "Live In London," which picked up a Dove award for gospel record album of the year—soul gospel.

David Ford will be bringing songs from his "Peace Like A River" LP to the Tennessee Evangelism Conference Jan. 14. Accompanied by a full orchestra, Ford will perform at the Belmont Heights Baptist Church. George Gagliardi has signed an exclusive booking and management agreement with Linda Miller and Associates. Negotiations are underway for Ovid Young to score a dramatic film, set for release this year via distribution by Gospel Films.

Messianic recording group, Lamb, has several dates set for this month, including Houghton, N.Y., Jan. 10; Lansing, Mich., Jan. 12; Naperville, Ill., Jan. 13, and Boston, Jan. 20. Terry Clark has set a January tour of the U.S. before making his third tour of Europe in April and May.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 1/6/79

## Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	19	ANDRAE CROUCH Live In London, Light LSK 5717
2	4	28	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 2, Is There Any Hope For Tomorrow? Savoy DBL 7020
3	8	6	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
4	NEW ENTRY		WALTER HAWKINS & THE LOVE CENTER CHOIR Live Alive II, Light LS-5735
5	5	79	SHIRLEY CAESAR First Lady, Hub HBL 500
6	1	19	MYRNA SUMMERS I'll Keep Holding On, Savoy DBL 14483
7	3	138	WALTER HAWKINS & THE LOVE CENTER CHOIR Live Alive, Light LS 5686 (Word/ABC)
8	7	6	GOSPEL KEYNOTES Gospel Fire, Nashboro 7202
9	13	10	SHIRLEY CAESAR: From The Heart, Hub HBL 501
10	9	61	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
11	6	10	JAMES CLEVELAND & ALBERTA WALKER Reunion, Savoy 14502
12	12	173	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
13	10	32	INEZ ANDREWS Chapter 5, ABC/Songbird SB 269
14	11	87	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
15	15	36	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
16	14	6	REV. MACEO WOODS Dwell In Me, Savoy 14501
17	21	61	JAMES CLEVELAND Live At Carnegie Hall, Savoy 7014
18	18	57	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
19	27	14	MIGHTY CLOUDS OF JOY: Live & Direct, ABC 1038
20	25	10	ANDRAE CROUCH Take Me Back, Light 5637
21	17	52	SARA J POWELL When Jesus Comes, Savoy 14465
22	20	111	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Bethlehem BRS 4025 (Nonesuch)
23	NEW ENTRY		JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
24	23	115	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
25	16	23	REV. MACEO WOODS & CHOIR I'm Blessed, Savoy 7011
26	19	52	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
27	NEW ENTRY		B.C. & M. CHOIR He'll Make Everything Right, Savoy 14475
28	22	28	GOSPEL KEYNOTES Reach Out, Nashboro 7147
29	26	61	EDWIN HAWKINS & SINGERS The Comforter, Bethlehem 4020
30	24	48	REVEREND MACEO WOODS Happy In Jesus, Savoy 14463
31	30	14	HILL, TESSIE: Face It With A Smile, ABC PY 59233
32	NEW ENTRY		DR. MORGAN BABB Pray For Me, Nashboro 7194
33	31	36	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
34	33	6	J.C. WHITE & SINGERS Phase 1, Savoy 14467
35	32	57	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128



**BACKSTAGE WELCOME**—Sarah Vaughan greets members of a women's delegation from China backstage at Tokyo's Nakano Sun Plaza, prior to her sellout show there. The American singer, on her fifth trip to Japan and first in three years, gifted each of the delegation's 15 members with a copy of her latest album, "How Long Has This Been Going On?"

## BETTERIDGE MOVE OFFICIAL

### Split Of CBS, Epic Units Confirmed By CBS U.K.

NEW YORK—The reorganization of CBS Records U.K., with separate marketing, promotion and press divisions for the CBS and Epic (and associated) labels, is confirmed by the company. It also officially announces the appointment of David Betteridge as managing director (Billboard, Dec. 23, 1978).

Effective immediately, the firm's new release pop product will be channelled via the new units. But the change is essentially organizational, and manufacturing, distribution and sales remain as before under the overall CBS U.K. umbrella, as do a&r and various other service functions.

Marketing director Tony Woolcott, to which the new general managers of each division will report, confirms that the restructuring is intended to increase the penetration of CBS Records within the British marketplace. He says it follows the blueprint of CBS companies in Canada and Japan, as well as its U.S. parent.

Jerry Turner is general manager of the CBS unit, with a team comprising a promotion head and three staffers: a manager of press, public

and artist relations, with a four-person staff; and three product managers.

Ian Groves is general manager of Epic/Portrait/Associated Labels, which embraces Blue Sky, Caribou, Monument, Kirshner, Ode, Philadelphia International and TK, in addition to Epic and Portrait.

Groves' division (he was previously general manager of EMI's pop repertoire arm) shapes up like its CBS brother, with two promotion chiefs and a team of five; two product managers; and a head of press and artist relations, with three staffers.

These changes are set in the context of the company's senior management restructuring, with Maurice Oberstein moving to chairman, as previously reported, and Betteridge assuming the role of managing director.

The latter joins from managing director of Bronze Records, prior to which he was associated with Island Records for 15 years, both as co-founder with Chris Blackwell and, more recently, managing director.

## REPORT TO INFLUENCE GOVT. ATTITUDES?

### Survey Japanese Resale Pricing

By HARUHIKO FUKUHARA

For prerecorded tapes, the figures were 42% and 4% respectively, reflecting the fact that many smaller manufacturers do not sign resale agreements.

Pricewise, singles rose 16% over a three-year period, the survey found, but albums and tapes increased less.

Imports (the LP configuration accounts for almost all of these into Japan) were found to represent only 5% of domestic album production, and prices for product shipped in from the U.S. have been declining.

Last September, says the FTC data, the average import was \$11 for \$9, compared with about \$11 for domestic releases. Importers do not subscribe to the resale price maintenance system.

The Japan Phonograph Record Assn. has always insisted that RPM is beneficial to the market and to the industry. It allows consumers nationwide to buy the same merchandise at affordable prices, it claims, and keeps down retail prices as well as maintaining product quality and supply.

But many of the consumers ques-

tioned by the FTC disagree with the association's stand. 60% thought that RPM could be scrapped for disks without unfavorable results, and only 25% believed it served a useful purpose. Concerning tapes, the figures were 62% and 18% respectively.

Of those in favor of price maintenance, some 30% thought it necessary to have the same prices nationwide, to contribute to "the spread of culture."

A further 20% said they feared that manufacturers would be hurt by intensified competition and price-cutting if RPM were to be scrapped—since this would make it more difficult for them to maintain quality.

Opponents of RPM surveyed suggested that unfair price competition could be regulated by special legislation.

For its part, the Fair Trade Commission admits its findings are in no way conclusive, and concedes that some areas require further investigation before a final verdict can be delivered. It therefore plans to continue its enquiries.

## BUT PIRACY, HOME TAPING ARE PROBLEMS

### Exploding Markets, Disco Are Among Industry '79 Priorities

• Continued from page 6

in California for U.S. and world release. This pair's American management by ex-RKO man, Paul Drew, further emphasizes the increasingly cosmopolitan nature of the music business.

Observers agree that Japan has been somewhat slow as a talent source for the rest of the globe, but there are differing views as to exactly when this will change.

Nevertheless, the Pink Lady product (through Warner/Curb in the U.S.) and repertoire from Yu Yokokura (via A&M U.S., following the company's recent Japanese deal with Alfa Records) must be counted as among first steps to change.

The focus on Japan for sales will obviously continue, with more interest there in disco and jazz crossover/fusion product, and for its value as a springboard to global recognition for certain foreign acts such as Cheap Trick.

Other territories expected to yield even more fresh faces than before include Germany, Canada and Australia, following in the footsteps of such recent and successful international attractions as, respectively, Boney M, Dan Hill and the Little River Band.

And despite the qualified welcome given around the world to Britain's new wave acts, several are now seen as boasting superstar potential in the new year, among them, the Clash, Elvis Costello and the Boomtown Rats.

There's a general feeling in industry circles in the U.K. and in Continental Europe that jazz will make headway only through its crossover areas, but that country music will be more successful than before, again via the crossover route, with artists like Dolly Parton and Crystal Gayle infiltrating MOR radio and television.

The promise of these developments fuels the optimism of inter-

national executives, but many also speak of serious problems confronting them in 1979.

Prime preoccupation is record and tape piracy, seen as hindering legitimate sales and market expansion throughout the globe, and notably in various Third World countries.

The need to combat this is acknowledged universally, but there are industryites who claim that much of this is lip service, and that there needs to be a far greater commitment of resources and manpower to

## PIRATES, TOO

### Southeast Asia Marts Hot For 'Fever'

By PETER ONG

SINGAPORE—Southeast Asia sales of RSO's "Saturday Night Fever" soundtrack have reportedly topped the 150,000 mark, with Polydor claiming it to be the region's largest-selling release featuring foreign artists.

But the company admits that this figure would be much higher but for rampant piracy of the two-album set—especially in Singapore, Indonesia and Malaysia.

Polydor's regional supervisor, Norman Cheng, says that counterfeit versions have skimmed some 70% from "Fever" sales in Singapore alone, where there are apparently some 14 different pirate packagings of the Stigwood soundtrack.

Nevertheless, the sales of the legitimate release are "unheard of" in the record business here, adds the executive.

In the Philippines, three Bee Gees singles from the film score have racked up reported sales of three million units.

The records—"Night Fever," "Stayin' Alive" and "How Deep Is Your Love"—have also become the country's largest-selling 45s by a foreign group.

Piracy has hurt sales of the soundtrack album from "Grease," too, reports Cheng. Total turnover of this double album in the region has reached around 80,000 units, he says. In particular, it's become the top-selling two-disk set in Singapore, at 9,000 copies.

Action with "Grease" and "Fever" has sent Polydor to the front line of record companies in the region, while the latter soundtrack and movie has also sparked considerable interest in disco dancing in various centers.

## Acts To Poland

WARSAW—Stallion Records, U.K. record company, and the Warsaw-based Studio Victoria are linking to bring in British acts, such as the Rubettes and Mungo Jerry, for Polish night-club performances.

Additionally, Stallion act Little Tony, from Italy, has played a 15-concert tour here in a show dedicated to the memory of Elvis Presley. He also appeared on television, donating his free to the Centrum Zdrowia Dziecka foundation, an ultra-modern hospital for children.

augment the efforts of the International Federation of Producers of Phonograms and Videograms. Some especially want to see greater participation by publishers.

Antipiracy progress, then, is expected to be slow and steady rather than spectacular. Top priority remains the need to convince governments of the depth of the problem and its ramifications, while urging that exemplary sentences be imposed upon convicted pirates.

Another, and, some say, more insidious threat is that of domestic piracy, or home taping. One senior executive points out that this is made more complex by the fact that the problem doesn't come from identifiable criminals, but from ordinary consumers conditioned to believe they're doing nothing wrong and that they're depriving no one but profit-motivated record companies.

Major victories against home taping are not generally anticipated in the immediate future, and pressure on legislators to impose takes upon software and hardware in compensation for losses to disk manufacturers, publishers, songwriters and artists is considered rather light-weight now. As one top label chief observes with understatement: "There's not exactly a groundswell of consumer support for our case."

Other matters will concern the music business community in 1979, including the royalty complexities of the emerging videodisk, and the shrinkage of available repertoire sources in the U.S. for foreign independents which are not part of the global networks established by WEA, CBS, Polygram, EMI, RCA and others.

This is partly offset, some claim, by the increasing fragmentation of the worldwide publishing industry, and the proliferation of independent producers who prefer to keep overseas options open when dealing with major labels.

Those major themselves, meanwhile, are looking to improve their position in difficult and underdeveloped markets, including the Soviet Union, Africa, Southeast Asia and, ultimately, China.

This particular blueprint for progress has to incorporate antipiracy moves, substantial investment and, most vital of all, sensitivity to the people, politics and problems of each individual nation.

The task, agrees the industry, is as complex as it is challenging, as all-consuming as it may be all-rewarding.

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DEAR ROBERT AND AL,  
YOU RE-WROTE  
THE RECORD BOOK  
IN 1978.

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AND  
YOU DID IT  
IN  
STYLE.

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*Thank you,  
Werner Vogelsang.*

## BUT COMPETITORS COMPLAIN

## K-tel's TV Tactics Pay Off In Finland

By KARI HELOPALTIO

HELSINKI—The emergence of K-tel International (Finland) has led to a 100% increase in the number of television-promoted compilation albums released here during 1978.

The company claims sales of more than 300,000 LP units across 10 releases, during a nine-month period. The result: a 5% market share.

But this success has also sparked complaints by competing companies that the K-tel methods are too Americanized. The firm is accused of "simply skimming off the cream," as one observer chides, and doing nothing positive for the Finnish pop music industry.

Other accusations say K-tel has "killed off" several potential big hits, such as Bonnie Tyler's "Here Am I" and Dee Dee Jackson's "Automatic Lover," by their inclusion in compilations.

Yet these complaints must be set in a national context in which U.S.-originated trends and sales tactics frequently prevail—for Finland is the only Scandinavian country with commercial TV.

K-tel responds as vociferously as its critics complain. Timo Fleming, managing director, says, "It can hardly be coincidence that our rivals are releasing compilations with similar titles and contents."

He points specifically at Finnlevy, whose recent compilations include

"Disco Night Fever," "Super Disco Dancin'" and "20 Super Hits By Tom Jones."

This has become a hot industry issue here, with similarities in disk titles and marketing methods seen as less than fair.

Finnlevy holds that its compilations are not put together in a week or two, but over a relatively long period, thus barring any chance of deliberate imitation.

The company adds that there are obligations towards overseas partners, such as the reissue of Decca's "20 Super Hits By Tom Jones" on the heels of K-tel's "Tom Jones Sings 20 Great Hits."

Television-promoted compilations were first introduced to this market by Finnlevy some four years ago. Traditionally, most of the product comprised Finnish-sung originals and covers of international hits.

Now K-tel has turned this upside down, and foreign artists are becoming a fad. A domestic album from K-tel is on the drawing board, however.

Next year, K-tel Finland plans to produce around one million albums and double its market share, presenting the rest of the industry with a considerable challenge.

The company's distribution is handled by Polarvox, excluding co-operative stores and the like, which K-tel handles for itself.



**PREMIER ACCOLADE**—Lee Sung Hee, president of Sung Eum Ltd., receives a gold disk from Polygram Far East executive, Reinhard Klaassen, to mark one million sales of Phonogram and Polydor international product in South Korea. The Seoul-based firm is licensee for those companies in the territory; the award is reportedly the first of its kind presented in Korea by an international licensor.

## TARGETS NEW CONSUMERS

## EMI Greece Sets Sales Strategy For Provinces

By JOHN CARR

ATHENS—After the November opening of its new \$1 million distribution facility here, EMI Greece is revving up its sales strategy to better serve the provincial Greek disk-buyers.

Marco Bignotti, general manager, says: "Athens has already reached bursting point with disk sales, so we must go farther afield to set up new market opportunities."

Now the company has created the post of sales inspector, who coordinates the national sales team from Athens. Main aim is to establish closer contact with key dealers in provincial centers.

In recent years, Greek record company sales efforts have been confined to the large urban centers of Athens, Piraeus and Salonica,

and to the tourist-packed Aegean islands during the summer months.

Now, says Bignotti, growing economic prosperity in provincial Greece means a new class of potential buyers with leisure time available, and with the money to fill it.

New plans include merchandising aids, monthly sales force meetings and special training, with emphasis on all music categories from Greek folk to classical. Even switchboard operators have been trained to push sales deals whenever they can.

As part of the sales realignment, EMI employees in Salonica get more leeway to operate in Northern provinces and a new sales officer, based in Patras, will handle the south and west.

## Govt. Sets Frequencies For Japan FM Expansion

TOKYO—An increase in the number of radio and television stations in the Japanese provinces moves closer to reality with action by the Ministry of Posts and Telecommunications here.

It has allotted frequencies to proposed FM outlets in the Sapporo, Sendai, Shizuoka and Hiroshima areas, and to planned tv stations in the Kumamoto, Kagoshima and Shizuoka districts.

The move, made to underscore the urgency with which the government is tackling the airwaves issue, has sparked a scramble for station licenses.

The Ministry hopes to start sifting through the applications later this month, but due to sheer volume, it's expected to take at least six months to establish the stations, and another six before they'll be fully operational and broadcasting.

In Sapporo, for example, 84 companies have filed applications. Some have the backing of local or national newspapers, others have the support of financial circles or the Agency for Cultural Affairs.

When established, the new FM stations will help shape a national network. At present, commercial stations are confined to the Tokyo, Nagoya, Osaka and Fukuoka areas.

The green light for the outlets has been given to regions with a thriving economy. Although the Ministry decision disappointed would-be listeners in the Kanagawa and Saitama areas bordering the city of Tokyo,

the door has been left open to allocate more frequencies at some later date.

## Home Copying

• Continued from page 36

The two main objectives in recording material were "to listen to it later" (67%), and "to listen to it again."

Over 70% of the households owned records and tapes, and those who did the most recording had the most LPs and singles.

The average number of singles, LPs and prerecorded tapes owned by users who had never recorded material worked out at 21, 15.1 and 6.9 units, respectively. This compares with figures of 33.9, 40.3 and 39.3 units for users who recorded more than 10 times a month.

More than 73% of those surveyed said that they were aware of regulations governing recording activity.

Almost all owners of videotape recorders were found to be recording material at least once a month. In fact, the average came to 10.1 times. Television provided 99% of the material. Males recorded mainly movies (33%), sports programs (25%), dramas (21%) and music programs (14%). Most material was recorded for viewing at a later date.

The average number of videotapes per household averaged 10.5. Most of these were personal recordings. Some 96% of users had bought blank tapes in the past year but only 4% had bought prerecorded tapes.

## Irish Music Industry Sets New Assn.

By KEN STEWART

DUBLIN—The Foundation for the Development of the Irish Music Industry (FDIMI) has been formed as an umbrella organization for all major interests in the industry here.

Among its objectives are the strengthening of the nation's home base for popular music, and the increased exploitation of opportunities for Irish artists abroad.

The move is seen as interesting, coming as it does when most local acts that are successful in Britain and on the Continent work from a U.K. base, through promotion and distribution channels there.

At present, the millions in revenue earned by these artists do not benefit Ireland, but accrue to foreign interests. FDIMI aims to encourage talent to record, produce, market and distribute their records from within the Irish republic, and keep earnings at home.

The organization has been formed with assistance from the Response from Industry Foundation, working to exploit every foreign opportunity for Irish acts.

## Expect Video Piracy, Warns BPI Lawyer

LONDON—Video pirates will soon follow in the footsteps of record and tape counterfeiters, delegates to an industry conference here were warned.

One speaker, Tony Hoffman, senior partner in the British Phonographic Industry's legal team, opined: "The new form of piracy will be in video. The coming of the Betamax 190-minute videocassette is just what the latest breed of entertainment industry counterfeiter is seeking."

"We never saw any piracy in tape until the musicassette was invented. Because of the new videocassette, video people are certain to have piracy as a major problem."

The conference was staged to discuss record and tape piracy, and industry efforts to combat the problem. Delegates were told of legal measures taken by the BPI as the representative body of U.K. record manufacturers.

And the meeting was shown a high-speed tape duplicator, described by Hoffman as one of the biggest threats to the economic welfare of the entire disk and tape business. The machine, with value estimated at around \$6,000, had been seized from a market trader.

The BPI lawyer further explained that the color photocopier is another massive headache, permitting pirated cassettes to be packaged in identical form to legitimate product via perfect reproductions of the tape inlay cards.

The conference also heard details of the Federal Bureau of Investigation's recent U.S. raid against pirate producers, yielding \$200,000 worth of counterfeit items.

"Regrettably," added Hoffman, "the authorities in this country cannot cope. The police may assist only by attending a raid, to prevent a breach of the peace. They do not undertake criminal prosecution in this field."

Copyrighted material



**BECK TREK**—Jeff Beck surveys gold accumulated for Japanese sales of his "Blow By Blow" album. Making the presentation is CBS/Sony president, Norio Ohga. Beck and Stanley Clarke completed a 10-date, sellout tour of Japan last month, culminating in an SRO show at Tokyo's Nippon Budokan Hall.

## From The Music Capitals Of The World

## LONDON

The Softies, London-based three-man rock group, has signed a three-year \$150,000 recording deal with the Charly label here, launched with a three-track single and follow-up album "Nice 'N' Nasty." Queen's tour of Europe starts (Jan. 17) in Hamburg, then takes in Belgium, Holland, Switzerland, Yugoslavia, Spain, France, ending March 1.

CBS here hosted an informal dinner for Muddy Waters, with Eric Clapton as a special guest. Polydor promotion team's Christmas party featured various vocal permutations from members of Sham 69, Siouxsie and the Banshees, Jam, Cimarron and Sweet. . . . Capitol further boosting Bob Seger by pressing up 1,000 copies of a "Seger Classics" album, not for sale, but available to in-media Seger fans or to publications for contest prizes.

New K-tel disk packages for the U.K. in the next month or so come from David Soul, George Hamilton IV, Marty Robbins, Gerry and the

Ventura, plus a second volume of "Classic Rock" by the London Symphony Orchestra. . . . Purchasers of new Stiff albums from the label's retail premises will receive a deleted LP free, and it also has a "buy two, get one free" single offer.

Radio Clyde, independent local radio station in Glasgow, third commercial station on the air here but the first outside London, celebrating its fifth anniversary. New Red Bus recording studios in St. Johns Wood opened officially with a star-studded party. . . . H.K. promoter Henry Sellers hosted a lunch get-together to celebrate 25 years in the music business of the Drifters.

PETER JONES

## HELSINKI

Rauno Lehtinen, composer of such international hits as "Lethal" and "Pink Champagne," has set up a new record organization, Sanna Records, with three labels, Tel, Kozmo and Janna, specialising in Finnish pop material.

## PIONEER CASE IN FINLAND

## Charge Tape Piracy

HELSINKI—Police here are bringing to trial a local man suspected of producing and selling illicit cassettes, the first arrest of its kind in Finland.

Complainants in the matter include several local record companies, plus Saveltajan Tekniikkokustomisto, (TEOSTO), the Finnish copyright society.

In a preliminary hearing, the accused is alleged to have admitted selling off some 4,000-5,000 prerecorded cassettes at around \$3.75 each. The deal was said to have netted him \$5,000-\$6,000 over three years. TEOSTO's claim for damages alone is expected to top \$2,500.

A visit to the accused's home produced, among other things, 900 prerecorded cassettes, all of high quality, plus tape recorders and other technical apparatus. Several big-name foreign and local pop names appear on the pirated cassettes.

According to both TEOSTO and the Finnish group of the International Federation of Producers of Phonograms and Videograms, IFPI, other Finnish people are suspected of piracy and bootlegging, but more evidence is needed. Meanwhile a major all-Scandinavian anti-piracy campaign, backed by Interpol, is being considered.

## Pirates Export

Continued from page 1

tion may be more difficult. They are finding such markets abroad, he notes, particularly in the U.K. and in Continental Europe.

The massive FBI raids Dec. 6 against counterfeiters in five Eastern states (Billboard, Dec. 16, 1978), and the promise of more to come, may lead other illegal manufacturers to increase overseas traffic to find safer outlets for their production capability, he suggests.

The raids last month are believed to have cut this capability by one-third nationally from the \$350 million annual gross of pirates and counterfeiters.

Information on suspected pirates and counterfeiters is routinely exchanged between Yarnell's RIAA staff and anti-piracy executives of the International Federation of Producers of Phonograms & Videograms and regional manufacturer associations. Liaison is also maintained on a regular basis with Interpol and with Scotland Yard, Yarnell notes.

This collaboration is expected to accelerate as the problem intensifies.

While most of the overseas illicit product flow is from West to East, significant quantities of European counterfeit, pirate and bootleg material surface in the American market from time to time, Yarnell reports.



Billboard photo by David Redfear  
**HAPPY REUNION**—Jazz violinist Stephane Grappelli, in a jubilant mood, embraces pianist George Shearing at London's Royal Albert Hall after Grappelli's 70th birthday celebration concert. The event reunited the two musicians onstage for the first time in more than 30 years.

## Windmill Gains

LONDON—Dutch wholesaler Windmill Records has acquired sole distribution rights to the catalog of British folk label, Free Reed.

The material involved is ethnic in nature, and includes "Going Spare," an album by former Steeleye Span member John Kirkpatrick.

## Profits At MAM Rise

LONDON—MAM, Management Agency & Music, reports group profits at \$5.4 million for its most recent fiscal year, up from \$4.5 million in the previous year. Observers here see these results as better than anticipated.

The company, which handles Tom Jones, Engelbert Humperdinck and Gilbert O'Sullivan, reports sales up 19% to \$3.23 million for the year ending July 31.

The group's share of the earnings of the singers was reduced as a result of renegotiation of contracts, when they agreed to remain with MAM until 1982.

The main profit boost has come from juke boxes and fruit machines, notably the latter, where the Gaming Board in the U.K. recently decided to increase the maximum payout on the machines to \$1.95 from half that.

At halfway in the last fiscal year, MAM chiefs merely hinted that results should not be out of line with 1977. The unexpected profit surge links with increasing interest in both Jones and Humperdinck.

## Belgians Form Industry Group

BRUSSELS—A new organization, BELGRAMEX, or Belgian Grammophon Executive, has been set up here. Its membership comprises artists and record companies anxious to push through Belgian ratification of the Rome Convention, which covers neighboring rights.

For years now, the copyright society SIBESA, Syndicat de l'Industrie Belge d'Enregistrements Sonores And Audio-Visuels, has worked for this ratification by the government. It would provide financial compensation for the producer companies and its artists as a result of the use of phonographic recordings.

The Copyright Commission and the Ministry of Culture are examining the ramifications of the Rome Convention and will soon make recommendations.

## Bowie Movies

LONDON—Film footage of David Bowie's 1978 concerts in London is being edited and readied for release as a documentary—just one of three new video projects starting the singer.

Others are "Just A Gigolo," in which Bowie appears with Marlene Dietrich, among others, and an as-yet unnamed movie in which he's set to portray German painter, Egon Schiele.

"Gigolo" recently premiered in Berlin, but was pulled from distribution for some re-editing. It's expected to materialize in other territories, including the U.S., later this year.

## Pickwick Sells

LONDON—Pickwick's Limited Edition budget series, launched mid-November, has already sold nearly two million albums and more than 500,000 tape units, claims Alan Friedlander, sales director.

The new line was launched with a \$250,000 radio campaign, one of the company's biggest. Top item is "Disco Fever," a compilation, followed by Bert Weedon's "Guitar Gold," "Brass Band Extravaganza," "20 Rock And Roll Classics" and "20 Original Rock Hits."



**BOSS BOUZOUKI**—Roberto Delgado receives a platinum award for his Polydor album, "Bouzouki," from Michael Hoppe, director of a&r for Polygram Canada. Company claims the disk has sold more than 106,000 units in the territory.

## BEGINS WITH POODLES LP

## Phonodisc Set For Rebirth With Trainor

By DAVID FARRELL

TORONTO—After several years of inactivity, Phonodisc Records (Canada) is resurfacing with a fresh image, renewed enthusiasm for its catalog, new Pye-originated product—and a new president.

He's Jim Trainor, who acquired this Toronto-based independent late last year (Billboard, Nov. 25, 1978) from the wife of its late founder, Don McKim.

Trainor's priority is to develop Phonodisc as an active entity, and his first major move has been to negotiate rights to the Canadian Talent Library repertoire, a massive MOR catalog funded by the Standard Broadcast Corp.

He describes the new deal as "a real benefit," and intimates that future recordings from the library will be done in conjunction with Phonodisc, to increase the marketability of album material.

Phonodisc's first marketing campaign is tied to the release of the U.K.-based Fabulous Poodles' "Unsuitable" LP, to which the label has rights from Pye Records. Trainor says he envisages an aggressive retail and radio push for the album through the new year, to be reactivated if March/April dates for the group materialize in the Ontario marketplace.

Trainor's lack of music business expertise is not a major problem, the young owner claims. Coming from a chartered accountancy background, he moved into several investment companies prior to Phonodisc and "did well for myself, including having some luck in the real estate market, which gave me the leverage to buy my own company."

"I wanted to buy, but I wasn't sure what. By a process of elimination, it came to Phonodisc, being that I had to buy a non-technical company and that it had to have wholesaling and distribution as a financial base. I have always loved music, grew up in Britain and am therefore familiar with the Pye catalogue."

Trainor's finance background allowed him to research the record business without the usual tinsel and glory trappings affecting his vision. Familiar with the Warner Communications NARM report, the president describes his longterm view of

the industry as "very healthy with a trend toward more leisure dollars being spent," as opposed to saved.

Trainor intends to bolster sales on rock catalogues it has via Pye, which include early works by the Searchers, Kinks, Donovan and Mungo Jerry, plus new signings, such as the Fabulous Poodles and Georgie Fame. He also points to the wealth of ballroom dancing music the label has through the Sidney Thomas label, as well as Scottish disks, such as Andy Stewart, which appear on Pye's Golden Hour series.

The Phonodisc executive has already started researching ways to tap into the vast ballroom dancing market, through associations, and considers the label's catalogue to be the largest in North America.

Beyond record products, Trainor says the company's financial backbone through the past few lean years of inactivity has been the Le-Bo accessories line. "The accessories market hasn't even been tapped yet," Trainor suggests. "Think about it, all those people who have been upgrading equipment at home and are now only just beginning to realize the record care aspect."

## From The Music Capitals Of The World

## TORONTO

Infinity Records here hosted an informal industry dinner Christmas Eve, "to show our presence," said president Ron Alexenburg. Label's Canadian division chief, Martin Onrot, to divest himself of management responsibilities later this month. Chilliwack and Malcolm Tomlinson are two acts affected. Canadian Consular General, W.J. Collett, presented Rush with a proclamation "recognizing the international talents of Rush as Canadian ambassadors of music," in Chicago, following the first of a three-night billing at the Amphitheatre there.

CBS Canada has signed three new acts, the Wade Bros., Wayne Kozak and the Powder Blues. ... Dee Jays Music will distribute Quality product in the provinces of British Columbia, Alberta and Saskatchewan.

© DAVID FARRELL

## 'CLASSIC ROCK' ENCORES

LONDON—The London Symphony Orchestra will premiere "Classic Rock—The Second Movement," follow-up album to its successful first volume, at two major Royal Albert Hall concerts Jan. 30-31.

Conductor will be Harry Rabonowitz, with the orchestra, a choir of 200 voices, and a special rhythm section featuring some of Britain's leading rock session players. The concerts are promoted by Peter

Bowyer.

The first album has passed 500,000 sales after nearly six months on the charts. Its successor features tracks like "Pimball Wizard," "River Deep, Mountain High" and "Hey Joe."

Difficulties with the sleeve production have prevented K-tel from setting a release date on the new album as yet, but the first 3,000 copies will be pressed in colored vinyl.

## From The Music Capitals Of The World

Continued from page 66

Finnvox Studios here celebrated the 10th anniversary of the first Finnish-made stereo record, a single "Valentino," by Scandia artist Eino Groen. ... Sales of "Grease" soundtrack album approaching 40,000 mark, so topping "Saturday Night Fever" business here even prior to the "Grease" movie premiere.

With only a few weeks left in 1978, sales volume figures released by the local International

Federation of Producers of Phonograms and Videograms were down 15% for the year, over 1977, but sales value was down only 7%.

Marion (EMI) visited West Germany and Radio Luxembourg to promote a German version of her hit single "Senorita Por Favor." ... Love Records released three live albums for the festive market "Live" by Piripauke, "Montreux Boogie" by the Jukka Tolonen Band and "Royals Live" by the Royals. KARI HELOPALTO



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# Holiday Sales Soar After Sluggish Start

Continued from page 1

ever, retailers point out that a surge in sales began a week before Christmas, surprising many who feared a so-so showing.

Product movement reflected sales patterns over the last month, with one dramatic exception, the break-out of the Blues Brothers album on Atlantic. (This album moves from number 70 to 7 on this week's Billboard Top Lps & Tape Chart.)

The late buying spree also indicates the advantages of recordings as inexpensive yet valued gift items.

In this regard, the newer \$8.98 list—meaning \$4.99 to \$6.99 in real price tag terms—on some current best sellers seems an accepted if at times welcome development.

Some retailers do have worries over an \$8.98 list, mainly declaring that it could cut into multiple sales and hurt catalog if manufacturers make a general upswing in price.

The week before Christmas was the largest sales period ever enjoyed by Korvettes, according to Dave Rothfeld. "All of December," the executive adds, "exceeded our projections, which we set higher than last year's figures."

"We planned for this several months ago, getting full cooperation from store management in creating special store events for the record department and adding more cashiers. I'm quite certain this showing will carry us into spring with outstanding business."

While it's not corporate policy to reveal percentages, Rothfeld indicates the company's record sales will outstrip 1977's holiday business by a "considerable margin."

The King Karol chain here expects a 40% increase in holiday business this year over 1977. "It started slow," comments Ben Karol, "and as time went on we were getting more concerned about really going downhill, but we had the kind of resurgence you wouldn't believe."

"We overcame everything and then some. There was absolutely no resistance to price," Karol says the start of business on Tuesday (26) proved "we still have momentum."

The King Goody chain came close to its first \$1 million day on Saturday (23), reports George Levy, president. The previous Sunday (17) saw business zoom 40% over last year. "The rest of the year should be great," Levy predicts.

A 25% increase in store-by-store sales is reported by Roy Imber, whose Elroy company services 24 TSS/Record World stores in the New York area. "Business was strong, getting full advantage of the longer selling period this year," Imber notes. He expects additionally strong business into the new year.

Al Franklin's in Hartford claims a 22% increase in holiday sales, with business particularly good over Christmas weekend. One area of concern, reports Franklin, has been the "price hackers" in the audio area. "We're managing to ride it out," Franklin says.

The 16 Waxie Maxie stores, mostly in the greater Washington, D.C., area, lifted holiday sales 10% to 20% after a "flat" 10% increase during the prior weeks.

"We finished up with a bang," says Max Silverman. "A 10% increase would have just taken care of inflation," he adds.

Silverman notes pricing pressure from some newer outlets, particularly affecting his free-standing stores. "They'll just have to learn the

hard way of the dangers of heavy price-cutting," he predicts.

Howie Ring of the nine-store Music City/Music Sales stores in the Northeast says holiday business generated "the biggest figures we've ever had" with the same number of stores as last year. "Business was 20% to 25% ahead of last year, with Sunday sales making the big difference."

Assistance in preparing this story provided by Roman Kozak, Kip Kirby, Ed Harrison, John Sippel and Cary Baker.

Harmony Hut's 19 locations expect a 20% increase in holiday business over last year. "Until the final week, we were ahead, but not at the rate anticipated," says the chain's Stu Schwartz. "Christmas weekend was excellent."

Schwartz does sound a pricing warning. "I myself sensed in stores a more conservative customer policy with regard to prices. The 'gorilla' \$8.98 list product well, but unit LP sales did not meet expectations. It's taking its toll in second and third purchases. I'm worried about future catalog sales." The retailer says cassette sales have zoomed 40% to 85%, compared to a 10% pace in 8-tracks.

Jimmy Grimes, vice president of merchandising for the 57-store National Record Mart chain in Pittsburgh, says it was a last minute spurt of Christmas buying after Dec. 10 that allowed the chain to have a "very good" Christmas season.

"I know it wasn't the weather, and it sure wasn't the product, since what they were buying after Dec. 10 was what we had before that date. Maybe people were worried about the economy and inflation, and that was why the initial period was slow," explains Grimes.

Agreeing that worries about the economy may have cut into initial Christmas records sales is Jeff Lamont, store manager of the Downtown Strawberries Records store in Boston.

"Business has been steady this season and we have been happy about it, though we were scared for a while," Lamont says. "It really only started moving in the last two weeks."

"Maybe it was just the inflation in general in the beginning," because there certainly was more p.r. than ever before on the records, more packages, more of everything. The record companies did spend more money this year than before."

In the Chicago area, Lou Gould, regional director of the Sound Warehouse chain, reports business "double from last Christmas" at his Aurora and south suburban Hatteson stores. Other stores, several of them less than a year old, doubled or tripled over past months, he notes.

Gould says that a "media blitz," including spots on all AOR and disco stations, plus the Chicago Tribune arts supplement generated much of the chain's trade.

Sounds Good general manager Keith Eckerling terms Christmas '78 his "best December ever," citing chainwide receipts 30% to 40% greater than last year. A new classical/jazz store did about 50% better in December over November. "We saw no consumer resistance to the \$8.98s," he adds.

In Nashville, business ranged from "strong" to "fantastic" for Discount Records in Harding Mall, Record Barn in Green Hills Village Mall and New Life record Shop.

(Continued on page 82)

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JANUARY 6, 1979, BILLBOARD

# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 1/6/79

Number of LPs reviewed this week 15 Last week 15

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## Pop

**ORIGINAL MOTION PICTURE SOUNDTRACK—Superman, The Movie, Warner Bros. 2BSK3257. No producer listed.** Composer/conductor John Williams and the London Symphony Orchestra produce a rousing score for another comic book type superlick ala "Star Wars," which reached number two on the Top LP chart. This handsome two record package, in addition to four sides of bold and sweeping music, includes many inside graphics with the inner jacket shot of Christopher (Superman) Reeves as the most eye catching. The only vocal track on the album is by Margot (Lois Lane) Kidder on "Can You Read My Mind."

**Best cuts:** "Theme From Superman (Main Title)," "Lex Luthor's Lair," "March Of The Villains."

**Dealers:** The film is setting boxoffice records. This could be another "Star Wars."



## Classical

**TCHAIKOVSKY: "1812 Overture," "Capriccio Italien," "Marche Slave"—Dorati, Detroit Symphony, London CS7118.** Dorati makes it easy to fall in love again with Tchaikovsky's "1812 Overture." He approaches the work with a fresh, expansive outlook, managing to bring a sense of rediscovery to pages throughout the time worn piece. The disk's sonics also can be roundly praised, imparting a special radiance to the Detroit Symphony's sound throughout. At the climax of the Overture, with cannons and bells added in, the excitement is really monumental. The happy, healthy interpretive sense spills over to the Capriccio Italien, and "Marche Slave," both excellently presented.

**BEETHOVEN: PIANO CONCERTO NO. 4—Charles Rosen, piano, Symphonica Of London, Wyn Morris, Peters International PLE110.** Soloist and orchestra don't oppose each other as antagonists, but relate like members in a chamber music ensemble. Rosen scaled down his playing in the solo cadenza to stand it less apart from the torso, and orchestral detail is brought forward in rich abundance. The recording casts the concerto in an unusual and highly beautiful light, notable for seriousness of purpose, sense of high style and attention to detail.

## Billboard's Recommended LPs

### pop

**DAVID BROMBERG—My Own House, Fantasy F9572. Produced by David Bromberg.** Bromberg remains a cult artist but also a master at what he does. On this new outing he blends folk and blues styles propelled by his own acoustic guitar, fiddle and deep vocals. He's joined by George Kindler on fiddle and mandolin and Dick Ferny on mandolin, fiddle and banjo with resultant snatches of reels, jigs and ragtime. **Best cuts:** "Don't Let Your Deal Go Down (Medley)," "To Know Her Is To Love Her," "Spanish Johnny," "Black And Tan."

**TRIUMPH—Rock & Roll Machine, RCA AFL12982. Produced by Mike Levine, Doug Hill.** This high energy rock trio has been drawing rave notices in its native Canada and is slowly making headway in the U.S. RCA has combined the best of the group's two Canadian albums onto one album which highlights the trio's brand of intensive driving rock with a melodic

undercoating. Two vocalists help vary the pace and all material is original with the exception of Joe Walsh's "Rocky Mountain Way." **Best cuts:** "Takes Time," "24 Hours A Day," "Rock & Roll Machine."

**MUSIC FROM THE ORIGINAL SOUNDTRACK—Oliver's Story, ABC AA1117. Produced by Lee Holdridge.** Lee Holdridge did the score as well as arranged and conducted the music to this sequel to "Love Story." Francis Lai, who composed the "Theme From Love Story" (which is also included in this package) has also composed "Oliver's Theme," the love track from this film. The music is ultra-mellow mood music that is somewhat syrupy and subdued. **Best cut:** "Love Theme From Oliver's Story."

**VARIOUS ARTISTS—Greatest Hits Of The National Lampoon, Visa 7008 (Jem). No producer listed.** Culling material from National Lampoon LPs since 1972, this best of collection features performances by such Lampoon alumni as John Belushi, Chevy Chase, Bill Murray and Gilda Radner. Using the spoken word and music, the collection pokes fun at Colorado, the '60s, Christmas, gymnastics, and a host of other topics. The humor is sometimes cruel, and sometimes sophomoric, but as the National Lampoon film showed there is certainly a market for humor in less than good taste. **Best cuts:** "Magical Misery Tour," "The Immigrants," "Colorado."

### jazz

**LEE KONITZ—Tenorlee, Choice (Inner City) CRS1019. Produced by Gerry Macdonald.** Jimmy Rowles' piano and Michael Moore's bass accompany Konitz and his tenor pipe through nine golden oldies, a superb example of moving, melodic jazz distinguished by its pure simplicity. Highspot is Konitz' Lester Youngish version of "Lady Be Good." **Best cuts:** "You Are Too Beautiful," "Losing Nocturne," "Lady Be Good."

**ROLAND HANNA WITH GEORGE MRAZ—Sir Elf Plus One, Choice CRS1018 (Inner City). Produced by Gerry Macdonald.** Seven tunes are served up by pianist Hanna and two of them, originals, spot Mraz and his delectable upright bass. Highly inventive, Hanna's improvisations on the 88 are eminently pleasing, even on a Chopin melody which Hanna has titled "Majorca." Purity of sound, untainted by electronics, is a strong plus. **Best cuts:** "Yesterdays," "Majorca," "My Heart Stood Still."

**RANDY ROOS—Mistral, Spoonfed SED 3304. Produced by John Manchester and Randy Roos.** Roos is a California musician who plays various guitars, much of his music electronic. Seven tracks are backed by a quartet which includes tabla and percussion. The highlight is Roos' odd double-neck 12-string fretless instrument, which gives his combo an unconventional sound. **Best cuts:** "Inward Stroke," "Platypos."

**CARMEN LEGGIO—Aerial View, Dreamstreet DR103. Produced by Howard Kenyon.** Doubling tenor and alto saxes, Leggio has recently earned prominence on Famous Door Records. On the eight tracks here he continues to impress, capably backed by a quartet with Mel Lewis on drums. Dreadful annotation is, fortunately, negated by Leggio's superior musicianship in a concert which reflects the best of 1979 mainstream musicianship. **Best cuts:** "Willow Weep For Me," "John's Bunch."

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

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/6/79

Number of singles reviewed this week 67 Last week 51

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## Pop

**DONNA SUMMER—Heaven Knows (3:37); producers: Giorgio Moroder, Pete Bellotte, writers: Donna Summer, Giorgio Moroder, Pete Bellotte, publishers: Rick's/Say Yes BMI Casablanca NB9590J.** Culled from the studio side of Summer's recent No. 1 "Live And More" collection, this song features strong male/female vocal interplay and brassy orchestration. The singer's last two singles have been million sellers, and this has the energy to make it three in a row.

**LITTLE RIVER BAND—Lady (3:31); producers: John Boylan, Little River Band, writer: Graham Goble, publisher: Screen Gems/EMI BMI Harvest P4667 (Capitol).** The second single from the group's "Sleeper Catcher" LP is a mood setting, midtempo ballad with strong melodies and lyrics. As usual the vocal harmonizing is alluring with backup instrumentation that includes piano, strings, guitar and percussion.

**THE BABYS—Every Time I Think Of You (3:45); producer: Ron Nevison, writers: R. Kennedy, J. Conrad, publishers: X-Ray/Jacon BMI Chrysalis GHS2279.** The group that went top 15 a year ago with the soaring "Isn't It Time" repeats the formula here with another song which builds in tempo and pulls back in a teasing, hook laden arrangement.

**POCO—Crazy Love (2:55); producer: Richard Sanford Or-shoff, writer: Rusty Young, publisher: Pirooting ASCAP ABC AB12439.** Poco's debut single from its "Legend" LP is a soft ballad featuring lush vocal harmonies, a spine tingling melody and super slick production. This could cross over onto MOR playlists as well.

### recommended

**10 CC—For You And I (5:20); producers: Eric Stewart, Graham Gouldman, writers: Stewart, Gouldman, publisher: Man Ken BMI Polydor PD14528**

**TERRI DeSARIO—The Stuff Dreams Are Made Of (3:25); producers: Ron Albert, Howard Albert, writers: Joey Carbone, Lenny Lambert, publishers: Blackwood BMI/Sterling ASCAP Casablanca NB9580J**



## Soul

**O'JAYS—Cry Together (3:43); producers: Kenneth Gamble, Leon Huff, writers: K. Gamble, L. Huff, publisher: Mighty Three BMI Philadelphia International ZSR3266**

(CBS) A talk introduction gracefully segues into a bluesy ballad highlighted by a touching vocal. This love song is backed by rather subdued instrumentation that brings the vocals to the forefront.

**BETTY WRIGHT—Lovin' Is Really My Game (3:39); producers: Ron Albert, Howard Albert, writers: Womack, Woods, publisher: Interior BMI Alston 3745 (T.K.).** Culled from Wright's live album, this upbeat track is sparked by Wright's smooth vocals and a bouncy rhythm section. Tight horn work adds punch to the tune that also maintains a strong dance beat.

### recommended

**GEORGE McCRAE—I Want You Around Me (3:20); producers: Casey, Finch, writers: H.W. Casey, R. Finch, T. Thomas, publishers: Sherlyn/Harrick BMI T.K. 1032**

**JEAN CARN—There's A Shortage Of Good Men (3:03); producers: Kenneth Gamble, Leon Huff, writers: K. Gamble, L. Huff, publisher: Mighty Three BMI Philadelphia International ZSR3667 (CBS)**

**JIMMY "BO" HORNE—Spank (3:24); producers: R. Smith, H.W. Casey, R. Finch, writer: Ronald L. Smith, publisher: Har-rick BMI Sunshine Sound 1007 (T.K.)**

**GREY & HANKS—Dancin' (3:07); producers: Len Ron Hanks, Zane Grey, writers: Len Ron Hanks, Zane Grey, publishers: Iceman/Unichappell BMI RCA JH11460**

**THE ORIGINALS—Blue Moon (3:57); producers: McKinley Jackson, The Originals, writers: Rogers, Hart, publisher: Rob-bins ASCAP Fantasy FR47AS**



## Country

**DONNA FARGO—Somebody Special (2:58); producer: Stan Silver, writer: Donna Fargo, publisher: Prima Donna, BMI Warner Bros. WBS8722.** Fargo's husky vocal is underscored by solid percussion, guitars and soaring backgrounds as she gives this uptempo tune her usual quality treatment. Combining witfulness and exuberance, Fargo makes the words come alive and the energy rolling.

**DAVE & SUGAR—Golden Tears (2:28); producers: Jerry Bradley, Dave & Sugar Rowland, writer: John Schwiers, publisher: Chess ASCAP RCA JH11177.** This vocal trio excels in bar-

monies which punctuate this bright tune through a catchy chorus. Lots of strings, guitars and bass underpin this latest outing which shows Dave & Sugar in top form.

**MEL TILLIS—Charlie's Angel (2:58); producer: Jimmy Bowen, writer: Dee Gaskin, publisher: Sawgrass, BMI MCA 40983.** Charlie's losing his angel, and someone else is standing right by to help her pick up the pieces in this honky tonk ballad. Steel guitar accentuates the flavor of the tasteful arrangement which is enhanced by Tillis' smooth vocal.

**MARGO SMITH—Still A Woman (3:27); producer: Norro Wilson, writers: Margo Smith/Mack David/Norris D. Wilson, publishers: Galamar/Dusty Roads/Al Gallico, BMI/Easy Listening ASCAP Warner Bros. WBS8726.** Steady pace provides groundwork for this tune of a woman determined not to give up her man to a younger woman. Smith's treatment makes the story both poignant and believable.

**TOM T. HALL—Son Of Clayton Delaney (2:52); producers: Roy Dea and Tom T. Hall, writer: Tom T. Hall, publisher: Halinote, BMI RCA JH11453.** Guitars, drums and pedal steel give high energy to this lively tune of Hall's unexpected meeting with the son of an old friend. Hall is a master storyteller in song, and this release runs true to form.

### recommended

**RONNIE McDOWELL—He's A Cowboy From Texas (2:29); producer: Slim Williamson, writer: Ronnie McDowell, publisher: Brim, SESAC Scorpion SC0569. FLIP: When It Comes To You (2:37); producer, writer, publisher: same Scorpion SC0569**

**SASKIA & SERGE—Crying (3:04); producer: Will Hoebee, writers: Roy Orbison, Joe Meldon, publisher: Acuff Rose, BMI ABC/Hickory AH54040**

**POCO—Crazy Love (2:55); producer: Richard Sanford Or-shoff, writer: Rusty Young, publisher: Pirooting, ASCAP ABC AB12439**

**C.W. McCall—Outlaws And Lone Star Beer (1:52); producers: Don Sears, Chip Davis, writers: Bob Duncan, John Durnill, publishers: Rightsong, Shelmer Poe, BMI Polydor PD14527**

**DALE McBRIDE—It's Hell To Know She's Heaven (2:39); producer: Bill Walker, writers: Mike Rosser, Jim Hsieh, publisher: Con Bro, BMI Con Bro CBR145A**

**DON GIBSON—Any Day Now (3:15); producer: Ronnie Gant, writers: B. Bacharach/B. Hilliard, publisher: Intersong, ASCAP ABC/Hickory AH54039**

**CARL PERKINS—Blue Suede Shoes (2:44); producer: Felton Jarvis, writers: C. Perkins, publisher: Belinda BMI Jet ZSR5054 (CBS)**



## Disco

### recommended

**T-CONNECTION—At Midnight (3:37); producer: Cory Wade, writers: Theophilus Coakley, David Mackey, publishers: Sherlyn/Decibel/T. Conn BMI Dash 5048 (T.K.)**

**DANNY JOHNSON—Dance, Dance, Dance (7:50); producer: Archie Russell, writers: R. Pauly, D. Nowak, V. Ippolito, publishers: Denture/Whistler/Hay Bar BMI First American FA1201A**



## Jazz

### recommended

**THE JEFF LORBER FUSION—The Samba (3:23); producer: none listed, writer: Lorber, publisher: Ramapa BMI Inner City IC15645A**



## First Time Around

**JERRY FULLER—Salt On The Wound (2:55); producer: Ron Chancey, writer: Jerry Fuller, publisher: Blackwood/Fullness, BMI ABC AB12436.** Fuller has written and produced for numerous top talents, and now he is carving out a new career for himself as a country performer. Punchy percussion and imaginative production show off Fuller's excellent voice in a strong song with catchy phrasing.

**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 and 100. Review editor: Ed Harrison.**



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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	SINGLES
1	1	MARY'S BOY CHILD—Boney M (Atlantic/Hansa K 11221)
2	12	Y.M.C.A.—Village People (Mercury 6007 192)
3	2	DO YA THINK I'M SEXY—Rod Stewart (Riva 17)
4	4	A TASTE OF AGGRO—Barron Knights (Epic EPC 6829)
5	3	TOO MUCH HEAVEN—Bee Gees (RSO 25)
6	6	I LOST MY HEART TO A STARSHIP TROOPER—Sarah Brightman/Hot Gossip (Ariola/Hansa AHA 527)
7	8	LE FREAK—Chic (Atlantic K 11209)
8	25	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond (CBS 6803)
9	9	ALWAYS AND FOREVER—Heatwave (GTO GT 236)
10	7	HANGING ON THE TELEPHONE—Blondie (Chrysalis CHS 2266)
11	24	LAY YOUR LOVE ON ME—Racey (RAK 284)
12	13	DON'T CRY OUT LOUD—Elkie Brooks (A&M AMS 7395)
13	5	RAT TRAP—Boomtown Rats (Ensign ENY 16)
14	14	PRETTY LITTLE ANGEL EYES—Showaddywaddy (Arista ARIST 222)
15	20	PART TIME LOVE—Elton John (Rocket XPRES 1)
16	17	IN THE BUSH—Musique (CBS 6791)
17	23	GREASED LIGHTNING—John Travolta (Midson International POSP 14)
18	19	DON'T LET IT FADE AWAY—Darts (Magnet MAG 134)
19	26	SHOOTING STAR—Dollar (EMI 2871)
20	27	TOMMY GUN—Clash (CBS 6788)
21	18	I LOVE AMERICA—Patrick Juvet (Casablanca CAN 132)
22	New	SONG FOR GUY—Elton John (Rocket XPRES 5)
23	35	PROMISES—Buzcocks (United Artists UP 36471)
24	11	MY BEST FRIENDS GIRL—Cars (Elektra K 12301)
25	36	I'LL PUT YOU TOGETHER AGAIN—Hot Chocolate (RAK 286)
26	10	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO 17)
27	34	DR. WHO—Mankind (Pinnacle PIN 71)
28	58	SEPTEMBER—Earth, Wind And Fire (CBS 6922)
29	15	INSTANT REPLAY—Dan Hartman (Blue Sky 6706)
30	44	HIT ME WITH YOUR RHYTHM STICK—Ian Dury (Stiff BUY)
31	32	I'M EVERY WOMAN—Chaka Khan (Warner Bros. K 17269)
32	40	CHRISTMAS IN SMURFLAND—Father Abraham (Decca F 13819)
33	16	DARLIN—Frankie Miller (Chrysalis CHS 2255)
34	50	ELO EP—Electric Light Orchestra (Jet ELP 1)
35	21	BICYCLE RACE/FAT BOTTOMED GIRLS—Queen (EMI 2870)
36	28	RAINING IN MY HEART—Leo Sayer (Chrysalis CHS 2277)
37	22	GERM FREE ADOLESCENCE—X-Ray Spex (EMI International INT 573)
38	31	DANCE (DISCO HEAT)—Sylvester (Fantasy FTC 163)
39	60	ONE NATION UNDER A GROOVE—Funkadelic (Warner Bros. K 172)
40	42	MY LIFE—Billy Joel (CBS 6821)
41	39	ACCIDENT PRONE—Status Quo (Vertigo QUO 2)
42	New	PLEASE COME HOME FOR CHRISTMAS—Eagles (Asylum K 13145)
43	New	SIX MILLION STEP—Rahni Harris And Flo (Mercury 6007 198)
44	30	SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 18)
45	41	ANYWAY YOU DO IT—Liquid Gold (Creole CR 159)
46	43	NEW YORK, NEW YORK—Gerard Kenny (RCA PB 5117)
47	73	B.A.B.Y.—Rachel Sweet (Stiff BUY 39)
48	51	MIRRORS—Sally Oldfield (Bronze BRO 66)
49	37	I LOVE THE NIGHTLIFE—Alicia Bridges (Polydor 2066 936)
50	67	TAKE THAT TO THE BANK—Shalamar (RCA FB 1379)
51	64	YOU NEEDED ME—Anne Murray (Capitol CL 16011)
52	71	STUMBLIN' IN—Suzi Quatro/Chris Norman (RAK 285)
53	New	SILENT NIGHT—Dickies (A&M AMS 7403)
54	New	A LITTLE MORE LOVE—Olivia Newton-John (EMI 2879)
55	New	RAMA LAMA DING DONG—Rocky Sharpe And The Replays (Chiswick CHS 104)
56	54	BREAKING GLASS EP—David Bowie (RCA BOW 1)
57	New	NIGHT DANCING—Joe Farrell (Warner Bros. LV 2)
58	55	NUMBER 1 DEE JAY—Goody Goody (Atlantic LV 3)
59	38	LYDIA—Dean Friedman (Lifesong LS 403)
60	33	SANDY—John Travolta (Midson International POSP 6)
61	New	JUST THE WAY YOU ARE—Barry White (20th Century IBTC 2380)
62	74	RIVERS OF BABYLON—Brown Girls In The Ring—Boney A (Atlantic Hansa K 11220)

63	New	HELLO THIS IS JOANNIE—Paul Evans (Polydor Spring 2066 932)
64	45	LAY LOVE ON YOU—Luisa Fernandez (Warner Bros. K 17061)
65	61	HAMMER HORROR—Kate Bush (EMI 2887)
66	New	JINGLE BELLS/HOKEY COKEY—Judge Dread (EMI 2881)
67	47	DESTINATION VENUS—Rezillos (Sire SIR 4008)
68	53	DIPPEY DAY—Father Abraham & The Smurfs (Decca F 13798)
69	48	MAC ARTHUR PARK—Donna Summer (Casablanca CAN 131)
70	56	SOUVENIRS—Voyage (GTO GT 241)
71	65	NO GOODBYES—Curtis Mayfield (Atlantic LV 1)
72	66	TOUCH OF VELVET/STING OF BRASS—Ron Grainer Brass Orchestra (Classics CC 5)
73	New	LICK A SMURF FOR CHRISTMAS—Father Abraham and The Smurfs (Petrol MAG 139/Gas 1)
74	New	DON'T CRY FOR ME ARGENTINA—Shadows (EMI 2890)
75	62	JUST TO BE CLOSE TO YOU—Commodores (Motown TMG 1127)

This Week	Last Week	LPs
1	1	GREASE—Original Soundtrack, RSO RSO 2001 (F)
2	4	SINGLES 1974-78—Carpenters A&M AMLT 19748 (C)
3	3	BLONDES HAVE MORE FUN—Rod Stewart (Tom Dowd) Riva RVL 8 (W)
4	2	20 GOLDEN GREATS—Neil Diamond (Various) MCA EMTV 14 (E)
5	6	MIDNIGHT HUSTLE—Various K-tel NE 1037 (K)
6	9	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)
7	5	JAZZ—Queen (Queen) EMI EMA 788 (E)
8	11	AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley) K-tel/Magnet DLP 7981 (K)
9	8	LION HEART—Kate Bush (Andrew Powell) EMI EMA 787 (E)
10	7	EMOTIONS—Various (Various) K-tel NE 1035 (K)
11	20	25TH ANNIVERSARY ALBUM—Shirley Bassey (Various) United Artists SBTV 6014748 (E)
12	10	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENY 3 (F)
13	12	GIVE EM ENOUGH ROPE—The Clash (Sandy Pearlman) CBS 82431 (C)
14	14	A SINGLE MAN—Elton John (Elton John/Clive Franks) Rocket TRAIN 1 (F)
15	13	WAR OF THE WORLDS—Jeff Wayne's Musical Version CBS 96000 (C)
16	16	IMAGES—Don Williams (Don Williams/Garth Fundes) K-tel NE 1033 (K)
17	61	GREATEST HITS—Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (F)
18	New	20 SONGS OF JOY—Harry Secombe Warwick WW 5052 (M)
19	19	FATHER ABRAHAM IN SMURFLAND—Father Abraham & The Smurfs (Marcel Stellman/Francis Erkelana) Decca SMIRF 1 (S)
20	18	BACKLESS—Eric Clapton (Glynn Johns) RSO RSD 5001 (F)
21	21	PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F)
22	17	BOOGIE FEVER—Various Ronco HTL 2034 (B)
23	15	LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel) Atlantic K 50540 (W)
24	—	20 GOLDEN GREATS—Nat King Cole Capitol EMTV 9 (E)
25	23	EVERGREEN—Acker Bilk (Terry Brown) Warwick PW 5045 (M)
26	44	NIGHT GALLERY—Barron Knights (Pete Langford) Epic EPC 83221 (C)
27	26	SATURDAY NIGHT FEVER—Various RSO 2658 123 (F)
28	47	52ND STREET—Billy Joel (Phil Ramone) CBS 83181 (C)
29	35	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
30	22	CAN'T STAND THE HEAT—Status Quo (Pip Williams) Vertigo 9102 027 (F)
31	31	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-tel ONE 1009 (K)
32	33	DON'T WALK BOOGIE—Various EMI EMTV 13 (E)
33	30	GERM FREE ADOLESCENTS—X-Ray Spex (Falcon Start/X-Ray Spex) EMI International INTS 3023 (E)
34	40	INCANTATIONS—Mike Oldfield (Mike Oldfield) Virgin VDT 101 (C)
34	52	TOTALLY HOT—Olivia Newton-John (John Farrar) EMI EMA 789 (E)
36	38	GREATEST HITS—Commodores (Various) Motown STML 12100 (E)
37	42	BROTHERHOOD OF MAN—Brotherhood Of Man (Tony Hiller) K-tel BML 7580 (K)
38	34	WELL WELL SAID THE ROCKING CHAIR—Dean Friedman (Rob Stevens) Lifesong LSLP 6019 (C)
39	28	THE BIG WHEELS OF MOTOWN—Various Motown EMTV 17 (E)

40	New	BABYLON BY BUS—Bob Marley & The Wailers (Chris Blackwell/Jack Nuber) Island ISLD 11 (E)
41	32	ALL MOD CONS—The Jam (Vic Coppersmith Heaven) Polydor POLD 5008 (F)
42	24	DOLLY PARTON—Dolly Parton Lotus WH 5006 (K)
43	43	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)
44	36	EVITA—Original London Cast MCA MCG 3527 (E)
45	37	LIVE AND MORE—Donna Summer (Giorgio Moroder/Pete Bellotte) Casablanca CALD 5006 (A)
46	53	CARS—Cars (Roy Thomson Baker) Elektra K 52088 (W)
47	25	THE SCREAM—Siouxsie & The Banshees (Steve Lillywhite/Siouxsie & The Banshees) Polydor POLD 5009 (F)
48	50	LOVE SONGS—Various Warwick WW 5047 (M)
49	56	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R)
50	New	WINGS GREATEST—Wings Parlophone PCTC 256 (E)
51	39	IF YOU WANT BLOOD YOU'VE GOT IT—AC/DC (Vanda/Young) Atlantic K 50532 (W)
51	45	THE BEST OF JASPER CARROTT—Jasper Carrott DJM DJP 20549 (C)
53	51	GREATEST HITS—Steely Dan (Gary Katz) ABC ABCD 616 (C)
54	46	INNER SECRETS—Santana (Lambert/Potter) CBS 86075 (C)
55	48	LOVE BEACH—Emerson Lake & Palmer (Emerson Lake & Palmer) Atlantic K 50552 (W)
56	60	LILLIE—South Bank Orchestra Sounds MOR 516 (S)
57	27	THAT'S LIFE—Sham 69 (Jimmy Persey/Peter Wilson) Polydor POLD 5010 (F)
58	29	LIFE AND LOVE—Demis Roussos (Various) Philips 2122 873 (F)
59	41	HEMISPHERES—Rush (Rush/Terry Brown) Mercury 9100 059 (F)
60	58	HUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Brothers K 56344 (W)
61	49	ELVIS 40 GREATEST—Elvis Presley (Various) RCA PL 42691 (R)
62	New	THE BEST OF EARTH WIND & FIRE VOL. 1—Earth Wind & Fire CBS 83284 (C)
63	62	TORMATO—Yes (Yes) Atlantic K 50518 (W)
64	64	TO THE LIMIT—Joan Armatrading (Glynn Johns) A&M AMLH 64732 (C)
65	65	SATIN CITY—Various CBS 10010 (C)
66	—	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)
67	New	THE SONG AND DANCE MEN—Max Bygraves/Victor Silvester/Pye NSPL 18574 (A)
68	55	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
69	54	ROGER WHITTAKER SINGS THE HITS—Roger Whittaker Columbia SCX 6601 (E)
70	59	BLOODY TOURISTS—10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F)
71	74	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Launa Latham/Rick Walton) Stiff SEEZ 4 (E)
71	New	EQUINOXE—Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (F)
73	—	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland International EPC 82419 (C)
74	—	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
75	72	BLACK VELVET—Various (Warwick WW 5047 (M)

## WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft a V Musikmarkt Charts evaluated by Media Control)

This Week	SINGLES
1	YOU'RE THE GREATEST LOVER—Luv (Carrere/Polydor)
2	KREUZBERGER MACHTE—Gebroeder Blattschuss (Hansa/Ariola)
3	KISS YOU ALL OVER—Exile (Rak/EMI Electrola)
4	DU DIE WANNE IST VOLL—Helga Feddersen/Dieter Hallervorden (Philips/Phonogram)
5	MAMA LEONE—Bino (Carrere/Polydor)
6	WAS WIRD SEIN FRAGT DER SCHLUMPF—Vader Abraham (Philips/Phonogram)
7	MEXICAN GIRL—Smokie (Rak/EMI Electrola)
8	SUBSTITUTE—Clout (Carrere/Polydor)
9	LUCKY—Bernie Paul (Ariola)
10	GOETHE WAR GUT—Rudi Carrell (CBS)
11	MAMA LEONE (German Version)—Bino (Carrere/Polydor)
12	LOVE MACHINE—Supermax (Atlantic/WEA)
13	SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO/DGG)
14	DREADLOCK HOLIDAY—10cc (Mercury/Phonogram)
15	THE DEVIL SENT YOU TO LORADO—Baccara (RCA)

## General News

### Closeup

**MARVIN GAYE—Here, My Dear, Tamla T364LP2 (Motown). Produced by Marvin Gaye.**

Gaye sets the tone of this LP with the title cut "Here, My Dear," and from there the story gradually unfolds.

This is possibly the most personal LP ever recorded by Gaye and it requires at least two listenings for complete understanding.

The trip Marvin takes one on could be a downer but the musicianship is so masterfully delivered the experience turns to one of joy.

On the other hand, "Here, My Dear," a two-record set, is totally laidback, lacking the fire and energy of "Got To Give It Up" from his last "Live At The London Palladium" LP or his classic "What's Going On" album.

Factually, the storyline is so basic some may find this LP boring and suited for background music only. The music is not as exciting as it is well done, with constant, easy flowing, incredibly fine musicianship.

The cut "Is That Enough" is a perfect example of this kind of musicianship. There are apparently so many players used, Gaye did not list them. By way of acknowledging them, he has written "Special thanks to all the musicians who are too numerous to mention but who are all superstars."

It's difficult to fully evaluate this concept LP, to dissect each cut thoroughly because of its rhythmic sameness. The tempo doesn't really move above mellow til the last cut on side one, "Anger."

The key to this LP is its storyline; everything else takes a back seat. The music falls right in line with Gaye's easy delivery.

The storyline is simple: boy meets girl, problems develop, love begins to slip away, there is anger, emotional traumas, and questions asked. And the two fall in love.

What makes this LP different is that Gaye appears to have chronicled his relationship with his former wife Anna Gordy Gaye—there's a cut titled "Anna's Song."

The production seems to move through the relationship to what is believed to be the meeting of his

present wife with the cut "Falling In Love Again."

The lyrics written by Marvin, are at least as important as the music. It doesn't often happen but periodically the listener will feel that a particular LP was not recorded for him but for the artist himself. This LP falls into that category.



Marvin Gaye

Marvin has carried his theme through to the LP cover, which sports a sculptured, stone-like likeness of Gaye in a beautiful ancient Roman-type setting. There's a lovers statue situated next to a love and marriage statue. The back cover offers basically the same setting but is in the process of being destroyed and the love and marriage status now says pain and divorce.

Gaye uses background singers to their fullest and the expert blending with his own vocals gives the feeling that the singers are an extension of Gaye.

For those who prefer Marvin in the disco-oriented arena, there's "A Funky Space Reincarnation," "You Can Leave, But It's Going To Cost You" is a sensitive number where the woman tells her man that if he wants that young girl, he can have her but it will cost him dearly. "Anna's Song" may easily be the most tender offering here.

JEAN WILLIAMS

## Lifelines

### Births

Son, Paladin, to Pat and Pete Luboff, in Los Angeles Dec. 17. Parents are songwriters who are on the board of Songwriters Resources and Services, and are contributing editors to Songwriter Magazine.

### Deaths

Bob Luman, 40, a member of the "Grand Ole Opry" cast 14 years, Dec. 27 at Baptist Hospital, Nashville. A Texan, Luman played guitar and sang and was known for his "Let's Think About Living" and "Lonely Women Make Good Lovers" records. He is survived by his widow, Barbara, and daughter Melissa.

Nat Debin, 67, director of programming for Music Fair Enterprises, of a heart attack near his home in Midvale, L.I., Dec. 15.

Bernard "Barney" McDevitt, 78, for more than a half-century nationally known as a music publicist, in Los Angeles Dec. 22. He is survived by a daughter, Barna.

Blanche Calloway Jones, 76, older sister of Cab Calloway and a former bandleader and radio disk jockey on WMBM-AM, in Baltimore Dec. 16. She enjoyed popularity on radio and records in the 1930s and was married to the late H. Ray Jones, Cab Calloway's road manager. In addition to brother Cab, she is survived by two other brothers and two sisters.

Leslie Kummel, 33, in Chicago Dec. 18. He was a former member of the New Colony Six pop band which recorded for Mercury in the 1960s.

### Tap John Parker

LOS ANGELES—John Parker scores "The Girls In The Office," a two-hour movie for television set to air Jan. 26 on ABC-TV. Susan St. James stars.

# Marketing For 1979

Continued from page 3

ing stocking program, January 1979 in most cases marks the period in which the greatest part of program delinquency is due.

Has the dip in 1978 holiday volume daunted industry enthusiasm? There is no indication that expansion plans at any level have faltered through the holiday slump. Several rack and retail nabobs readily admit there will be an inventory belt-tightening, not fiscally, but from a unit count. They point out the proliferation of new \$8.98 albums in 1979 and over-\$8.98 two-pocket deluxe sets will keep inventory dollars constant, even though total units are reduced.

High markup merchandise, complementary to records and tapes, is bound to get more than a second look as brass evaluates additional items for store inventories. T-shirts will be found in more and more chain retail stores. John Cohen of Disc Records & Tapes used an \$8.98 jacket that moved well. Lou Fogelman of Music Plus has done well with T-shirts and a poly/cotton warmup jacket. More paraphernalia

departments are anticipated in mall stores.

Reevaluation of special and catalog pricing is already under study. Some major racked and retailer accounts dipped 10 to 20 cents under normal prior to Christmas in an effort to boost gross. The experiment didn't jell. Volume didn't build. Profits dropped.

Observers continue to watch the Integrity Entertainment Corp.'s \$4.97 general price, highest in California, focal state in the U.S., as Lee Hartstone and Ben Bartel continue to show mounting profits per share while operating 90% plus of their stores in the most competitive mart in the U.S.

Overall, enthusiasm for 1979 is good. Labels continue to release strong product (Billboard, Dec. 23, 1978). Checks with fellow mall store owners indicates records and tapes accounted for an over-average dollar portion of business through Christmas. The MCA-Philips videodisk bow (Billboard, Dec. 23, 1978) and the anticipated introduction of several more audio/visual systems in 1979 will impact strongly to bolster this year's bottom line, the trade feels.

# Jazz Contemporary & Crossover Jazz

Continued from page 10

says that electronics won't dominate his music, but he does use it on his own horn and with his sidemen as they play new compositions.

Fortunately for jazz there are still some pure players who are gaining acceptance with the consumer, like the young Scott Hamilton, whose tenor is heard on Concord and Famous Door; Dexter Gordon, whose deep toned bopish tenor is heard on Columbia; McCoy Tyner, whose modal piano is heard on Milestone, and all the Pablo names who represent jazz's heritage like Ella Fitzgerald, Count Basie, Joe Pass, Sarah Vaughan, Oscar Peterson and Louie Bellson.

George Benson on Warner Bros., Chuck Mangione on A&M, Grover Washington Jr. on Motown and Herbie Hancock and Bob James on Columbia, all represent the cream of the crossed-over players whose LPs hit in the six-figure range, something which Miles Davis pioneered with "Bitches Brew" in 1970.

Significantly, Davis has not recorded in some time, but enough of the younger players who played with him like Billy Cobham, for example, are carrying on the "tradition" of bombastic music which apparently soothes the ear drums of the rock freaks who have graduated up to jazz from the limitation of rock music.

With all major U.S. companies now in jazz in one form or another, either through reissues or with new releases, retailers can expect a continued flow of titles, although higher retail prices may create less of a demand for new, borderline known acts, if the manufacturers choose to raise their LPs to the ever present \$8.98 suggested list level.

The healthy thing about jazz in 1979 is that it continues to provide

something for everyone. The music is not dominated by any one style.

Granted there are invasions of disco tempos and soul music cliches and poorly arranged vocal groups in the background behind some new "singing leaders," the overall impact of the music remains one of energy and vitality.

There are more attempts being made at the majority of the labels, from Blue Note to ABC to Arista to Elektra to A&M to develop jazz which sounds like the late 1970s and is devoid of any old time trappings.

RCA, with its rich catalog, appears to have burnt itself out with reissues and is the lone company without any strong jazz representation.

The growth of direct-to-disk recordings has helped jazz directly, although the labels in this field probably didn't have this in mind when they went to jazzmen for their product.

Jazz works perfectly with the one-

take recording technique, with such veterans as Dave Brubeck, Woody Herman and Buddy Rich/Mel Torme, for example, all cutting direct-to-disk LPs for small labels.

In a sense, these small direct-to-disk outfits around the country are saving some of these evergreen players from being an extinct breed.

While these players have all recorded for major labels in their careers, they now seem to be the forgotten people in recording, with no influential labels seeking their art. So the small audiophile labels are keeping their names before the public and in this instance before an audience which is sound conscious and willing to pay the \$12-\$15 price for a direct-to-disk jazz LP.

And if the major labels get into direct-to-disk or digital recordings (as there are indications some will), then perhaps the skilled jazzmen will be resurrected to a position of respect and used in this new sound medium on top line labels.

Billboard SPECIAL SURVEY For Week Ending 1/6/79

## Billboard Special Survey Hot Latin LPs

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### NEW YORK (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	#
1	CAMILO SESTO Entre Amigos, Pronto 1034	
2	J.L. RODRIGUEZ TH 2021	
3	JULIO IGLESIAS A Mis 33 Años, Alianza 38	
4	LISSETTE Sola, Coco 148	
5	ELJO ROCA Mercano 1901	
6	ROBERTO CARLOS Amigo, Caytronics 1505	
7	GILBERTO MONROY A Placido Acevedo, Artomax 614	
8	FELITO FELIX Su Voz Y Sus Canciones, Mega 3001	
9	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021	
10	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	
11	NELSON WSD Voz Y Corazon, WSL	
12	DANIEL MAGAL Cara de Gitana, Caytronics 1516	
13	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	
14	RIGO TOVAR 7 Tardes de Mi Vida, Mericana/Melody 5610	
15	WILKINS Amarse Un Poco, Coco 146	
16	JOSE LUIS TH 2021	
17	JUAN GABRIEL Com Mariachi, Pronto 1041	
18	YOYANTE FERNANDEZ Joyas Rancheras, Caytronics 1503	
19	YOLANDITA MONGE Soy Ante Todo Una Mujer, Coco 139	
20	JUAN GABRIEL Espectacular, Pronto 1036	
21	LOS FELINOS Estos Son Los Felinos, Muzart 1735	
22	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	
23	MIGUEL GALLARDO Hoy Tengo Ganas de Ti, LI 6904	
24	GRUPO MIRAMAR Vol. 3, Accion 4036	
25	DANNY RIVERA Velvet 1518	

### SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	#
1	CADETTES DE LINARES Tu Nombre, Ramex 1022	
2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	
3	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738	
4	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021	
5	J. BRAVO Is Back, 1085	
6	RAMON AYALA Musica Brava, Fredy 1086	
7	LOS TIGRES DEL NORTE No. 8, Fama 564	
8	J. EDWARDS My Special Album, Texasbest 1001	
9	ROCIO DURCAL Interpreta a Juan Gabriel, Pronto 1031	
10	RUBEN NARANJO Felicidades, Narand 1126	
11	RIGO TOVAR Des Tardes de Mi Vida, Mericana—Melody 5610	
12	SUNNY AND THE SUNLINERS Grande, Grande, Grande, Keyloc 3028	
13	IRENE RIVAS Vida Mia, Cara 004	
14	JOSE JOSE Volcan, Pronto 1035	
15	JUAN GABRIEL Com Mariachi, Pronto 1041	
16	YOLANDA DEL RIO Nadicionales, Arcano 3405	
17	NAGELES NEGROS Bolerismo, International 911	
18	CAMILO SESTO Entre Amigos, Pronto 1034	
19	NAPOLEON Pajaro, Ralf 9065	
20	AGUSTIN RAMIREZ El Parrandero, Fredy 1095	
21	CHELO La Voz Ranchera, Muzart 10638	
22	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	
23	TONY DE LA ROSA Dame Una Cachetada, De La Rosa 1008	
24	LUCHA VILLERA Interpreta a Juana Gabriel, Muzart 1731	
25	FEDERICO VILLA Corridos Con Federico Villa, Carino 5201	

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Billboard SPECIAL SURVEY For Week Ending 1/6/79

## 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	5	4	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	26	26	4	PASS THRU ... Heath Brothers, Columbia JC-35573
2	1	12	FLAME Rome Law, United Artists UALA-881	27	30	5	EUROPEAN IMPRESSIONS Larry Coryell, Novus AN 3005 (Arista)
3	3	12	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	28	24	6	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR 1110
4	4	15	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	29	NEW ENTRY		IN CONCERT Milestone Jazzists, Milestone M 55006 (Fantasy)
5	2	14	REED SEED Grover Washington Jr., Motown M7 910	30	18	8	THANK YOU ... FOR F.U.M.L. Donald Byrd, Elektra GE 144
6	6	8	INTIMATE STRANGER Tom Scott, Columbia JC-35557	31	21	7	CRY John Klemmer, ABC AA 1106
7	7	12	MR. GONE Weather Report, Columbia JC-35358	32	27	12	OUT OF THE WOODS Oregon, Elektra GE 154
8	8	19	SECRETS Gil Scott Heron & Brian Jackson, Arista AB-4189	33	28	23	ON THE NIGHT TIME Michael Henderson, Buddha BDS 5712 (Arista)
9	10	20	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)	34	-	1	CROSSCURRENTS Bill Evans Trio, Fantasy F 9568
10	12	23	PAT METHENY Pate Metheny, ECM 1 1114 (Warner Bros.)	35	25	5	YOU AIN'T NO FANTASY OF MINE Ibrahim Muhammad, Fantasy F 9566
11	11	8	WE ALL HAVE A STAR Wilton Felder, ABC AA-1109	36	33	20	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
12	31	3	SECRET AGENT Chuck Corea, Polydor PD-16176	37	37	29	SOUNDS Quincy Jones, A&M SP 4685
13	9	19	JEAN-LOUC PONTY, ATLANTIC SO 19189	38	36	12	HEAVY METAL BE-BOP Beverly Sills, Arista AB-4185
14	39	3	ANOTHER WORLD Stan Getz, Columbia JC-35513	39	34	21	FRIENDS Chuck Corea, Polydor PD 1 6160 (Phonodisc)
15	14	7	PATRICE RUSHEN Elektra GE 17650	40	35	4	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM-1100 (Warner Bros.)
16	15	13	LEGACY Ramsey Lewis, Columbia JC-35483	41	NEW ENTRY		OTHER PEOPLES ROOM Mark Almond, Horizon SP-730 (A&M)
17	16	25	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	42	29	9	STEPPING STONES—LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC-35560
18	17	11	SOFT SPACE Jeff Lorber, Fusion Inner City IC-1096	43	38	6	WITH SCOTT'S BAND IN NEW YORK CITY Scott Hamilton & Warren Yacht, Concord Jazz CJ-70
19	19	10	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC-35608	44	41	14	A SONG FOR YOU Roi Carter, Milestone M-9086 (Fantasy)
20	20	64	FEELS SO GOOD Chuck Mangione, A&M SP 4658	45	42	4	CRYSTAL GREEN Rainbow, Inner City IC-6001
21	48	3	ONE Almad Jamal, 20th Century 1-555	46	44	10	HIGHWAY ONE Bobby Hutcherson, Columbia JC-35550
22	22	16	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563	47	40	13	THE MAN Les McCann, A&M SP 4718
23	23	15	BEFORE THE RAIN Lee Oskar, Elektra SE 150	48	47	14	THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy)
24	32	31	MAGIC IN YOUR EYES Earl Klugh, United Artists UA 1A 877	49	49	9	MASQUES-BRAND X Pasport, PB-9829 (Arista)
25	13	14	CARRIVAL Muyard Ferguson, Columbia JC-35480	50	50	24	TROPICO Gato Barbieri, A&M SP 4710

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JANUARY 6, 1979, BILLBOARD

# Billboard HOT 100

## \* Chart Bound

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HEAVEN KNOWS—Donna Summer (Casablanca 959)  
SEE TOP SINGLE PICKS REVIEWS, page 72

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)
★	2	8	TOO MUCH HEAVEN—Bee Gees (Bee Gees/Nibby Galante), E. & M. Gibb, RSO 913	35	35	12	MY BEST FRIEND'S GIRL—Lars (Roy Thomas), R. Okasaki, Elektra 45537	★	80	4	DANCIN' SHOES—Faith Band (Greg Miller & Faith Band), C. Stone, Mercury 74637
★	1	11	LE FREAK—Chic (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	★	39	10	TAKE ME TO THE RIVER—The Talking Heads (Brian Cas, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)	★	71	46	THE FOOTBALL CARD—Glenn Suttan (Glenn Suttan), G. Suttan, Mercury 55052
★	4	10	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	★	41	8	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373	★	72	73	HOLD ME, TOUCH ME—Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940
★	4	3	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840	★	15	18	MAC ARTHUR PARK—Donna Summer (George Murdock, Peter Bellotti), J. Webb, Casablanca 939	★	73	7	YOU'VE REALLY GOT A HOLD ON ME—Eddie Money (Bruce Botnick), W.S. Robinson, Columbia 310842
★	5	5	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutchinson, Polydor 14483	★	43	6	HOME AND DRY—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1264	★	86	3	YOU CAN DO IT—Dobie Gray (Rick Hall), E. Sands, B. Weisman, R. Germaine, Interscope 50002 (MCA)
★	7	17	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffke), L. Strussick, A. Aldridge, Capitol 4621	★	44	6	GOT TO BE REAL—Cheryl Lynn (Marty Paich, Davey Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808	★	85	3	THIS MOMENT IN TIME—Expilbert Hamperdick (Oel Dammert), A. Bernstein, A. Adams, Epic 8-50632
★	8	12	Y.M.C.A.—Village People (Jacques Morali), J. Morali, H. Beloin, V. Willis, Casablanca 945	★	41	42	MARY JANE—Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown)	★	74	74	SING FOR THE DAY—Styx (Styx), T. Shaw, A&M 2110
★	10	14	HOLD THE LINE—Toto (Toto), Paich, Columbia 310830	★	53	5	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Norman Whitfield) M. Gregory, Whitfield 8712 (Warner Bros.)	★	74	74	STORMY—Santana (Dennis Lambert, Brian Peter), B. Blue, J.R. Cobb, Columbia 310807
★	9	9	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Nibby Galante, Karl Richardson), B. Gibb, B. Weaver, RSO 911	★	49	9	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Todd Rundgren), J. Shestman, Epic 850634 (Cleveland International)	★	77	88	ANIMAL HOUSE—Stephen Bishop (Kenny Jance), S. Bishop, ABC 12435
★	11	9	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	★	44	8	ONE LAST KISS—J. Geils (Joe Wissert), P. Wolf, S. Justman, EMI America 8964	★	89	3	MOMENT BY MOMENT—Yvesse Eliman (Robert Apper), L. Holdridge, M. Linkin, RSO 915
★	13	13	PROMISES—Eric Clapton (Glyn Johns), R. Feldman, E. Linn, RSO 910	★	55	4	SHATTERED—Rolling Stones (Glenner Tins), M. Jagger, K. Richards, Rolling Stones 15310 (Atlantic)	★	79	63	MILES AWAY—Folamaker (Gene Cornish, Don Danello), F. Vinci, Atlantic 3531
★	12	12	HOW YOU GONNA SEE ME NOW—Alice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8675	★	56	5	BABY I'M BURNIN'—Dolly Parton (Gary Klein), D. Parton, RCA 11420	★	81	82	EVERY TIME I THINK OF YOU—The Babys (Ran Newman), R. Kennedy, J. Conrad, Chrysalis 2279
★	19	7	A LITTLE MORE LOVE—Olivia Newton John (John Farrar), J. Farrar, MCA 3067	★	47	7	YOU THRILL ME—Eole (Mike Chapman), M. Chapman, N. Chase, Warner/Curb 8711 (Warner Bros.)	★	81	82	FREE ME FROM MY FREEDOM—Boscoe Poulter (Jeffrey Brown, Berry Gordy), A. Bond, T. Thomas, B. Poulter, Motown 1451
★	17	11	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653	★	48	11	THE DREAM NEVER DIES—Cooper Brothers (Gary Cooper), R. Cooper, Capricorn 0308	★	93	4	A LITTLE LOVIN'—Rae (Harry Hinde), D. Fekaris & F. Perren, A&M 2091
★	18	8	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 320854 (Columbia)	★	59	5	YOU NEED A WOMAN TONIGHT—Captain & Tennille (Daryl Dragon) D. Merino, A&M 2106	★	83	84	WHO DO YA LOVE—K.C. & The Sunshine Band (Casey & Finch), H.R. Casey, R. Finch, TK 1031
★	22	9	EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA)	★	50	6	RADIOACTIVE—Gene Simmons (Sean Delaney, Gene Simmons), G. Simmons, Casablanca 951	★	84	84	HAVEN'T STOPPED DANCING YET—Gazcoff (Richard Jones & Gloria Jones), G. Jones, Capitol 4674
★	27	7	LOTTA LOVE—Nicolette Larson (Ted Templeman), N. Young, Warner Bros. 8644	★	51	15	STRANGE WAY—Fittell (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518	★	85	85	GET DOWN—Gene Chandler (Carl Davis), J. Thompson, 20th Century 2387
★	20	5	PLEASE COME HOME FOR CHRISTMAS—Eagles (Bill Szymczyk), C. Brown, G. Reid, Asylum 45555	★	52	19	HOW MUCH I FEEL—Ambrosia (Freddie Fure & Ambrosia), Pack, Warner Bros. 8640	★	86	86	I DON'T KNOW IF IT'S RIGHT—Feelynn "Champagne" King (Neil Luttrell), T. Lile, J.H. Finch, RCA 11386
★	23	13	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	★	64	4	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Stone, Bang 240	★	87	87	NEED YOU BAD—Ted Nugent (Low Fittelman, Cliff Davies), T. Nugent, Epic 850648
★	28	9	FIRE—Painter Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum)	★	77	3	NO TELL LOVER—Chicago (Phil Ramone), L. Loughbain, D. Seraphine, P. Peters, Columbia 3-10879	★	88	88	LADY—Little River Band (John Boylan & Little River Band), E. Gobie, Capitol 4667
★	21	14	I'M EVERY WOMAN—Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683	★	65	5	I DON'T WANNA LOSE YOU—Hall & Oates (David Foster) Hall & Oates, RCA 11424	★	89	92	AIN'T THAT ENOUGH FOR YOU—John Dam (Sam Weiss), J. Oates, SAM 78-5011
★	26	8	SHAKE IT—Lan Matthews (S. Robertson, I. Matthews), T. Boylan, Mushroom 7039	★	56	16	STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Lewis, Portrait 670020 (CBS)	★	90	90	MARY'S BOY CHILD—Boney M (Frank Farian), Norbert, Farian, J. Linn, Sire 1036 (Warner Bros.)
★	23	6	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Russ Vannelli), R. Vannelli, A&M 2072	★	71	4	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor 14514	★	91	91	I'M GONNA MAKE YOU LOVE ME—The Blind (The Blind, Michael O'Leary, David Butler), J.H. Brown, MCA 40961
★	30	9	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	★	75	3	BLUE MORNING, BLUE DAY—Foreigner (Keith Olson, Mick James, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	★	92	58	IN THE BUSH—Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110
★	25	25	BICYCLE RACE/FAT BOTTOM GIRLS—Queen (Ray Thomas, Queen), B. May, Elektra 45541	★	59	24	SWEET LIFE—Paul Davis (Phil Bellman, Paul Davis), P. Davis, S. Collins, Bang 738	★	93	60	YOUR SWEETNESS IS MY WEAKNESS—Barry White (Barry White), B. White, 20th Century 2380
★	26	14	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362	★	70	5	LOST IN YOUR LOVE—John Paul Young (Vanda & Young) Vanda & Young, Scotti Bros. 405 (Atlantic)	★	94	61	ALIVE AGAIN—Chicago (Phil Ramone), J. Pastorek, Columbia 310845
★	40	3	DO YOU THINK I'M SEXY—Rod Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	★	76	4	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	★	95	68	I BELIEVE YOU—Carpenter (Richard Carpenter), D. Address, D. Address, A&M 2093
★	32	9	DON'T HOLD BACK—Charpen (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Arista America 7717	★	62	62	EASY DRIVER—Benny Jaggins (Bob James), R. Rapelle, D. Pich, Columbia 310866	★	96	96	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574
★	33	13	INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)	★	83	3	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ron Holloway), Caldwell & Kettner, Clou 11 (TK)	★	97	99	HOT CHILD IN THE CITY—Rick Glider (Mike Chapman), Glider/McCallough, Chrysalis 2226
★	34	12	I WILL BE IN LOVE WITH YOU—Livingston Taylor (Rick DeCicca), L. Taylor, Epic 850694	★	64	9	PART TIME LOVE—Elton John (Elton John, Clive Franks), L. John, G. Osborne, MCA 40973	★	98	100	MANANA—Jimmy Buffet (Herbert Palm), J. Buffet, ABC 12428
★	57	4	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow and Ron Dante), W. Jennings, R. Kerr, Arista 0382	★	65	16	DOUBLE VISION—Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514	★	99	66	LIGHT THE SKY ON FIRE—Jefferson Starship (Larry Cox, Jefferson Starship), C. Chappico, Grant 11425 (RCA)
★	54	5	SOUL MAN—Blues Bros. (Bob T. Schley), D. Porter, I. Hayes, Atlantic 3545	★	66	72	SILVER LINING—Player (Dennis Lambert, Brian Potter), Beckwith, RSO 914	★	100	67	GOT TO HAVE LOVING—Don Ray (Carson, Don Ray), D. Ray, Carome, Polydor 14488
★	37	8	A MAN I'LL NEVER BE—Boston (Tom Scholtz), T. Scholtz, Epic 850638	★	67	52	POWER OF GOLD—Dan Fogelberg & Tim Weisberg (N.L.L. D. Fogelberg, Full Moon 850636 (Epic)	★			
★	38	10	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	★	78	5	DANCIN' IN THE CITY—Marshall Hall (Christopher Reid) Ron Marshall, Capitol 4648	★			

★ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Allied Publishing; ALM = Almo Publications; A.R. = Acuff Rose; B.M. = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Camino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

### HOT 100 A-Z—(Publisher-Licensee)

Ain't That Enough For You (Madame/Motown) John Elton, ASCAP	49	Don't Cry Out Loud (Jive) Jive Records, BMG	55	Don't Hold Back (Arista) Arista, BMG	28	Do You Think I'm Sexy (Epic) Epic, BMG	34	Easy Driver (Columbia) Columbia, BMG	62	Every 1's a Winner (MCA) MCA, BMG	25	Every Time I Think of You (Arista) Arista, BMG	30	Every 1's a Winner (MCA) MCA, BMG	25	Fire (Elektra) Elektra, BMG	21	I Don't Know If It's Right (Epic) Epic, BMG	32	I Just Wanna See You (MCA) MCA, BMG	22	I Love the Night Life (Polydor) Polydor, BMG	27	I Was Made for Dancing (Atlantic) Atlantic, BMG	30	I Will Be in Love with You (Epic) Epic, BMG	34	I'm Every Woman (Warner Bros.) Warner Bros., BMG	26	I'm Gonna Make You Love Me (Arista) Arista, BMG	37	I'm So Into You (Arista) Arista, BMG	38	I'll Be in Love with You (Arista) Arista, BMG	39	I'll Be in Love with You (Arista) Arista, BMG	40	I'll Be in Love with You (Arista) Arista, BMG	41	I'll Be in Love with You (Arista) Arista, BMG	42	I'll Be in Love with You (Arista) Arista, BMG	43	I'll Be in Love with You (Arista) Arista, BMG	44	I'll Be in Love with You (Arista) Arista, BMG	45	I'll Be in Love with You (Arista) Arista, BMG	46	I'll Be in Love with You (Arista) Arista, BMG	47	I'll Be in Love with You (Arista) Arista, BMG	48	I'll Be in Love with You (Arista) Arista, BMG	49	I'll Be in Love with You (Arista) Arista, BMG	50	I'll Be in Love with You (Arista) Arista, BMG	51	I'll Be in Love with You (Arista) Arista, BMG	52	I'll Be in Love with You (Arista) Arista, BMG	53	I'll Be in Love with You (Arista) Arista, BMG	54	I'll Be in Love with You (Arista) Arista, BMG	55	I'll Be in Love with You (Arista) Arista, BMG	56	I'll Be in Love with You (Arista) Arista, BMG	57	I'll Be in Love with You (Arista) Arista, BMG	58	I'll Be in Love with You (Arista) Arista, BMG	59	I'll Be in Love with You (Arista) Arista, BMG	60	I'll Be in Love with You (Arista) Arista, BMG	61	I'll Be in Love with You (Arista) Arista, BMG	62	I'll Be in Love with You (Arista) Arista, BMG	63	I'll Be in Love with You (Arista) Arista, BMG	64	I'll Be in Love with You (Arista) Arista, BMG	65	I'll Be in Love with You (Arista) Arista, BMG	66	I'll Be in Love with You (Arista) Arista, BMG	67	I'll Be in Love with You (Arista) Arista, BMG	68	I'll Be in Love with You (Arista) Arista, BMG	69	I'll Be in Love with You (Arista) Arista, BMG	70	I'll Be in Love with You (Arista) Arista, BMG	71	I'll Be in Love with You (Arista) Arista, BMG	72	I'll Be in Love with You (Arista) Arista, BMG	73	I'll Be in Love with You (Arista) Arista, BMG	74	I'll Be in Love with You (Arista) Arista, BMG	75	I'll Be in Love with You (Arista) Arista, BMG	76	I'll Be in Love with You (Arista) Arista, BMG	77	I'll Be in Love with You (Arista) Arista, BMG	78	I'll Be in Love with You (Arista) Arista, BMG	79	I'll Be in Love with You (Arista) Arista, BMG	80	I'll Be in Love with You (Arista) Arista, BMG	81	I'll Be in Love with You (Arista) Arista, BMG	82	I'll Be in Love with You (Arista) Arista, BMG	83	I'll Be in Love with You (Arista) Arista, BMG	84	I'll Be in Love with You (Arista) Arista, BMG	85	I'll Be in Love with You (Arista) Arista, BMG	86	I'll Be in Love with You (Arista) Arista, BMG	87	I'll Be in Love with You (Arista) Arista, BMG	88	I'll Be in Love with You (Arista) Arista, BMG	89	I'll Be in Love with You (Arista) Arista, BMG	90	I'll Be in Love with You (Arista) Arista, BMG	91	I'll Be in Love with You (Arista) Arista, BMG	92	I'll Be in Love with You (Arista) Arista, BMG	93	I'll Be in Love with You (Arista) Arista, BMG	94	I'll Be in Love with You (Arista) Arista, BMG	95	I'll Be in Love with You (Arista) Arista, BMG	96	I'll Be in Love with You (Arista) Arista, BMG	97	I'll Be in Love with You (Arista) Arista, BMG	98	I'll Be in Love with You (Arista) Arista, BMG	99	I'll Be in Love with You (Arista) Arista, BMG	100	I'll Be in Love with You (Arista) Arista, BMG
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# Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CANAL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL									
★	3	6	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲					★	39	4	★	PARLIAMENT Motor Booty Affair Casablanca NBLP 7125	●					★	80	30	▲						★	80	30	PABLO CRUISE Worlds Away A&M SP 4697	▲						
★	2	10	STEVE MARTIN A Wild And Crazy Guy Warner Bros. WG 3238	▲					★	41	5	★	PAUL McCARTNEY & WINGS Wings Greatest Capitol SP 3595	▲					★	72	73	9	▲						★	72	73	BAR KAYS Money Talks Star SFX 4106 (Fantasy)	▲					
	3	11	BILLY JOEL 52nd Street Columbia FC 35609	▲						38	17		NEIL YOUNG Comes A Time Warner Bros. WG 3296	●					★	84	28	★	▲						★	84	28	THE CARS Candy KC 135	▲					
★	4	6	CHIC C'est Chic Atlantic SD 19209	●					★	39	24	9	TED NUGENT Weekend Warriors Epic FE 35551	▲					★	74	144	3	★	▲					★	74	144	CAT STEVENS Back To Earth A&M 4775	▲					
	5	34	SOUNDTRACK Grease RSO RS 2-4062	▲					★	44	59	★	SOUNDTRACK Saturday Night Fever RSO RS 2-4061	▲					★	86	4	★	▲						★	86	4	BOB JAMES Touch Down Capitol SP 35594 (Columbia)	▲					
★	7	5	QUEEN Jazz Elektra KE 186	●					★	41	42	13	CHANSON Anita SW 50039	●					★	95	4	★	▲						★	95	4	RICHARD PRYOR Wanted Live In Concert Warner Bros. WBK 3364	▲					
★	70	3	BLUES BROTHERS Brief Case Full Atlantic SD 19217	●					★	42	43	22	THE TALKING HEADS More Songs About Buildings And Food Sire SRK 8058 (Warner Bros.)	●					★	97	5	★	▲						★	97	5	PEABO BRYSON Crosswinds Capitol ST 11875	▲					
★	9	6	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35642	●					★	43	25	9	ELTON JOHN A Single Man MCA 3065	▲					★	78	59	25	▲						★	78	59	KENNY LOGGINS Nightwatch Columbia IC 35387	▲					
★	10	6	ERIC CLAPTON Backless RSO 1-3089	▲					★	50	6	★	WILLIE NELSON Live Columbia KC2 35642	▲					★	89	6	★	▲						★	89	6	TODD RUNDGREN Back To The Bars Warner Bros. WBK 6996	▲					
★	18	4	NEIL DIAMOND You Don't Bring Me Flowers Columbia PC 35625	▲					★	45	27	22	AMBROSIA Life Beyond L.A. Warner Bros. WBK 3135	●					★	80	54	12	●						★	80	54	JETHRO TULL Bursting Out Chrysalis CH 2 1201	▲					
	11	6	FOREIGNER Double Vision Atlantic SD 19999	▲					★	55	5	★	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	●					★	92	8	★	▲						★	92	8	ISAAC HAYES For The Sake Of Love Polydor PD1-6164	▲					
★	14	6	BARRY MANILOW Greatest Hits Arista AZL 8609	▲					★	47	47	8	RUSH Hemispheres Mercury 38M1 2743	●					★	82	82	11	▲						★	82	82	WEATHER REPORT Mr. Gone Columbia IC 35358	▲					
★	13	8	DONNA SUMMER Live And More Casablanca NBLP 7119	▲					★	48	52	63	MEAT LOAF Bat Out of Hell Epic/Casablanca International PE 34974	▲					★	83	58	24	▲						★	83	58	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	▲					
★	16	9	AEROSMITH Live Bootleg Columbia PC2 35564	▲					★	49	49	17	DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers Fut./Mercury/Epic JF 35379 (CBS)	▲					★	84	63	13	▲						★	84	63	VAN MORRISON Wavelength Warner Bros. WBK 3212	▲					
	15	15	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲					★	50	40	13	PAUL STANLEY Casablanca NBLP 7123	▲					★	85	66	14	▲						★	85	66	FUNKADELIC One Nation Under A Groove Warner Bros. WBK 3209	▲					
★	68	3	ROD STEWART Blondes Have More Fun Warner Bros. WBK 3261	●					★	51	51	10	RONNIE LAWS Flame United Artists UALB 881	●					★	98	4	★	▲						★	98	4	ALICE COOPER From The Inside Warner Bros. WBK 3263	▲					
	17	11	LINDA RONSTADT Living In The U.S.A. A&M SE 155	▲					★	52	53	19	BOSTON Don't Look Back Epic FE 35050	▲					★	87	87	18	●						★	87	18	ROSE ROYCE Strikes Again Whitfield WWA 3227 (Warner Bros.)	▲					
	18	19	HEART Dog And Butterfly Portrait PR 35555 (CBS)	▲					★	53	56	10	SANTANA Inner Secrets Columbia FC 35606	●					★	88	88	6	▲						★	88	6	EMMYLOU HARRIS Profile Warner Bros. WBK 3258	▲					
★	26	12	TOTO Columbia IC 35317	●					★	61	5	★	SOUNDTRACK The Lord Of The Rings Fantasy 104 1	▲					★	89	69	18	▲						★	89	69	THE WHO Who Are You MCA MCA 3050	▲					
	20	21	ROLLING STONES Some Girls Rolling Stones CDC 28108 (Atlantic)	▲					★	62	5	★	EMERSON, LAKE & PALMER Love Beach Arista AZL 9211	▲					★	91	64	12	▲						★	91	64	GROVER WASHINGTON, JR. Reed Seed Motown M 7910	▲					
	21	22	STYX Pieces Of Eight A&M SP 4724	▲					★	57	57	18	ASHFORD & SIMPSON Is It Still Good For Ya Warner Bros. WBK 3215	●					★	92	67	12	●						★	92	67	MARSHALL TUCKER BAND Greatest Hits Capitol CPM 8214	▲					
	22	23	GENE SIMMONS Casablanca NBLP 1120	▲					★	71	8	★	CHERYL LYNN Got To Be Real Columbia IC 35486	▲					★	104	6	★	▲						★	104	6	TANYA TUCKER TNT MCA 3056	▲					
	23	13	CINO VANNELLI Brother To Brother A&M SP 4727	●					★	59	33	12	CHICAGO Not Streets Columbia PC 35512	▲					★	106	22	★	▲						★	106	22	SOUNDTRACK Sgt. Pepper's Lonely Hearts Club Band RSO RSD 4100	▲					
	24	20	AL STEWART Time Passages Arista AB 4190	●					★	60	60	7	OUTLAWS "Playn" To Win Arista AB 4205	▲					★	105	22	★	▲						★	105	22	DOLLY PARTON Heartbreaker RCA AFL 1 2797	▲					
★	34	7	COMMODORES Greatest Hits Motown M1 912	▲					★	75	7	★	LEIF GARRETT Feel The Need Scepter SCS 58 7100 (Atlantic)	●					★	96	75	9	●						★	96	75	JIMMY BUFFETT You Had To Be There ABC 44 1088 2	▲					
★	29	5	STEVE MILLER BAND Steve Miller Band Greatest Hits Capitol SP 11872	▲					★	72	30	★	ANDY GIBB Shadow Dancing RSO RS 1 3034	▲					★	97	96	13	▲						★	97	96	AL JARREAU All Fly Home Warner Bros. WBK 3229	▲					
★	32	13	ACE FREHLEY Casablanca NBLP 7121	▲					★	74	4	★	JIM MORRISON American Prayer Elektra KE 502	●					★	98	78	21	▲						★	98	78	DEVO Are We Not Men, We Are Devo Warner Bros. WBK 3279	▲					
	29	30	BILLY JOEL The Stranger Columbia IC 34907	▲					★	64	65	16	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	●					★	99	102	54	▲						★	99	102	JACKSON BROWNE Running On Empty Arista AZL 113	▲					
★	115	3	DOOBIE BROTHERS Minute By Minute Warner Bros. WBK 3193	●					★	101	8	★	NICOLETTE Warner Bros. WBK 3241	●					★	130	4	★	▲						★	130	4	KENNY ROGERS The Gambler United Artists UALB 834	▲					
	31	31	STEELY DAN Greatest Hits RCA RA 1107	▲					★	66	46	13	PETER CRISS Casablanca NBLP 7122	▲					★	118	7	★	▲						★	118	7	DIRE STRAITS Dire Straits Warner Bros. WBK 3264	▲					
	32	12	CHAKA KHAN Chaka Warner Bros. WBK 3285	●					★	67	36	11	BARRY WHITE The Man CBS/Casablanca 1521	▲					★	103	83	42	●						★	103	83	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲					
★	35	8	KANSAS Two For The Show Polygram P2 39642 (Epic)	●					★	81	4	★	J. GEILS BAND Sanctuary Epic America SD 12086	▲					★	117	7	★	▲						★	117	7	GENE CHANDLER Get Down Chrysalis CH 1 578 (20th Century)	▲					
★	38	33	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲					★	69	45	5	GRATEFUL DEAD Shakedown Street Arista AB 4198	▲					★	105	109	44	▲						★	105	109	VAN HALEN Warner Bros. WBK 3015	▲					
★	37	15	ALICIA BRIDGES Polydor PD1 6156	▲																																		

★ STAR PERFORMERS: Stars are awarded on the Top LP's & 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.

# They're playing our songs\* in North America...

The beat has been picked up and the melody lingers on and on and on if your song is our song.

Today's songwriters and composers deserve all of North America, Europe, Central and South America, Asia, Australia, Africa—the whole world—as their turntable. And, their creativity also deserves to be rewarded on a global scale.

Only a major music publishing network like United Artists Music can make copyrights register like that. Only a music publisher with international resources can offer a whole world of copyrights to record companies, producers, artists, motion pictures, television, advertising agencies, and the musical theatre. Only a total music publisher can provide the services necessary to build a profit center in the fast-growing world of music print.

That's what today's music publishing business is all about—and we're in the market every day in every place making a world of moves to keep it that way.

## UNITED ARTISTS MUSIC

Unart/UA Music Co. • Robbins/Feist/Miller • Big 3 Music

Los Angeles • New York • Nashville • Toronto

\**Aba Daba Honeymoon • Alice Blue Gown • All I Ever Need Is You •  
Anchors Aweigh • Autumn Of My Life • Be My Love • Blue Monday • The Boy Next Door •  
Breezin' • Broadway Melody • Butterfly For Bucky • Charmaine •  
Chitty Chitty Bang Bang • Deep Purple • Diamonds Are Forever • Diane •  
Don't Get Around Much Anymore • (To Be Continued)*

# TOP LPs & TAPE

POSITION  
100-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
106	113	5	GEORGE THORNGOOD Move It On Over Roulette 3024	7.98	7.98	7.98			
107	110	18	PLAYER Danger Zone RSO RS 13836	7.98	7.98	7.98			
108	108	12	WAYLON JENNINGS I've Always Been Crazy RCA AF 11 2979	7.98	7.98	7.98			
109	91	12	SOUNDTRACK The Wiz MCA 2 14000	14.98	14.98	14.98			
110	90	15	MUSIQUE Keep On Jumpin' Prelude PRL 12156	7.98	7.98	7.98			
111	111	98	FLEETWOOD MAC Rumours Warner Bros. BSX 3010	7.98	7.8	7.98			
121	3	3	BAR-KAYS Light Of Life Mercury SRM 1 3832	7.98	7.98	7.98			
113	120	4	BOB MARLEY & THE WAILERS Babylon By Bus Island 6020 11 (Warner Bros.)	12.98	12.98	12.98			
114	114	10	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JC 35488	7.98	7.98	7.98			
123	9	9	IAN MATTHEWS Stealin' Home Meridian MMS 5012	7.98	7.98	7.98			
116	76	19	SWITCH Gordy G7980 (Motown)	7.98	7.98	7.98			
138	7	7	SOUNDTRACK Midnight Express Casablanca NBLP 7114	7.98	7.98	7.98			
118	77	21	EXILE Mixed Emotions Warner/Curb BSX 3295	7.98	7.98	7.98			
120	124	16	HOT CHOCOLATE Every 1's A Winner Infinity INF 9002	7.98	7.98	7.98			
121	125	10	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98			
122	85	12	RORY GALLAGER Photo Finish Chrysalis CHR 1110	7.98	7.98	7.98			
122	85	12	DIANA ROSS Ross Motown M760	7.98	7.98	7.98			
134	7	7	THIRD WORLD Journey To Addis Island ILPS 9554 (Warner Bros.)	7.98	7.98	7.98			
137	8	8	ELVIS PRESLEY A Legendary Performer Vol. III RCA CPL 1 3082	8.98	8.98	8.98			
137	8	8	CERRONE Golden Touch Capitol SD 5258 (Atlantic)	7.98	7.98	7.98			
126	126	48	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98			
150	3	3	AC/DC If You Want Blood You've Got It Atlantic SD 19312	7.98	7.98	7.98			
159	6	6	POINTERS SISTERS Energy Planet PS (Elektra/Asylum)	7.98	7.98	7.98			
129	131	9	JOHN PAUL YOUNG Low Is In The Air Scotti Brothers SB 7107 (Atlantic)	7.98	7.98	7.98			
130	143	7	PEACHES & HERB 2 Hot Polydor PD1 6172	7.98	7.98	7.98			
142	8	8	TOM SCOTT Intimate Strangers Columbia JC 35552	7.98	7.98	7.98			
132	133	94	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
148	5	5	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.98	7.98	7.98			
145	4	4	DAN HARTMAN Instant Replay Blue Sky JS 2564 (CBS)	7.98	7.98	7.98			
135	136	76	STYX The Grand Illusion A&M SP 4537	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
156	30	30	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98			
137	127	23	SYLVESTER Step II Fantasy F 9556	7.98	7.98	7.98			
138	140	4	THE JACKSONS Destiny Epic JC 35552	7.98	7.98	7.98			
139	119	25	FOXY Get Off Dash 30005 (TK)	7.98	7.98	7.98			
140	147	22	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	7.98	7.98	7.98			
141	93	13	10cc Bloody Tourists Polydor PD1 6161	7.98	7.98	7.98			
142	95	29	RICK JAMES Come Get It Gordy G7981 (Motown)	7.98	7.98	7.98			
103	19	19	JEAN-LUC PONTY Cosmic Messenger Atlantic SD 19189	7.98	7.98	7.98			
154	4	4	ADC BAND Long Stroke Columbia SD 10 (Atlantic)	7.98	7.98	7.98			
145	155	5	CARPENTERS Christmas Portrait A&M SP 4726	7.98	7.98	7.98			
146	132	8	MELBA MOORE Melba Epic JC 35587	7.98	7.98	7.98			
147	112	28	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International PJ 35095 (CBS)	7.98	7.98	7.98			
149	149	67	GEORGE CARLIN Indecent Exposure Little David LD 1036 (Atlantic)	7.98	7.98	7.98			
180	4	4	VILLAGE PEOPLE Casablanca NBLP 7014	7.98	7.98	7.98			
151	151	35	BONNIE POINTER Motown MS11	7.98	7.98	7.98			
152	152	26	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98			
152	152	26	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98	7.98	7.98			
153	153	9	WHISPERS Headlights RCA BRL 1 2772	7.98	7.98	7.98			
154	160	63	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98			
157	157	30	LAKESIDE Shot Of Love Sitar SAC 1 2917 (RCA)	7.98	7.98	7.98			
158	161	22	GLORIA GAYNOR Love Tracks Polydor PD 1 6158	7.98	7.98	7.98			
158	161	22	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98			
158	161	22	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PCS 35290	13.98	13.98	13.98			
159	146	10	CAMEO Ugly Ego Casablanca CCLP 2006	7.98	7.98	7.98			
175	4	4	VOYAGE Fly Away Meridian 2225 (TK)	7.98	7.98	7.98			
161	107	8	DR. HOOK Pain & Pleasure Capitol SW 11859	7.98	7.98	7.98			
162	169	6	CHEECH & CHONG Up In Smoke Warner Bros. 3249	7.98	7.98	7.98			
163	166	15	MOTHER'S FINEST Mother Factor Epic JC 35586	7.98	7.98	7.98			
164	164	4	GLEN CAMPBELL Basic Capitol SW 11722	7.98	7.98	7.98			
165	165	11	BLACK SABBATH Never Say Die Warner Bros. BSX 3186	7.98	7.98	7.98			
166	167	28	MOODY BLUES Octave London PS 708	7.98	7.98	7.98			
167	141	30	BETTY WRIGHT Li-e Arista ARB (TK)	7.98	7.98	7.98			
168	116	18	GIL SCOTT-HERON & BRIAN JACKSON Secrets Arista AB 4189	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
169	122	13	YES Tormato Atlantic SD 19202	7.98	7.98	7.98			
170	170	14	BOSTON Epic JC 34188	7.98	7.98	7.98			
171	171	3	JOHN TRAVOLTA Travolta Fever Mercury 901	7.98	7.98	7.98			
184	3	3	LARRY GATLIN Larry Gatlin's Greatest Hits Mercury MG 7628	7.98	7.98	7.98			
173	173	29	BOB SEGER & THE SILVER BULLET BAND Love Bullet Capitol SABB 11523	7.98	7.98	7.98			
174	174	25	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98	7.98	7.98			
175	181	5	PETER DINK Bush Doctor Rolling Stones CDC 39109 (Atlantic)	7.98	7.98	7.98			
176	176	46	BARRY MANILOW Even Now Arista AB 4164	7.98	7.95	7.95			
177	168	18	DARYL HALL & JOHN OATES Along The Red Ledge RCA AF 11 2804	7.98	7.98	7.98			
189	66	66	STEVE MARTIN Let's Get Small Warner Bros. BSX 3090	7.98	7.98	7.98			
179	177	39	SOUNDTRACK The Rocky Horror Picture Show ODE 0201 21653 (RCA)	8.98	8.98	8.98			
190	3	3	THREE DEGREES New Demotions Arista America SW 500	7.98	7.98	7.98			
181	182	5	WILTON FELDER All I Have A Star ABC AA 1109	7.98	7.98	7.98			
182	162	14	MACHO I'm A Man Prelude PRL 12160	7.98	7.98	7.98			
183	183	4	STATLER BROTHERS Christmas Card Mercury SRM 1 5017	7.98	7.98	7.98			
185	186	7	BLACKBYRDS Night Groove Fantasy F 9570	7.98	7.98	7.98			
186	158	22	PAUL ANKA Let's Stay Together RCA AF 11 2852	7.98	7.98	7.98			
186	158	22	BROTHERS JOHNSON Blam A&M SP 4714	7.98	7.98	7.98			
187	191	25	LENNY WILLIAMS Spark Of Love A&M AA 1073	7.98	7.95	7.95			
188	188	11	SEA LEVEL On The Edge Capricorn CPM 0212	7.98	7.98	7.98			
189	129	12	DAVID BOWIE Stage RCA DPL 2913	11.98	11.98	11.98			
190	128	12	PAT TRAVERS Heat In The Street Polydor PD 16170	7.98	7.98	7.98			
191	193	36	GERRY RAFFERTY City To City United Artists UALA 840	7.98	7.98	7.98			
192	197	240	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98			
193	195	16	LYNYRD SKYNYRD Skynyrd's First And Last MCA 3047	7.98	7.98	7.98			
194	194	59	ERIC CLAPTON Slowhand RSO REL 1030	7.98	7.98	7.98			
195	163	11	ERIC CARMEN Change Of Heart Arista AB 4154	7.98	7.98	7.98			
196	94	10	BRIDES OF FUNKENSTEIN Funk Or Walk Atlantic SD 19201	7.98	7.98	7.98			
197	135	9	JOAN ARMATRADE To The Limit A&M 4732	7.98	7.98	7.98			
198	139	17	STEPHEN BISHOP Rush A&M AA 1082	7.98	7.98	7.98			
199	178	27	MICHAEL HENDERSON In The Mood Budda BDD 5712 (Arista)	7.98	7.98	7.98			
200	179	33	COMMODORES Natural High Motown M760 81	7.98	7.98	7.98			

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	127
ADC Band	144
Aerosmith	14
Ambrosia	45
Paul Anka	185
Jean Armatrading	197
Ashford & Simpson	57
Bar Kays	72, 112
Beatles	140
Stephen Bishop	197
Black Sabbath	184
Black Sabbath	165
Blondie	120
Blues Brothers	7
Boston	52, 170
David Bowie	189
Brides Of Funkenstein	196
Alicia Bridges	35
Brothers Johnson	186
Jackson Browne	99
Peabo Bryson	77
Jimmy Buffett	96
Glen Campbell	164
Carpenters	145
Captain & Tennille	174
Bobby Caldwell	90
Cameo	115

George Carlin	148
Eric Carmen	195
Cars	73
Carrisi	125
Gene Chandler	104
Charison	41
Aerosmith	14
Cheech & Chong	162
Chic	4
Chicago	59
Eric Clapton	9, 194
Commodores	25, 200
Alice Cooper	86
Peter Cetera	66
Devo	98
Neil Diamond	10
Dia Stralits	101
Dobie Gray	30
Earth, Wind & Fire	8
Exile	118
Emerson, Lake & Palmer	55
Wilton Felder	181
Firefall	27
Fleetwood Mac	111
Dan Fogelberg & Tim Weisberg	49
Foreigner	11, 132
Foxy	139
Ace Frehley	28
Funkadelic	85
Rory Gallagher	121
Last Garrett	61
Larry Gatlin	172

Marvin Gaye	56
Cheryl Lynn	152
Gloria Gaynor	156
J. Geils Band	88
Andy Gibb	62
Nick Gilder	70
Grateful Dead	69
Hall & Oates	177
Hot Chocolate	88
Ennyku Harris	134
Dan Hartman	81
Isaac Hayes	18
Heart	199
Michael Henderson	168
Gil Scott Heron	119
Hot Chocolate	

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London • Paris • Brussels • Munich • Amsterdam • Milan •  
Madrid • Stockholm • Copenhagen

\**Ebb Tide • Elmer's Tune • Everything I Have Is Yours • Evil Woman •  
Five Foot Two Eyes Of Blue • Four Walls • Friendly Persuasion • From Russia With Love •  
Goldfinger • Gonna Fly Now • Good Morning Starshine •  
The Good, The Bad, And The Ugly • Grand Canyon Suite • Handy Man •  
Have Yourself A Merry Little Christmas • Hi-Lili, Hi-Lo • High Noon • (To Be Continued)*

# Capitol Magnetics

• Continued from page 4

"Capitol has been well aware of the problems with lacquers, particularly since this company is an integral part of a major record label complex.

"For a number of years a program has been underway to develop a lacquer for the manufacture of a consistently superior product. This project has been accelerated to a high priority basis this year with the objective of better controlling the resultant product produced from such a lacquer formulation."

There has been progress, notes Cousino, but Capitol is still not satisfied with the consistency levels as yet with more work continuing.

"This has not been achieved without some impact on the ongoing plant capacity," he adds. "One of the plant coaters has been devoted to this program, thereby cutting the capacity in half in this period of development."

According to Cousino, Capitol's objective in developing a lacquer for internal manufacture is to have a second source of supply and improve controls in the manufacture of the formulation.

"This may potentially result in a more costly lacquer in order to achieve the degree of perfection required," he notes. "It therefore may not be economical for use across all product lines. There is an ongoing need for the supply by Randolph to the industry including Capitol, and work is continuing with this company to assure continued supply of product from them to meet industry needs."

Capitol, according to Cousino, has also had a program underway to resolve the problem of sole source of supply on aluminum substrates. This program has centered on the development of a proprietary process for finishing the surface of aluminum substrates to a quality level required for mastering lacquer applications.

For some time Capitol has also

had a program underway to develop an alternative source of supply for finished substrates.

"This has resulted," he says, "in the development of a proprietary process for finishing substrates to a high surface finish required by the mastering industry. This means that Capitol now has two suppliers which includes Alcoa, which supplies both finished and raw substrates as well as another raw blank supplier which are finished by the proprietary Capitol process."

Capitol has recently put its plant back on full production schedule without jeopardizing the lacquer research program, he adds.

Cousino also notes that Capitol will continue to work internally on lacquer and substrates as well as continuing cooperative work with Randolph to control the standard process of lacquer manufacturing.

## Counterfeit

• Continued from page 6

Agent Kirche told the court he led the raid on General Music's printing plant in northwest Charlotte. He said agents found six boxes of 8-track labels for "Barry Manilow Live," "Dick Clark's 20 Years Of Rock 'N' Roll" and "An Elvis Christmas."

Agents also confiscated 117 printing plates used to produce labels for tapes, among them titles such as "Grease" and "Saturday Night Fever."

Star witness for the Justice Dept. was Robert Levey, an eight-year veteran with the FBI and undercover manager of Modular Sounds, the Long Island retail operation set up by the FBI to "sting" counterfeit tape distributors.

Levey testified that he had been introduced to about 15 counterfeiters in the past 20 months. He said the supply of product became "very scarce" in the Northeast last spring, at which time he was told by sources in the counterfeiting community that Pettus could provide as many as 40,000 high quality tapes.

Using the cover name of Bob Melanson, Levey testified he met Pettus April 5 at General Music headquarters, and later at a Holiday Inn south of Charlotte. Pettus showed him a 16-page list with the titles of 1,200 tapes, said Levey, and agreed to provide Modular Sounds with a number of titles, including Willie Nelson's "Stardust" and "Grand Illusion" by Styx.

Levey, who testified he was wired with a concealed body tape recorder four of the five times he met with Pettus, said: "We asked him if once we got set up in New York we could do some K-tel International work for him." The government hinted that Levey wasn't the only man wired during the counterfeit tape investigation.

Judge Jones' ruling in favor of the government was tempered by a strong suggestion that the two sides come to an agreement on the return of any equipment needed for General Music's production of legitimate tapes.

"The seizure appears to be legal," the judge said, but "if the trial court finds this equipment was not used in an illegal operation then they (General Music) have paid a penalty they should not have paid." He told Jacobs he wanted "some serious effort" made on the agreement and threatened to intervene if no agreement was forthcoming.

With Jacobs at the prosecution table were Robert Weidner of the Dept. of Justice and FBI special agent Ken Giel.

## Inside Track

Watch for a shakeup announcement of GRT executives, with **Biruta McShane** moving to vice president and general manager of the GRT Music Tape division. **Jack Woodman**, who had taken over that position since **Herb Hirschfield** left as senior vice president about six weeks ago, moves from **Sunnyvale, Calif.**, southward some 400 miles to the **Sunset Strip** where he assumes a combination record/tape sales marketing nabob post. And there will be changes in the firm's distribution conduits.

**Los Angeles police Thursday (28) arrested a 17-year-old suspected of murdering rock concert promoter Steve Wolf Nov. 21, 1977 in his home. Wolf, part owner of Wolf & Rissmiller concert promoting firm, had on the night of his murder attended a Chicago concert at the Forum. Police said upwards of five persons had allegedly broken into Wolf's home on the night of the murder. The name of the youth was not immediately given.**

**Knack**, touted recently as the hottest unsigned chieftain in Southern California rock, is headed for **Capitol Records**. **Bruce Ravid** of Capitol has the ink about dry on a binder that he and **Scott Anderson** worked out. Umpteen labels were after the group. ... **1979** may go down in the industry chronicles as the year a booking agency first made it big as a music publisher. **Jeff Franklin**, ATI agency head, will probably bow the first such song shop under the aegis of **ATV Music**, 'tis rumored.

**Dave Burke of Recordland**, the eight-state retail chain out of Cleveland, denies the growing report that **Pickwick** is buying the stores. ... **Watch for some monster returns from the big users in the next 60 days. All those warnings about buying in big early so as not to miss holiday sales misfired when this St. Nick's didn't fare nearly as well as its predecessor. As of Dec. 26, a number of tonnage outlets already had warehouse crews working on the homing pigeons. And as Harold Okinow, Mr. Computer of Lieberman Enterprises, said recently, bar coding is going to accelerate the return process. Both Lieberman and Pickwick are using the electronic process to speed the RAS.**

In a couple of issues you can expect a full story on a new music publishing partnership including **Artie Mogull** and **Jerry Rubinstein** of **M&R Music**, **Charlie Koppelman** and **Martin Bandier** of **EMP Co.** and **Wally Schuster** who recently departed **UA Music** as vice president/general manager. And speaking of **Koppelman** and **the Entertainment Co.**, has **Jamie Cohen**, formerly with **A&M Records**, joined that crew? ... **Grapevine** has **Tony Orlando** linking again with producers **Hank Medress** and **Dave Appell** and writers **Larry Brown** and **Irwin Levine**, who scribed "Candida" and "Tie A ...". The producing duo will ally with **Casablanca Records**. They'll record **Sam The Band**, a newcomer, and "**Lenny And Swigg** (of 'Laverne & Shirley') **Live At The Roxy**."

The **Assn. of Independent Music Publishers** got the plum or maybe the whole plum pudding for its Tuesday (9) meeting. **Mel Nimmer**, UCLA law professor, whose

tome, "**Nimmer On Copyright**" is either your Bible or Torah, depending on how you worship, is the speaker. The publishers move uptown for this one to the **Crystal Room of the Beverly Hills Hotel** for noon lunch. Lunch tab elevates to \$15 each for members and one guest, with non-members welcome at \$18 per. Reservations at (213) 874-1300. ... **Lieberman Enterprises' Dallas branch** topped \$1 million sales for CBS, so the branch there hosted a soiree at which **branch boss Roger Meeting** awarded **Jim Sinclair**, Lieberman manager, with a framed picture disk.

**Alan Jay Lerner** on a recent radio interview stated that CBS angled "**My Fair Lady**" \$400,000 worth and has received \$400 million in return exclusive of what it made from the recordings. ... **Neil Diamond** is up for the lead role in a remake of "**The Jazz Singer**." Word is that he gets \$1 million for playing the screen role and a \$4.5 million guarantee for writing and performing the sound track music to which **Capitol Records** will have the world rights. ... **The hold music on producer Alexander H. Cohen's** office phone is **Richard Rodgers' and Martin Char-nin's "I Remember Mama"** from the show of the same name which bows in **Gotham** in May.

**Billboard's Down-Under stringer, Glenn Baker**, was honored as "**Rock Journalist Of The Year**" in industry chosen **Australian Rock Music Awards** recently. ... The lavish party which **Betty Chiappetta** of **VeeJay International** staged for label founder **Vivienne Carter Bracken** Dec. 27 at the **Speakeasy**, Los Angeles, was more than a tribute. **Chiappetta** started in the Southern Michigan base of the then first black-owned black music label as a bookkeeper in the late '50s. When the firm went through bankruptcy, **Chiappetta** worked years to acquire the assets of the firm, borrowing the bread to make the buy. The evening was dedicated to the 25th anniversary of the firm **la Bracken** started with her late husband, **Jimmy**. The invitation was a gas. A silver record jacket containing **Jerry Butler's "Silent Night"** backed with "**O Holy Night**" on **VeeJay**.

Why couldn't **NARM's** exhibit booth at the **CES show in Las Vegas** this week get a **Magnavision hardware unit** for demonstration? **Joe Cohen** and **Stan Silverman** for the second time will be showing the important "razor and blades" relationship between software and hardware at a national hardware show. ... The litigation between **Warner Bros. Music** and **Badfinger** over their mutual publishing pact has been settled out of court with a "substantial payment" by Warner's to **Stan Polley**, former manager of the group. ... **Patti Brooks** and **Joe "Beans" Esposito** of **Brooklyn Dreams** dueted the title song for the new **NBC-TV series, "Joe & Valeri"**, which starts Friday (5). **Casablanca** has the 45. ... **Polygram Record Operations, Germany**, is the first industry firm to purchase a **Sony PCM-1600 professional digital audio processor**. First test session was a live analog "in concert" recording of the **Los Angeles Philharmonic** at the **Music Center** there.

## Retailers Cite Merry Christmas Sales

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**Barry Mayer**, manager of the **Discount Records store**, voices a hope that the \$1 price increase "doesn't go across the board in all catalogs." **Bobby Keith**, **Record Barn** manager, says the first two weeks after Thanksgiving "were about normal, but they got very heavy right before Christmas."

Sales right before Christmas also pulled **Camelot Music's Rivergate Mall** location in **Hendersonville, Tenn.**, out of the doldrums.

"I'd say our sales were up about 25% over usual, and a little higher than last year at this time," says **Keith Hollifield**, manager of the store. Though concerned about the possibility of a recession, **Hollifield** notes that the store is moving into another location here in the mall which will have three times the space it has presently.

**Jerry Bobeck**, manager of **Davey's Locker** in **Little Rock, Ark.**, says "There were no early holiday sales season, but with the late boom, our sales ended up being about 10% higher than anticipated." The chain's location in **Fort Smith, Ark.**, reached volume of about 25% over last year's holiday sales.

**West Coast** and **Northwest** business was extremely good with most stores reporting healthy percentage increases over last year.

The **Tower store** on **Sunset** in **Los Angeles** reports a 50% increase in business as few people purchased more records. With different label sales each week, which began in December, \$7.98 sales product over the Christmas weekend sold for \$4.66 (regularly \$5.66) and new releases retailed for \$4.99.

At the **Warehouse outlet** in **Eagle Rock**, manager **Dave Perry** reports a 10% hike in sales. Heavy mall activity helped the flow of store traffic. The **Warehouse** stores offered gift certificates enabling a purchaser 10% off the price of 10 albums or a \$25 gift certificate. **Perry** admits that the extra day of shopping this year also aided holiday sales. All \$7.98 product sold for \$6.49 with sales on new **CBS** releases and other new product.

The **Discount Records outlet** on **Market St.** in **San Francisco** had a 55% increase in business this year, notes **Carol Brown**, manager of the store. She claims business was up all year helped along by nearby competition that has gone out of business.

The store was closed **Sunday (24)** with **Brown** noting that there will be two fewer sales days this year. Hot and new pop product was on sale for \$4.99 with all other \$7.98 product going for \$5.99.

The **Tower store in Seattle** reports three times the amount of business

this year. The outlet moved to a different, bigger location with more available parking not long ago. All **RCA** product was on sale for \$4.66 and new product for \$4.99 while other \$7.98 albums sold for \$5.66. The store was open until 10 p.m. on Christmas Eve.

The **Budget Tapes & Records** in **Seattle** reports a slight tailoff over last year. **Saturday (23)** was busy but **Sunday** was somewhat lighter. Sixteen records were sale priced for \$4.88; \$7.98 product sold for \$5.89 and new \$8.98 was \$5.69.

Retailers like **John Cohen**, **Disc**, **The Record & Tape Store**, **Cleveland**, and **Joe Bressi**, **Stark Record Service**, **N. Canton, Ohio**, volunteer that store checks showed per customer unit sales were down as more hit product vaulted to \$8.98.

**Barrie Bergman**, **Record Bar**, **Durham, N.C.**, called **Saturday (23)** the biggest single day in the 80-plus store chain's 15 years. He was up in excess of 15% over last year. **Bressi** says an early report indicates **Camelot** and **Grapevine** business rose 12%.

**Western Merchandisers' John Marmaduke** feels 1978 will be flat with 1977. Even the gigantic period before Dec. 25 didn't compensate for a weak early December, the combination rackjobber-retailer says. But he feels post-holiday business will be big.

## Nixon Tape

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three years" recalls **Warner Communications** three-year legal battle to use the tape played in the **Watergate** trial, an effort which ended with the **Supreme Court ruling**. The tapes sought for public usage are now being held by the government under the **1974 Presidential Recordings and Materials Preservation Act**, giving the U.S. control of all **Nixon's** tapes and documents.

The former president has sued the U.S. for the return of what he feels is his personal property.

**Kapp** notes that if **Warner Communications** did decide to file an appeal under the **Freedom of Information Act**, there would be major legal costs involved (above that which the company has already spent in its three-year battle), the **Appeals Court** would have to make a ruling. **Nixon** could contest the ruling and the case could conceivably wind up again at the **Supreme Court**.

"The new decision," **Kapp** emphasizes, "doesn't give us any new hope. I would like to think so, but I don't think so."

Meanwhile, in a separate move, **Kapp** last October had 200 copies of what would have been the LP "The Nixon Tapes" pressed up and mailed to a select list of influentials around the country. That LP had **George C. Scott** narrating the script with bands left blank where the taped comments would have been inserted.

# PLATINUM



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# THE CARS



PRODUCED BY **ROY THOMAS BAKER**

ON ELEKTRA RECORDS AND TAPES

DIRECTION **FRED LEWIS ORGANIZATION**

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