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## \$5 Million Audio Factory Will Be Erected In China

By HANS EBERT

HONG KONG—A \$5 million factory for the manufacture of cassette recorders and radios is being built in the People's Republic of China—but the products are apparently earmarked for export to the U.S. and Europe.

Making for the investment is a Hong Kong business group, Glory Union, a joint venture of Essential Enterprises and the Wayon Export & Import Co. The plant will be located in Glory Union fanning county, North of Macao. Glory Union managing director, Ziang Tak-ming, says the company will supply all the equipment and technical knowledge to the factory, and China will provide the labor.

The facility, which will employ between 300 to 500 Chinese workers, will go into full production later this month, with plans to produce 50,000 cassette recorders during the first six months of operation. Output will be doubled by August.

The products will be shipped to Hong Kong before export to the U.S. and Europe.

All equipment for the factory will come from Japan. Seven Japanese engineers are presently in China working on the plant, assembling machinery.

Ziang Tak-ming explains that, under the terms of the agreement with China, the country will repay Union Glory's capital investment within three years.

## CBS Discounts Range Wide; Dating Extended

By JOHN SIPPEL

LOS ANGELES—CBS Records launched 1979's skein of label discount programs with a blockbuster that runs the gamut from the entire classical catalog through current top sellers and its \$4.98 and twofer catalog.

Accounts receiving the program notice by mail Thursday (4) singled out the June 10 dating on classical product and the May 10 dating on the other two segments of the program as especially attractive.

Classical albums bought by Wednesday (10) would receive four months dating, while product on the other two segments would receive 90 days dating.

There is no indication on the mailers that accounts are limited in their ordering. This would mark the first time that CBS has not limited orders to one or two over the program period.

According to the mailer, the six free on 100 tape packs purchased from among a selection of 30 new releases and approximately 150 catalog items in the \$4.98/twofer portion of the program marks the first time this merchandise has been discounted. There is no discount on the LPs in this classification.

Classics, including everything in the Mas-  
(Continued on page 19)

## TV Marketing Of Mail-Order LPs Facing Hard Sell

By IS HOROWITZ

NEW YORK—Television mail-order marketers of recordings are finding it a tougher sell as they grapple with higher costs and dwindling supplies of suitable product.

The traditional winter sales season, tied to tv time availability, began on schedule Dec. 26, but viewers are likely to see fewer packages offered this year, with those that make it past test stages lingering on the tube for more tests.

These are the reasoned predictions of some of the largest firms in the business, who now rate a 100,000 seller as a decent mail-order success whereas a year or two ago they counted on 300,000 or more.

"It's a rough business," admits Ralph Colin of CBS' Vista Marketing, which tests about 20 projects a year and has four or five working the airwaves at any one time.

He estimates total tv mail-order volume at somewhere near \$50 million a year, while three years ago the industry gross may have exceeded \$75 million.

Although statistical data is notoriously vague in this area, Colin's figures are supported by executives in other large direct-marketing companies.

This year is described as "pivotal" by Victor Lindeman, president of V&R Advertising, one  
(Continued on page 19)

## Radio Syndicators Wary Of Disco

By RAY HERBECK JR.

LOS ANGELES—Most major radio syndicators believe that disco can only take over the nation's musical airwaves through a live format situation, and not via the taped programming which they can provide. The length of disco cuts is to blame.

Although several have resorted to a weekly disco program as an alternative offering, most do not see themselves as in the forefront of the disco movement. This can only mean the trend will be slower in spreading throughout the

Midwest and West, since many small and medium market outlets rely on syndicated material.

Problems cited in syndicating disco, as opposed to consulting stations for live formats, include the length of disco cuts. Random selection automation machines have been known to virtually "self destruct" when selections vary much beyond three to four minutes, let alone the eight to 13 minutes required for many of  
(Continued on page 20)

## Analog & Digital Technologies Vie

By STEPHEN TRAIMAN

LAS VEGAS—Even as the first state-of-the-art "metal tape" compatible analog cassette decks make their U.S. debut at the Winter Consumer Electronics Show here, the emerging technology of digital recording continues to flex its muscles.

Consumers are being wooed both ways. On one side, the new metal-particle tape offers much improved frequency response and dynamic range in a new high-priced family of hardware. On the other, the infant digital steps by the Sony, Soundstream and 3M systems, among others, hint at even greater audio promise.

While there are few digital audio  
(Continued on page 62)

## Jazz Sheds 'Cult' Image

By JEAN WILLIAMS

LOS ANGELES—Jazz is broadening its audience base as it loses its elitist, cult-like following, assert many major U.S. concert promoters.

Some of the major rock and pop-oriented concert promoters are latching onto jazz acts with the same enthusiasm as with pop acts, says Larry Vallon, partner in L.A.'s Wolf & Rissmiller concert promotion firm.

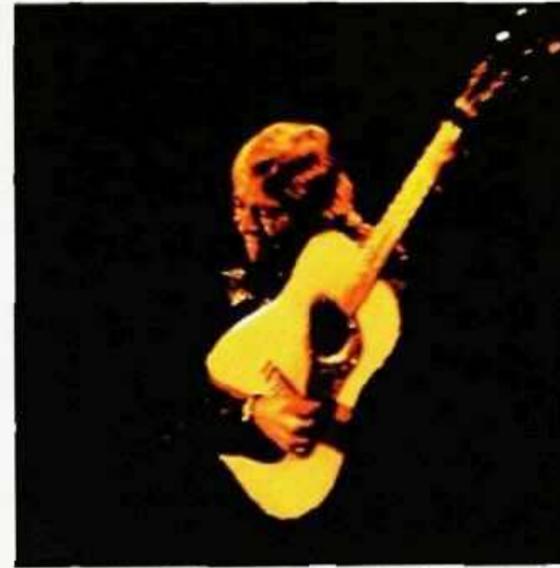
Several factors contribute to the mass acceptance of jazz attractions: increased record sales and radio airplay, disco, a more contemporary sound and different packaging, according to some promoters.

In the past few months Wolf & Rissmiller has had more than 10 jazz  
(Continued on page 32)



CHEER UP! SAD CAFE is here! Over 250 AOR Stations are already happy with their first album, "MISPLACED IDEALS." SP4737 It's one of the biggest debut albums ever released on A&M. The new single, "RUN HOME GIRL" AM2108 is breaking fast at the top 40 level. SAD CAFE will be one of the happiest events of the New Year. ON A&M RECORDS & TAPES

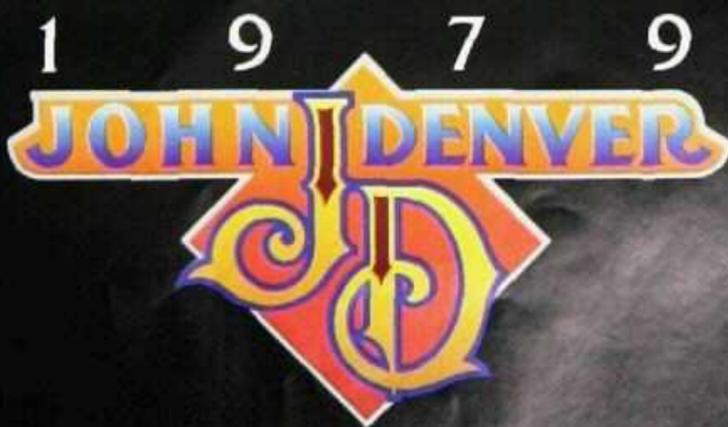
(Advertisement)



"JOHN DENVER" (AQLI-3075) is a brand new album from John keyed to an all-out television and media blitz and two TV specials: "John Denver & The Ladies" February 7, and John's hosting of the "Grammy Awards" February 15. Both are on the ABC-TV network. (Advertisement)

(Advertisement)

SUPER STAR  
SUPER BAND



RCA

Jerry Weintraub  
Management 3Produced by  
Milt Okun

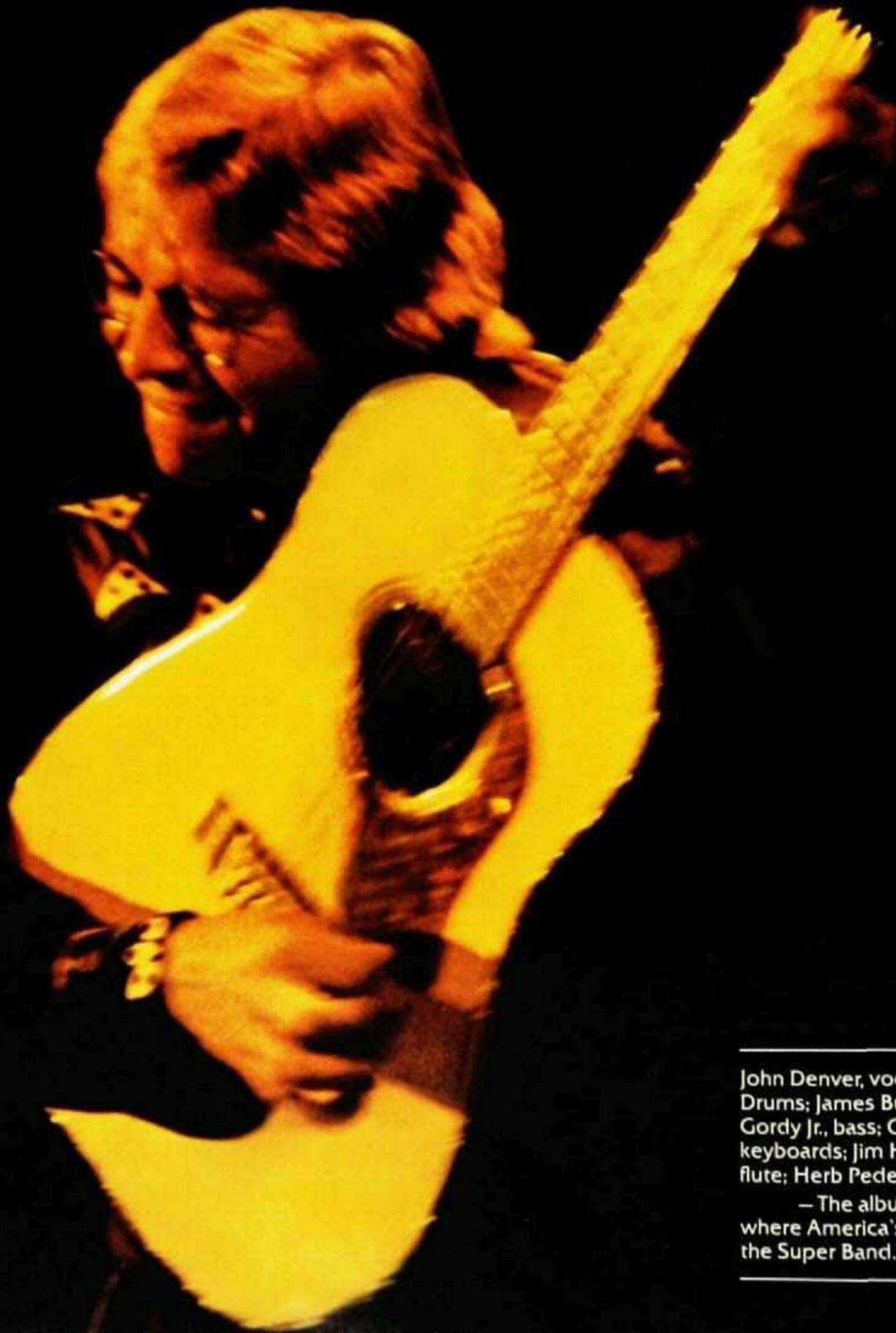
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JOHN DENVER



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John Denver, vocals; Hal Blaine, Drums; James Burton, guitar; Emory Gordy Jr., bass; Glenn D. Hardin, keyboards; Jim Horn, saxophones & flute; Herb Pedersen, guitars.

— The album of the year —  
where America's Super Singer meets  
the Super Band.

---

Jerry Weintraub  
Management 3

RCA

Produced by  
Milt Okun

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# Market For Picture Disks Fades In N.Y.

By ROMAN KOZAK and DICK NUSSER

NEW YORK—The bloom is off the rose for the picture disk, according to some major retailers in the New York area. They blame high prices, no returns, poor audio quality, and oversaturation of product as factors limiting the popular acceptance of the colorful, but faddish, product.

"As far as we're concerned, the picture disk market is a flop," declares Ben Karol, the outspoken head of the King Karol chain in the city.

"We can only do limited business on them, while the disks present several different problems. There is no guarantee on them, and no returns. The records practically state out-

right that they are no good for playing. They are only good for souvenirs, for the coffee table or to hang on the wall.

"And originally people got the impression that the disks would be limited; they would be scarce collectors items. But that's not true, there's more and more of them coming, and the consumers are beginning to realize that maybe they aren't limited editions after all," continues Karol.

With other retailers in the city, Karol does not discount the picture disk. He says disks that reflect cult following, like the "Rocky Horror Picture Show" disk, have done well,

while others, Elvis Presley included, have moved much more slowly. "They come from all over now, and I order a box of each," concludes Karol, "I've never had to reorder any, so that should give you an idea of how well they are doing."

"It's funny, just as you called to ask about the picture disks, I was talking to our buyers, and was instructing them to be very selective from here on in buying any more picture disks," says Bob Menashe, vice president, general merchandising, records and tapes, New York, for the Sam Goody chain.

"The uniqueness of the disks has

passed, and while the Beatles 'Sgt. Pepper' did very well, it was one of the first ones available. Meat Loaf did pretty well too, but the others have not nearly kept up. Like the colored vinyl disks, it looks to be a passing fad," adds the executive.

Where the picture disks are useful, Menashe adds, is in in-store merchandising, with the disks making for interesting and colorful displays. They can then be used to reinforce the merchandising effectiveness of other selling aids for the regular black vinyl disks.

One retailer still optimistic over the picture disk market is Eliot Ma-

vura, partner in the Disc-o-mat chain, who says that though the current market is "a little slow" he expects more activity later on.

"For the super artists it's a prestige thing, and they want them. And their fans want them too," he says.

Disc-o-mat is the biggest discount store in the city, selling \$7.98 LPs for \$4.49, but Mavura says that at this time, with limited numbers available on some of the titles, it would be foolish to discount any of the 25-odd picture disk titles he is now carrying.

"We might discount some, if we

(Continued on page 19)

## Polygram 1978 Sales Rocket To \$470 Mil

By IRV LICHMAN

NEW ORLEANS—Reflecting a colossal increase in sales volume from \$16 million in 1975 to \$470 million in 1978, Polygram Distribution Inc. has embarked on a plan of vast capital improvement and computer-age technology to deal with its current volume and anticipated growth in the years ahead.

The distribution arm for the RSO, Casablanca, Polydor, Phonogram and Capricorn labels revealed a number of new operational developments at its national sales meeting here Thursday through Monday (4-8) under the banner of "1979—The Challenge Of Achievement."

At the opening session Friday (5) Jack Kiernan, vice president of marketing, put the company's success into focus, following a 10-minute motivational film/slide presentation, "The Best Is Simply A Challenge To Do Better."

"More than any company we broke more acts and shattered all preconceived notions than any time in the history of the industry," Kiernan stated.

Polygram, he noted, was associated with a striking share of Recording Industry Assn. of America gold and platinum records during 1978, averaging 18% of the awards. The firm captured 31% of gold singles, 23% of platinum LPs and 67% of platinum singles.

Kiernan claimed that Polygram will also achieve number one status in the country field within six months, thanks to a pattern of strong singles sales, which he felt would

## Licorice Pizza Chain All-Out For Classical

By PAUL GREIN

LOS ANGELES—Classical sales over the past six months for the 25-store Licorice Pizza chain have jumped from less than 1% of the chain's total sales to 5%-6%.

This growth is the result of a multi-pronged campaign which includes a mandatory catalog all stores must stock, twice-weekly listening sessions for customers and familiarization of store personnel with classical music.

The chain's goal, according to Jana Brooks, purchasing director, is to attract mainstream classical patrons and also interest its rock'n'roll clientele in sampling classical product.

It is not at this point out to catch up with Tower and Odyssey, the local chain leaders in classical sales. "Tower's stock is huge," Brooks con-

(Continued on page 69)

translate into a surge in LP volume.

He predicted the company would weather economic uncertainty by either maintaining or increasing its 1978 sales volume.

Coping with such volume and the need for greater efficiency in the flow of product from manufacturing plants to the retailer, Polygram has made a number of major operational moves.

Paramount is a switch to a new designed zone system at its new Edison, N.J., facility in which product is broken down into zoned categories based on sales and demand and handled in such a way as to insure immediate expediting on the day orders are placed for hot products, while not overlooking midrange and catalog items.

(Continued on page 90)



AP photo

CHINESE DISCO—A Chinese couple rings in the new year, and maybe a new age, at the Peking International Club on New Year's Eve to the music of "Saturday Night Fever." The party at the government sponsored club was in honor of the normalization of relations between the U.S. and China.

## RCA Ties 20th, Bows Pop Label

By GERRY WOOD

NASHVILLE—RCA Records will distribute all 20th Century-Fox Records. And RCA has a new label—Free Flight Records, the first Nashville-based pop subsidiary of a major national label. RCA will also manufacture, market and distribute Roadshow Records worldwide.

These important developments were revealed in the relatively subtle setting of a RCA regional sales and promotion meeting here Tuesday and Wednesday (2-3).

Other announcements include the label's "fourth consecutive year of banner earnings and sales," the pro-

motion of Ray Harris as division vice president/black music, and the acquisition of the "Hair" music soundtrack and original cast LP of a Broadway-bound Stephen Sondheim musical, "Sweeney Todd."

More than 250 field sales and promotion employees attended the Nashville meet or the Friday-Saturday (5-6) sessions in Dallas dealing with the same topics. They were joined by RCA executives from Nashville, New York and Los Angeles. The Nashville meetings were held for the Eastern region while the Dallas repeat performance drew the label's Western region employees.

Celebrating its 50th birthday since the acquisition of the Victor Talking Machine Co. and American rights to its 29th trademark on Jan. 4, 1929, RCA also spotlighted some hot new product counted on to warm up winter sales.

The new RCA/20th Century-Fox distribution agreement begins immediately, according to Robert Summer, president of RCA, and Alan Livingston, president of 20th Century-Fox Records. Summer made the announcement at the closing banquet here Wednesday (3).

Previously, 20th Century-Fox was

(Continued on page 9)

## Kiddie Records Are Growing Up And Turning To Gold

NEW YORK—Are kiddie records growing up?

Children's line that believes so—and has a gold LP to prove it—is Sesame Street Records.

Last year, the label scored a surprising LP success with an LP, "Sesame Street Fever," featuring the Bee Gees' Robin Gibb, which was certified gold by the Recording Industry Assn. of America.

The label's president Arthur Shimkin feels "there's no question that children's music has changed to the point where six-year-olds are lis-

tening to much the same music as their older siblings."

Seeking to make further inroads in this "closing of the music gap," Sesame Street Records will release next month another package called "The Stars Come Out On Sesame Street."

It will feature song performances in a mainstream pop idiom by such stars as Johnny Cash, Ray Charles, Judy Collins, Jose Feliciano, Stevie Wonder, the Pointer Sisters, Madalyn Kahn and Lena Horne.

Also, the label is planning to mar-

ket an LP, leased from Capitol Records, called "Anne Murray Sings For Everybody Who Watches Sesame Street," in which, Shimkin claims, the hit performer sings various songs in her contemporary style.

This kind of product—designed to appeal to youngsters and, hopefully, older listeners—virtually puts his label into the category of all labels which seek pop attention.

"Simply put, we've got to lay out a single, and promote it," Shimkin notes. If there's a rub, the executive stresses, it's at the rackjobber level,

which is "uneducated in the proper marketing of this newer form of children's recordings."

"They're still shoving it in back of the store in old fashioned 'kiddie displays' and wondering why nothing is happening."

Shimkin, of course, is benefiting from association with the "Sesame Street" and "Muppets" video success. "This alone doesn't guarantee hit records. The idea is to tie-in well with the unique personality of the performers involved."

(Continued on page 90)

## RSO After More Soul With Deal At Curtom

By ADAM WHITE

NEW YORK—RSO Records is making a substantial commitment to soul and disco music through a new, worldwide deal with Curtom Records, the Chicago-based company partnered by Curtis Mayfield and Marv Stuart.

The Stigwood label consummated the contract in face of strong competition from Warner Bros., which Stuart says was seeking to renew its four-year distribution deal (expired Dec. 31) with Curtom, and Capitol/EMI.

Curtom product will appear under a joint logo with RSO, whose president, Al Coury, characterizes this as something between a label deal and a production arrangement.

Four acts are immediately involved—Mayfield himself, Linda Clifford, Leroy Hutson and Gavin Christopher—but Stuart discloses that RSO/Curtom will be launching a new disco label later this year, devoted exclusively to fresh talent in this field. Yet to be named, it will showcase around three to four acts.

The Curtom co-president adds that the three-year deal contains purchase options, so that RSO, in the long term, "could end up owning our company."

In the short term, he continues, the Stigwood firm might buy Curtom's publishing arms, Mayfield Music and Gemigo Music; negotiations to this effect are currently in progress. Mayfield's previous publishing companies, Curtom, Camad and Chisound, were bought by Warner Bros. four years ago.

The first RSO/Curtom releases are due shortly, comprising a new single from Mayfield and a new album from Clifford.

The company's catalog will move from Warner Bros. over a period of time, beginning immediately with Mayfield's "Superfly," plus LPs by the Impressions and Leroy Hutson, and later with Mayfield and Clifford's more recent repertoire.

The deal between the two companies comes at a vital moment for each, as Stuart and Coury agree. The latter is looking to carry through his label's dramatic sales momentum into 1979, while recognizing that it

(Continued on page 16)



DISCO DUET—Bhaskar Menon, chairman and chief executive of EMI Music, worldwide operations, gets down to some serious boogie with Natalie Cole at Capitol's in-house Christmas party. Some 450 to 500 Capitol artists, executives and staffers celebrated.

## Affluent 'Playboys' Taking Disco Motif Into Bedroom

By RADCLIFFE JOE

NEW YORK—A growing number of affluent, single playboy types are turning the bedrooms of their plush co-op apartments and homes into mini-discos, according to Jack Ransom, head of MGM Stage Equip-

ment, one of the leading suppliers of disco lighting equipment in the country.

According to Ransom, the playboys see the concept of a disco bedroom as an innovative twist to the age-old art of seduction, and are willing to pay top dollars to indulge their whims.

While the nouveau riche, according to Ransom, are, without batting an eyelash, plunking down anywhere from \$10,000 to \$20,000 for a fancy light show to doll up their lair of seduction, oil-rich Arabian sheiks, despite outward displays of religious piety, are laying out small fortunes—in cash—to convert sections of their palaces into Western-type dance halls.

Ransom, while smiling happily all the way to the bank, states that the Middle East is one of his company's

(Continued on page 60)

## Dallas In Temperature And Sales Nosedives

DALLAS—Inclement weather has hurt business for some local record retailers, "but we're not crippled, yet," says Ray Schmitt, director of advertising for the Sound Warehouse chain.

The chain, with six stores in the Dallas/Fort Worth area, witnessed about a 30%-40% drop in sales last week compared with the same period last year, says Schmitt.

"We were hit Saturday (30) with rain and sleet and by Sunday (31) the town was crippled as a result of the sleet. The city was like one sheet of ice. There are still many places here without power.

"We opened noon-6 p.m. Monday (1) and we were surprised to have customers coming in. The traffic was light but we had customers," he says.

On the other hand, Disc Records chain, with 13 stores in the state of Texas and four in Dallas, fared a bit better, primarily because most of its stores are located in malls. Sound

(Continued on page 78)

## NARM To Evaluate Best Record-Selling Air Spots

NEW YORK—The best commercials on radio for recordings will be judged by a special National Assn. of Recording Merchandisers panel at NARM's convention in Hollywood, Fla., March 23-28.

The judging of disk broadcast commercials is also an entry into NARM for the Radio Advertising Bureau, whose president, Miles David, hopes to influence record companies to spend more cash in his medium.

David's campaign, which will hammer home such facts as the heaviest users of records are the heaviest listeners to radio and lightest readers of newspapers, will be kicked off with his participation in this year's NARM convention.

David has turned his RAB to judging beginning this week what will be presented as the best commercials for records.

David argues that record advertising in radio "is not in proportion to what it should be. The biggest buyers of records spend the most time listening to radio. They spend the least reading newspapers."

David points out that studies by the Target Group Index unit of J. Walter Thompson disclose that among adults who buy at least one record a month 90.8% of them listen to the radio on an average weekday, but only 62.4% read any newspaper.

Among adults who spend at least \$10 a month on records these studies

(Continued on page 24)

## Executive Turntable

### Record Companies

Henry Osman becomes vice president, internal audit, of the PolyGram Corp., New York. Most recently director of internal audit for Polygram, he joined the company as senior auditor in 1972. Also, Dennis McCarthy, most recently controller for Phonogram, becomes vice president, finance for Phonogram, Chicago. And Steven Salmonson, most recently controller of Polydor,



McCarthy

becomes vice president, finance, of Polydor, Inc., New York. . . . Ray Harris promoted to division vice president, black music marketing, at RCA Records, New York. He joined the label in 1974 as a product manager. . . . Al Teller becomes president and chief executive officer of Windsong Records, Los Angeles. Teller is formerly president of United Artists Records and lately has been involved producing a major concert series at Belmont Park, New York. . . . Changes at GRT Corp., Sunnyvale, Calif., see Biruta



Teller

McShane named vice president, general manager, Music Tapes. She was formerly vice president, marketing services. Also, Jack Woodman, vice president, marketing, relocated to Los Angeles from Sunnyvale, and has assumed full responsibility for marketing and sales in the Record Group. Woodman has reassigned Harris Rodgers, Army Schorr, Jack Parker and Ray Ward of GRT's field tape marketing operation to regional sales managers for the Record Group. Max Anderson continues as national sales manager for Music Tapes Marketing, reporting to McShane. Richard Taylor, advertising and sales promotion manager, Music Tapes, has moved to Los Angeles and has assumed similar responsibilities for the Record Group. In Sun-



Blonstein

nyvale, Jill Hennessey has been named manager of marketing services and Dale Dingman, manager of label relations and creative services. Sandra Woods has been named assistant administrator of label relations. Bonnie Killian named assistant administrator of creative services. At the company's record pressing and tape duplicating plant in Nashville, Chuck Duncan named vice



Connor

president, Nashville operations. . . . Marshall Blonstein appointed president, Island Records, the U.S.-based arm of the Island group of companies, New York. A 12-year veteran of the industry, he served most recently as vice president and general manager of Ode Records. . . . John Connor promoted to director, national accounts, ABC Records, Los Angeles. He moves up from the position of Los Angeles branch manager and replaces

Charles Stewart who leaves ABC to run his own independent recording studio in Dallas. Don Kamerer, formerly Los Angeles branch field sales manager, succeeds Connor as Los Angeles branch manager. . . . Bonnie Feingold named director of artist development at GRP Records, New York. She was previously executive vice president at Hole Works, Inc. . . . Paul Black appointed director,



Black

national promotion, West Coast, Columbia Records. He had been associate director, national singles promotion, East Coast. . . . Sandra Trim-DaCosta becomes national director of artist development, black music marketing, CBS Records, New York. Most recently she had been associate director of press information and artist affairs, black music marketing. Her replacement in that slot is Ken Reynolds who had been an account executive at the Howard Bloom Organization. . . . Candi Bachman, previously a production assistant at Elektra/Asylum Records, Los Angeles, named to the newly created post of director of production. Also, Suzanne C. Helms named vice president, administration, for the label. She was formerly general administrator. And John Hughes named Southwest regional market-



Hughes

ing and promotion director for the label's country division. He had been a local promotion representative for the label in Houston for the last year. . . . Ron Radom appointed production manager of TK Productions, Hialeah, Fla. . . . Bob Siegel becomes assistant to the president and special projects manager for the recently formed Warner/RFC disco department of Warner Bros., Los Angeles. He had been national disco promotion coordinator and assistant to Ray Caviano at TK Records.



Teifer

Gerry Teifer appointed vice president of ATV Music Group's Nashville operations. He has headed ATV's Nashville office since October of 1977. . . . BMI Nashville vice president Roger Sovine, son of Red Sovine, moves to the Welk Music Group to take a Nashville vice presidency.

### Music Publishing

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### Marketing

Roger W. Heame joins the Zamoiski Co., Baltimore, as group vice president, wholesale division. For the past several years he has been a senior member of the management counseling section of Arthur D. Little, Inc., Cambridge, Mass.

### Related Fields

Irv Lichtman appointed Billboard's music publishing editor. Lichtman operates out of the magazine's New York bureau. . . . Gary Raskin appointed coordinator, radio advertising, Gotham Advertising, CBS Records, New York. . . . Bruno Hochstrasser named president of Studer ReVox America, Inc., basing in Nashville. A 10-year veteran at Studer, he was previously vice president of sales for Studer International in Regensdorf, Switzerland. . . . Robert Miller appointed to the newly created position of assistant advertising manager for

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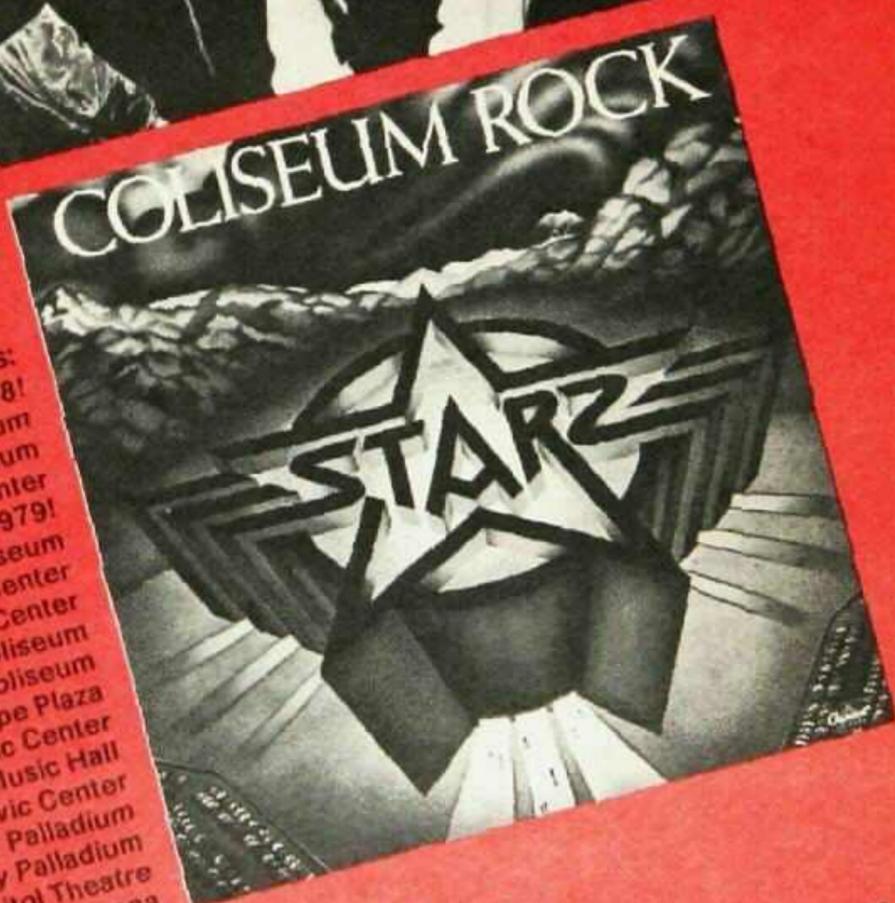
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# STARZ ROCK IN THE NEW YEAR

with their hot new single  
**"Last Night  
 I Wrote A Letter."**  
 Release date: Jan. 1st, 1979  
 from their best-selling album  
**"Coliseum Rock."**



- STARZ will be bringing "COLISEUM ROCK" to these cities:
- \*Dec. 29 Cleveland Richfield Coliseum 1978!
  - \*Dec. 30 Syracuse Memorial Auditorium
  - \*\*Dec. 31 Providence Center 1979!
  - \*Jan. 1 Hempstead Nassau Coliseum
  - \*Jan. 3 Baltimore Civic Center
  - \*Jan. 4 Roanoke Civic Center
  - \*Jan. 5 Greensboro Coliseum
  - \*Jan. 6 Richmond Coliseum
  - \*Jan. 7 Norfolk Scope Plaza
  - \*Jan. 9 Birmingham Civic Center
  - \*\*\*Jan. 11 Boston Music Hall
  - \*\*\*Jan. 12 Springfield Civic Center
  - \*\*\*Jan. 13 New York City Palladium
  - \*\*\*Jan. 14 New York City Palladium
  - \*\*\*Jan. 17 Passaic Civic Arena
  - \*\*\*Jan. 19 Philadelphia Spectrum
  - \*\*\*Jan. 21 Philadelphia War Memorial
  - \*\*\*Jan. 24 Buffalo Civic Center
  - \*\*\*Jan. 27 Huntsville Von Braun Civic Center
  - \*\*\*Jan. 28 Memphis Mid-South Coliseum
  - \*\*\*Jan. 30 Louisville The Gardens

\*Special Guest: Ted Nugent  
 \*\*Special Guest: J. Geils Band  
 \*\*\*Special Guest: Rush

**CAPITOL RECORDS**  
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**AUCOIN**  
 MANAGEMENT INC.  
 New York - Los Angeles

**rock steady**  
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**ATI**



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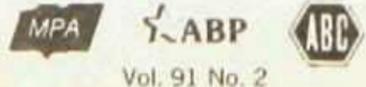
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## HEALTHY STATE That's How Music Publishers See Their \$500 Mil Business

By IRV LICHTMAN

NEW YORK—The \$500 million music publishing industry moves into 1979 in a healthy state, particularly among those firms whose creative juices involve production. Whether they are handed finished masters or originate productions, or are more heavily investing in writer/performer relationships, today's aggressive music publisher is adapting well to the demands of the music industry.

Naturally, the money invested in taking material to its finalized state is the rewards are great. One testament to this direction in

1978 was oldline music publisher Marks Music's participation in the publishing rights to music created by Meat Loaf writer Jim Steinman. The group is now a platinum-plus seller and, of course, a mechanical and performance royalty boon for the publisher. Obviously, the platinum sales era in general has greatly increased publisher income.

Besides interest in getting finished product to market, 1979 will also see a greater return to the "stable" concept of writing staff. There is greater willingness to acquire a number of writers, be they self-contained or simply songwriters, and to nurture their talents over a period of years. Thus, this trend marks a return to a once long-established publisher practice of writer development instead of brittle "one-shot" arrangements. Publishers today are not settling for the one hit, but a constant creative input from a single writing source.

The new year should also find increasing attention to the folio market, which accounts for about \$220 million in income, about half of the total music publisher-related income. The folio concept—with multi-songs and in many cases editorial and photo embellishment—has brought new life into the print field, and a number of major publishers have set plans for many new releases for 1979. A turn to more melodic hits has aided the print area.

Oldline music publishers are learning to deal with the difficulties of obtaining cover versions of their hits—a problem, needless to say, that also affects more contemporary hits. Standards of the last 30 or 40 years were involved in the initial phase of disco success, since old

copyrights were used as a material source. The picture has changed, so that music publishers must scramble for new material. Yet there remains a way in which older copyrights can continue a productive life, in addition to the continual demands from the new recording market.

The new year will see greater efforts to obtain jingles usage of standards. While it's pointed out that such usage is largely generated by the ad agency creative process (Billboard, Dec. 9, 1978), more used—because of writer restrictions—will be open to jingle campaigns.

Music publishers have always regarded the motion picture as a vital source of income, yet today it's become a matter of remarkable ties-in with recordings, as witness the "Saturday Night Fever" and "Grease" soundtracks. Even a lesser success like "Sgt. Pepper" has stimulated renewed interest in Beatles material, both in recordings and performances. More publisher efforts in 1979 are due for placement of old and new copyrights in film properties.

Two leading music publishers, Lester Sill and Irwin Robinson, presidents of Screen Gems-EMI Music and Chappell Music, respectively, echo a similar theme of music publishing futures. Both look to major publishing gains in the soundtrack

(Continued on page 19)

## ABC-TV Hits Big Score With New Year Show

By DICK NUSSER

NEW YORK—ABC-TV's "New Year's Rockin' Eve" just about wiped out the competition, racking up sizable ratings in the Nielsen organization's overnight tabulations.

The 98-minute special, consisting of live and previously taped segments, beat out the Guy Lombardo orchestra and the Boston Pops, posting a 42 share in New York and Chicago and a 47 share of the viewing audience in Los Angeles.

The Lombardo orchestra was CBS-TV's entry in the New Year's Eve slot. It was beamed live from New York's Waldorf-Astoria Hotel and featured Cab Calloway and Kelly Garrett as guests.

The Boston Pops was telecast live from its host city and featured the appearance of the Jose Greco Dance

(Continued on page 22)

## Letters To The Editor

Dear Sir: I spend a considerable amount of money on records—mostly albums. I have been quiet about the quality of pressings that have been pushed on the consumer by the record companies long enough.

Today, I bought the new album by Olivia Newton-John on MCA Records. From beginning to end there are a number of pops and clicks all through the record. I'm not judging MCA on the basis of one record. The new album by Elton John had similar problems. My sister bought a copy of the new album by the Who with the same problem: pops and clicks.

If the record buyer is expected to pay as much as \$6 or \$7 for these albums, they could at least be listenable when you play them. But what

really gets me is that the music industry keeps improving the equipment used to record these albums, only to have them pressed on chopped liver.

I think the record buyers should get together and write letters to responsible publications such as yours and start giving the record companies a hard time. Until the record companies shape up and start giving us records that are worth the outrageous prices that they ask, we are going to have to simply start returning the records and keep returning them until we get a decent copy.

I hope this letter gets other buyers writing letters whenever they get a bad pressing.

Dick Loftin  
Tulsa, Okla.

## COLUMBIA'S HOGGING THE CHARTS AGAIN

LOS ANGELES—Columbia has three singles in the top five this week and four albums in the top 10—more than any other label.

On the Hot 100, Billy Joel's "My Life" holds at number three, Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers" is again number four in its ninth straight week in the top five and Toto's "Hold The Line" jumps three notches to number five.

Columbia thus becomes the first label to put three singles in the top five simultaneously since Capitol did it last October with hits by A Taste Of Honey, Anne Murray and the Little River Band.

On the LP chart, Streisand's "Greatest Hits, Vol. II" remains at number one, followed by Billy Joel's "52nd Street" at number three (after a six-week run in the lead position), "The Best Of Earth, Wind & Fire" at number seven and Diamond's "You Don't Bring Me Flowers" at number nine.

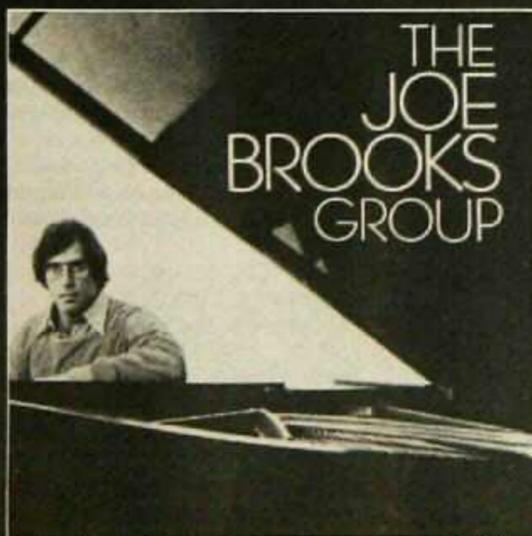
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# Creditors Seek \$2,798,233 From Bankrupt Shelly's Audio Stores

By JOHN SIPPEL

LOS ANGELES—Creditors of Shelly's Audio, six-store hardware chain here, which petitioned for a Chapter XI reorganization in Federal Bankruptcy court in November, have recommended to Judge William J. Lasarow that Electronic Centers Inc. & Sound Images, affiliated with Custom Hi Fi Discount Centers of Houston, Tex., take over the remaining assets and six store locations of the sagging network here.

The Shelly's court file includes a mid-December petition to the court from the debtor seeking a \$50,000-plus loan from the Houston-based chain of 64 stores in 10 states. Shelly's explains that it will lose its six store locations in Santa Monica, Westminster, Pasadena, North Hollywood, San Bernardino and Torrance, which would greatly weaken its effort to resuscitate its thrust in the cutthroat retail audio playback industry locally.

The court has been told that Shelly's has estimated assets of \$863,548. It breaks down to \$20,880 in bank deposits, \$11,202 in autos; \$768,989 in stores' inventory; \$57,376 accounts receivable; \$15,457 in cash and \$5,100 in office equipment.

Shelly's debts, both unsecured and secured, amount to \$2,798,233. Its secured creditors and their secured amounts and total owed them include: Hitachi, Compton, \$2,230

secured and \$17,242 total due; James B. Lansing, Los Angeles, \$27,628 and \$79,448; Nichimen, Chicago, \$25,809 and \$112,686; Philips Hi Fi Labs, Ft. Wayne, Ind., \$9,897 and \$17,311; TEAC, Montebello, no definite secured and \$117,154; Toshiba, Torrance, \$12,600 and \$57,112. Also: Yamaha, Buena Park, \$18,304 and \$72,855; Burhoe Acoustic, Melrose, Mass., \$6,000 and \$9,126; Marantz/Superscope, Chatsworth, and Sony of Compton and New York City, \$104,667.36 and \$615,514; ADS, Wilmington, Mass., \$80,070 and \$87,550.82; and North American Philips, Mahwah, N.J., \$7,868 and \$8,425.

Secured creditors have a total security of \$446,093 against a total due of \$1,344,967.

Unsecured creditors are out \$1,402,439, according to the Shelly's court dossier. They include: ADC, Blauvelt, N.Y., \$22,540; Ampex, Los Angeles, \$36,453; Advanced Speaker Technology, Santa Ana, \$13,100; Acoustic Phase, Proctorville, Vt., \$7,493; Altec, Los Angeles, \$34,208; Audiovox, Cerritos, \$18,401; Audio Technica, Fairlawn, Ohio, \$4,802; Aiwa, Moonachie, N.J., \$60,328. Also: BASF, Bedford, Mass., \$9,103; BIC, Westbury, N.Y., \$15,908; BSR, Blauvelt, N.Y., \$22,874; Craig Corp., Compton, \$51,616; Crown International, Mishawaka, Ind., \$4,561; Discwashers, Columbia, Mo., \$1,370; Emerson Radio, Secaucus, N.J., \$22,572; Elpa Marketing, New Hyde Park, N.Y., \$36,138; Empire Scientific, Garden City, N.Y., \$8,191; Great American Gramophone, Los Angeles, \$3,630; Harman Kardon, Long Island, N.Y., \$2,003.

Also: Jensen Sound, Chicago, \$57,109; J.I.L., Compton, \$35,924; JVC, Compton, \$8,088; Koss, Milwaukee, \$4,365; Le-Bo, \$338; Los Angeles Times, \$94,710; MXR, Rochester, N.Y., \$4,800; Mesa Electronics, \$3,116; Nikko Audio, Van Nuys, \$21,388; Osawa, New York City, \$4,785; Plessey, Plainview, N.Y., \$10,143; Pfanstiehl, Wauke-

gan, Ill., \$5,804; Royal Sound, Freeport, N.Y., \$3,552; Sanyo, Compton, \$173,603; SAE, Los Angeles, \$50,151; Sherwood, Chicago, \$18,163; Sankyo, New York, \$27,164; Scott, Woburn, Mass., \$33,948; SAS Electronics, \$13,909; 3M, St. Paul, Minn., \$28,327; Wald Sound, Sun Valley, \$48,101 and others.

Priority creditors include: wage claims of employes, \$5,534; IRS, \$10,886; California State Employment Development, \$1,624; and the California State Board Of Equalization, \$32,801.

The court records indicate Shelly's closed four area stores in 1978, two in Los Angeles and one each in Studio City and Hollywood. A Sept. 30, 1978, inventory showed stores' inventory at \$1,101,000, while an Aug. 31, 1978, inventory was estimated at \$1,625,849. Officials of the chain are listed as Mike Hymes, president, and Leonard Shelley, chairman, who equally shared all company stock and received in salary in the year preceding the bankruptcy petition \$36,877 and \$37,050, respectively.

A report to the court states that the firm did \$1 million in 1970, with volume rising to \$5.5 million on an annualized basis in 1978. Between Feb. 1 and Aug. 31, 1978, Shelly's lost \$750,000, the court is told, because of "unfortunate internal developments." Creditors met Oct. 12 here but could not come up with a proposal. Shelly's tried to get more capitalization through loans but was unsuccessful, so the stores shuttered.

The worsening fiscal condition of the debtor was noted in the fall of last year when a five creditors of the local chain filed suit in Superior Court over delinquencies.

Thomas Zeide has been approved by the court as legal counsel for the creditors' committee. Steven Feldman and Earl Warren represent the debtor. Herbert Wolos has been appointed receiver by Judge Lasarow.

## Schwartz's Posts Gains

WASHINGTON—Although Schwartz Bros., Inc., had a relatively flat sales increase for the third quarter, ended Oct. 31, earnings for that period and nine months continue their solid gains over the prior year for the retailer/wholesaler of records, tapes and other music merchandise.

And with three new Harmony Hut stores opened during the past year, president James Schwartz is looking to record sales and earnings for the year ending Jan. 31 and continued gains through 1979 with a full year of the new operations. A 20th Harmony Hut is set for a Laurel, Md., bow this summer.

Sales for the August-October quarter were up about 4% to \$7.736 million, but earnings increased 23% to \$68,031 or 9 cents per share, from \$53,934 or 7 cents a share the prior year.

Both retailing and wholesaling operations are credited for the overall nine-month gains, which saw net income rise 81% to \$184,164 or 24 cents a share, from \$101,716 or 13 cents per share for the year-ago period. Sales were up 10% to \$21.674 million, from \$19.656 million in 1977.

## Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

**Writers:** Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

**Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.**

**Publishers:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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## Market Quotations

As of closing, January 4, 1979

1978	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43%	23		ABC	8	425	36%	36%	36%	+ 1/8
43%	34%		American Can	6	129	36%	35%	36%	+ 1/8
19%	9%		Ampex	11	198	14%	14%	14%	+ 1/8
4%	1%		Automatic Radio	—	10	2%	2%	2%	— 1/8
28%	22		Beatrice Foods	9	882	23%	22%	22%	+ 1/8
63%	43%		CBS	8	587	54	52	53%	+ 1 1/2
27%	13%		Columbia Pictures	4	751	24%	24%	24%	Unch.
14%	8%		Craig Corp	6	16	11%	11%	11%	Unch.
47%	31%		Disney, Walt	14	1003	42%	41%	42%	+ 1/8
3%	2%		EMI	20	45	2%	2%	2%	+ 1/8
28%	8%		Gates Learjet	9	372	23%	22%	23%	+ 1 1/2
16%	11		Gulf + Western	4	1730	14%	14%	14%	Unch.
24%	9%		Handleman	6	147	16%	15%	16%	+ 1/8
6%	3		K-tel	29	10	4	4	4	+ 1/8
6%	2%		Lafayette Radio	—	—	—	—	—	Unch.
42%	22%		Matsushita Electronics	11	49	37	36%	28%	Unch.
48%	25%		MCA	8	615	44%	43%	43%	+ 1/8
60%	25%		Memorex	6	339	31%	30	30	— 1/8
66	43		3M	14	3941	65	64	64%	+ 1/8
54%	35		Motorola	11	760	41%	40%	41	+ 1/8
34%	24%		North American Philips	5	49	28	25%	25	+ 1/8
18%	10		Pioneer Electronics	14	—	—	—	16	Unch.
32%	6%		Playboy	24	133	15%	15%	15%	— 1/8
33%	22%		RCA	8	698	27%	26%	26%	— 1/8
8%	6%		Sony	14	53	8%	8%	8%	— 1/8
3%	5		Superscope	—	135	8%	8%	8%	+ 1/8
34%	14%		Tandy	10	548	28%	28	28%	— 1/8
10%	5%		Teledor	6	27	8%	8%	8%	Unch.
9%	2%		Telex	10	2347	6%	5%	6%	+ 1/8
6	1%		Tenna	—	41	2%	2%	2%	+ 1/8
19%	12%		Transamerica	5	380	16%	16%	16%	— 1/8
40%	20%		20th Century	4	483	32%	32%	32%	— 1/8
57%	29%		Warner Communications	9	582	49%	48%	48%	— 1/8
19%	11%		Zanith	10	768	14%	13	14	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Koss Corp.	9	—	5%	6%
Electrosound	—	—	—	—	Kustom Elec.	—	48	2%	2%
Group	4	—	5%	5%	M. Josephson	7	27	13%	14%
First Artists	—	—	—	—	Orrco Corp.	57	16	4%	4%
Prod.	16	62	6	6%	Recoton	7	—	2%	3%
GRT	—	109	1	1%	Schwartz	—	—	—	—
Integrity Ent.	10	37	5%	5%	Bros.	3	—	2%	3%

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

## Lafayette's Chief Vows Independence

NEW YORK—Lafayette Radio Electronics will remain an independent company and not seek buyers for its business, according to Robert Greenberg, newly elected president and chief executive officer.

Greenberg was elected Tuesday (2) after the resignation of his predecessor Arthur H. Blackburn which was a result of "policy differences with the board of directors."

During the past six months Lafayette has broken off negotiations with two private groups concerning

the sale of the retailer and distributor of electronics. A third offer had been made by Commodore International Ltd.

The firm had been operating at a loss and recently became default on repayment of its bank debt.

Lafayette intends seeking revisions in its credit arrangements with the banks, according to Greenberg.

## License Held Up For Circus Club

NEW YORK—The State Liquor Authority has reserved judgment on granting a license to Manhattan's newest disco, the Electric Circus on Fifth Ave.

While the owners claim to have poured \$170,000 into designing the posh new club, at least one member of the authority was quoted as saying he wants a closer examination of the club's financing.

Another factor in the decision to reserve judgment is the staunch community opposition to the club which is on the edge of a residential neighborhood that includes a Catholic high school.

The authority had voted to deny the license once before, but decided to reconsider the matter upon an appeal from the disco's owners.

Whether or not the club would attempt to open without a license to sell liquor was undetermined at this point.

## UCLA Course

LOS ANGELES—Award winning composer/arranger Eddy Lawrence Manson will repeat his course "Scoring Music To Film" at UCLA Extension beginning Monday (8).

The 12-week course will cover the functions of music in film, "spotting," motion picture math, and the psychology of film music material

## The Business of Music a basic course in survival

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FOR POSTERITY—Kristy McNichol and her brother, Jimmy, get down to the task of inscribing their names and handprints in a cement block at Florida's Disney World. The pair performed the ceremony prior to a concert there recently.

## RCA Ties 20th, Bows Pop Nashville Label

Continued from page 3

handled by independent distributors. Among the 20th Century acts with product to be distributed by RCA are Dan Hill, Gene Chandler, Edwin Starr, Mary Welch, Ahmad Jamal, and Barry White.

The signing of Free Flight Records signifies one of the biggest boosts in history for Nashville's fast-growing pop music industry. RCA becomes the first major national label to grant its Nashville operation the autonomy to operate its own pop-oriented label out of Nashville.

Free Flight will be headed by Jerry Bradley, RCA division vice president/Nashville operations, and Joe Galante, division vice president, marketing, Nashville.

"We have given these music people an open charter to expand the base of their Nashville activity and include all variety of music as their opportunity," noted Summer. "The full RCA national marketing operation is committed to the success of Free Flight Records."

The success of the Nashville division, a strong, positive sales and profit contributor to the RCA corporate giant, led to the establishment of the new contemporary music label, stated Summer.

Free Flight will operate with complete autonomy, controlling its own promotion, merchandising and advertising efforts in the same manner as the Nashville country operation. Distribution of product will be through established RCA channels.

An expanded promotion and marketing force will report to Galante. Regional Free Flight promotion managers added include Pat Bullock, Dallas, Johnny Gray in Atlanta, John McNamara for Chicago, Louis Newman in Los Angeles, and Alan Rester, Cleveland. Additional employees have been added to the Nashville promotion staff and advertising and artist development departments.

Besides the Nashville office, Free Flight has opened an office in Los Angeles with Tony Brown, manager of West Coast a&r, coordinating the acquisition and development of contemporary music acts for Free Flight.

Bradley noted that Free Flight will maintain an exclusive artist roster, signing only a limited number of acts—both new artists and established acts. The label's first acts are

Alex, Debbie Peters, Sharon Frederick and Mychal Jackson, with styles ranging from rock to disco.

Internationally, RCA, after realizing gains in France and Germany during the past two years, will now expand into several new markets, said Summer. A new subsidiary in Holland will be opened in a few months, to be followed by similar action in Belgium and additional formations of new RCA subsidiary companies throughout 1979.

Summer warned that RCA, through its producers, artists and executives, will have to deal with "new realities" to advance the recording business. "The record industry may shortly enter a period where only the very best will prosper. To strike a somewhat somber note, I believe that the myth that this is a recession-proof industry will evaporate."

In announcing the promotion of Harris, Summer noted that RCA recently effected a major expansion of its black music merchandising and promotion activities, resulting in the successful launching of Evelyn "Champagne" King and the Whispers to major artist stature.

The Roadshow Records announcement came from Summer and Fred Frank and Sid Maurer, Roadshow co-presidents. RCA will manufacture, market and distribute Roadshow internationally, and the pact also calls for RCA to distribute product of Nature's Music, a Roadshow-affiliated production company headed by Richard Mack, who has helped land such acts as Al Wilson and Touch Of Class.

The Nashville and Dallas meetings were chaired by Dick Carter, division vice president/field marketing.

Artists featured in audio/visual presentations included: John Denver, Bonnie Tyler, Evie Sands, Max Demian, Jefferson Starship, Floyd Cramer, Willie Nelson, Porter Wagoner, Jim Ed Brown & Helen Cornelius, Chet Atkins, Alex, Mychal Jackson, Debbie Peters, James Galway, Gichy Dan, Evelyn "Champagne" King, Instant Funk, Charo, Tomita, and Enchantment.

Product discussions came from Warren Schatz, division vice president/popular a&r; Jerry Bradley, and Thomas Shepard, division vice president, Red Seal a&r.

Merchandising and marketing

(Continued on page 10)

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JANUARY 13, 1979 BILLBOARD

## 17 MALL OUTLETS

## Newsom Gross—\$4.5 Mil in '78

By JOHN SIPPEL

LOS ANGELES—When former rackjobber routeman/buyer Bill Newsom opened his first store in 1964 in Edgewater Mall, Biloxi, Miss., he envisioned a chain of such traffic center stores.

The 1,800 square foot location, a pioneer venture in mall retailing by a record/tape/greeting card retailer, grossed \$150,000 in its first full year. Cards were soon deleted.

In 1978, Newsom's Music Centers in 17 mall locations topped \$4.5 million gross, the store claims. Newsom accounts for the consistent gradual growth by pointing out that he continually strove to locate full-line (playback through software and complete ancillary accessories) stores in secondary and tertiary markets.

Newsom and his vice president, general manager Jim Oakley are constantly attuned to the requirements of each of their locations. Each store is orchestrated to the vicinity. "Seventy percent of our volume is done in records and tapes," Newsom says. "The remainder is

split among hardware, song folios, guitars and a complete line of musical and recording of accessories," Newsom states.

"For example, we carry audio playback in five of the stores. That hardware thrust will enlarge in time as we see the need for it. We can't stock every line but we try for a strong selection. Right now we concentrate on Kenwood, Pioneer, Audio Technica, RTR, AR and a few others. We have established our own service centers in the five stores in Jackson, Miss., Alexandria and Hammond, La., Biloxi and Rome, Ga. Hardware will be added soon to the Anniston, Ala. store," Newsom adds.

"We stock Yamaha guitars and accessories like strings and picks. We move Hohner harmonicas. We carry Maxell, Memorex and Capitol blank tape. Fidelitone supplies our needles. Le-Bo is our principal accessories vendor, but we augment with Discwasher and Sound Guard accessories. We buy printed T-shirts. Each store has folios. We carry a full line of posters, mostly from ProArts," Newsom says.

Both Newsom and Oakley stress the adequate inventory concept within the merchandising framework of marketing. And they don't neglect the continual change of in-store display materials by store personnel. "We win our share of labels' merchandising contests," Oakley says.

Newsom managers break in at a three-month or longer training school under the aegis of Max Whittington, who operates the Biloxi store, which has grown to 3,200 square feet in the original mall.

Newsom favors giving managers their head after a good grooming.

"Glenn Case is a good example. In addition to handling the full responsibility of the store, Case finds time to write album reviews for area newspapers," Oakley notes. Managers are encouraged to work closely with vicinity radio outlets and concert promoters. All Newsom stores act as ticket outlets.

Newsom's stores in chronological order of their openings and their square footage are: Biloxi, 3,200; Huntsville, Ala., 2,200; Tuscaloosa, Ala., Pensacola, Fla., 3,000; Jackson, Miss., 1,800; Montgomery, Ala., 1,500; Anniston, Ala., 2,200; Columbus, Miss., 2,800; Tupelo, Miss., 1,800; Alexandria, La., 3,000; Vicksburg, Miss., 2,700; Jacksonville, Fla., 2,500; Selma, Ala., 2,500; Rome, Ga., just expanded from 1,400 to 3,000; Mobile, 3,000; Hammond, La., 2,800 and Tallahassee, Fla., 4,900.

The last store opened Dec. 5 and Newsom admits the outlet, his biggest yet, indicates his expansion thinking.

Newsom and Oakley are currently working on two more mall locations. Their Norcross, Ga., Sound & Sight base, which serves only Newsom's Music Centers, has grown to 12,000

(Continued on page 16)



HAMPTON HONOR—Lionel Hampton, right, receives a special New York Governors Award from Ray Moore, president of the New York chapter of the National Academy of Recording Arts and Sciences at Storeytowne in New York. The award honors Hampton on his 50th anniversary as an outstanding musical performer.

## FBI Scouring N.Y. For Counterfeiters

NEW YORK—FBI agents have conducted searches of four retail outlets in Brooklyn and the Bronx as part of their investigation into the manufacture and distribution of counterfeit and pirated 8-track tapes and cassettes. The raids resulted in the seizure of about 1,800 allegedly illegal tapes.

The locations raided were Casa Borinquen, Marrero Record and Variety Shop and San German Record Shop in Brooklyn; and Mary Lou Records in the Bronx.

## RCA Makes Deals

• Continued from page 9

strategy sessions were made by Joe Galante; Jack Maher, director of merchandising, East Coast; Keith Jackson, manager of black music product merchandising; Mort Weiner, director of pop merchandising, West Coast; Michael Abramson, director of special merchandising products; and Irwin Katz, director of Red Seal merchandising.

Speakers for the sales seminar were Frank O'Donnell, manager of national sales operation; Tony Montgomery, director of national singles sales; Dave Wheeler, director of national country sales; Katz and Gallagher.

Promotion seminar speakers were Galante; Joshua Blardo, director of national album promotion; Margo Knesz, director of national singles promotion; Bill Staton, director of national black music promotion; and Chuck Thagard, the new director of national field promotion.

The meetings were held at the Opryland Hotel in Nashville and the Airport Marina in Dallas.

## Regrouping Set For H&amp;L Label

NEW YORK—H&L Records, based in Englewood Cliffs, N.J., across the Hudson river from Manhattan, is "regrouping" and is ending its sales and distribution operation, confirms Luigi Creatore, partner with Hugo Peretti in the label.

"We have reached the point where an independent label cannot compete with the muscle of the majors. We decided to reorganize now, rather than wait and be forced to do it," says Creatore.

He says the company will maintain its headquarters in Englewood Cliffs and its studio operation there, while working to place its artists with other established labels. Its international operation will remain as it

was and the label will continue to sign and develop artists, though now it will be more in the capacity of a production company.

Recently H&L placed the last Stylistics LP as well as new product from Brenda & Herb on TK Records, Creatore says.

"By placing some artists with one label, and others with another label, we will be able to put out more product, since we will not have to be working it all ourselves," he adds.

The label, independently distributed, will no longer sell directly to accounts, and among the casualties of the reorganization is the sales department, which has been let go, says Creatore.

## Reddy Demands Capitol Free Her

LOS ANGELES—Helen Reddy wants Superior Court here to grant her a release from her Capitol Records binder.

She claims she has been mistreated in a number of ways by the defendant. Capitol failed to account and pay royalties properly, she claims, and purported to deduct amounts not covered in her contract.

The defendant, she charges, paid

royalties based upon a reduced or improper royalty rate and reported sales based on incorrect prices.

The filing contends Capitol failed to properly reimburse her for required-by-contract expenses and incorrectly paid her royalties on product sold pursuant to certain licensing agreements.

The suit asks for an accounting and \$1,793,000 for contractual breaches.

## Music Publishers Forum Meets

NEW YORK—Plans for 1979 will be discussed by the Music Publishers Forum at its first meeting of the new year Tuesday (9) at the Barbizon-Plaza Hotel here.

Chairman Arthur Braun, general manager of Dick James Music, will lead the discussion before the 60-member group, formed last year to provide an industry voice for younger publishing executives.

Guest speaker at the meeting will be Leonard Feist, president of the National Music Publishers Assn., who will review the activities of his association and highlight important events of the past year which affect the publishing community. He is ex-

pected to include an update of the CBS-TV attack on the blanket licensing of performing rights, shortly to be reviewed by the U.S. Supreme Court.

The West Coast section of the Music Publishers Forum is also scheduled to hold a meeting Monday, with Terri Fricon of Musicways Publishing as chairperson. Lester Sill of Screen Gems-EMI will be guest speaker at the event, to be held at the Continental-Hyatt in Los Angeles.

Formed little more than a month ago, the West Coast chapter will choose its steering committee at the meeting.

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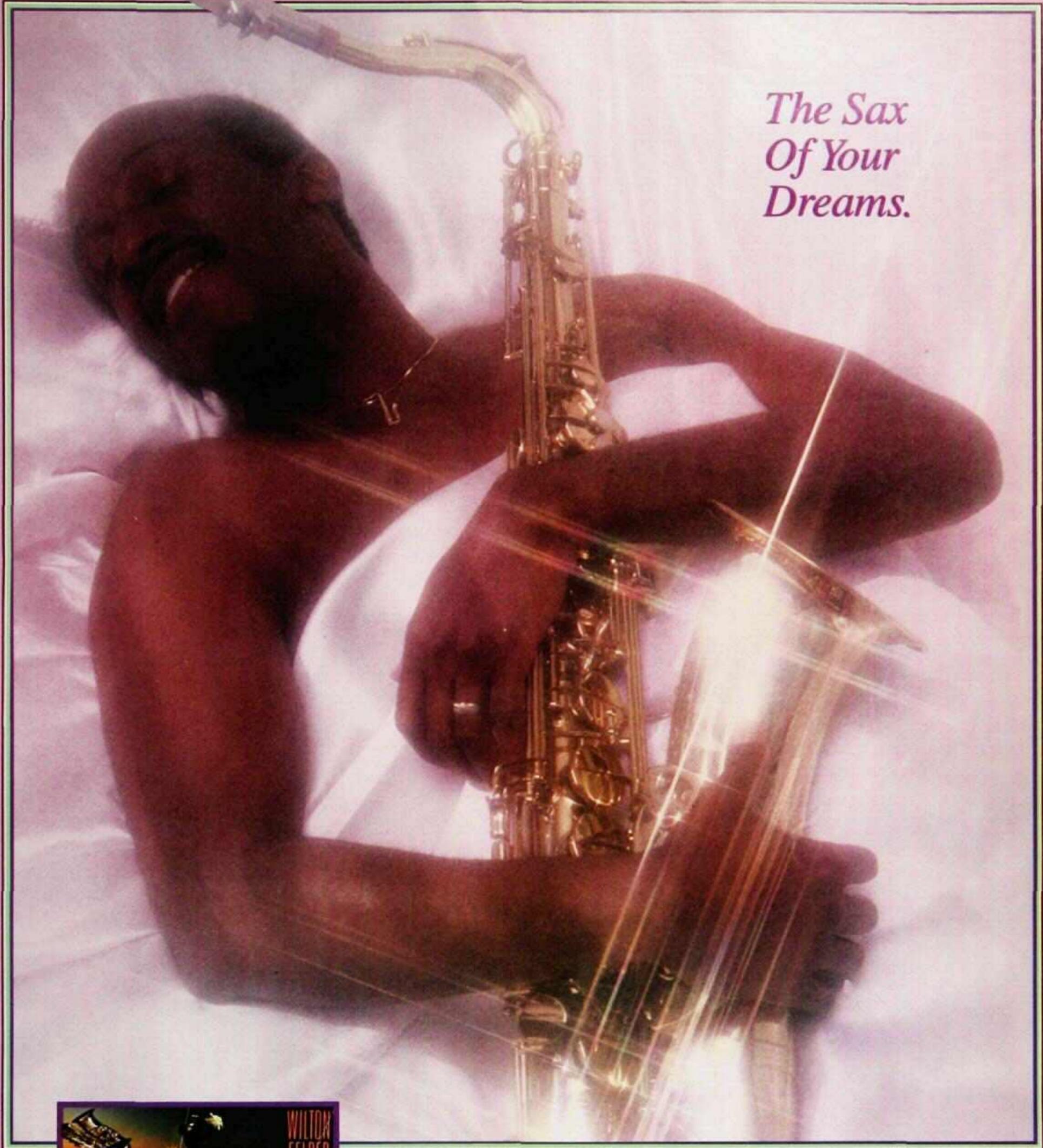
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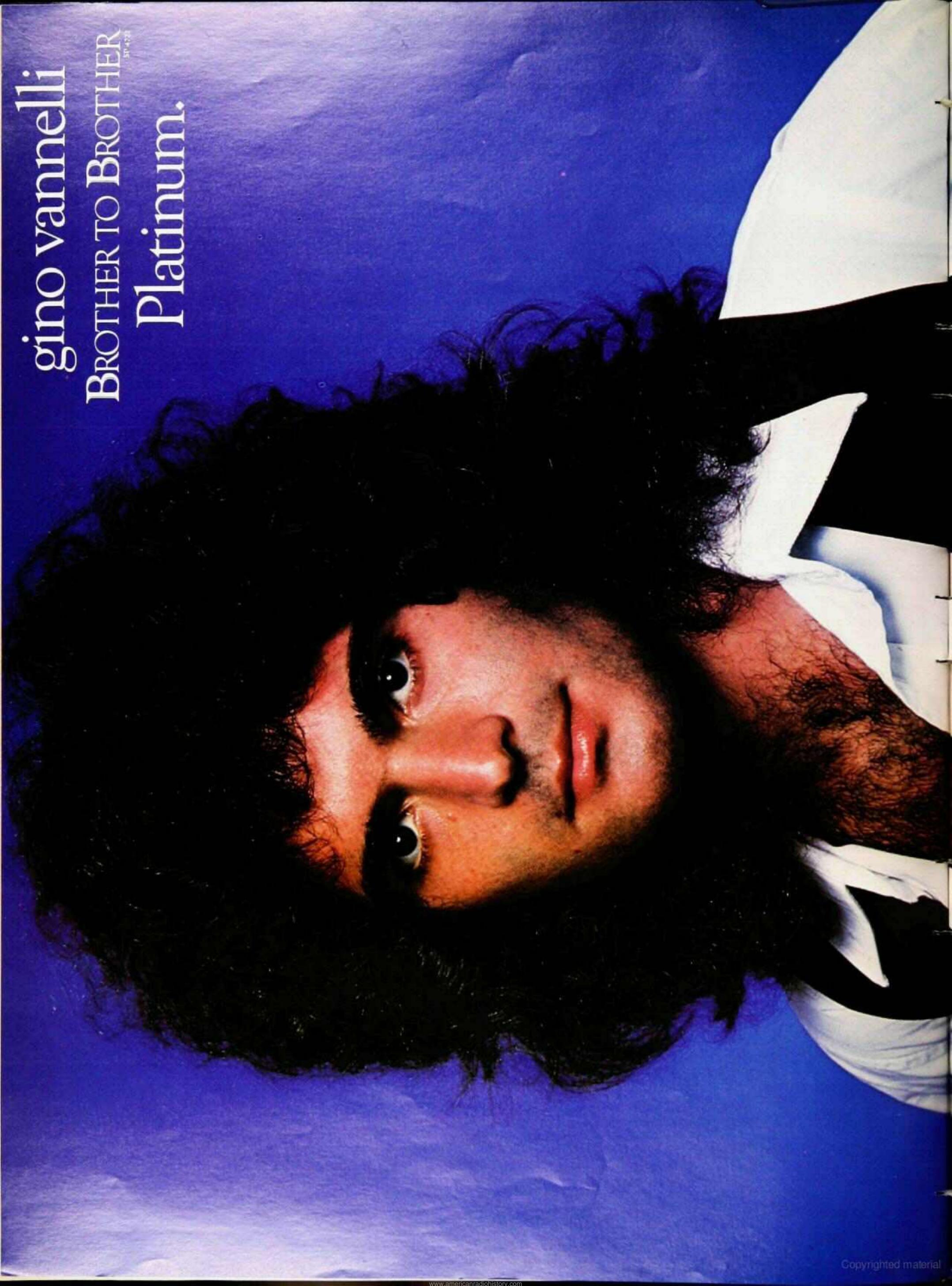


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## MCA To Invest Big In 'I Remember Mama'

NEW YORK—MCA Inc. has become a major investor in the new Richard Rodgers musical, "I Remember Mama."

The deal gives MCA Inc. music publishing participation, original cast and motion picture rights to the show, which is expected to open on Broadway in April starring Liv Ullmann.

The show will be the first Rodgers musical in more than 40 years not published by Chappell Music or through the Rodgers & Hammerstein company. Williamson Music, formed by the celebrated writing team when they first collaborated on a professional basis with "Oklahoma!" in 1943.

Except for a two-year break in the early '70s when Williamson was ad-

ministered through MCA Music, the company has been handled through Chappell.

"I Remember Mama," first produced by Rodgers & Hammerstein as a legal play, also represents the second collaboration by Rodgers with lyricist Martin Charnin, currently represented by the smash musical, "Annie." The show was 1970's "Two By Two," starring Danny Kaye.

It's understood that MCA Inc. is making at least a 50% investment in the show, expected to reach Broadway at a cost of \$1,250,000. The producer is Alexander H. Cohen.

MCA Inc. is represented on Broadway as a publisher and cast LP outlet for the hit musical, "The Best Whorehouse In Texas."



ATLANTA PEACH—Dicky Betts of the Allman Brothers band signs autographs at the opening of a new Peaches store.

### OVER SALES & USE TAX

## A&M's Dispute With Calif. Agency Flares

By JOHN SIPPEL

LOS ANGELES—The California State Board of Equalization is legally combating a second major attempt to gain a refund by a state-based label, A&M Records, from a mid-'70s sales and use tax bite. The abortive attempt to levy a sales tax on masters was thwarted when the industry was able to obtain passage of legislation that kayoed the drive.

A&M has told local Superior Court that it was notified in June 1975 it was liable for payment of \$648,592.15 plus interest due from July 1970 through March 31, 1974. A&M lost its bid for redetermination, later being notified that it owed the \$648,592.15 plus \$216,282.27 interest. A&M told the court it paid the total \$864,874.42 in February 1977, plus an additional \$6,485.72 in interest.

The plaintiff filed a claim for refund in February 1977. The state board denied the appeal. A&M now is asking the court to grant the refund.

A&M is taking the same tack as the legislative thrust, which succeeded in throttling the tax assessment.

A&M argues that the board is wrong in levying a sales tax on royalties. The board counters that when an act turns over a master to a label, it becomes a tangible property. A&M points out that its contractual

deal with an act is primarily one for the exclusive services of an act and the master is incidental to the contract. In the legislative counter-attack, it was pointed out that the film industry in California had successfully downed a similar attempt when it was held that the producer turning over a film to a picture distributing firm could not be held liable for sales tax payment.

The artist renders an exclusive personal service to the label, in which the transfer of tangible property, (the master), is incidental, A&M claims.

It was only recently learned that Capitol Records, a label which led the fight against the sales and use tax effort, was plaintiff in a June 1975 Sacramento County Superior Court suit against the state board, seeking refund of \$1,097,883 paid by that label (Billboard, Dec. 16, 1978).

It is also believed that the state board levied stiff retroactive sales tax bills on Warner Bros., Brothers and MGM Records, among others.

Industry representatives told various legislative committees prior to the downing of the tax board's move to assess a 5% sales tax on masters that the threat of such a siphoning of profits from the industry could cause many labels to consider moving out of state to avoid the grab.

## Pickwick To Take On 'Pretty Girls'

LOS ANGELES—Pickwick has been tabbed as principal distributor for Lisa Dal Bello's "Pretty Girls," the maiden release by locally-based Talisman Records.

Pickwick will distribute the LP and single in Minneapolis, St. Louis,

Dallas, Atlanta, Florida and California, according to David Levine, president of the label.

Other distributors working the product are Malverne in New York, Schwartz Bros. in Washington, D.C., Sound Records & Tapes in Seattle, WM Distributing in Denver and Alta Distributing in Phoenix.

"Pretty Girls" is the 19-year-old singer's second LP, following a debut last year on MCA. It was co-produced by guitarist Al Ciner and Bob Monaco, who has a strong track record with female artists, including Chaka Khan, Tina Turner and Flora Purim.

Talisman, which is backed by various Canadian investors, is also staffed by Yolanda Tasse, director of creative services and vice president of a&r, Dave Margau, vice president of national sales and Nancy Smith, administrative assist-

### UA Music Huddle

LOS ANGELES—United Artists Music held its first major meeting under recently appointed president Harold Seider here Tuesday (12) through Thursday (14).

In attendance were professional staffers, executives and various staff and affiliated songwriters from all the U.S. offices of the firm.

UA Music will be shifting its Los Angeles headquarters from its present location at the United Artists Records building Sunset Blvd. to a newer, larger site in the city the early part of 1979.

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## Group Meets To Put 'Progressive' On Music Map

NASHVILLE — The newly-formed Progressive Music Assn. held its third meeting Dec. 18 at ASCAP headquarters, with 35 members of the local community in attendance.

The structural meeting, chaired by Merlin Littlefield, assistant executive director of ASCAP, focused on the association's primary goal of promoting and encouraging progressive and contemporary music from Nashville.

Three committees were established, with Betty Holt of Chivas Publishing heading the membership committee, Jan Walden in charge of the bylaws committee, and responsibility for the talent committee shared by Don Keirns of API Booking and Phil Sigal, co-founder of the association.

David Luna was named coordinating director for the organization with Mike Sanders handling the campus committee.

## Heider Suing Label Over Old Masters

LOS ANGELES—Wally Heider's Hindsight Records is seeking an injunction in Federal District Court here to halt George Garabedian of Mark 56 Records from continuing to distribute and sell a Stan Kenton vintage 1941 album.

Heider, in his pleading, alleges he has exclusive right to release the Kenton band album. In addition, Heider contends the Garabedian album, of the same material he is using in his album, misleadingly is called a "live" recording when it is actually studio-made for the then C.P. MacGregor radio transcription library.

The plaintiff states he made an exclusive deal to release the Kenton performances in a five-year pact with Ray Avery, who operates Rare Records, a Glendale retail store, and California Record Distributors, an independent label distributor here which also distributes Mark 56 label.

A copy of the binder, filed with the court, indicates it was agreed that Heider release four albums of Kenton material from the MacGregor archives before Dec. 31, 1982.

He also has the rights to one Peggy Lee album and an Anita O'Day and Nat King Cole album, in which there would be a mix of the two talents, in that only five O'Day cuts were available, so Avery threw in 11 Cole sides. Heider agreed to a 3% of gross sales cut to Avery and a similar percentage of gross to Kenton plus the bandleader got a recoupable-from-royalties \$1,000 advance.

Heider accuses Garabedian, in his pleading, of using identical tracks to those Hindsight released, mislabeling the defendant's release as emanating from the Rendezvous Ballroom.

The action seeks \$100,000 exemplary damages plus compensatory damages to be determined by the court.

The filing also states that presently Hindsight is selling via direct mail and "one Glendale retail store," but that in the works is a national distribution concept through distributors. Copyrighted material.

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BY CASSETTE

## Teaching Tunesters

LOS ANGELES—Grammy-winning songwriter Buddy Kaye has created what is believed to be the first educational songwriter cassette course called "The Complete Songwriter."

The course, comprised of four cassettes containing eight 30-minute sessions bound in a book size package, is described by Kaye as the "songwriter's blueprint," offering partial solutions to the problems of songwriting.

The learn by listening course offers pop, Top 40, country, gospel, MOR and new wave writing fundamentals within Kaye's 31 components contained in the songwriter's blueprint.

Among those components are "The Impact of a Hit Lyric," "Finding Titles," "Crossover Songs (For The Big Money)," "Mr. Jaws (The Song Shark)," "The 40 Lines-A-Day Technique" and others.

Kaye, who has been teaching "Song Lyric Writing" and a "Songwriter's Workshop" at UCLA Extension for five years and spent some 500 hours in the studio assembling the course, was inspired to put his course on cassette by a blind student enrolled in one of his classes who expressed her gratitude for opening her up to the songwriting medium.



SANTA TAVARES—The five Tavares brothers, in London to receive a U.K. silver record for their "More Than A Woman" LP, brighten up Christmas for some youngsters at the Great Ormond Street Hospital for Sick Children.

## RSO Moves To Disco & Soul Through Curtom Tie

• Continued from page 4

cannot, short of miracles, repeat the volume generated by "Saturday Night Fever" and "Grease."

The Curtom connection boosts RSO's 14-act roster by nearly one-third, but this is still considered a manageable and relatively select total, allowing full promotional effort for each release—one of the attractions as far as Stuart and Mayfield were concerned.

The deal also propels RSO firmly into the burgeoning disco/soul business at home and abroad, though Coury points out that the label has been scoring crossover hits in this market with the Bee Gees, Andy Gibb and Player for some time.

For Curtom, Stuart acknowledges that he's hoping to benefit from RSO's hit streak. Though the label enjoyed success last year with Linda Clifford's "Runaway Love" and attendant album, its latterday sales with Warner Bros. were otherwise generally viewed as lower than its 1975-76 bonanza with soundtrack product, particularly "Let's Do It Again."

Other points in RSO's favor, cites Stuart, are its identification in the pop marketplace, offering Curtom more crossover opportunities, the financial freedom, via RSO backing, to go after major artist acquisitions, and the prospects of collaborating with the Stigwood organization on movie projects—a medium which has previously provided its biggest-selling records via soundtracks.

The Curtom roster has been relatively stable since the company was

formed in 1968. Apart from Mayfield, Hutson is the longest-serving, both as a member of the Impressions (now departed) and as a soloist.

Clifford was originally with Curtom's since-defunct Gemigo label, exited and then returned to enjoy her biggest hit with "Runaway Love."

And though Gavin Christopher is being touted as a newcomer, the singer/songwriter was previously signed to Curtom as a member of Baby Huey and the Babysitters. That combo also contained pre-Rufus Chaka Khan, for whom Christopher recently penned "Life Is A Dance" on her solo album debut.

Curtom's Chicago base contains its own studio facilities, used both in-house and for outside work. Label staff numbers eight, but independent promotion people are also employed nationwide. This arrangement will continue under the RSO deal, with the latter picking up the tab.

## Windsong Chief Pacting Talent

LOS ANGELES—Al Teller, officially taking over as president of Windsong Records, says he will begin signing acts immediately.

He notes that he is presently negotiating with several acts, some well known, but he maintains the artists roster will be limited. Plans call for approximately a dozen LP releases the first year.

## Goffin's Songs For Special LP

NEW YORK—Screen Gems/EMI Music heralds rock lyricist Gerry Goffin's 15-year association with the music publisher and a new writer contract with its first double-sleeve broadcast album.

The set, not for sale, features 25 Goffin songs written with Carole King, performed in their original versions plus recent covers.

The artists are Rod Stewart, the Beatles, Blood, Sweat & Tears, Grand Funk Railroad, Aretha Franklin, Byrds, the Drifters, Don-

nie Osmond and three cuts by Carole King, among others.

Goffin came to Screen Gems/EMI Music when it was known as Columbia/Screen Gems 15 years ago when the company purchased Don Kirshner's and Al Nevins' Aldon Music.

Goffin, nominated for an Academy Award for "Love Theme From Mahogany," is presently writing a film score with co-writer Michael Masser.

## RIAA 'Buries' 78 R.P.M. Disks

NEW YORK—Some 30 years after the introduction of LP the curtain of oblivion has finally been drawn over the 78 r.p.m. record.

All technical references to 78s have been deleted in the revised Recording Industry Assn. of America's revised Bulletin F-4, "Dimensional Standards, Disk Phonograph Records for Home Use."

Basic additions to the Bulletin, available from the Recording Industry Assn. of America here, are the incorporation of metric units of measurement and the use of decimals rather than fractional dimensions.

Also available is a revised Bulletin F-1, "Standard Recording And Reproducing Characteristics," which now extends the RIAA response curve to 20Hz and 20 kilohertz.

## Pickwick In Exec Level Restructuring

LOS ANGELES—In order to free himself for greater oversight of the 200-plus employees operating in an 18-state area, Jack Bernstein, general manager of Pickwick International's distribution division, is segmenting responsibilities.

First specific appointment in the restructuring at the top is Alan Roller, Dallas branch manager, who has been named national operations manager, distribution.

Roller begins a heavy travel schedule immediately, working with the six warehousing branches and three satellite sales offices. Roller is being replaced as Dallas branch chief by Don Gillespie, who returns to Pickwick after a stint operating his own one-stop and retail stores and most recently as UA Records Southern Regional sales director.

Bernstein, also based in Dallas, explains the Roller appointment frees him for additional high level administration, such as the introduction of a national tracking service of leading Top 40, AOR, country and black music stations.

Bernstein intends eventually to provide Pickwick and independent labels, represented by his distribution arm, with current listings on Pickwick-distributed product from a universe of 250 or more stations. He is seeking a person who will base in Minneapolis to head up the manual tracking function, which it's hoped would soon be fed into a computer.

The tracking service would complement a weekly promotion rep-phone hookup, initiated recently by Bernstein. Promotion managers from Los Angeles, San Francisco, Minneapolis, Dallas, Houston, Atlanta, St. Louis and Miami discuss potential and present chart position of Pickwick indie label product.

## Newsom's Malls

• Continued from page 10

square feet. The chain employs 100 persons. Newsom follows mall hours. He likes his stores to stay open 30 minutes after mall closing, a period he finds a bonanza.

Most of the stores' advertising is in-house through Lance Sancher. Oakley can't guess as to the regular percentages accorded different media. "We play it by ear depending on the store's needs. Phonogram can tell you how well our own conceived programs do," Oakley states.

The \$7.98 albums are specialled at \$4.99 and shelved at \$6.99. Newsom says he's been getting \$1 for current hit singles for years. Stores communicate their wants to the Norcross base by airmailing weekly catalogs sent regularly on which are listed 3,800 LP titles, 3,000 8-track titles and 2,000 cassette titles, in addition to new release pages.

Newsom has two trucks traveling more than 2,000 miles weekly serving all stores except Jacksonville, which is shipped air.

Three of the Newsom stores were equipped with VTR centers. "We don't know what it is, but the customer reaction to our showing of videocassettes hasn't proved strong enough for us to expand it to other outlets. We are using Betamax machines with four-foot TheaterVision units. Maybe we are not getting enough new cassettes from labels," Oakley wonders. Copyrighted material

## PHOTO ARCHIVE

William "Popsie" Randolph, New York's most prolific photographer and former manager for Benny Goodman & Woody Herman's Orchestra passed away in January 1978.

The Trustees of the estate have decided to sell Popsie's archive of negatives. These negatives depict the evolution of music from the swing Era to Rock and Roll. The collection includes over 3,000 personalities from the Big Bands of WW II, Popular Singers and Entertainers of the 30's, 40's, 50's, 60's and 70's.

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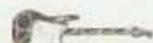
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TV's vivacious CHARO of CUCHI-CUCHI fame, who got you to "DANCE A LITTLE BIT CLOSER" since her last album is now doing it to "OLE, OLE." With her new single and album, produced by TOM MOULTON and arranged and conducted by JOHN DAVIS, she brings her inimitable style to the "CONCIERTO DE ARANJUEZ" and "STAY WITH ME." This season she'll be talking it up and shaking them up on all her national TV appearances. And that's no bull. OLE, OLE.



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## General News

## TV Mail-Order LPs a Hard Sell

• Continued from page 1

of the largest direct-response firms in the country. Under its various subsidiary labels, V&R currently has about 12 sets in the market. But only about five are accounting "for the bulk of our sales," he notes.

Lindeman says it's becoming increasingly difficult to get good single-artist material, which on average consistently outsells multi-act packages on television. Most of the artists whose recordings can support solo sets, and who are made available by their labels, have already been tapped, he states.

"We are now forced to repackage many of our old offers," he says, an alternative neither he nor others in the field look on with any great enthusiasm.

The V&R chief adds that he notes a growing reluctance among some labels to release strong single-artist material for mail-order sales, an element he attributes in part to pressure from retailers.

Vista's Colin, however, disputes this theory. He maintains that he encounters no label inhibitions. Plenty is available, he says, although much

of its potential sales strength is questionable.

However, Colin also expects more "retreads" to enter the direct-market chain as the available pool of "fresh" single-artist material evaporates.

The challenge remains to come up with better concept albums built around a salable theme. All firms are devoting more attention to this effort, both through in-house creative staffs and freelance producers.

Ronald Bliwas, of A. Eicoff & Co., another major direct-response firm, sees recordings in a "down cycle" right now. The company, which serves as the tv sales medium for Capitol Records, does about 15% of its total business in records and tapes. A few years ago the proportion was nearer 70%, says Bliwas.

"Except for Elvis, we've seen no gangbuster hit on tv for some time," Bliwas observes. "You've got to wonder when you see 'The Best Of Nelson Eddy & Jeanette MacDonald' being offered."

He suggests that one reason for declining sales is a more sophisticated tv audience. "They're much more discerning," he says.

If average sales are off, heavy movers still surface on occasion.

A Statler Bros. package introduced by Vista last year is now above 400,000 and still selling well, reports Colin.

Paradoxically, one of the company's heaviest all-time sellers is a classical package. On the market for more than five years, its "120 Music Masterpieces" (five disks) is a self-renewing perennial, with more than three million sets sold to date, according to Colin.

V&R numbers sets by Jim Reeves and James Cleveland among its better recent single artist entries, and "All Night Long" and "House Party" as successes in rock concept albums.

Standard two-record albums sell at \$6.98 or \$7.98, with tape equivalents (increasingly including cassettes) at \$2 more.

Vista moved to the \$7.98 level a year ago for all its two-pocket sets, and Colin predicts that the mail-order industry may eventually move to \$8.98 as costs continue to escalate.

Publisher royalties, upped under last year's copyright revision, are cited as a factor, as are higher airtime and material costs.



**MARTELL CHECK**—Principals at a charity luncheon hosted by the Conference of Personal Managers East hold the \$5,000 check donated to the T. J. Martell Foundation for Leukemia Research. The luncheon honored Bruce Lundvall, president, CBS Records Division, as man of the year. From the left, are: Tony Martell, vice president, CBS Associated Labels; Gerard Purcell, president of the managers' group; Lundvall; and Floyd Glinert, of the T.J. Martell Foundation board of directors.

## N.Y. Picture Disks Fading

• Continued from page 3

are having a promotion in opening a new store, and certainly if there is a continued market in them, we will lower the price."

Meanwhile, ABC-TV's local outlet here devoted a portion of its weekly magazine-format series, "You!", to probing what host Ellie Dylan, a former WNBC disk jockey, calls "the black market" in colored vinyl and picture disks.

The 10-minute segment aired Saturday (6) and featured interviews with retailer Bleeker Bob, Elektra/Asylum's Mitchell Kanner and a mysterious character referred to as "The Man From The East."

Many of the picture disks currently in circulation were featured in the segment, which implied that many of the picture disks being sold were promotional copies. Bleeker Bob wouldn't tell Dylan where he

bought the disks, while the mysterious stranger, filmed with his back to the camera, claimed he got his supply from "record company employees" without being more specific.

Kanner, in a brief interview, suggested that the conduit for promo disks was most likely radio station employees.

Dylan later told Billboard the show was taped in October and she couldn't remember how she got onto the mysterious stranger. Bleeker Bob told Billboard that "most" of the picture disks he sells are "commercially available" and that the demand for them has abated.

"The gimmick is dying down," he says, although a copy of an Elvis Costello picture disk will still fetch \$75. Most of his business these days, he adds, is in new wave product, with the majority of sales concentrated on import product.

## WB Sets ZZ Top Catalog Push

LOS ANGELES—Warner Bros. is launching a major marketing campaign around the ZZ Top catalog, acquired with the signing of the band to the label.

ZZ Top's five-album catalog, initially released on London Records, contains two platinum and three

gold albums. Also planned is the "extensive" rescheduling of "The Best Of ZZ Top" which also went gold.

The other albums are "ZZ Top's First Album," "Rio Grande Mud," "Tres Hombres," "Fandango" and "Tejas." The band's first Warner Bros. album is due later this year.



**TANYA'S TWIN**—Tanya Tucker encounters a stand-up of herself at a party MCA Records hosted for her to celebrate her Bottom Line debut in New York recently.

## Discount

• Continued from page 1

terworks and Odyssey catalog along with new releases, except for "Greatest Hits Of 1720," can be bought through Feb. 23 with 10 free on 110. All payments are due June 10 regardless of the shipping date.

Until Feb. 3, accounts are offered six free on 100 or three free on 50 on a selection of approximately 150 of CBS' top chart items and catalog.

The billing due date on this portion of the program is May 10 regardless of shipping date.

The same billing date holds for the \$4.98 and twofers portion of the program.

## RIAA Sets C'right Seminars On Filing

NEW YORK—Because many record labels are improperly filing copyright registrations, with the result that the forms are being rejected by the Copyright Office, the Recording Industry Assn. of America is hosting two seminars to help train label employees charged with the task of filing the forms.

The RIAA seminars are set for Monday (22) in the Essex House Hotel here and Thursday (25) at the Continental Hyatt Hotel in Los Angeles. Both will run from 9 a.m. to 1 p.m.

## Publishers Return

• Continued from page 6

areas and, a little further ahead, the impact of the videodisk and videotape, cable and home box office tv.

If music publishers have any concerns, it might well be the start of oral arguments on Jan. 15 before the Supreme Court on CBS-TV's suit to sweep away blanket licensing of music played on networks. "If blanket licensing is held illegal," says a source close to the controversy, "it may throw a meaningful portion of performance income into limbo." An appeals court has already held such blanket licenses to be in violation of antitrust laws unless a per-use option is offered.

Yet, to borrow a record company phrase, 1979 certainly stacks up as a "Best Of" for music publishers.

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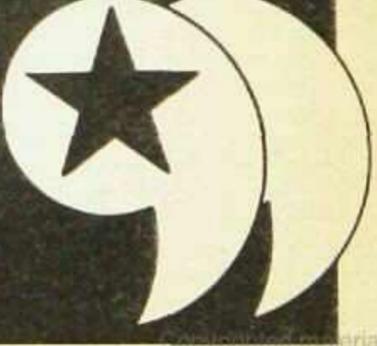
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We use the Billboard charts to be sure we have all the right product in stock. The HOT 100 singles chart and the TOP 200 LP's are on display for our customers. Since our business is very involved with disco, we use the Billboard charts to see what portion of the entire market disco commands. We also find that Billboard gives a good cross section of what's happening across the country.



**John Kullish,  
Downstairs Records, NYC**

# Clark Sets 3-Hour 'Elvis' For ABC-TV, LP, Theatre Release

By RAY HERBECK JR.

LOS ANGELES—Yet another resurgence of Elvis Presley record sales may be sparked by "Elvis," a three-hour film from Dick Clark Motion Pictures, Inc. due to air Feb. 11 over ABC-TV.

In an unusual marketing move, 70-millimeter prints also will be released internationally (excluding the U.S.) to movie theatres. Bolstering the movie house effort will be a 22-cut soundtrack album of songs from the film, which used original Presley producer Felton Jarvis to oversee remakes in Nashville and employed many original Presley session men. The voice belongs to Ronnie McDowell.

Executive producer Dick Clark laments that neither the theatre version nor the soundtrack will be available immediately in the U.S. due to early contract commitments made to ABC-TV.

The network has rights to two exclusive showings before Clark can capitalize more on his own film in the U.S.

GTO of London will handle the film's distribution. The firm's label subsidiary, Arcade Records, is releasing the soundtrack. Arcade is similar to K-tel in issuing LPs backed with heavy television promotion.

Ironically, prior to Presley's death Aug. 16, 1977, RCA licensed 40 of his hits to Arcade. The repackaging LP became one of the biggest selling LPs in England and Arcade's best seller ever.

Portraying Presley on film, Kurt Russell with proper makeup, costuming and coaching from former Presley followers, bears a striking resemblance.

On the soundtrack, country artist Ronnie McDowell captures Presley's higher-pitched voice from the earlier hits as well as his more baritone vocalizing from the later years, Clark says.

Clark insists the idea for a Presley dramatic film was conceived and worked out with ABC-TV prior to the performer's death. "I presented it to ABC as an idea because of the inherent drama in Presley's return to the heights with his second Las



Elvis Look-alike: Kurt Russell performs Elvis Presley tunes in Dick Clark's "Elvis" ABC-TV three hour film due Feb. 11.

Vegas performance in 1969, which is where the film begins," says Clark.

"We talked about it for several weeks," he continues. "The irony of it was that the deal, the oral confirmation with a 'Yes, we will go ahead,' happened the morning of the day of his death. The ultimate irony was that one year to the day of his death I found on my desk a telegram from ABC saying 'commence principal photography.'"

Directing is John Carpenter, now receiving critical acclaim for the thrill-suspense film, "Halloween." The original teleplay is by Anthony Lawrence, also producer for Clark. The final script is the second used on the project.

"We unearthed literally mounds of research on the man and his early years," says Clark, "and an entire first script was finished, but it lacked the dramatic appeal I wanted and which, I felt, was missing from 'The Buddy Holly Story.'"

Clark commissioned Lawrence for the second try. The result opens with Presley nervous and unsure

preparing for his entry onstage in Vegas in 1969.

"He's wondering if he can do it all again," says Clark, "and survive. A death threat had been received."

At this point, the film moves to a series of flashbacks, following Presley's rise from age 10 to the point of his Las Vegas return. Covered are Presley's bouts with depression and his marriage to Priscilla (portrayed by Season Hubley).

"Lawrence, by the way, had written three of Presley's early films," adds Clark. "Not that he is particularly proud of those films, but I mention it because he did, in fact, have contact with Presley over those years."

Jim Ritz is music supervisor for the project, Clark adds. "Great care was made to duplicate as much as possible the sound of each of Presley's recording phases. Sometimes, the newer recordings sound a little brighter technically. But they're close to the original."

Scoring the film is Joe Renzetti, who was musical supervisor for "The Buddy Holly Story."

Renzetti says the remakes on Presley's material "are remarkably close to the originals. McDowell sounds like Elvis. It's frightening at times."

His approach to the scoring will be to heighten the sense of drama, per Clark's wishes. "I'll be using a combination of classical and country strains," says Renzetti. "It will be heavy duty drama music, but a little bit different."

Clark stresses that the film will examine closely the period of the '60s, when the English invasion had knocked out most American performers. "There wasn't anybody surviving but the Beach Boys and the Supremes," says Clark.

In response, Presley turned to films. "He was making those films with music whose titles are hard to remember today with the exception perhaps of 'Jailhouse Rock' and 'Love Me Tender.'"

"It's extraordinary that some of his talent had to do some of that material, such as 'Doin' The Clam' and 'The Ft. Lauderdale Chamber Of Commerce.'"

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive. Shows are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

### ANAHEIM/SANTA ANA/GARDEN GROVE:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Oct.-Nov. 76	April-May 77	Oct.-Nov. 77	April-May 77	Oct.-Nov. 78	STATION CALL LETTERS
KEZY-AM	5.5	2.4	4.4	3.5	2.6	KEZY-AM
Steve Clark Format: Top 40						
KWIZ-AM	3.2	2.2	4.0	1.9	1.9	KWIZ-AM
Bob Shannon Format: MOR						

### CHICAGO:

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	STATION CALL LETTERS
WBBM-FM	1.8	1.1	1.2	1.6	2.1	WBBM-FM
Lee D. Young* Format: mellow						
WBMX-FM	2.6	3.0	3.1	4.8	3.3	WBMX-FM
John Silver** Format: black						
WDAI-FM	1.6	1.8	2.3	1.2	2.0	WDAI-FM
Steve Dahl*** Format: AOR****						
WEFM-FM	0.5	0.3	1.2	1.5	2.0	WEFM-FM
Don West Format: contemporary						
WFYR-FM	2.5	2.9	3.2	3.0	3.0	WFYR-FM
Fred Winston Format: contemporary						
WGN-AM	21.2	22.0	23.9	20.7	19.7	WGN-AM
Wally Phillips Format: MOR						
WLS-AM	9.0	8.0	7.1	7.5	8.0	WLS-AM
Larry Lujack Format: contemporary						
WMAQ-AM	4.4	5.7	4.3	5.4	6.8	WMAQ-AM
Lee Sherwood Format: country						
WMET-FM	2.9	2.6	2.6	1.2	1.7	WMET-FM
Greg Brown Format: contemporary						
WVON-AM	3.5	3.8	5.1	3.4	3.4	WVON-AM
Jim Raggs						

\*Young took over in August from Dick Bartley  
 \*\*Silver took over in August from Ernest James  
 \*\*\*Dahl has resigned as of Dec. 22, 1978  
 \*\*\*\*Station shifted to disco the end of December.

# Syndicators Shy From Disco As Long Cuts Hurt Shows

Continued from page 1  
 disco's most popular cuts.

The alternative for syndicators appears to be the three or four-hour weekly program, allowing any contemporary station the option to jump on the disco bandwagon without converting its format.

Los Angeles-based Westwood One syndicators has enjoyed renewed interest in its year-old "American Disco" program. And, last week, Drake-Chenault announced its weekly "Night Fever," shipping Jan. 19 as two four-hour programs intended for Friday and Saturday night airing.

However, Kent Burkhart apparently sees no problem in capturing disco as a format on tape. He has tied with TM Programming of Dallas to syndicate, as well as promote for live consultation, the Burkhart-Abrams disco format which shot to number one in New York on WKTU-FM recently.

But what is syndicated on tape will not be the exact format proven

so successful in Gotham. According to TM Programming head Jim Long, the taped version will more resemble Burkhart's disco approach now airing on KHS-FM in Los Angeles, "which is 10% to 15% different than New York."

Depending on Midwest and Southern market research now being conducted by Burkhart's disco programmer, Wanda Ramos, the final version may differ as much as 15% to 20%, Long adds.

"We'll have no problem with random select automation," Long explains, "because the music will be taped in categories and mostly in two and three record sets."

The argument that disco must have a live, upbeat presentation holds no sway with Long. "I don't buy it at all. The New York version has more personality, but Burkhart decided to tape the L.A. approach precisely because it is more AOR or straightforward in its presentation, so as to lower the intensity through

the DJ, as opposed to playing ballads now and then."

The result, he points out, should be "pure, up, happy and exciting music with absolutely no ballads; no compromising of the disco musical style." There will be no mixing of disco with contemporary or pop cuts, as is done on some stations and will be done by other syndicators in weekly shows.

But Long and Burkhart stand alone in their opinion, despite it being based on solid numbers from New York. Syndication giant Watermark of Los Angeles ("American Top 40") is not into disco syndication and has no immediate plans for any disco programming, according to Tom Rounds.

"For us to do anything, it must be a program which offers more to a station than just filling an immediate need for that type of music, which is something any station can do for itself," says Rounds.

He points out that Watermark receives 10 to 15 proposals for new ra-

dio programs per week. More than 20 have been received on disco. "But anybody listening to a disco program is listening purely for the music—period. We haven't figured out a happy medium as to how to offer more than that."

Marlin Taylor, president of Bonneville Broadcast Consultants, which jumped on the soft rock trend quickly with a taped, formatted approach (beyond its beautiful stable), also will not shake its syndication boot to the disco beat.

"We don't plan any disco format on tape, as are our others. We would support anybody on a live, consulting basis, however," says Taylor. "We don't see that disco is a format which lends itself to be effectively distributed on tape."

Taylor cites the lack of flexibility he sees as necessary for disco music, particularly in the length of cuts, the shortness of the playlist and how fast that playlist changes.

Bill Lobb and Larry Vanderveen, heads of Radio Arts in Los Angeles,

also plan to avoid disco. "We considered throwing our hats in the ring for a disco countdown show, but found six or seven other syndicators already considering it," says Lobb. "We'll just add some disco cuts to our contemporary format."

Norm Pattiz, president of Westwood One ("Dr. Demento," "Star Trek") has seen a resurgence of interest in "American Disco," which bowed over Armed Forces Radio a year ago. Placed into syndication Oct. 1 on 50 stations, it has since added 15 more.

The three-hour weekly show has offered primarily small and medium markets a chance to join the present disco rage without the soul-searching decision of whether or not to change format. "To give Saturday evening over to disco is a far easier decision," says Pattiz, who also will not enter disco formatting on tape.

But since WKTU-FM's trouncing of New York airwaves, Pattiz has seen major market interest in his  
 (Continued on page 24)



# Radio-TV Programming

## Country Out For Boston

By JEAN CALLAHAN

WASHINGTON—Efforts to preserve a country format in Boston with petitions to deny transfer and renewal of licenses for WACQ-AM/WTTK-FM have been turned back by the Federal Communications Commission.

In rejecting the protests of the Committee for Community Access, the FCC has renewed the stations' licenses and granted their assignment from Plough Broadcasting to GCC Communications.

The committee had complained that the switch from country to beautiful music was a move by Plough to manipulate the formats to increase the marketability of the stations. It called upon the FCC to forbid such action. The committee also held that this format switch permitted GCC to gain control over the stations prematurely.

According to the committee, the stations' format switch "precipitated hundreds of letters and signatures on petitions" protesting the change, but the FCC found that 13 letters and 97 signatures on a petition submitted to the commission "hardly constituted a significant public protest that suggested that abandoning the country format had adversely affected public interest."

Although admitting that Plough had lost money with the country format, the group contended that at least WACQ's annual revenues were more than adequate to cover half of the stations' combined expenses.

As for the committee's claim that the stations' format had been changed in anticipation of the proposed sale to GCC, thus resulting in premature transfer of control, the FCC ruled that there was insufficient information to support such a claim.

## New Year's Eve: ABC-TV Scores Points With Rock

Continued from page 6

Co. It was beamed over the PBS network.

WNBC-TV ushered in the New Year with a network screening of the movie "Travels With My Aunt."

The Arbitron meter ratings for the New York market bolsters the success of the rock/pop/jazz/disco mix that earned ABC-TV the high Nielsen ratings. Arbitron figures give ABC a 17, CBS a 15.8, and WNET, the local PBS outlet, came in with 1.6.

The ABC-TV show featured Tanya Tucker, Village People, Chuck Mangione, Rick James and Barry Manilow.

"New Year's Rockin' Eve" was a fast-paced, slickly designed package that managed to convey a party mood despite the fact that most of the show was taped Dec. 3 at ABC's Hollywood studios before a live audience.

These segments, along with a previously taped performance by Arista's Barry Manilow at the Philadelphia Spectrum, were skillfully blended with cutaways to Times Square, where Dick Clark, the show's executive producer, provided the countdown drama and live commentary on the traditional gathering there.

# BILLBOARD ARBITRON RATINGS

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

## ANAHEIM-SANTA ANA-GARDEN GROVE OCTOBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	%	MEN					WOMEN					TEENS
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54	55-64						
AOR	356	250	83	44	14	6	0	88	26	7	2	0	106	AOR	14.4	36.5	17.2	6.8	3.5	30.8	8.9	4.1	1.2	36.8			
BEAUT BONN	232	228	0	20	29	25	17	8	25	7	30	21	4	BEAUT BONN	9.4	0.0	7.8	14.1	14.5	3.6	8.6	4.1	18.0	1.4			
BEAUT FM 100	136	136	2	22	12	7	12	3	7	11	14	25	0	BEAUT FM 100	5.5	0.9	8.5	5.9	4.1	1.4	2.4	6.4	8.4	0.0			
BEAUT SCHULKE	141	141	0	7	9	8	9	0	11	23	18	12	0	BEAUT SCHULKE	5.7	0.0	2.7	4.4	4.7	0.0	3.8	13.4	10.8	0.0			
BEAUTIFUL	83	82	0	2	3	20	6	1	4	7	8	16	1	BEAUTIFUL	3.4	0.0	0.8	1.5	11.6	0.5	1.4	4.1	4.8	0.3			
TOTAL BEAUT	592	587	2	51	53	60	44	12	47	48	70	74	5	TOTAL BEAUT	24.0	0.9	19.8	25.9	34.9	5.9	16.2	28.0	42.0	1.7			
BIG BAND	15	15	0	0	0	1	1	0	0	0	4	8	0	BIG BAND	0.6	0.0	0.0	0.0	0.6	0.0	0.0	0.0	2.4	0.0			
CLASSICAL	43	43	1	4	8	12	1	3	1	4	3	2	0	CLASSICAL	1.7	0.4	1.6	4.0	7.0	1.4	0.3	2.3	1.8	0.0			
CONTEMP	258	215	28	32	12	13	3	36	49	14	16	7	43	CONTEMP	10.4	12.3	12.5	5.9	7.5	16.3	16.7	8.1	9.6	14.9			
COUNTRY	97	96	2	5	16	23	2	1	5	12	10	8	1	COUNTRY	3.9	0.9	2.0	7.8	13.3	0.5	1.7	6.9	6.0	0.3			
DISCO	82	56	13	10	3	0	0	13	14	3	0	0	26	DISCO	3.3	5.8	3.9	1.5	0.0	5.9	4.8	1.8	0.0	9.0			
JAZZ	20	18	1	7	1	0	2	0	1	4	0	2	2	JAZZ	0.8	0.4	2.7	0.5	0.0	0.0	0.3	2.3	0.0	0.7			
MELLOW	160	155	18	18	22	5	0	24	51	16	1	0	5	MELLOW	6.4	8.0	6.9	10.8	2.9	10.9	17.4	9.3	6.6	1.7			
MOR	163	159	10	23	26	15	6	4	21	22	13	9	4	MOR	6.6	4.4	9.0	12.7	8.8	1.8	7.2	12.8	7.8	1.4			
NEWS	89	88	5	5	11	10	10	1	4	6	6	10	1	NEWS	3.6	2.2	1.9	5.4	5.8	0.5	1.4	3.5	2.6	0.3			
OLDIES	153	145	9	19	12	6	9	19	33	7	8	8	8	OLDIES	6.2	3.9	7.4	5.9	3.5	8.6	11.3	4.1	4.8	2.8			
RELIGIOUS	22	17	2	2	0	0	0	1	11	0	0	1	5	RELIGIOUS	0.9	0.9	0.8	0.0	0.0	0.5	3.8	0.0	0.0	1.7			
SOFT SUPERSTARS	48	47	20	19	0	0	0	4	3	1	0	0	1	SOFT SUPERSTARS	1.9	8.8	7.4	0.0	0.0	1.8	1.0	0.6	0.0	0.3			
TALK	97	93	1	7	8	9	4	0	4	10	17	13	4	TALK	3.9	0.4	2.7	3.9	5.2	0.0	1.4	5.8	10.2	1.4			
TOP 40	122	53	11	4	6	0	1	16	10	2	2	1	69	TOP 40	4.9	4.8	1.6	3.0	0.0	7.3	3.4	1.2	1.2	23.9			

## HARTFORD-NEW BRITAIN OCTOBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	%	MEN					WOMEN					TEENS
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54	55-64						
AOR	68	60	10	11	2	1	0	23	5	4	1	2	8	AOR	5.5	14.9	8.7	3.2	1.4	18.7	4.3	4.4	1.0	6.9			
BEAUT BONN	98	96	1	2	2	4	5	1	3	1	15	13	2	BEAUT BONN	7.9	1.5	1.6	3.2	5.6	0.8	2.8	1.1	15.2	1.7			
BEAUT FM 100	105	102	2	3	3	12	10	1	4	10	10	17	3	BEAUT FM 100	8.5	3.0	2.4	4.8	16.9	0.8	3.4	11.1	10.1	2.6			
TOTAL BEAUT	203	198	3	5	5	16	15	2	7	11	25	30	5	TOTAL BEAUT	16.4	4.5	4.0	8.0	22.5	1.6	6.0	12.2	25.3	4.3			
BLACK	43	41	2	8	3	0	1	6	13	3	0	4	2	BLACK	3.5	3.0	6.3	4.8	0.0	4.9	11.2	3.3	0.0	1.7			
CONTEMP	19	16	1	1	2	1	0	1	3	3	0	4	3	CONTEMP	1.5	1.5	0.8	3.2	1.4	0.8	2.6	3.3	0.0	2.6			
MELLOW	99	97	6	18	2	3	2	17	20	14	8	3	2	MELLOW	8.0	9.0	14.2	3.2	4.2	13.9	17.2	15.5	8.0	1.8			
MOR	302	292	4	18	18	36	22	11	19	23	35	32	10	MOR	24.4	6.0	14.2	28.6	50.7	8.9	16.4	25.5	35.3	8.7			
NEWS	57	55	0	6	4	4	4	0	3	3	7	3	2	NEWS	4.6	0.0	4.7	6.3	5.6	0.0	2.6	3.3	7.1	1.7			
OLDIES	53	46	2	5	6	1	1	6	6	3	7	2	7	OLDIES	4.3	3.0	3.9	9.5	1.4	4.9	5.2	3.3	7.1	6.8			
PROG ROCK	51	42	8	12	2	0	0	14	2	0	2	0	9	PROG ROCK	4.1	12.0	9.4	3.2	0.0	11.4	1.8	0.0	2.8	7.7			
SPANISH	9	9	0	0	2	1	0	0	0	4	0	1	0	SPANISH	0.7	0.0	0.0	3.2	1.4	0.0	0.0	4.4	0.0	0.0			
SUPERSTARS	40	27	13	4	0	0	0	3	6	1	0	0	13	SUPERSTARS	3.2	19.4	3.1	0.0	0.0	2.4	5.2	1.1	0.0	11.2			
TOP 40	192	139	13	25	7	3	3	31	25	14	7	6	53	TOP 40	15.5	19.5	19.7	11.1	4.2	25.2	21.5	15.5	7.1	45.7			

## PHILADELPHIA OCTOBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	%	MEN					WOMEN					TEENS
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54	55-64						
AOR	290	238	91	51	10	0	0	53	28	2	1	2	52	AOR	4.2	15.0	8.2	2.4	0.0	9.7	4.4	0.4	0.2	7.7			
BEAUT SCHULKE	444	440	2	20	31	86	64	9	39	26	51	54	4	BEAUT SCHULKE	6.4	0.3	3.2	7.5	16.9	1.6	6.1	4.7	9.0	0.6			
BEAUTIFUL	478	477	9	15	14	85	41	11	15	52	94	79	1	BEAUTIFUL	6.8	1.5	2.4	3.4	16.7	2.0	2.4	9.4	16.7	0.1			
TOTAL BEAUT	922	867	11	35	45	171	105	20	54	78	145	133	5	TOTAL BEAUT	13.2	1.8	5.6	10.9	33.6	3.6	9.5	14.1	25.7	0.7			
BLACK	740	604	84	93	34	23	18	94	95	65	39	21	136	BLACK	10.5	13.8	14.9	8.3	4.6	17.2	14.8	11.6	6.9	20.0			
CLASSICAL	172	167	5	13	21	33	15	9	15	10	13	9	5	CLASSICAL	2.4	0.8	2.1	5.1	6.5	1.6	2.4	1.8	2.3	0.7			
CONTEMP	1491	1221	96	111	127	79	41	151	146	154	104	77	270	CONTEMP	21.3	15.8	17.8	30.7	15.6	27.6	22.8	27.6	18.4	39.8			
COUNTRY	48	48	1	7	2	1	4	5	5	11	1	8	0	COUNTRY	0.7	0.2	1.2	0.5	0.2	0.9	0.8	2.0	0.2	0.0			
COUNTRY FM 100	233	231	2	8	23	17	17	3	15	33	21	43	2	COUNTRY FM 100	3.3	0.3	1.3	5.5	3.3	0.5	2.3	5.9	3.7	0.3			
TOTAL COUNTRY	281	279	3	15	25	18	21	8	20	44	22	51	2	TOTAL COUNTRY	4.0	0.5	2.5	6.0	3.5	1.4	3.1	7.9	3.9	0.3			
DISCO	221	179	32	20	7	6	5	52	28	10	9	8	42	DISCO	3.2	5.3	3.2	1.7	1.2								

# Billboard Singles Radio Action

Based on station playlists through Thursday (1/4/79)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 21

**WIFE—Indianapolis**

- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB)
- TOTO—Hold The Line (Columbia) 12-4
- PAUL DAVIS—Sweet Life (Bang) 14-5

**WNDE—Indianapolis**

- EARTH, WIND & FIRE—September (ARC)
- FAITH BAND—Dancin' Shoes (Mercury)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 29-17
- BOB SEGER—We've Got Tonight (Capitol) 14-7

**WOKY—Milwaukee**

- POINTER SISTERS—Fire (Planet)
- POCO—Crazy Love (ABC)
- NONE

**WZLJ-FM—Milwaukee**

- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)
- MARSHAL HAIN—Dancing In The City (Harvest)
- PAUL DAVIS—Sweet Life (Bang) 19-9
- BOB SEGER—We've Got Tonight (Capitol) 14-5

**KSLQ-FM—St. Louis**

- NO LIST

**KXOR—St. Louis**

- CHICAGO—No Tell Lover (Columbia)
- BOB SEGER—We've Got Tonight (Capitol) 9-5
- AL STEWART—Time Passages (Arista) 7-2

**KJQA—Des Moines**

- NO LIST

**KDWB—Minneapolis**

- GERRY RAFFERTY—Home And Dry (UA)
- ALICE COOPER—How You Gonna See Me Now (WB) 21-17
- CHIC—Le Freak (Atlantic) 15-7

**KSTP—Minneapolis**

- NIGEL OLSSON—Dancin' Shoes (Bang)
- HERBIE MANN—Superman (Atlantic)
- BARRY MANILOW—Somewhere In The Night (Arista) 22-18
- ERIC CLAPTON—Promises (RSO) 12-9

**WHB—Kansas City**

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- LITTLE RIVER BAND—Lady (Harvest)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 22-13
- ANDY GIBB—Our Love (RSO) 13-9

**KBEQ—Kansas City**

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- BARRY MANILOW—Somewhere In The Night (Arista)
- ROD STEWART—Do You Think I'm Sexy (WB) 19-10
- NICOLETTE LARSON—Lotta Love (WB) 25-20

**KKLS—Rapid City**

- NIGEL OLSSON—Dancin' Shoes (Bang)
- BARRY MANILOW—Somewhere In The Night (Arista)
- NONE

**KQWB—Fargo**

- BLUES BROTHERS—Soul Man (Atlantic)
- KENNY ROGERS—The Gambler (UA) 27-19
- MARY MacGREGOR—The Wedding Song (Ariola) 23-14

**WPRD (FM)—Providence**

- CHICAGO—No Tell Lover (Columbia)
- GLORIA GAYNOR—I Will Survive (Polydor)
- NONE

**WPRO-AM—Providence**

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- STEPHEN BISHOP—Animal House (ABC)
- LITTLE RIVER BAND—Lady (Harvest) HB-30
- DOLLY PARTON—Baby I'm Burnin' (RCA) HB-29

**WICC—Bridgeport**

- GENE SIMMONS—Radioactive (Casablanca)
- GERRY RAFFERTY—Home And Dry (UA)
- EARTH, WIND & FIRE—September (ARC) 20-7
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 19-5

**WABC—New York**

- CHERYL LYNN—Got To Be Real (Columbia)
- GLORIA GAYNOR—I Will Survive (Polydor)
- LINDA RONSTADT—Ooh Baby Baby (Aylum) 21-19
- EARTH, WIND & FIRE—September (ARC) 23-17

**99.1—New York**

- NO LIST

**WPTV—Albany**

- NO LIST

**WTRY—Albany**

- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- ROD STEWART—Do You Think I'm Sexy (WB) 30-16
- NICOLETTE LARSON—Lotta Love (WB) 15-6

**WKBW—Buffalo**

- D★ DOLLY PARTON—Baby I'm Burnin' (RCA)
- CHERYL LYNN—Got To Be Real (Columbia)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 25-15
- BARRY MANILOW—Somewhere In The Night (Arista) 23-16

**WYSL—Buffalo**

- NO LIST

**WRKO—Boston**

- NO LIST

**WBZ-FM—Boston**

- NO LIST

**F-105 (WVBF)—Boston**

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ROD STEWART—Do You Think I'm Sexy (WB)
- BEE GEES—Too Much Heaven (RSO) 6-2
- CHAKA KHAN—I'm Every Woman (WB) 17-14

**WDRS—Hartford**

- NO LIST

**WPRO (FM)—Providence**

- CHICAGO—No Tell Lover (Columbia)
- GLORIA GAYNOR—I Will Survive (Polydor)
- NONE

**WPRO-AM—Providence**

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- STEPHEN BISHOP—Animal House (ABC)
- LITTLE RIVER BAND—Lady (Harvest) HB-30
- DOLLY PARTON—Baby I'm Burnin' (RCA) HB-29

**WICC—Bridgeport**

- GENE SIMMONS—Radioactive (Casablanca)
- GERRY RAFFERTY—Home And Dry (UA)
- EARTH, WIND & FIRE—September (ARC) 20-7
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 19-5

**WDRS—Hartford**

- NO LIST

**WDRS—Hartford**

- LINDA RONSTADT—Ooh Baby Baby (Aylum)
- DR. HOOK—Sharing The Night Together (Capitol)
- ROD STEWART—Do You Think I'm Sexy (WB)

**WFIL—Philadelphia**

- NO LIST
- LINDA RONSTADT—Ooh Baby Baby (Aylum) 14-12
- DR. HOOK—Sharing The Night Together (Capitol) 12-10

**WZZD—Philadelphia**

- NO LIST

**WIFI-FM—Philadelphia**

- NO LIST

**WPGC—Washington**

- LITTLE RIVER BAND—Lady (Harvest)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- NONE

**WGH—Norfolk**

- NO LIST

**WCAO—Baltimore**

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ROD STEWART—Do You Think I'm Sexy (WB) 17-5
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) AD-21

**WYRE—Annapolis**

- HALL & OATES—I Don't Want To Lose You (RCA)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- EARTH, WIND & FIRE—September (ARC) 7-4
- ROD STEWART—Do You Think I'm Sexy (WB) 25-9

**WLEE—Richmond**

- NO LIST

**WRVQ—Richmond**

- NO LIST

**WBBO—Harrisburg**

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- HALL & OATES—I Don't Want To Lose You (RCA)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 17-8
- ACE FREHLEY—New York Groove (Casablanca) 14-7

**WAEB—Allentown**

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- ROD STEWART—Do You Think I'm Sexy (WB)
- CHIC—Le Freak (Atlantic) 10-1
- IAN MATTHEWS—Shake It (Mushroom) 16-5

**WQXI—Atlanta**

- BLUES BROTHERS—Soul Man (Atlantic)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- BOB SEGER—We've Got Tonight (Capitol)

**PRIME MOVERS:**

- POINTER SISTERS—Fire (Planet)
- ROD STEWART—Do You Think I'm Sexy (WB) (D) CHERYL LYNN—Got To Be Real (Columbia)

**BREAKOUTS:**

- DONNA SUMMER—Heaven Knows (Casablanca)
- JOHN PAUL YOUNG—Lost In Your Love (Scotti Brothers)
- LITTLE RIVER BAND—Lady (Harvest)

**WQXI—Atlanta**

- NO LIST

**WBBQ—Augusta**

- DONNA SUMMER—Heaven Knows (Casablanca)
- CHERYL LYNN—Got To Be Real (Columbia) 29-25
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 22-17

**WFOM—Atlanta**

- LITTLE RIVER BAND—Lady (Harvest)
- DONNA SUMMER—Heaven Knows (Casablanca)
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 10-5
- POINTER SISTERS—Fire (Planet) 3-1

**WSGA—Savannah**

- NO LIST
- ROD STEWART—Do You Think I'm Sexy (WB) 16-7
- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 18-11

**WFLB—Fayetteville**

- NO LIST

**WQAM—Miami**

- NO LIST

**WMJX (96X)—Miami**

- NO LIST

**Y-100 (WHY-FM)—Miami**

- JOHN PAUL YOUNG—Lost In Your Love (Scotti Brothers)
- BOB SEGER—We've Got Tonight (Capitol)
- TOTO—Hold The Line (Columbia) 20-13
- BILLY JOEL—My Life (Columbia) 13-7

**WLOF—Orlando**

- LITTLE RIVER BAND—Lady (Harvest)
- NICOLETTE LARSON—Lotta Love (WB) 31-11
- BLUES BROTHERS—Soul Man (Atlantic) 25-4

**Q-105 (WRBQ-FM)—Tampa**

- NO LIST

**BI-105 (WB/FM)—Orlando**

- NO LIST

**WAIK—Winston-Salem**

- HALL & OATES—I Don't Want To Lose You (RCA)
- DOBBIE GRAY—You Can Do It (Infinity)
- NIGEL OLSSON—Dancing Shoes (Bang) 34-25

**D★ DAN HARTMAN—Instant Replay (Blue Sky) 26-19**

**WMFJ—Daytona Beach**

- POINTER SISTERS—Fire (Planet)
- FIREFALL—Goodbye I Love You (Atlantic)
- BLUES BROTHERS—Soul Man (Atlantic) 26-16
- HOT CHOCOLATE—Every 1's A Winner (Infinity) 19-9

**WAPE—Jacksonville**

- NO LIST

**WAYS—Charlotte**

- NO LIST

**WKIX—Raleigh**

- GRATEFUL DEAD—Good Lovin' (Arista)
- DOBBIE GRAY—You Can Do It (Infinity)
- POINTER SISTERS—Fire (Planet) 30-22
- OLIVIA NEWTON-JOHN—A Little More Love (MCA) 28-18

**WAIK—Jacksonville**

- NO LIST

**WTMA—Charleston**

- ROLLING STONES—Shattered (Rolling Stones)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- NONE

**WLAC—Nashville**

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- BLUES BROTHERS—Soul Man (Atlantic)
- ROD STEWART—Do You Think I'm Sexy (WB) 37-24
- POINTER SISTERS—Fire (Planet) 20-6

**(WBQ) 92-Q—Nashville**

- NO LIST

**WHBQ—Memphis**

- NO LIST

**WFLI—Chattanooga**

- ROD STEWART—Do You Think I'm Sexy (WB)
- BLUES BROTHERS—Soul Man (Atlantic)
- ACE FREHLEY—New York Groove (Casablanca) 20-15
- POINTER SISTERS—Fire (Planet) 24-18

**WRJZ—Knoxville**

- NO LIST

**WGOW—Chattanooga**

- NO LIST

**WERC—Birmingham**

- NO LIST

**WWSN—Birmingham**

- NO LIST

**WHYY—Montgomery**

- FRANK MILLS—Music Box Dancer (Polydor)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ACE FREHLEY—New York Groove (Casablanca) 29-20
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 30-21

**WFLB—Little Rock**

- NO LIST

**WORD—Spartanburg**

- CHICAGO—No Tell Lover (Columbia)
- FOREIGNER—Blue Morning, Blue Day (Atlantic)
- CHERYL LYNN—Got To Be Real (Columbia) 24-12
- EARTH, WIND & FIRE—September (ARC) 16-8

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## 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.

### LOS ANGELES:

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	STATION CALL LETTERS
KBIG-FM	5.4	5.8	5.7	5.3	4.8	KBIG-FM
Phil Reed & Gary Gray Format: beautiful-Bonneville						
KFI-AM	5.3	4.7	5.1	6.6	4.5	KFI-AM
Al Lohman & Roger Barkley Format: contemporary						
KHJ-AM	3.5	3.0	3.9	2.2	2.8	KHJ-AM
True Don Blue Format: contemporary						
KJOI-FM	2.9	4.2	3.6	3.8	3.9	KJOI-FM
Jim Warlin Format: beautiful						
KLAC-AM	2.9	3.5	2.6	2.6	3.9	KLAC-AM
Dick Haynes Format: country						
KLOS-FM	2.7	2.7	2.5	2.0	2.0	KLOS-FM
Billie Juggs Format: AOR						
KMET-AM	2.1	2.9	3.2	3.6	4.3	KMET-AM
Jeff Gonzer Format: AOR						
KMPC-AM	4.9	5.3	4.8	4.1	4.1	KMPC-AM
Dick Whittinghill Format: MOR						
KRLA-AM	2.4	2.2	2.3	2.7	2.6	KRLA-AM
Art Laboe Format: contemporary						
KTNQ-AM	1.8	2.0	2.4	1.7	2.2	KTNQ-AM
Charlie Tuna Format: Top 40						
KUTE-FM	0.9	0.9	1.6	3.0	1.9	KUTE-FM
Bill Stevens Format: disco						

## Paco Is His Name; Disco Is His Game

NEW YORK—"Paco is my name and disco is my game." With these words each night opens what is by several yardsticks the number one DJ program in the number one market in the country.

Paco, who scored a 15.8 share of audience overall in the October/November Arbitron for his station WKTU-FM in his time period, has been catapulted from ethnic radio to star status in a short time.

The Puerto Rican-born radio veteran (he began as a child actor on Puerto Rican soaps on a Rio Piedras, P.R., station 35 years ago) broke out of Spanish-language radio last summer when WKTU switched from mellow to disco.

Paco, who was then known as Paquito Navarro, was playing salsa on WKTU's AM sister station WJIT. "I noticed that the mellow sound wasn't going anywhere so I went to WJIT general manager Len Mirelson and suggested that WKTU go disco. I then met with SJR Communications (the company that owns WKTU and WJIT) executive vice president Eddie Cossman and suggested that WKTU switch to salsa disco. Salsa lasted two days," he adds.

But the disco lasted and the rest is history.

Paco is the only strong personality on WKTU. "I have an accent and that makes me unique," he reasons. "The ladies like my voice. They call it sexy. I can't help that. That's just the way I talk."

Paco also reasons that his accent has "added additional Latins to his audience. They have pride in my achievement."



Billboard photo by Jimmy Arauz  
WKTU'S DJ Paco

Just as disco has permitted Paco to break out of ethnic radio, he notes, "Disco has broken all barriers between whites, blacks, straights and homos. It has united people. Everybody likes it. It's great to see mixed crowds at the discos."

Paco sees some of those crowds not only at personal appearances he makes at various discos, but at his own disco, Les Nauges on the upper East side of Manhattan.

Paco sees big things yet to come for disco. "I believe disco will branch out into various forms like rock did," he says. He is looking forward to disco songs which have more meaningful lyrics. He points to Gloria Gaynor's "I Will Survive" as an example.

"I like to sell the story of my records before I play them. I talk about them to my listeners. People like to have someone warm to listen to. You have to be good company," he says.

## Syndicators Back Off From Disco Formats

• Continued from page 20

weekly show. "In the past 10 days, I've received inquiries from two outlets in L.A., and one each in Miami, Chicago, Minneapolis and Washington, D.C.," he adds.

Also of the opinion that taped formatting of disco simply is not feasible is Jim Kefford, operations head of Drake-Chenault, Inc. which services taped formats and specials to 260 outlets. "A full-time disco station is too much for small and me-

dium markets," says Kefford, citing massive research prior to debut of "Night Fever" recently.

"We've been working on this a long time," says Kefford. "And although WKTU has done well, we found others in smaller markets which have not." He points to WCAU-FM in Philadelphia, which has dropped from a 3.8 overall in the 12 plus age group to a 3.2. He says there are others.

"I remember calling one station

owner in the Midwest," he adds, "and asking 'How's disco doing in your town?' He said, 'Well, we had one. But it closed.'"

Kefford says the long disco cuts play havoc with random select automation machines. His four-hour, two-night "Night Fever," show, however, has "beat the system," he says.

"It's entirely segmented," explains Kefford, "into 13-minute sections for the quarter hour, allowing an eight-minute per hour commercial load." He adds that "at this time" Drake-Chenault has concluded it would not enter the disco formatting field on anything other than a live consultancy basis.

"But since our disco show host, Doug Flodine, was a club disco DJ a number of years, and our programmer, Mike Scott, worked with Burkhardt-Abrams, we feel we'll hold our own and our decision is sound," he adds.

Debunking the entire taped approach toward disco, whether for format or special, is Les Bortel, head of Big Apple Entertainment Concepts in Cleveland, operator of the 26,000 square foot disco The Big Apple between Cleveland and Akron for eight years.

"Using the old radio principles with disco music as a format is a bad

path to follow," warns Bortel, a former radio DJ. "Up to now, radio has figured an attention or listening span of about eight minutes for the average listener. So time, temperature, call letters and music are crammed into that on a repetitive basis. That will burn out your disco listener."

He also cautions about playing 100% disco music—Burkhardt's approach. "The majority of disco lovers see themselves as contemporary people, reflecting what's going on right now. And that includes other artists and music than only disco."

"If you present this music differently than it is heard in the clubs," he says, "it stands out like a sore thumb." Consequently, Bortel has entered the radio consultancy business, offering his advice and experience to stations considering the shift to disco.

He says it must be on a live only basis. "The key to disco is involvement, whether for listening or dancing," he says. "With clubs, you have the visual element, lacking on the radio. So it's more difficult from the start. It's almost impossible without the live element of a DJ."

He admits that disco music can be "repetitive" without the additional elements of a DJ, proper lighting, proper sound and visual atmosphere. "People aren't going to dance in their cars," he adds, pointing to arguments of disco only being for dancers. "But with proper direction, a DJ can involve these listeners in the disco lifestyle and music."

"Disco could well mean the return of personality to radio, if it is handled properly."

## NARM To Evaluate Top-Produced Spots

• Continued from page 4

show 91.1% of them listen to radio, but only 55.4% read any newspaper.

David estimates only \$15 to \$20 million of the \$2.7 billion spent on radio comes from record advertising.

The winners of the first annual NARM Radio Advertising Awards will be announced at a special session devoted to radio advertising which will include an address by consultant Chuck Blore.

There also will be an audio/visual presentation entitled "Tuning Radio To Record Profit," the result of input from many industry sources. Viewpoints from retailers, rackjobbers and manufacturers will be presented.

Initiated at a meeting of the Radio Advertising Committee in August, the development of this presentation has been monitored closely by co-chairman John Marmaduke of

Hastings/Western Merchandising, a member of the NARM board, and James Tyrrell, vice president of CBS, Epic, Portrait & Associated Labels operation.

Production is being handled by Capitol Records with Dan Davis, Capitol's vice president of creative services, overseeing the project.

Also working on the committee are Morris Baumstein of Young & Rubicam, Jon Peisinger of Polydor, Steve Salsberg of Liberman Enterprises, Mark Schulman of Atlantic Records, Irv Super of Sam Goody, Joseph Bressi of Camelot Music and Morris Weisman of King Karol.

Judging the entries for the best commercials are WBLS-FM New York program director Hal Jackson, Pat Levine of Grey Advertising, Fred Lief of McCann Erickson Tyrrell and Doug Hall, Billboard's tv programming editor.

### Tucker On Tube

NEW YORK—Country singer Tanya Tucker makes her acting debut in the NBC-TV movie "Amateur Night" to be shown Monday (8). She plays a singer who gets stagefright.

## Vox Jox

By DOUG HALL

NEW YORK—Golden West's contemporary WTWR-FM Detroit took a time capsule trip to the late 1930s and early 1940s with "first nighter" coverage of "A Night At The Paradise" in a benefit to save the historic hall.

TWR, or Tower, as the station is known, personality Russ Gibb donned top hat and tails to conduct opening night interviews in the lobby.

A 1940s style vaudeville show headlined by Cab Calloway was broadcast in stereo including tap dance acts.

New general manager of NBC's WKQX-FM Chicago Dick Penn is coming to the job with plans to modify the AOR format to a broader older audience, Chicago's Billboard staffer Cary Baker reports.

Penn expects to do this by cutbacks in new and "progressive" records and a greater emphasis on older material. Penn starts his job Monday (8).

Scott Redmond, project manager of Production Works, is in charge of a one-hour light show that will light up the skies from KYA-AM-FM's towers in San Francisco Jan. 28 and 31. Redmond is organizing a team of 75 to operate the lights.

KUDL-FM Kansas City production director Richard McMillan has been promoted to p.d. at the mellow rock station. ... Art Wallis is named production director and weekend personality for WLS-AM Chicago. He comes from WGAR-AM Cleveland and was previously at KIMN-AM-FM Denver. ... Shel Lustig has added production duties at WXRT-FM Chicago where he handles the 7 to 10 p.m. shift. He succeeds John Bell, who moves to WDEK-FM De Kalb, Ill., to become p.d.

## Bubbling Under The HOT 100

- 101-DISCO TO GO, Brides of Funkenstein, Atlantic 3498
- 102-AINT WE FUNKIN' NOW, Brothers Johnson, A&M 2098
- 103-NOT FADE AWAY, Tanya Tucker, MCA 4976
- 104-NOW THAT WE'VE FOUND LOVE, Third World, Island 8663
- 105-SHOOT ME, Tasha Thomas, Atlantic 3542
- 106-ONLY YOU, Teddy Pendergrass, P.I.R. 8-3657 (Epic)
- 107-TRICK OF THE NIGHT, Who, MCA 40978
- 108-I'LL BE WAITING, Robert Johnson, Infinity 50000
- 109-TURN TO STONE, Joe Walsh, ABC 12426
- 110-MY LOVE, Robin Trower, Chrysalis 2238

## Bubbling Under The Top LPs

- 201-SOUNDTRACK, Every Which Way But Loose, Asylum SB-503
- 202-DEEP PURPLE, When We Rock We Rock And When We Roll We Roll, Warner Bros. BSK 3223
- 203-SARAH DASH, Sarah Dash, Epic 12-35477
- 204-SOUNDTRACK, The Wiz, Atlantic SD 18137
- 205-SAD CAFE, Misplaces Ideals, A&M 4737
- 206-JERRY JEFF WALKER, Jerry Jeff, Elektra 6E 163
- 207-MICKEY MOUSE, The Magical Music of Walt Disney, Ovation 5000
- 208-GONZALES, Haven't Stopped Dancin' Yet, Capitol SW 11855
- 209-LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 210-EDWIN STARR, Clean, 20th Century T-559

# Billboard Album Radio Action

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

\*\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 1-3-1979\*\*\*

## Top Add Ons-National

- PHIL MANZANERA—K Scope (Polydor)
- BROWNSVILLE—Air Special (Epic)
- SPIRIT—Live Spirit (Potato)
- THE POLICE—Outlandos d'Amour (A&M)

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

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

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

### KFMB-AM—Denver (Larry Bruce)

- BLISS BAND—Dinner With Ravel (Columbia)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- ANGELA BOFILL—Angie (Arista/GRP)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- DARTS—It's Raining (Polydor)
- DIRE STRAITS—(W.B.)
- GRATEFUL DEAD—Shakedown Street (Arista)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)

### KBPI-FM—Denver (John Bradley)

- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)
- ERIC CLAPTON—Backless (RSO)
- AL STUART—Time Passages (Arista)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- JEAN MICHEL JARRE—Equinoxe (Polydor)
- CAT STEVENS—Back To Earth (A&M)
- JIM MORRISON—An American Prayer (Elektra)
- HEART—Dog & Butterfly (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- VAN HALEN—(Elektra)
- THE CARS—(Elektra)

### KZXR-FM—Seattle (Mavis Mackel)

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- JEAN MICHEL JARRE—Equinoxe (Polydor)
- CAT STEVENS—Back To Earth (A&M)
- JIM MORRISON—An American Prayer (Elektra)
- HEART—Dog & Butterfly (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- VAN HALEN—(Elektra)
- THE CARS—(Elektra)

## Top Requests/Airplay-National

- ROD STEWART—Blondes Have More Fun (W.B.)
- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)

### KLBJ-FM—Austin (B. Hamil/T. Quarles)

- SAD CAFE—Misplaced Ideals (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BRENNE & GODLEY—(Polydor)
- BONNIE POINTER—(Mercury)
- CHAKA KHAN—Chaka (Warner/Tattoo)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- VAN MORRISON—Waylength (W.B.)
- 10cc—Bloody Tourists (Polydor)
- ERIC CLAPTON—Backless (RSO)

### KRST-FM—Albuquerque (Bob Shalman)

- STEVE FORBERT—Alive On Arrival (Nemperor)
- MARVIN GAYE—Here, My Dear (Tania)
- PATRICK MORAZ—(Charisma)
- DANE DONOHUE—(Columbia)
- COODER BROWNE—(Lonestar)
- FAITH BAND—Rock 'N Romance (Mercury)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DIRE STRAITS—(W.B.)
- MIDNIGHT EXPRESS—Soundtrack (Casablanca)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

### KAIT-FM—Oklahoma City (Mike Bailey)

- STEVE FORBERT—Alive On Arrival (Nemperor)
- TOM SCOTT—Intimate Strangers (Columbia)
- CHEAP TRICK—From Tokyo To You (Epic)
- CHICK COREA—Secret Agent (Polydor)
- LINDISFARNE—Back And Fourth (Arista)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(W.B.)
- GRATEFUL DEAD—Shakedown Street (Arista)
- POINTER SISTERS—Energy (Planet)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

### WIKI-FM—Egion/Chicago (T. Marker/W. Leisinger)

- JOHN HARTFORD—Headin' Down Into The Mystery Below (Flying Fish)
- JOHNNY LEE WILLIS—Newborn (Flying Fish)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- CLIFTON CHENIER—In New Orleans (GNP/Cosentino)
- DIRE STRAITS—(W.B.)
- ALBERT COLLINS—Ice Pickin' (Alligator)

### WTDD-FM—Pittsburgh (Jack Robertson)

- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- TED NUGENT—Weekend Warriors (Epic)
- ERIC CLAPTON—Backless (RSO)
- QUEEN—Jazz (Elektra)

### WQFM-FM—Milwaukee (Jim Roberts)

- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

### KSHE-FM—St. Louis (Ted Haebeck)

- THE BABYS—Head First (Chrysalis)
- ROD STEWART—Blondes Have More Fun (W.B.)
- QUEEN—Jazz (Elektra)
- TOTO—(Columbia)
- DOOBIE BROTHERS—Minute By Minute (W.B.)

## National Breakouts

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- THE BABYS—Head First (Chrysalis)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- DIRE STRAITS—(W.B.)

### WQEM-FM—Tampa (Neal Minsky)

- THE BABYS—Head First (Chrysalis)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)
- STYX—Pieces Of Eight (A&M)

### ZETA-4 (WINEZ FM)—Miami (Gary Martin)

- SAD CAFE—Misplaced Ideals (A&M)
- LINDISFARNE—Back And Fourth (Arista)
- PATRICK MORAZ—(Charisma)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- TOTO—(Columbia)
- BOSTON—Don't Look Back (Epic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)

### WQSR-FM—Tampa (Steve Huntington)

- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- JEAN MICHEL JARRE—Equinoxe (Polydor)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- MARVIN GAYE—Here My Dear (Tania)
- TERRY GARTHWAITE—Hand In Glove (Fantasy)
- MICHAEL NEWMITH—Live At The Palms (Pacific Arts)
- 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)

### WHSF-FM—Washington, D.C. (David Epstein)

- SALLY OLDFIELD—Water Bearer (Chrysalis)
- MICKEY JUPPE—Juggenese (Shir)
- RACHEL SWEET—(Shir)
- ALBERT COLLINS—Ice Pickin' (Alligator)
- VARIOUS ARTISTS—No Wave (A&M)
- DIRE STRAITS—(W.B.)
- PETER TOSH—Bush Doctor (Rolling Stones)
- GRATEFUL DEAD—Shakedown Street (Arista)
- ROD STEWART—Blondes Have More Fun (W.B.)

### WLRN-FM—New York (D. McNamera/L. Kleinman)

- CHICK COREA—Secret Agent (Polydor)
- PHIL MANZANERA—K Scope (Polydor)
- THE CLASH—Give 'Em Enough Rope (Epic)
- HAWKWOODS—25 Years On (Charisma)
- BOB JAMES—Touchdown (Tappan Zee/Columbia)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- PETER GABRIEL—(Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- STEVE FORBERT—Alive On Arrival (Nemperor)

### WYSP-FM—Philadelphia (Stephen Johnson)

- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- QUEEN—Jazz (Elektra)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BROWNSVILLE—Air Special (Epic)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- NEIL YOUNG—Comes A Time (Reprise)
- GRATEFUL DEAD—Shakedown Street (Arista)
- TOTO—(Columbia)
- WYSP-FM—Philadelphia (Kevin Graff)
- THE BABYS—Head First (Chrysalis)
- NATIONAL LAMPOON—Greatest Hits (Vice)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- DIRE STRAITS—(W.B.)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- NICOLETTE LARSON—Nicolette (W.B.)
- CAT STEVENS—Back To Earth (A&M)

### WYSH-FM—New York (Tom Mottarra)

- PHIL MANZANERA—K Scope (Polydor)
- BROWNSVILLE—Air Special (Epic)
- SPIRIT—Live Spirit (Potato)
- THE POLICE—Outlandos d'Amour (A&M)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- DIRE STRAITS—(W.B.)
- WCMF-FM—Rochester (Gary Whipple)
- FABULOUS POODLES—Mirror Stars (Epic)
- BROWNSVILLE—Air Special (Epic)
- PHIL MANZANERA—K Scope (Polydor)
- QUEEN—Jazz (Elektra)
- NICOLETTE LARSON—Nicolette (W.B.)
- RUSH—Hemispheres (Mercury)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

### WYSH-FM—New York (Michelle Robinson)

- THE BABYS—Head First (Chrysalis)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- DIRE STRAITS—(W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- PAT TRAVERS—Heat In The Street (Polydor)
- BILLY JOEL—52nd Street (Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- NICOLETTE LARSON—Nicolette (W.B.)
- JEAN MATTHEWS—Stealin' Home (Mercury)
- POINTER SISTERS—Energy (Planet)
- CAT STEVENS—Back To Earth (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- QUEEN—Jazz (Elektra)
- ERIC CLAPTON—Backless (RSO)
- LINDA RONSTADT—Love In The U.S.A. (Arista)

## Western Region

### TOP ADD ONS:

- JAM—All Mod Con's (Polydor)
- SHAM 69—That's Life (Polydor)
- JOHN LEWIE—On The Other Hand There's A Fist (Shir)
- OLIVIA NEWTON-JOHN—Totally Hot (MCA)

### TOP REQUEST/AIRPLAY:

- ROD STEWART—Blondes Have More Fun (W.B.)
- GRATEFUL DEAD—Shakedown Street (Arista)
- QUEEN—Jazz (Elektra)
- ERIC CLAPTON—Backless (RSO)

### BREAKOUTS:

- DOOBIE BROTHERS—Minute By Minute (W.B.)
- BOB DYLAN—Live At The Budokan (Columbia)
- THE POLICE—Outlandos d'Amour (A&M)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)

### KSAN-FM—San Francisco (Kate Ingram)

- BOB DYLAN—Live At The Budokan (Columbia)
- JAM—All Mod Con's (Polydor)
- THE POLICE—Outlandos d'Amour (A&M)
- SHAM 69—That's Life (Polydor)
- JOHN LEWIE—On The Other Hand There's A Fist (Shir)
- GRATEFUL DEAD—Shakedown Street (Arista)
- BLOOMIE—Parallel Lines (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- JOAN ARMATRADE—To The Limit (A&M)

### KWST-FM—Los Angeles (Bob Gomez)

- ROD STEWART—Blondes Have More Fun (W.B.)
- QUEEN—Jazz (Elektra)
- TED NUGENT—Weekend Warriors (Epic)
- NEIL YOUNG—Comes A Time (Reprise)

### KPBI-FM—San Diego (Kathy DeRouville)

- CINDY BULLERS—(Deane Wine) (United Artists)
- ERIC CLAPTON—Backless (RSO)
- ROD STEWART—Blondes Have More Fun (W.B.)
- ERIC CLAPTON—Backless (RSO)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- HEART—Dog & Butterfly (Portrait)

### KOMA-FM—San Jose (Dana Jang)

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- QUEEN—Jazz (Elektra)
- ROD STEWART—Blondes Have More Fun (W.B.)
- SANTANA—Inner Secrets (Columbia)

### KXOA-FM—Sacramento (Jeff Hunter)

- COOPER MANCHESTER—(Capricorn)
- WELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- OLIVIA NEWTON-JOHN—Totally Hot (MCA)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- ROD STEWART—Blondes Have More Fun (W.B.)
- NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- BILLY JOEL—52nd Street (Columbia)

## Southwest Region

### TOP ADD ONS:

- MARVIN GAYE—Here, My Dear (Tania)
- DAVID BROMBERG—My Own House (Fantasy)
- TOM SCOTT—Intimate Strangers (Columbia)
- CHICK COREA—Secret Agent (Polydor)

### TOP REQUEST/AIRPLAY:

- DIRE STRAITS—(W.B.)
- ERIC CLAPTON—Backless (RSO)
- ROBERT JOHNSON—Discs Personal Friend (Infinity)
- GRATEFUL DEAD—Shakedown Street (Arista)

### BREAKOUTS:

- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- THE BABYS—Head First (Chrysalis)

### KZEW-FM—Dallas (Doris Miller)

- THE BABYS—Head First (Chrysalis)
- ERIC CLAPTON—Backless (RSO)
- ROD STEWART—Blondes Have More Fun (W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROBERT JOHNSON—Discs Personal Friend (Infinity)

### KMOD-FM—Tulsa (Bill Bruin)

- FAITH BAND—Rock 'N Romance (Mercury)
- JEAN MICHEL JARRE—Equinoxe (Polydor)
- THE BABYS—Head First (Chrysalis)
- ROD STEWART—Blondes Have More Fun (W.B.)
- CAT STEVENS—Back To Earth (A&M)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

### KLOL-FM—Houston (Paul Riann)

- DAVID BROMBERG—My Own House (Fantasy)
- MARVIN GAYE—Here My Dear (Tania)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- ROD STEWART—Blondes Have More Fun (W.B.)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- BILLY JOEL—52nd Street (Columbia)

## Midwest Region

### TOP ADD ONS:

- SAD CAFE—Misplaced Ideals (A&M)
- MOLLY HATCHET—(Epic)
- FM—Black Noise (Vice)
- JOHN HARTFORD—Headin' Down Into The Mystery Below (Flying Fish)

### TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- TOTO—(Columbia)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)

### BREAKOUTS:

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- DOOBIE BROTHERS—Minute By Minute (W.B.)
- THE BABYS—Head First (Chrysalis)

### WWVW-FM—Detroit (Joe Irbid)

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- FM—Black Noise (Vice)
- THE CARS—(Elektra)
- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- J. GEILS BAND—Sanctuary (EMI/America)

### WYRT-FM—Chicago (Bob Gelm)

- DOOBIE BROTHERS—Minute By Minute (W.B.)
- 10cc—Bloody Tourists (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- DEVO—Q. Ave We Not Men A. We Are Devo (W.B.)

### WLVO-FM—Columbus (Steve Rumer)

- SAD CAFE—Misplaced Ideals (A&M)
- MOLLY HATCHET—(Epic)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- THE BABYS—Head First (Chrysalis)
- TOTO—(Columbia)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- FOREIGNER—Double Vision (Atlantic)
- BILLY JOEL—52nd Street (Columbia)

## Southeast Region

### TOP ADD ONS:

- SALLY OLDFIELD—Water Bearer (Chrysalis)
- NICOLETTE LARSON—Nicolette (W.B.)
- POINTER SISTERS—Energy (Planet)
- CAT STEVENS—Back To Earth (A&M)

### TOP REQUEST/AIRPLAY:

- ROD STEWART—Blondes Have More Fun (W.B.)
- GRATEFUL DEAD—Shakedown Street (Arista)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)

### BREAKOUTS:

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- ELVIS COSTELLO—Live At Hollywood High (Columbia)
- JEAN MICHEL JARRE—Equinoxe (Polydor)
- MARVIN GAYE—Here, My Dear (Tania)

### WSHE-FM—Fl. Lauderdale (Michelle Robinson)

- THE BABYS—Head First (Chrysalis)
- DIRE STRAITS—(W.B.)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- PAT TRAVERS—Heat In The Street (Polydor)
- BILLY JOEL—52nd Street (Columbia)

### WYQX-FM—Washington (Kathy Renner)

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- NICOLETTE LARSON—Nicolette (W.B.)
- JEAN MATTHEWS—Stealin' Home (Mercury)
- POINTER SISTERS—Energy (Planet)
- CAT STEVENS—Back To Earth (A&M)
- ROD STEWART—Blondes Have More Fun (W.B.)
- QUEEN—Jazz (Elektra)
- ERIC CLAPTON—Backless (RSO)
- LINDA RONSTADT—Love In The U.S.A. (Arista)

## Northeast Region

### TOP ADD ONS:

- PHIL MANZANERA—K Scope (Polydor)
- BROWNSVILLE—Air Special (Epic)
- SPIRIT—Live Spirit (Potato)
- THE POLICE—Outlandos d'Amour (A&M)

### TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- ROD STEWART—Blondes Have More Fun (W.B.)
- QUEEN—Jazz (Elektra)
- ERIC CLAPTON—Backless (RSO)

### BREAKOUTS:

- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
- DIRE STRAITS—(W.B.)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- FABULOUS POODLES—Mirror Stars (Epic)

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**Curtis Wood Promotions & Distribution Presents**

**JOY FORD**  
"LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY)"  
Country International Records

**DALE HOUSTON**  
"CINDERELLA"  
Country International Records

**GLEN GOZA**  
"PAYDAY IN MY POCKET (SATURDAY NIGHT ON MY MIND)"  
Country International

**VAN TREVOR**  
"NASHVILLE MAGIC"  
Country International Records

**SHERRY BRANE**  
"IT'S MY PARTY"  
56 (BB) 60 (CB) 56 (RW)  
Oak Records

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**Billboard**

**Hot Country Singles**

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This Week			Last Week			Weeks on Chart			TITLE-Artist			This Week			Last Week			Weeks on Chart			TITLE-Artist		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	TITLE-Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE-Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))								
1	3	11	★	40	7	★	79	2	LADY LAY DOWN—John Conlee (K. Van Hoy, D. Cook, ABC 12420 (Tree, BMI)/Cass Reynolds, ASCAP)	BUILDING MEMORIES—Sonny James (A. Duff, Columbia 3-10952 (Meridian, BMI))	★	79	2	THE FOOTBALL CARD—Glenn Sutton (G. Sutton, Mercury 55552 (Flagship, BMI))									
★	2	8	★	36	19	★	NEW ENTRY		I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton (D. Parton/B. Vera, RCA 11420 (Vocal, BMI)/Songs Of Border Koppelman, ASCAP)	FEET—Ray Price (J. Fuller, Monument 45267 (Blackwood Fullness, BMI))	★	NEW ENTRY		I HAD A LOVELY TIME—The Ramblin' Country Boys (S. Throckmorton, D. Cook, Ovation 1119 (Cross Keys, ASCAP))									
★	4	9	★	37	11	★	78	2	YOUR LOVE HAS TAKEN ME THAT HIGH—Conway Twitty (J. Dunham, G. Raye, MCA 40953 (Twitty Bird, BMI))	RHYTHM OF THE RAIN—Jacky Ward (J. Gummoe, Mercury 55047 (Warner-Tamerlane, BMI))	★	78	2	DREAMIN' ALL I DO—Earl Conley (E. Conley, Warner Bros. 8717 (ETC/Easy Listening, ASCAP))									
★	6	7	★	38	10	★	71	6	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle (M. True, United Artists 1259 (Mother Tongue, ASCAP))	WE'VE COME A LONG WAY, BABY—Loretta Lynn (L.E. White, S. Mizele, MCA 40954 (Twitty Bird, BMI))	★	76	6	LEAVE IT TO LOVE—Jim Taylor (J. Hunter, J. Whiting, Checkmate 3106 (Caprice, Sound Corp., ASCAP))									
5	1	11	★	39	43	★	80	2	TULSA TIME—Don Williams (D. Flowers, ABC 12425 (Bibo, ASCAP))	REST YOUR LOVE ON ME—Bee Gees (B. Gibb, RSO 138 (Stigwood, BMI))	★	80	2	ME PLUS YOU EQUALS LOVE—Dawn Claxton (B. Springfield, Oak 1018 (House of Gold, BMI))									
★	9	9	★	41	41	★	73	4	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL—The Statler Brothers (D. Reid, H. Reid, Mercury 55048 (American Cowboy, BMI))	HOW I LOVE YOU (In The Morning)—Peggy Sue (E. Jones, E. Rhoades, Door Knob 8-879 (WIG) (Ladestar, SESAC))	★	74	4	PLEASIN' MY WOMAN—Bobby Parker (D. Dravney, SCR 162 (Music City, ASCAP))									
★	7	8	★	42	8	★	74	2	I'VE DONE ENOUGH DYIN' TODAY—Larry Gatlin (L. Gatlin, Monument 45270 (First Generation, BMI))	STONE WALL (Around Your Heart)—Gary Stewart (P. Twitty, RCA 11416 (Cedarwood, BMI))	★	77	2	EVERLASTING LOVE—Louise Mandrell (B. Capon, M. Gayden, Epic 8-50651 (Rising Sun, BMI))									
★	12	4	★	43	5	★	75	12	EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt (S. Doff, M. Brown, T. Garrett, Elektra 45554 (Pete/Warner-Tamerlane/Malkyde, BMI))	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis (Pomeroy, Shuman, Sun 1139 (Trio/Belinda, BMI))	★	56	12	THE BULL AND THE BEAVER—Merle Haggard & Loma Williams (M. Haggard, L. Williams, MCA 40962 (Shade Tree, BMI))									
9	5	11	★	44	7	★	76	8	DO YOU EVER FOOL AROUND—Joe Stampley (D. Griffin, J. Stockland, Epic 8-50625 (Rogan-Mullet, BMI))	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Bobby "Crash" Craddock (J. Adams, Capitol 4672 (Peak & Hit, BMI))	★	76	8	YOU DON'T BRING ME FLOWERS—Barbara Streisand/Neil Diamond (N. Diamond, Columbia 3-10840 (Stonebridge/Threezone, ASCAP))									
★	15	8	★	45	22	★	NEW ENTRY		TEXAS (When I Die)—Tanya Tucker (E. Bruce, P. Bruce, B. Bucher, MCA 1890 (Tree/Sugarplum, BMI))	THE GAMBLER—Kenny Rogers (D. Schlitz, United Artists 1250 (Writers Night, ASCAP))	★	NEW ENTRY		WISHING I HAD LISTENED TO YOUR SONG—Bobby Bare (T. Chestnut, Epic 8-50650 (Terry Chestnut, BMI))									
★	16	6	★	46	39	★	78	4	COME ON IN—Oak Ridge Boys (M. Clark, ARC 12434 (Beechwood/Window, BMI))	PLAYIN' HARD TO GET—Janie Fricke (J. Thompson, Columbia 310849 (Bobby Goldsboro, ASCAP))	★	83	4	JUST STAY WITH ME—Terri Nunn (L. Parker, Com Eric 144 (Wilco, ASCAP))									
★	12	11	★	47	49	★	NEW ENTRY		AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (K. O'Dell, L. Henley, Capricorn 0309 (Hungry Mountain/House of Gold, BMI))	BURGERS AND FRIES—Charley Pride (B. Peters, RCA 11391 (F-Gem, BMI))	★	NEW ENTRY		MY HEART HAS A MIND OF ITS OWN—Debbi Boone (J. Keller, H. Greenfield, Warner/Curb 8729 (Screen Gems EM, BMI))									
★	17	5	★	48	50	★	80	4	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap (C. Quillen, C. Pierce/A. Jordan, H. David, RCA 11421 (Chess, ASCAP/Chess/Casa David, ASCAP))	GOING GOING GONE—Mary K. Miller (K. Morrison, Inerg 1311 (NSD) (Frank and Nancy, BMI))	★	81	4	DO YOU WANNA MAKE LOVE—Buck Owens (P. McCann, Warner Bros. 8701 (American Broadcasting, ASCAP))									
★	14	10	★	49	42	★	81	2	GIMME BACK MY BLUES—Jerry Reed (B.E. Wheeler, RCA 11407 (Sleazy Hollow, ASCAP))	BEST FRIENDS MAKE THE WORST ENEMIES—David Houston (C. Kelly, J. Diner, L. Anderson, Elektra 45552 (Bobby Goldsboro, ASCAP/Big Heart/Satsuma, BMI))	★	82	2	I JUST NEED A COKE (To Get The Whiskey Down)—Lenny Sauls (D. Kirby, G. Martin, MRC 1024 (NSD) (Phase 2, BMI/New Ground, ASCAP))									
★	18	8	★	50	44	★	82	2	IT'S TIME WE TALK THINGS OVER—Res Allen Jr. And The Boys (R. Allen Jr./J. Maude, Warner Bros. 8697 (Boxer, BMI))	HIGH AND DRY—Joe San (M. Kasser, C. Putman, Ovation 1117 (Tree, BMI))	★	84	2	THE RISE AND FALL OF THE ROMAN EMPIRE—Cal Smith (D. Wayne, B. Fischer, MCA 40982 (Don Wayne, BMI) (Anne Over, ASCAP))									
★	21	9	★	51	51	★	NEW ENTRY		THE SONG WE MADE LOVE TO—Mickey Gilley (K. Walsh, Epic 8-50631 (April/Wedmont, ASCAP))	PLEASE DON'T PLAY A LOVE SONG—Marty Robbins (B. Sherrill, S. Davis, Columbia 3-10821 (Algee, BMI))	★	NEW ENTRY		HE'S A COWBOY FROM TEXAS—Ronnie McDowell (R. McDowell, Scorpio 0569 (Brim, SESAC))									
★	26	6	★	52	45	★	94	4	MAYBELLENE—George Jones & Johnny Paycheck (C. Berry, R. Frantz, A. Freed, Epic 8-50647 (Arc, BMI))	REACHING OUT TO HOLD YOU—Dottie West (G. Carroll, J. Lloyd, United Artists 1257 (ATV/Music Garden, BMI))	★	94	4	I'LL STILL LOVE YOU IN MY DREAMS—Sandra Kaye (A. Ingless, Door Knob 8-088 (WIG) (Door Knob, BMI))									
★	20	8	★	53	53	★	NEW ENTRY		YOU DON'T BRING ME FLOWERS—Jim Ed Brown & Helen Cornelius (N. Diamond, RCA 11435 (Stonebridge/Threezone, ASCAP))	ALL OF ME—Willie Nelson (S. Simons, G. Marks, Columbia 3-10834 (Bourne/Marling, BMI))	★	NEW ENTRY		I WILL ROCK AND ROLL WITH YOU—Johnny Cash (J. Cash, Columbia 3-10885 (House of Cash, BMI))									
★	23	9	★	54	62	★	86	4	LOVIN' ON—Bellamy Brothers (B. Peters, Warner/Curb 8697 (Ben Peters, BMI))	THE SOFTEST TOUCH IN TOWN—Bobby G. Rice (N. Sanders, R. Weidman, R.C. Banjos, Republic 31 (WGB, ASCAP/Tamerlane & Hoken, BMI))	★	86	4	CAPRICORN KINGS—Lee Wright (S. Johnston, L. Wright, A. Morton, Frame-Dust 7622 (NSD) (Me And Sam, ASCAP))									
★	25	7	★	55	63	★	87	2	I JUST CAN'T STAY MARRIED TO YOU—Cristy Lane (Gillespie, Black Bourke, LS 169 (Chappell, ASCAP/Tru Chappell, SESAC))	ANY DAY NOW—Don Gibson (B. Bacharach, B. Hillard, ABC/Hickory 54039 (Inferno, ASCAP))	★	87	2	KISS YOU ALL OVER—Jim Mundy and Terry Melton (E. Chin, M. Chapman, MCM 101 (Dinnichapp/Carver, BMI))									
★	27	5	★	56	58	★	NEW ENTRY		HAPPY TOGETHER—T.G. Sheppard (G. Bonner, A. Gordon, Warner/Curb 8721 (Chardon, BMI))	LOVE AIN'T MADE FOR FOOLS—John Wesley Ryles (T. Skinner, J. Wallace, ABC 12432 (Hall-Clement, BMI))	★	NEW ENTRY		I HATE THE WAY OUR LOVE IS—Jimmy Peters and Linda K. Lance (A. Aldridge, Voca 101 (Dick & Don/Sig Har, BMI))									
★	29	7	★	57	66	★	89	2	MR. JONES—Big Al Downing (A. Downing, Warner Bros. 8716 (Al Gallico/Melaphor, BMI))	IT'S MY PARTY—Sherry Brane (H. Wiener, J. Gluck, W. Gold, Oak 1013 (Arch, ASCAP))	★	89	2	ONE MAN'S WOMAN—Kathy Warren (B. Wynn, T. Brasfield, RCA 11429)									
★	28	6	★	58	68	★	90	2	FALL IN LOVE WITH ME—Randy Barlow (F. Kelly, R. Barlow, Republic 034 (Freder, BMI))	PLAY ME A MEMORY—Zella Lehr (M. Blackford, R. Leigh, RCA 11433 (United Artists, ASCAP))	★	90	2	GYPSY EYES—Teri Sue Newton (E. Smith, Texas Soul 71738 (Phone, BMI))									
★	24	10	★	59	69	★	91	2	LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (B. Butler, B. Peters, United Artists 1251 (Blackwood/Ben Peters, BMI))	LOVE SONGS JUST FOR YOU—Glen Barber (M. Barber, J. Nelson, 21 Century 21101 (Acuff-Rose, BMI/Wann, ASCAP))	★	91	2	STATUE OF A FOOL—Bill Medley (J. Dutchfield, United Artists 1270 (Sure Fire, BMI))									
★	30	6	★	60	54	★	92	4	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold (B. Springfield, RCA 11427 (House Of Gold, BMI))	THE GIRL AT THE END OF THE BAR—John Anderson (J. Anderson, L. Delmon, Warner Bros. 8705 (Al Gallico, BMI/Cypress, ASCAP))	★	92	4	BETTER THAN NOW—Dewayne Drexler (P. Emery, T. Slater, Volunteer 102 (Superior, Bowling Green, BMI))									
★	33	5	★	61	73	★	93	4	ALBIS—Johnny Rodriguez (R. Kilbough, P. Kilbough, Mercury 55050 (Tree, BMI))	EYES BIG AS DALLAS—Wynn Stewart (D. McCarry, Wm 126 (NSD) (Big Swing, BMI))	★	93	4	I HEARD A SONG TODAY—Tony O'Day (J. O'Day, Nu Trol 926 (WIG) (Nu Trol, ASCAP))									
★	35	4	★	62	64	★	94	2	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Razzy Bailey (S. Tolin, J. Slater, RCA 11446 (House Of Gold, BMI))	ME TOUCHIN' YOU—Linda Naile (B. Bond, Ridgetop 178 (Dewpop, BMI))	★	94	2	A LITTLE MORE LOVE—Olivia Newton-John (J. Farrer, MCA 40975 (John Farrer/Iving, BMI))									
★	36	2	★	63	72	★	95	4	I'LL WAKE YOU WHEN I GET HOME—Charlie Rich (C. Rich, M. Brown, Elektra 45553 (Pete/Warner-Tamerlane/Malkyde, BMI))	THE FOOL STRIKES AGAIN—Charlie Rich (S. Davis, M. Sherrill, G. Cobbi, United Artists 1259 (Algalico/Algea, BMI))	★	95	4	THE MORE I GET, THE MORE I WANT—Bobby Hobbs (B. Hobbs, B. Raleigh, Mercury 55049 (Al Gallico/Galileo, ASCAP))									
★	38	2	★	64	67	★	96	2	EVERLASTING LOVE—Natalie Felts (B. Capon, M. Gayden, ABC 12441 (Rising Sun, BMI))	ANGELINE—Ed Bruce (R. Rogers, Epic 8-50645 (New Keys, BMI))	★	96	2	FOOLS FOR EACH OTHER—Guy Clark (G. Clark, Warner Bros. 8714 (World Song, ASCAP))									
★	32	8	★	65	65	★	97	2	HOW DEEP IN LOVE AM I?—Johnny Russell (B. McDiarmid, Mercury 55045 (Hall-Clement, BMI))	THE JEALOUS KIND/LOVE ME AGAIN—Rita Coolidge (D. Lindsey, A. Wells-R. Gentry, AAM 2098 (Irving/Ar, BMI)/New, ASCAP)	★	97	2	SHE'S MY WOMAN—Randy Travis (J. Tavel, V. Tavel, Paula 431 (Mullet, BMI))									
★	31	9	★	66	65	★	NEW ENTRY		OLE SLEW FOOT/I'M GONNA FEED 'EM NOW—Porter Wagoner (J. Wells/Dr. Morris, RCA 11411 (Seaph, BMI)/Four Star, BMI)	SOMEBODY SPECIAL—Donny Fargo (D. Fargo, Warner Bros. 8722 (Prima Donna, BMI))	★	NEW ENTRY		SALT ON THE WOUND—Jerry Fuller (J. Fuller, ABC 12436 (Blackwood/Fullness, BMI))									
★	32	8	★	67	47	★	NEW ENTRY		YOU WERE WORTH WAITING FOR—Don King (J. Walker, Cin Fire 142 (Wipey, ASCAP))	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND/GIRL I CAN TELL—Waylon Jennings (W. Jennings, RCA 11396 (Waylon Jennings, BMI))	★	NEW ENTRY		I NEVER HAD THE ONE I WANTED—Claude Gray (Gray, Wainly, Williams, Grassy 10007 (NSD) (Van Jo, BMI))									
★	37	7	★	68	12	★	NEW ENTRY		FOOLED AROUND AND FELL IN LOVE—Mando Leland (M. Leland, GMC 105 (Music West Of The Pecos, BMI))				WILDWOOD FLOWER—Tammy Wills (Public Domain, Golden Moon 004 (Peak, BMI))										
★	48	4							WHISKEY RIVER—Willie Nelson (J. Sherrill, Columbia 3-10877 (Willie Nelson, BMI))														

JANUARY 13, 1979 BILLBOARD

# Country

## 4 Label Chiefs Rise To New Year Challenge

### Capitol's Shults Aims For Music With 'Mass Appeal'

By KIP KIRBY

NASHVILLE—"We are Capitol Records, not Capitol Country Records," states Lynn Shults, the label's new division vice president. "I intend to continue involving this office with mass appeal music in all fields."

Shults assumed the reins at Capitol in December, leaving his previous post as head of operations at United Artists' local office.

"The main problem at the outset is to find out what direction each artist wants to go. I've been talking with the acts and their managers individually to determine if we are all in agreement," notes Shults.

Capitol is working with 18 acts under the direction of Chuck Flood, head of a&r for the label here.

These acts include Jessi Colter, Freddy Hart, Gene Watson, Asleep At The Wheel, Kenny Dale, Lee Clayton, Don Schlitz, Michael Clark, Billy "Crash" Craddock and Dr. Hook.

Shults is strong in his feeling that personal autonomy for a local label branch is not critical or even necessary.

"It takes all facets of the record company to coordinate the development of an act," he emphasizes. You must have involvement on all corporate and creative levels, from the president on down.

"I think it's irrelevant where you sign an artist, whether it's in Nash-

ville or on the West Coast. What's important is that you have the solid support of your label behind every project."

Shults plans to increase the lines of communication between his office and other Capitol offices to ensure positive action among the label branches.

"It's just not possible to do everything out of one office, which is why you will see more involvement of Nashville operations on the West Coast," he says. "We intend to get involved with all kinds of music coming out of Nashville, but we won't sign any act without the total involvement of the label."

"We don't go to the Coast for approval; we go to see if the total record company support can be placed behind an act we're considering."

Shults intends to work closely with as many phases as possible in each Nashville project, including art work and graphics. He notes that Capitol has a complete video department in L.A. which he hopes to start utilizing in the future.

"Nashville is not an isolated division of Capitol Records," Shults comments, "so don't be surprised when you see pop and rock being worked out of this office along with country. Mass appeal music can be done anywhere."

### No Changes Seen At UA With Seabolt As Executive

NASHVILLE—As he takes over the helm of United Artists Records, Jerry Seabolt, newly appointed head of local operations for the label, says he foresees no major changes in structure or policy at this time.

Seabolt, who was director of promotion for UA four years before stepping into the position vacated last month by Lynn Shults, notes that 1978 was "the best year ever for sales and profits for this company," and says he has no plans to alter "a winning operation."

Along these lines, Seabolt adds: "I'm a firm believer in giving people free rein to do their jobs, and in delegating authority so they can make their own decisions wherever possible."

Looking ahead to the coming months, Seabolt sees no major roster additions or deletions. "We have some acts which we are working on breaking, such as Bill Medley, Bobby Wright, David Wills and Charlie Rich."

"Since United Artists is a small, closely-budgeted label, we can't afford to spread out into too many directions at once, so I plan to concentrate on the acts we already have."

If he were shopping for a new act to sign, UA's new division head says he would look for artists who have already shown some degree of success. "I'd have to feel that we could achieve some ground with the act right from the start—we can't spend the time or money on signing risky acts at this stage of the business."

Seabolt plans to become more involved with UA's advertising and merchandising programs and to be made fully aware of what is going on with related marketing efforts

through the West Coast headquarters.

Recommendations from Seabolt on merchandising campaigns for his artists, who also include Crystal Gayle, Dottie West and Billie Jo Spears, will be handled on an individual LP basis, he says.

"We've got Charlie Rich's album coming out in January, and a new one from Dottie in February. We'll be planning the marketing strategy before then, but we'll tie it in with the album and the single."

According to Seabolt, UA is working now with a large sales program geared to further ignite the escalating numbers on Kenny Rogers' "The Gambler" LP. The campaign features mobiles, stands-ups, a three-dimensional poster and a flat four-by-four poster on Rogers, the largest to date used by the label.

Seabolt does not expect the negative effects from the state of the economy to carry over into record industry figures in the coming year. "Sure, people will cut back on entertainment," he notes, "but they're much more likely to spend their money on albums than on concert tickets." KIP KIRBY

### Lowery Honored

ATLANTA—Bill Lowery, president of the Lowery Group of music publishing companies, has been named an honorary member of Omicron Delta Kappa national honor society at Georgia State Univ. The announcement came at Lowery's appearance as a guest lecturer for a commercial music/recording class at Georgia State.

### Inergi Tags Growth From Opened Door

By GERRY WOOD

NASHVILLE—Roster and staff expansion, a new distribution setup and an open door to all types of music acts are on the drawing boards for Inergi Records.

The Houston-based label heads into its first full month with a Nashville office under its newly named vice president and general manager Frank Jones.

"We won't look for a quantity of artists to start with—we'll look for quality artists," explains Jones. "We'll be looking for all aspects of acts—good country acts and contemporary acts as we grow."

Does this mean pop-oriented acts, too? Yes, says Jones.

The roster of Mary K. Miller, Nino Tempo and the TCB Band—comprised of former Elvis Presley musicians—will be augmented by an additional act or two in 1979, claims Jones. This will be accompanied by expansion of activities on behalf of the label's current acts.

"In the future there could be our own distribution setups," adds Jones. The label is presently distributed by Nationwide Sound in Nashville. "We're already discussing overseas distribution."

Jones expects country music to broaden internationally. "It hasn't exploded by any means, but there are certain areas that are obviously very strong."

What problem areas need to be conquered in the global arenas? "There hasn't been the needed exposure to it in the past. The lack of touring overseas has also hurt. But it's changing, and today's crossover act gives you two forms of country music to push."

Jones and Vince Kickerillo, owner of Inergi, will formulate the new marketing plans, starting with a concentrated effort on Miller. A multi-city, extensive tour will be tied-in with promotional visits and showcases. A Houston campaign has been arranged, utilizing several stores and tie-ins with promotional displays and a radio campaign on Miller's new LP.

Jones expects to add two employees in January. He also notes that Inergi is opening a 24-track studio in Houston which the label will use, along with Nashville studios. "It's conceivable I might be doing some producing," states Jones.

Though he expects 1979 to be a "soft period" with customers becoming more selective in their buys, Jones says he has a "gut feeling" that the record industry will have an "excellent" year.

Coming from Capitol Records where he spent a long stint as vice president, Jones points to the differences in working for an established label and a newcomer: "It's nice to have machinery already assembled (such as at Capitol) but, on the other hand, there's the excitement in building your own."

Jones relishes the challenge. "I've spent a number of years in the record industry and have covered many areas in it. Now it's fun to utilize some of the things we've learned to do—and not to do."

### Bowen: E/A Nashville Lacks MCA 'Turmoil'

NASHVILLE—Jimmy Bowen, who spent a turbulent four months at MCA/Nashville, heads into the New Year as the new vice president of the Elektra/Asylum Nashville office.

What does he plan to do different at E/A than at MCA other than stay longer?

Bowen laughs and answers, "Joe Smith (D/A board chairman) knows me well. He made me sign my papers."

Bowen notes that he was with the WEA organization from 1963-68.

Though his E/A chair is barely warm, Bowen perceives differences between E/A and MCA. "One big difference is that there's turmoil at MCA—I haven't found that at E/A."

He also cites differences in the distribution area. "We're not going to be an island down here. We're going to get the benefit of their marketing and artist development expertise."

E/A will be adding a regional marketing and promotion director soon, along with a publicity/public relations/artist development person for Nashville.

Country acts will be signed out of Nashville, and pop-oriented acts will be added with L.A. approval. "My basic responsibility to Joe Smith and Steve Wax (E/A president) is to build the country division. At MCA, it was already there."

"We'll listen to any kind of music if they want to bring it. If it's a pop act and something that I flip over, I'll take it to the coast and we'll sit down with the company and decide on it just as they do in California on a new act."

Bowen expects a "slower, more low-key" approach than the one he took at MCA. "At MCA, I felt we had something that needed to be turned around—quick. Here, we have something we can build and develop."

1980 has been tagged as an "impact" year with 1979 pegged for "growth and building."

The nine acts currently on the roster will be hopefully expanded to some 20 acts in 1980, states Bowen. "We want to develop some young talent, and will also be open for artists that come available. We'd like some name artists and some young people."

Bowen hopes to broaden the base of E/A's Nashville artists to obtain bigger sales without crossing over. "Then, when we do get a crossover, it'll be the icing on the cake. We

can't sit here and live day to day, waiting for a crossover. We need to expand our own market to where the volume makes sense for today's record business."

A thrust will be made toward getting increased airplay for the acts as regional marketing and promotion directors will work pop adult stations, as well as country, with Nashville product. "It's getting pretty hard nowadays in some cities to tell the country stations from the pop adult and MOR stations."

E/A Nashville now claims seven employees—a number that should move to a dozen, plus four or five regional workers by 1980, says Bowen.

Tighter playlists lead the problem areas, states Bowen. And he expects stiffer competition as more labels out of Nashville add regional people.

"If we have a recession, we'll get hurt, but so will everybody." Such an economic situation would have more impact on marginal product, believes Bowen.

Under Bowen, E/A in Nashville will stress LP sales with singles being considered a "necessary marketing tool for our albums and building our artists' careers."

Which creates another problem area: "We're in a trick bag because we must sell albums to be in the record business, yet we have no place to expose our country album product on the air so people can hear it."

Solving this problem will be a priority item, says Bowen, who is also apprehensive about the trend toward high chart debuts such as the new Eddie Rabbitt single which entered Billboard's Hot Country Singles chart at 18 with a star. "We're almost getting country singles' lifetime down so short that we can't sell any product before it's over."

He expects the dollar chase for name stars to escalate in Nashville. "We're not going to open the purse and try to buy our way totally, but we damn sure want a shot at artists as they come up."

Is there anything Bowen would have done differently during his stormy quarter-year at MCA? "I made some mistakes I'm sure, but so much of what we were going to do didn't start until mid-January or February, so now there'll be no way for me to know. I believe MCA will get it together, but any time a company is going through a lot of

(Continued on page 28)

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COUNTRY MUSIC PROMOTION AT ITS HIGHEST LEVEL. REPRESENTING PUBLISHERS, ARTISTS AND RECORD COMPANIES.



Board Strategy: Country Music Assn. president Ralph Peer II, left, confers with chairman of the board Tom Collins and executive director Jo Walker about plans for CMA's first quarterly meeting in Puerto Rico this week.

## RADIO, TV, THEATRE

# New U.K. Venture Aids Country Acts

By SALLY HINKLE

NASHVILLE—A new venture in the U.K. which will utilize theatre, television, radio and national press coverage is underway to expand the dimensions of country music in that nation.

Geared toward creating a regular outlet for country music in addition to the spring presentation of the Wembley Festival, the venture is looking to generate a healthier market and provide a base from which American country artists may build a substantial international following.

The plan is conceptually conceived by Ian Ralfini, managing director of ABC Records in England; Charlie McCutchin, also associated with ABC as head of the country music development and publicity departments who additionally represents the Jim Halsey Co. in England; and Tony Byworth, editor of the London-based publication, Country Music People.

The project focuses its attention on 11 country music presentations that will emanate from London's Sadler's Wells Theatre, regarded as one of the world's prime theatres in Europe for opera over an 11-month period in 1979.

According to McCutchin, programs will be held once a month, excluding February, on Sunday evening at 5:30 p.m. and 8:30 p.m. with a price range from around \$3.50 to \$9.

Surrounding the programs, tv, radio and press coverage has been locked in for additional exposure for those artists appearing.

"There are tv outlets for a majority of the shows," notes McCutchin, "and, at this time, we have coordinated tv specials around the artists who will be appearing during the first six programs."

"The artists will do the Sadler shows on Sunday evening, and then on the following Monday, Tuesday or Wednesday, they will tape the tv specials, which will probably be aired some two months after the concert dates."

"In addition, the artists will have the opportunity to come in and spend a number of days prior to their appearances on possible instant, live tv programs available in London."

In the area of radio, McCutchin reports that Radio Luxembourg has agreed to record each of the programs for presentations as two-hour specials a week following each show throughout their entire European network.

"We have also generated interest and ties with national newspapers in England, and in particular with the Daily Mirror," notes McCutchin.

Levi Strauss, in conjunction with Jack Daniels, will be sponsoring the Sadler shows, which kick off Jan. 28 with Roy Clark, the Oak Ridge Boys and Barbara Fairchild. The second show, slated for March 4, is being negotiated with Willie Nelson and a Lone Star Records' artists as an opener.

"The basic foundation for this idea is to build artists in Britain, get record companies involved that weren't releasing product at all," notes Byworth.

"Now they have a reason to release material because of the theatre, the tv and radio to build promotion on over a period of time. Tie this in with other radio and press interviews around the country and you have a substantial combination."

## Nashville 'Hello' To 3M's Branch

NASHVILLE—Signaling "the formal beginning of 3M's involvement with Nashville's music industry," the sound products firm toasted Nashville record business executives at a luncheon Dec. 8.

"There's a growing demand for country music as background business music," commented Don Conlin, who heads the background music department for 3M. "Even without vocals, country is used as background music from factories to ski resorts."

Conlin feels background music will be a windfall of the future for Nashville. "It's virtually an untapped source of revenue for Nashville's music publishers, and gives them an opportunity to activate copyrights on standard material as well as new original material."

At the luncheon held at the Hyatt Regency, Conlin noted that 3M "has paid out millions of dollars to music publishers and copyright owners, and now we want to meet the worldwide demand for country music as background music."

3M has dealers in more than 35 countries.

The initial offering, coordinated by Odyssey Productions of Nashville, includes 340 selections of specially-recorded country music. Titled "Nashville Mode," the project was produced and custom recorded in Nashville, utilizing Nashville arrangers, artists and publishers.

With the cooperation of BMI, ASCAP and SESAC, 3M contracts directly with music publishers and license holders.

## CMA Huddle To Determine 1979 Budget

NASHVILLE—On the agenda for the Country Music Assn.'s first quarterly meeting of the new year are topics which include the 1979 budget, ratification for 30 CMA committees and finalization for the annual International Show.

The meeting, slated for Wednesday-Thursday (10-11) in Dorado Beach, Puerto Rico, will be presided over by CMA board chairman Tom Collins and CMA president Ralph Peer II.

Also scheduled for discussion will be CMA's participation in such events as Country Music Fan Fair, the television awards show, convention week, the annual Talent Buyer's Seminar and Musexpo.

In-depth reports and planning sessions to take place will be offered by each of the following CMA committees and respective chairmen: planning and development, Frances Preston; promotion, Don Nelson for Joe Smith; membership, Bill Lowery; long-range, Joe Talbot; public relations, Bob Austin; radio, Neil Rockoff; convention study, also, Joe Talbot; international, Bruce Lundvall and Wesley Rose; disk jockey, Mike Burger for Mike Hoyer; finance, Bill Denny; membership screening, Hutch Carlock; fan fair, Bud Wendell; banquet, Jim Foglesong; and television, Irving Waugh.

The two-day meeting will consider the CMA's objectives and goals for the coming year and will have as its theme "the continued worldwide promotion of country music," notes Collins.

"Country music and CMA together have enjoyed 20 years of tremendous growth, and that success will certainly carry into our third decade."

The CMA board will hold its second quarterly meeting April 3-5 in Tucson.

## E/A Looks To Challenging '79

• Continued from page 27

changes and turmoil, you've got to wait it out."

For the first time, Bowen reveals his side of the MCA situation: "I went there with Mike Maitland/he came here, hired me, and I was dealing with him. As Mike became less and less active, I felt that what we had agreed on would not be able to be done—at least right away. So long as it couldn't be what I had wanted to do, then I'd rather somebody else have it and I'd do what I wanted to do."

Besides the differences between MCA and E/A, Bowen has discovered differences between Los Angeles and Nashville. "In the music business in Los Angeles, we can fight and raise hell during the day and have dinner together at night. In Nashville, there are a lot more emotions in the business than there are in California. If you say something different here, it rattles a little louder than it does in California."

Bowen concludes with one Nashville-rattling statement: "I want us to get to the position that an artist out of Nashville has unlimited sales potential. The publishing industry in Nashville is very healthy, but the record industry here isn't. But I think it's going to get healthy."

GERRY WOOD

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 1/13/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35647
★	5	5	THE GAMBLER—Kenny Rogers, United Artists UA-LA 534-H
3	2	17	EXPRESSIONS—Don Williams, ABC AY 1069
4	3	13	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL-2579
5	6	23	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
6	7	48	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
7	8	29	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
8	4	36	STARDUST—Willie Nelson, Columbia KC 35305
9	10	8	TNT—Tanya Tucker, MCA 3056
10	11	5	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082
11	9	7	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSR 3258
12	13	6	TOTALLY HOT—Olivia Newton-John, MCA 3067
13	12	10	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1-2983
14	14	9	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
15	15	13	MOODS—Barbara Mandrell, ABC AY 1088
16	19	52	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H
17	18	9	PLEASURE & PAIN—Dr. Hook, Capitol SW 11858
18	16	14	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum AE 155
19	17	5	A CHRISTMAS CARD—Statler Brothers, Mercury SRM 1-5012
20	21	9	CONWAY—Conway Twitty, MCA MCA 3063
21	23	31	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL-1780
22	20	52	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1027 (Phonogram)
23	24	31	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
24	26	25	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903-H
★	35	2	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
26	27	6	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
27	29	50	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
28	22	6	BASIC—Glen Campbell, Capitol SW 11722
29	30	40	VARIATIONS—Eddie Rabbitt, Elektra KE 127
30	28	10	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
31	31	70	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dutton DV 1719
32	32	12	GREATEST HITS—Marshall Tucker Band, Capricorn CPW0214
33	37	39	OLD FASHIONED LOVE—The Kendalls, Dutton DV1723
34	38	14	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KRL1-7065
35	39	106	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
★	42	6	YOU HAD TO BE THERE—Jimmy Buffett, ABC 4A 1008
37	40	38	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
38	36	9	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
39	33	40	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UAL8054H
40	34	38	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
41	25	17	TEAR TIME—Dave And Sugar, RCA AFL 1-2861
42	47	9	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624
43	43	13	DARK EYED LADY—Donna Fargo, Warner Bros. BSN 3151
44	45	2	HOLY BIBLE—Statler Brothers, Mercury (not available)
45	NEW ENTRY		HUMAN EMOTIONS—David Allan Coe, Columbia KC 35525
46	46	7	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jessi Colter, Capitol ST 11863
47	50	2	JERRY JEFF—Jerry Jeff Walker, Elektra (not available)
48	48	2	JOE STAMPLEY'S GREATEST HITS, VOL. I, Epic KE35622
49	NEW ENTRY		JOHNNY CASH'S GREATEST HITS, VOLUME 3, Columbia KC 35637
50	41	11	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023

## Fluke Meeting Nets Dotsy Song

NASHVILLE—One of those impromptu developments that constantly color the Nashville recording scene flavors the new Dotsy single on RCA, "Tryin' To Satisfy You."

The singer was listening to material for an upcoming recording session in the office of her producer, Foy Dea, when fellow RCA artist Waylon Jennings dropped in. Jennings noted that he had just written a song that was slanted toward a woman artist. Jennings sang it, and later that day, Dotsy recorded it as her new single.

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TODAY APPEARANCE—Janie Fricke shares a good morning grin with "Today" show co-host Jane Pauley at her recent performance on the network program. Joining in the fun are, from left to right, Terry McMillan, Billy Adair and Yvonne Hodges.

## Halsey Plots Course To Expand Globally

By MARV FISHER

TULSA—On the heels of his second International Music Festival here last November, Jim Halsey is seeking to expand further into the worldwide market with his stable of artists for 1979.

Besides his possible entry via shows in Montreaux, Cannes (MIDEM) and the Soviet Union early next year, Halsey reports he also has his sights set on doing some kind of a tour for Latin America.

"We can't undertake too much at one time," cites the talent executive and impresario, "but that still doesn't stop us from investigating where and how we can go to record Roy Clark and others at Mexico's new SACM studio within the next six months.

Following the huge November extravaganza at the Tulsa Assembly Center (three major concerts within two days), Halsey met with Ivan Yelisev and Anatole Ducheve, representatives of Gosconcert of Moscow.

The campaign to promote country music beyond the U.S. territory started some five years ago by Halsey & Co. But it hasn't been until recently, precisely 18 months ago, that the firm accelerated towards such goals.

His integration of foreign artists and groups—such as Poacher from England, the Trampies from Scotland, Matthew and the Mandarins from Singapore, Saltbush from Australia and others—with the pure American country sound at these gatherings is indicative of Halsey's thinking to "spread his wings."

One of the country and folk groups from another land, El Condor Pasa from Mexico, was scheduled to appear with Don Williams on a brief tour of Texas and New Mexico. Pasa was first introduced by Halsey at the initial international Tulsa fest September 1977.

With the penetration made in England via Williams' total sales of more than 6½ million units plus some hefty returns by Tammy Wynette product, "We're sure that there are a lot of buyers of country sound out there," he muses.

"Things are happening in the foreign territories," he feels, "and we expect to keep such momentum going until we're established in these markets."

Dick Howard, vice president in charge of tv programming for the Halsey organization, is one such executive looking into matters which would garner more exposure outside of the U.S.

Upon completion of his early 1979 proposed junkets in Western

and Eastern Europe, Halsey contemplates having more discussions with the U.S. State Dept. He's not making any predictions, "but we're certainly going to become more involved as time passes."

Although the attempt to mount the show with Clark, the Oak Ridge Boys and some others for Russia is not being funneled through the State Dept., there still remains the chance of packaging future shows on a cultural exchange. "This could be a way to go when more definite plans are set for Latin America."

One of the major problems in the Spanish-speaking territories is that they are loaded with their own indigenous forms of music. "But we can overcome this with our own structure with theirs," adds Halsey.

Another hurdle to overcome according to key international radio programmers in Mexico City is that besides the English lyric, there has to be another element which could catch the fancy of the Spanish and/or Portuguese speaking person. One of them cautions, "It has to have a gimmick."

About three years ago in Mexico, Conway Twitty and his daughter had a fairly good off-beat hit, "but there was never any followup," says another, Freddy Fender, who converses and sings in Spanish, also tried to dent the market, but without success.

"I guess the only true way to proceed is to have patience," contends Halsey. "We've learned a lot of that in the last few years working on making new contacts and discovering how to proceed."

In the coming months, Halsey and his staff will have acquired more experience in their European dates. "We intend to apply such knowledge for what will come later in Latin America and elsewhere," he says.

Howard concurs that the company is "on track" in expanding the operation overseas. "In addition to the promotion of records and tapes of our artists outside the U.S., we also have to make in-roads in the airing of these tv specials," he emphasizes. The one just recently taped will be distributed via syndication.

Halsey believes his "Country At MIDEM" show should achieve resounding results in getting a better pulse on the foreign market. It's the first time a show of such nature has ever been presented at that international gathering.

Besides the live attractions Halsey will be packaging for his European dates, he also will be setting up an art exhibition for Oklahoma artist Minisa Crumbo.

## Nashville Scene

By SALLY HINKLE

The theatrical motion picture rights to Bobby Goldsboro's composition, "The Cowboy And The Dandy," have been purchased by Jimmy Caan's production company. Dolly Parton previously recorded the tune, with a little rewriting and title change by Goldsboro to "The Cowgirl And The Dandy."

Even though Ronnie Milsap is taking a break from his personal appearances this month, he'll be highly visible on network television with appearances on ABC's "Wide World of Sports/Harlem Globetrotters Special," airing Jan. 14, and an NBC made-for-tv movie, "Murder In Music City," shot on location in Nashville. The movie is slated for airing Jan. 16. Milsap is currently at work on an LP project soon to be released.

Comedian Jerry Clower, tired of giving worthless Christmas gifts to close friends, gave a \$10,000 gift to his business manager, Tandy Rice, who heads Nashville-based Top Billing, Inc. However, Rice will never be afforded the opportunity to use the gift because it's a donation establishing the Tandy C. Rice Jr. Scholarship Fund at the Citadel, Rice's alma mater in Charleston, S.C.

Tammy Wynette returns to Las Vegas Jan. 17-30 for performances in the Copa Room of the Sands Hotel. She will perform with the Don Vincent Orchestra for two shows each evening. Opening is comedian Shecky Green.



INITIAL HIT—Charlie Monk, left, April/Blackwood Music's Nashville director, presents a "First Award" plaque to writer Kenneth Wahle. The first song Wahle wrote, "The Song We Made Love To," has become a country hit by Epic artist Mickey Gilley.

Jeannie C. Riley has been chosen as commercial spokeswoman for Syntex Agribusiness Diamond Laboratories, leading producers of pharmaceuticals for farm animals. The two-year contract was effected at the beginning of this year. Riley and her band, the Red River Symphony, have agreed to make personal appearances, cut radio commercials and participate in advertising promotions for the company. Performances already scheduled include engagements in Kansas City, Jan. 23; Des Moines, Feb. 8; and Houston, March 12.

Gail Davies recently completed a special five-city tour, including Atlanta, Chicago, Los Angeles, Seattle and Dallas, in support of her debut LP on Lifesong Records, "Gail Davies." Meeting and performing for label personnel, media, major accounts and the radio personnel in each city, Davies additionally visited major radio stations and participated in guest deejay spots and local news/talk television shows.

With more than a decade of success under his belt as a producer and songwriter of some 850 tunes, ¼ of which have been recorded, Jerry Fuller is back to recording, joining the team of ABC. Fuller's debut single is "Salt On The Wound." Barbara Mandrell has been visited by a writer for Cosmopolitan magazine, who is working on a feature to appear this spring.

One of ABC's hottest and newest roster additions, John Conlee, will appear in an ABC TV movie presentation entitled "The Girls In The Office." Blue & Gray recording artists, Kathy and Judy Bryte, are set to appear in Kalamazoo, Mich., the first two weeks of this month before taking their show into Las Vegas for performances at the Flamingo Hilton through the end of the month.

# 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	14	TIME PASSAGES N Stewart, Arista 0362 (DJM/Francis, ASCAP)
2	2	10	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
3	3	9	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
4	4	8	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicef, BMI)
5	5	13	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stimpwood/Unichappell, BMI)
6	10	13	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
7	6	12	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
8	12	10	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
9	7	12	CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
10	9	9	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Adonis, BMI)
11	13	6	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
12	8	12	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
13	17	7	A LITTLE MORE LOVE Olivia Newton John, MCA 3067 (John Farrar/Irving, BMI)
14	14	9	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)
15	24	5	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
16	15	14	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
17	16	11	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP)
18	18	16	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
19	11	17	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
20	26	6	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2105 (ABC/Dunhill, BMI)
21	19	18	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
22	22	11	HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Judrell, ASCAP)
23	42	5	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bandier Koppelman, ASCAP)
24	23	9	THE WEDDING SONG (There Is Love) Mary Mac Gregor, Arista 7726 (Public Domain, ASCAP)
25	25	23	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP)
26	30	10	THE DREAM NEVER DIES Cooper Brothers, Capricorn 0308 (Weilbeck/Oboe Maestro/Tamlami, BMI)
27	31	9	TAKE IT LIKE A WOMAN Mary Welch, 20th Century 7387 (Al Gallico/Turtle, BMI)
28	21	16	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
29	27	21	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
30	35	10	WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Dawnbreaker, BMI)
31	20	17	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
32	28	13	STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI)
33	29	22	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
34	32	15	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Bryant, BMI)
35	33	36	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
36	37	13	LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
37	39	14	LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
38	38	7	THE PIANO PICKER George Fischhoff, Drive 6273 (T.K.) (United Artists/Kimlyn/George Fischhoff, ASCAP)
39	46	8	WE'VE GOT TONIGHT Bob Seger, Capitol 4653 (Gear, ASCAP)
40	41	13	ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
41	48	5	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
42	40	16	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
43	43	7	MORNING SUN Carole King, Capitol 0895 (Colgems/EMI, ASCAP)
44	36	14	FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP)
45	45	4	RUN FOR HOME Lindaferne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP)
46	49	4	LOST IN YOUR LOVE John Paul Young, Scotti Brothers, 405 (Atlantic) (Edward B. Marks, BMI)
47	NEW ENTRY		DANCIN' SHOES Nigel Olsson, Bang 240 (Canal, BMI)
48	47	7	EUROPEAN NIGHTS George Duffey, GRR 103 (PIKS) (George Rose/Ken Water, BMI)
49	NEW ENTRY		NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
50	NEW ENTRY		SHAKE IT Ian Matthews, Mushroom 7039 (Steamed Clam, BMI)

# Soul Sauce

## PhilVision Asks Notice Of Cutouts

By JEAN WILLIAMS

LOS ANGELES—PhilVision Retail Network, set up 10 months ago to assist black retail merchants in becoming more competitive, is taking its program a step farther.

The organization is challenging distributors and one-stops to notify all black record retailers of cutout product, according to Phil Waddell, executive director of the L.A.-based group.

"Heretofore, many black dealers have been stuck with merchandise because distributors failed to notify them that the product was being cut out.

"These dealers were trying to sell the product at regular prices when the customer could walk around the corner and pick up the same LPs for \$1.98.

"This naturally puts the dealer in an unfavorable position with his customer. The customer feels the retailer is trying to cheat him and in some cases won't come back to the store. If this happens often enough business is seriously affected," claims Waddell.

He notes the PhilVision is sending letters to distributors and one-stops requesting they send to retailers notices containing the title of the LP, artist, name of recording company, catalog number and the expiration date of the product being cut out.

In another area, PhilVision is planning what is believed to be the first black retail records convention to be held in Las Vegas in June.

"In addition to workshops and general sessions we will have a 50 by 50 foot mockup of a record shop. There will also be the newest displays plus exhibits," says Waddell.

He notes that a vital session of the five-day event will be on proper methods of selling.

"We realize that small volume dealers don't have a lot of money to spend on conventions, so we're trying to keep down the costs all around. Registration will be \$55." More details concerning the convention will be announced shortly.

Natalie Cole who has been nominated in three categories in the "Top American Music Awards," best female artist, best soul single and best album, has joined the growing list of artists performing at correctional institutions. The singer gave a benefit performance at the Mid-Orange Correctional Institute, a minimum security prison about 50 miles from New York City. One of Cole's backup singers has a brother at the facility.

Minnie Riperton is completing sessions for her debut LP on Capitol at A&M Studios in L.A. with producer Henry Lewy. Minnie and her husband Dick Rudolph penned most of the tunes on the LP which is set to be released in March.

Jose Feliciano dropped by the studio while Minnie was recording (he was at A&M Studios working on his next LP) and was invited to contribute some backup vocals and fancy guitar licks.

There will be a joint venture between Crusader Productions and ABC Records in special direct-to-disk and commercial LPs due for re-

(Continued on page 31)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/13/79

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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	9	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Wells), Columbia 3 10854 (Sagefish, BMI)/Stretch, ASCAP/Irving/Charville, BMI)	34	34	8	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 8 50641 (CRS) (Ariaxar, BMI)	★	79	2	I WILL SURVIVE—Gloria Gaynor (D. Fakaris, F. Perren), Polydor 145087 (Perren-Vibes, ASCAP)	
	2	1	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3 10808 (Butterfly/Gong, BMI)/Hudner/Cotaba, ASCAP)	35	29	20	LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	★	70	4	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez), Arista 0350 (Mid-America/Whee, ASCAP)	
★	4	12	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Carchand/Coss, BMI)	★	46	6	INSANE—Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)		71	50	10	INSTANT REPLAY—Dan Hartman (D. Hartman), Blue Sky 2772 (Epic) (Silver Stead, BMI)
★	4	3	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	37	33	16	DISCO TO GO—Brides Of Funkenstein (C. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)		72	39	25	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7155 (Motown) (Jobete, ASCAP)
★	10	8	I'M SO INTO YOU—Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)	38	38	8	H.E.L.P.—Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/Dupey/Ensign, BMI)		73	73	9	MY LOVE AIN'T NEVER BEEN THIS STRONG—7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muzelle Shoats, BMI)
	6	7	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)	39	41	8	GIVIN' UP GIVIN' IN—Three Degrees (G. Muroder, P. Bellotte), Anola America 772 (Heath/Lovey/April, ASCAP)	★	84	2	OH HONEY—Delegation (Gold & M. Dence), Shadybrook 1048 (Janus) (Green Gems/EMI, BMI)	
★	8	13	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Lee, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	40	42	10	LOVE IS—Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI)	★	85	5	JE SUIS MUSIC—Gerrone (Gerrone), Cotillon 4424 (Atlantic) (Gerrone, SACEM)	
	8	6	LONG STROKE—AOC Band (M. Jenkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillon 44243 (Atlantic) (Woodings/Buc, BMI)	★	51	7	WONDER WORM—Captain Sky (D. Cameran), AVI 225 (Upper Level, BMI/Thom Thom, ASCAP)	★	87	2	COMING ON STRONG—Caroline Crawford (R. Bohannon), Mercury 74036 (April Bohannon/Interlog, ASCAP)	
★	12	6	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 950 (Rubberband, BMI)	★	52	7	DIG A LITTLE DEEPER—Latimore (B. Latimore), Gladys 1750 (TK) (Sherlyn, BMI)		77	77	5	DO DAT—Grover Washington Jr. (G. Washington Jr.), Motown 1454 (Grover Washington Jr., ASCAP)
	10	5	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	43	47	8	GOOD THANG—Faze-O (F. Crum, K. Harrison, R. Aiken, R. Neal, R. Parker), SHE 8701 (Atlantic) (Match, BMI)	★	89	4	IF SOMEBODY CARES—Centralities (B. Cannon), Juana 3419 (TK) (Every Knight, BMI)	
★	14	11	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	54	9	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)		79	82	4	GLAD I GOTCHA' BABY—Beverly & Duke (B. Wheeler, W. Hatcher), Arista 7728 (Windings/Hattress, BMI)
	12	9	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8583 (Nick O. Val, ASCAP)	45	45	5	ZEKE THE FREAK—Isaac Hayes (I. Hayes), Polydor 14521 (A&O, BMI)	★	80	35	16	MARY JANE—Rick James (R. James), Gordy 7102 (Motown) (Shine Diamond, BMI)
	13	11	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11378 (RCA) (Rory, ASCAP)	46	36	11	GANGSTER OF LOVE—Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynnal, BMI)	★	81	43	18	FUNK AND ROLL—Quazar (G. Goss, J. Braley), Arista 349 (Jumpshot, BMI)
★	18	12	SHAKE YOUR GROOVE THING—Peaches and Herb (D. Fakaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	★	58	5	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascend, BMI)		82	67	8	I'M COMING HOME AGAIN—Gladys Knight (B. Roberts, C. Sager), Buddah 801 (Arista) (E.M.P./Square, BMI)
★	19	7	IS IT STILL GOOD TO YA—Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick O. Val, ASCAP)	49	49	7	I MIGHT AS WELL FORGET—Kinsman Dazz (T. Cam, M. Bacon), 20th Century 2390 (Cimbine/Rescue, BMI)		82	67	8	NEVER LET GO—Eastbound Expressway (J. Levine, F. Truitt), AVI 237 (Hudson Bay, BMI)
	16	15	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Arista 7717 (Kobler/Jamersonian/Cos K, ASCAP)	★	59	6	KEEP IT COMIN'—Atlantic Starr (B. Eli, J. Pruzan), A&M 210 (Friday's Child, BMI)		83	86	2	TO SIR WITH LOVE—Al Green (D. Black, M. London), Hi 78522 (Dreams) (Screen Gems/Columbia, BMI)
★	21	8	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon), Spring 130 (Polydor) (Picnic/Teddy Randazzo, BMI)	★	60	9	TOO LATE—Mandrill (C. Wilson, L. Wilson, R. Wilson M.D., C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood Tower, BMI)		84	78	5	OFF—Kathy Barnes (W. Stevenson, K. Hays), Republic 032 (Stevenson, ASCAP)
★	18	13	ANGEL DUST—Gil Scott Heron (G. Scott Heron), Arista 0366 (Brookahn, ASCAP)	★	63	5	BEYOND THE CLOUDS—Quartz (C. Quartz, M. Gazzola), Marin 3528 (TK) (Additions Heloise, SACEM)		85	88	2	SINNER MAN—Sarah Dash (E. Hegel, C. George), Kirtland 84278 (Epic) (Den Kirtland, BMI)
★	25	6	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Maroon), Star 3216 (Fantasy) (East Memphis, BMI)	★	64	7	E.S.P.—Fiesta (J. Banks, H. Thigpen, D. Wetberpoon), Arista 0369 (Sweika, BMI)		86	72	8	STAR CRUISER—Gregg Diamond (G. Diamond), Marin 2217 (TK) (Arista/Diamond Touch, ASCAP)
	20	20	YOU STEPPED INTO MY LIFE—Mejla Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8 50600 (Shigwood/Unschappel, BMI)	★	64	7	HAPPY FOR LOVE—Pockets (V. White, R. Wright), Columbia 3 10350 (Vendangel/Palmco, BMI)	★	87	NEW ENTRY	NEVER LET GO—Eastbound Expressway (J. Levine, F. Truitt), AVI 237 (Hudson Bay, BMI)	
★	28	8	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Banks, J. Grey), Capitol 4658 (Medad/Irving, BMI)	★	65	5	BEYOND THE CLOUDS—Quartz (C. Quartz, M. Gazzola), Marin 3528 (TK) (Additions Heloise, SACEM)	★	88	NEW ENTRY	ME AND THE GANG—Hamilton Bohannon (R. Bohannon), Mercury 74035 (Bohannon Phase II/Interlog USA, ASCAP)	
	22	24	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★	66	5	FOR GOODNESS SALES, LOOK AT THOSE CAKES—James Brown (J. Brown, D. Brown), Polydor 14522 (Dynatone) (Belinda/Unschappel, BMI)	★	89	NEW ENTRY	WHO DO YA LOVE—KC & The Sunshine Band (R.W. Casey, R. Fick), TK 1031 (Sherlyn/Hanna, BMI)	
★	31	9	EVERY 1'S A WINNER—Hot Chocolate (E. Brown), Infinity 50002 (Not Listed)	★	66	5	GET UP—Brass Construction (R. Muller), United Artists 1260 (Desert Rain/Big Bear, ASCAP)		90	81	5	SENSUOUS WOMAN—Stargard (D. Anderson, R. Vaz), MCA 40980 (Doctor Rock, BMI)
★	30	10	NOW THAT WE FOUND LOVE—Third World (R. Gamble, L. Huff), Island 8663 (Warner Bros.) (Mighty Three, BMI)	★	69	4	LOVE IS HERE—Ronnie Laws (R. Laws), United Artists 1264 (At Home/Fiz, ASCAP)		91	NEW ENTRY	THERE SHE GOES AGAIN—The Boppers (J. Johnson, Beckman), Fantasy 542 (Effective/At Home/Rosette, ASCAP)	
	25	22	MIDNIGHT GIRL—Lenny Williams (T. McAdams, J. Footman, F. Wilson), ABC 12423 (Spec O Lib/Traco/Jobete, BMI)	★	70	5	LOOSE CABOOSE—Joe Tex (J. Tex, G. Thompson), Dual 2800 (TK) (Tree, BMI)		92	94	4	CATCH ME ON THE REBOUND—Lalette Holloway (N. Harris, R. Tyson), Saboul 4016 (RCA) (Not Listed)
	26	13	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (Sa Vetta/January, BMI)	★	70	5	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Wrick), Fantasy 846 (Bee Keeper/Igual, ASCAP)		93	92	4	JUST AS LONG AS WE'RE TOGETHER—Prince (Prince), Warner Bros. 8713 (Prince's, ASCAP)
	27	23	WE BOTH DESERVE EACH OTHER'S—LTD (J. Osborne, J. Davis), A&M 2095 (Aimee/McDoucoud, ASCAP/Irving/McDoucoud, BMI)	★	71	5	YOU CAN DO IT—Dobie Gray (E. Sands, B. Weisman, R. Greenman), Infinity 50003 (MCA) (Top Of The Town/American Dream/Brw/Evo Sands, ASCAP)		94	NEW ENTRY	PARTY TIME MAN—The Futures (S. Marshall, T. Wortham), P.I.R. 364 (Mighty Three, BMI)	
★	28	17	ONE NATION UNDER A GROOVE—Funkadelic (G. Dintun, G. Shider, W. Morrison), Warner Bros. 8618 (Malibu, BMI)	★	71	5	SHOOT ME—Tasha Thomas (J.R. Gasser), Atlantic 3542 (Velocity, BMI)		95	95	2	WE NEED—Dorothy Moore (J. Chamwell, A.D. Prestage, C. McCullough), Malco 1054 (TK) (Goodsville, BMI)
★	37	7	TOO MUCH HEAVEN—Bee Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)	★	74	2	LET'S DANCE TOGETHER—Wilson Felder (W. Foster III, M. Rice), ABC 12433 (You Knights, BMI)		96	96	2	SOUTHERN COMFORT—Mason Daze Dance Band (B. Greenberg), Alexander Street 010 (Alexander Street, ASCAP)
	30	26	COOLING OUT—Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fauntleroy, ASCAP)	★	74	2	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Saboul 2078 (RCA) (Lucky Three, BMI)		97	91	4	SOUL BONES—Tawny (R. Kenney, L. Green), Atlantic 3537 (Mercy Kenzy/Dot Frost/Golden Fleeca/Ensign, BMI)
	31	27	IN THE NIGHT TIME—Michael Henderson (M. Henderson, S. Rivers), Buddah 801 (Arista) (Cassbrook, ASCAP/Inflovak, BMI)	★	75	4	EVERYBODY'S DANCIN'—Kool & The Gang (K. Bell, Kool & The Gang), De Lite 910 (Deightful Gang, BMI)		98	NEW ENTRY	LOVE THE WAY—Jorge Santana (R. Bean), Tomato 10006 (Digi, BMI)	
★	40	8	EVER READY LOVE—Temptations (B. Holland, H. Buffalo, J. Buffalo), Atlantic 7538 (Good Lib/J.P. Lewis, ASCAP)	★	76	4	I'LL DANCE—Bar-Kays (Bar-Kays), Mercury 74039 (Bar-Kays/Warner Tamerlane, BMI)		99	83	4	KEEP THE HOME FIRE BURNIN'—Millie Jackson (B. Latimore, S. Alamo), Spring 189 (Polydor) (Sherlyn, BMI)
	33	32	Y.M.C.A.—Village People (J. Mosesi, H. Bebito, V. White), Casablanca 945 (Green Light, ASCAP)	★	76	4	HEAT OF THE BEAT—Ray Ayers & Wayne Henderson (W. Henderson, R. Flowers), Polydor 14521 (Relaxed, BMI)		100	90	5	YOURS & YOURS' ALONE—Ester Williams (J. Wheeler), Friends 130 (Dimit, BMI)

# DELICIOUS SHOP Blacks & Latins Buy Rock From a Daring L.A. Retailer

By JEAN WILLIAMS

LOS ANGELES—Delicious Records, a retail record outlet in the Southcentral area of this city, successfully competes in the market by "being in the full-line record business," says Ronnie Crowder, shop manager.

In addition to r&b, jazz, blues and gospel, Delicious also stocks top rock LPs by artists such as Peter Frampton, Queen, Eagles, Doobie Brothers and others, says Crowder.

One hundred percent of Delicious' customers are black and Latins from the immediate area, he explains. "Blacks are expanding their musical interests because they're exposed to different artists. As retailers, we can't ignore the fact that our customers are listening to some rock music. And if we don't carry it they will go to shops where they can buy it," says Crowder.

Jazz is also on the increase, but it's contemporary and fusion jazz which is compiling most of the sales.

With its regular LP stock, which retails for \$4.98, \$4.66 and \$3.66, the year-old outlet also has installed a budget section with LPs ranging from \$1.98-\$2.98.

Delicious stocks a full-line of 8-track and cassette tapes, says Crowder, along with a line of 99-cent 8-track tapes. These tapes are generally cutouts but are still in demand, he adds.

The 1,400-square foot shop, located at 54th and Vermont St., buys all of its product from City One-Stop and Record Merchandising.

The store is pretty much a word of mouth operation. However, in the Christmas season it purchased spots on L.A.'s three leading black-oriented stations, KDAY-AM, KKTT-AM and KJLH-FM.

According to Crowder, the outlet had a few spots running on one station earlier in the year. "We'll continue to advertise this year but we will advertise with the station on

which we have received the most response during the Christmas season," he says.

Other methods used to lure customers are contests and artist autograph sessions.

The most recent contest was a drawing held in the Christmas season, with the shop giving away television sets, stereos and smaller items.

"Because our customers are from the immediate area the contest winners are from the neighborhood. This does two things. It establishes a relationship between the customer and the shop personnel and not only will the customer return but he will tell his friends," says Crowder.

Delicious is open seven days a week, 10 a.m.-10 p.m. except Sunday when the hours are 11 a.m.-6 p.m.

The shop has four staffers including Crowder, Depaul Glover, Lawrence Henry and Deborah Perkins.

## Young Black Programmers Set Meet

LOS ANGELES—The nearly two-year-old Young Black Programmers Coalition is gearing up for its first convention.

The conference, set for Memphis in April, is being designed to draw DJs from the Midsouth and Midwest.

"This convention is an alternative to the other conventions around the country," says J.D. Black, head of the organization. "Although some conventions are worthwhile, many DJs in these areas cannot afford to attend. Costs are prohibitive," adds

Black, operations manager at WKXI-AM, Memphis.

"Most of the announcers in the eight states surrounding Memphis will be able to attend because we're planning to keep the costs down to \$150 per person. This includes convention registration, hotel costs and expenses for driving here," he says.

"We're planning a low cost, three-day convention, which will feature programming workshops, panel discussions with record company representatives and guest speakers. Among the speakers will be representatives from Arbitron."

According to Black, his organization has tied into retailers in the area and is looking to include dealers in its 1980 conference.

The Young Black Programmers Coalition was formed to help save the National Assn. of Television & Radio Announcers, "but our efforts failed," says Black.

Since its inception, the group has gone into Little Rock "to help the black retailers who were being frozen out by the major chains."

"In addition to our group, we took along regional record promotion people. We set up meetings with all the black retailers in Little Rock to open a line of communications between the labels and the dealers."

"Since that time, the retailers have formed a coalition of their own as a part of the PhilVision operation based in L.A.," says Black.

The organization holds monthly meetings, usually in Memphis, called Programmers Workshops. He points out, however, that if an important event is being held in another area, the meeting is moved to that area. Workshops have been held in Jackson, Miss., and Nashville.

"We have members in all of the eight states surrounding Memphis and our workshops are to help iron out some individual and group problems."

"We talk about new programming techniques and toss about programming methods which have worked in particular markets."

The Young Black Programmers Coalition also has tied into the National Assn. for the Advancement of Colored People, says Black.

"We're working with the NAACP's job bank. When an announcer is looking for work, we attempt to find it for him or her."

Ben Hooks, national director of the NAACP and former member of the FCC, was a guest speaker at the group's workshop. Other speakers have included Dr. Cecil Hale, vice president, a&r at Capitol Records; Ed Wright, co-founder of the Black Music Assn. and others.

Other officers in the organization are Barry Mayo, vice president of the coalition and program director of WGCI-AM, Chicago; Jerry Mason, secretary and announcer at WKXI; Fred Harvey, assistant secretary and program director at WVOL-AM, Nashville; and Michelle Walker, press secretary and announcer at WBAD-FM, Greenville, Miss.

JEAN WILLIAMS

## Soul Sauce

Continued from page 30

lease the first quarter of the year. The records will be marketed under Crusader Records, the label formed last year by the group.

Crusader Records was set up primarily to record direct-to-disk records. Each member of the group will record a solo LP. The first is Joe Sample, followed by Wilton Felder.

Felder's (non direct) solo LP "We All Have A Star" is moving up Billboard's Soul LPs chart. It came on the chart a couple of weeks ago at number 55 with a star.

Sample's second solo effort, "Carmel," is due this month.

Salsoul Records' Instant Funk, which moved out of the background with its single "I Got My Mind Made Up (You Can Get It Girl)," is about to release its debut LP.

The group gained recognition as backup band for Bunny Sigler and has played with the O'Jays, the Pips, Barbara Mason, Archie Bell & the Drells, Loleatta Holloway, Double Exposure, Evelyn "Champagne" King and the Salsoul Orchestra.

Jon Hendricks, star and author of "Evolution Of The Blues," was presented with a special proclamation by L.A.'s mayor Tom Bradley in ceremonies at City Hall. The proclamation was in recognition of Hendricks' contribution to music.

He was further honored for his enlightenment of 200 years of America music in "Evolution." The show is being presented at the Westwood Playhouse.

Teddy Pendergrass makes his de-

but appearance at Lake Tahoe when he moves into the Sahara Tahoe Hotel Feb. 2-4.

Teddy recently completed a successful national tour that included his "for women only" concerts. The first of the special shows was recorded live and will be released soon on Philadelphia International Records.

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

## Now There Are 12 Wee Threes

PHILADELPHIA—On the heels of an October opening of two new stores, following the reopening of an enlarged outlet, Larry Rosen bowed two more stores for the holidays to bring his chain of Wee Three Record and Audio Shops to 12.

With headquarters in suburban Conshohocken, the new outlets extend the Wee Three chain to Northeastern Pennsylvania with the opening at the Lycoming Mall in Williamsport, and to Central Pennsylvania with the newest store in the Carlisle Plaza Mall in Carlisle. All carry a full line of records, tapes, accessories and audio equipment.

Rosen says he plans to expand the chain in 1979 in those two directions. He points out that competition is not as great in the outlying communities, and the mall rentals are not as "outrageous" as they are when you get closer to the city suburban market.

Mid-October, Rosen opened his second New Jersey store in the Clover Square shopping center in Cinnaminson, and an outlet at the new Clover Square in Center Square, Pa.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward program this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number	(Dist. Label)				
★	1	7	C'EST CHIC	Chic, Atlantic SD 19209	39	36	26	STEP II Sylvester, Fantasy F956	
★	2	5	MOTOR BOOTY AFFAIR	Parliament, Casablanca NBLP 7125	40	23	31	BETTY WRIGHT LIVE Betty Wright, A&M ALST 4408 (TK)	
★	3	6	THE BEST OF EARTH, WIND & FIRE, VOL. 1	Earth, Wind & Fire, A&C/Columbia FC 35647	41	28	9	MONEY TALKS Bar Kays, Stax STR 4106 (Fantasy)	
	4	4	10	CHAKA	Chaka Khan, Warner Bros. K3245	★	52	5	BONNIE POINTER Bonnie Pointer, Motown M 7911
	5	5	10	CHERYL LYNN	Cheryl Lynn, Columbia IC 35486	★	55	11	BLAM Bothers Johnson, A&M SP 4714
★	6	13	THE MAN	Barry White, 20th Century T 571	★	55	11	MELBA Melba Moore, Epic JE 35507	
★	11	2	WANTED	Richard Pryor, Warner Bros. BSK 3364	45	50	4	CROSSWINDS Peabo Bryson, Capitol ST 11875	
	8	8	19	IS IT STILL GOOD FOR YA	Ashford & Simpson, Warner Bros. BSK 3219	46	46	5	WELCOME TO MY ROOM Randy Brown, Parachute WLP 9025 (Casablanca)
★	12	8	BOBBY CALDWELL	Bobby Caldwell, Clouds 8804 (TK)	47	47	4	NIGHT GROOVES Blackbeats, Fantasy F 9570	
	10	9	17	LIVE AND MORE	Donna Summer, Casablanca NBLP 7119	★	58	2	TRUTH N' TIME Al Green, Hi HLP 6009 (Cream)
	11	10	20	SWITCH	Switch, Gordy G 7980 (Motown)	★	59	2	STEP INTO OUR LIFE Roy Ayers & Wayne Henderson, Polydor PD 16179
	12	13	8	GET DOWN	Gene Chandler, 20th Century 578	50	49	14	ALICIA BRIDGES Alicia Bridges, Polydor PD 1 6158
	13	7	19	STRIKES AGAIN	Rose Royce, Whitfield WHR 3227 (Warner Bros.)	★	NEW ENTRY	HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)	
	14	14	15	ONE NATION UNDER A GROOVE	Funkadelic, Warner Bros. BSK 3209	★	62	8	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jerry Butler, Philadelphia International IZ 35510 (CBS)
	15	15	10	FOR THE SAKE OF LOVE	Isaac Hayes, Polydor PD 16164	53	30	7	NEW WORLDS Mandrill, Arista AB 4195
★	19	6	LONG STROKE	ADC Band, Capitol SD 5210 (Atlantic)	54	24	8	BRASS CONSTRUCTION IV Brass Construction, United Artists UALA 916	
	17	17	12	CRUISIN'	Village People, Casablanca NBLP 7122	55	51	33	HEADLIGHTS Whispers, Solar BXL 1 2714 (RCA)
	18	16	19	SECRETS	Dr. Scott Heron & Brian Jackson, Arista AB 4189	56	40	12	FUNK OR WALK Brides Of Funkenstein, Atlantic SD 19201
★	33	8	2 HOT	Peaches & Herb, Polydor PD 1 6172	★	67	4	CLEAN Elean Star, 20th Century T 559	
	20	20	26	SPARK OF LOVE	Lenny Williams, ABC AA1073	58	57	9	QUAZAR Quazar, Arista AB 4187
★	26	4	LIGHT OF LIFE	Bar Kays, Mercury SRM 1 3732	59	56	27	IN THE NIGHT TIME Michael Henderson, Buddha BDS 5712 (Arista)	
	22	18	10	FLAME	Ronnie Laws, United Artists UA 1A 881	★	NEW ENTRY	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042	
	23	22	10	BROTHER TO BROTHER	Geoff Yarell, A&M 4722	61	54	14	UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
	24	21	13	REED SEED	Greer Washington Jr., Motown M7 910	62	60	26	GET OFF Foxy Dash, 30005 (TK)
	25	25	10	CHANSON	Chanson, Arista SW 50039	63	63	13	GIANT Johnny Guitar Watson, DIM DIM 19
★	37	6	DESTINY	Jacksons, Epic JE 35552 (CBS)	64	64	9	DISCO GARDENS Shalamar, Solar BXL 1 2845 (RCA)	
	27	27	34	SMOOTH TALK	Evelyn "Champagne" King, RCA APL 1 2466	★	75	7	DIG A LITTLE DEEPER Lafayette, Gladys 7515 (TK)
★	38	16	MOTHER FACTOR	Mother's Finest, Epic JE 35546 (CBS)	66	61	30	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM 1 3228 (Phonodisc)	
	29	29	6	SHOT OF LOVE	Lakeside, Solar Solar BXL 1 2937 (RCA)	67	44	6	BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddha BDS 5716 (Arista)
	30	31	34	COME GET IT	Nick James & the Stone City Band, Gordy G7 981	68	NEW ENTRY	RAINBOW VISIONS Sido Effect, Fantasy F 9569	
★	42	30	LIFE IS A SONG WORTH SINGING	Teddy Pendergrass, PIR IZ 35095 (CBS)	69	53	25	HOUSE OF LOVE Candi Station, Warner Bros. BSK 3207	
	32	32	22	YOU SEND ME	Roy Ayers, Polydor PD 1 6155 (Phonodisc)	70	71	8	LOU RAWLS LIVE Lou Rawls, Philadelphia International P22 355517 (CBS)
★	43	8	JOURNEY TO ADDIS	Third World, Warner Island ILPS 9554 (Warner Bros.)	71	NEW ENTRY	BABYLON BY BUS Bob Marley & The Wailers, Island GLD 11 (Warner Bros.)		
	34	34	31	TOGETHERNESS	L.T.D., A&M SP 4105	72	72	2	BELL & JAMES Bell & James, A&M
★	45	4	WE ALL HAVE A STAR	Wilton Felder, ABC AA 1109	73	73	2	T-CONNECTION T-Connection, Dash 30009 (TK)	
	36	39	13	UGLY EGO	Camero, Chocolate City CCLP 2006 (Casablanca)	74	66	15	BEFORE THE RAIN Lee Oskar, Elektra GE 150
	37	41	11	ALL FLY HOME	Al Jarreau, Warner Bros. BSK 3229	75	68	8	KINSMAN DAZZ Kinsman Dazz, 20th Century 574
★	48	9	GREATEST HITS	Commodores, Motown M7912					

# Talent Jazz Burgeoning, Spilling Into Concert Arena

• Continued from page 1

concerts, with a stepped up program for this year, says Vallon. Bill Graham also has increased the number of jazz concerts his firm promotes and in some cases has changed venues, says Joy Johnston, who books acts at Graham's San Francisco firm.

Contemporary jazz acts also are being exposed to the broadest audiences in history, some say. This exposure, in many cases, is directly due to unique packaging and increased record sales.

Graham had negotiated to couple Jean-Luc Ponty with Journey and Blondie for a New Year's Eve concert. Although Ponty could not appear, the concept is unique, says Johnston. Another unusual pairing was a Dave Mason/John Klemmer concert, which Johnston says "worked extremely well."

"It's surprising how well some of the pop acts work with jazz attrac-

tions," says Johnston. "We don't just throw acts on the same bill together but we realize that with careful packaging the shows can be successful."

"Prior to two years ago," she continues, "our jazz concerts were booked exclusively in 3,000-seat halls. Now we have several jazz shows going into 8,500-seaters." She cites shows by Chuck Mangione, Al Jarreau, Grover Washington Jr. and a few others as the type of acts moving into larger areas.

Record sales tie-in heavily with the success of jazz concerts. According to Wolf & Rissmiller's Vallon, another clue to the increased popularity of jazz is its showing on the national charts.

"We determined that the audiences tastes for jazz had broadened by the record sales and the charts," says Vallon. "And there are new artists coming all the time."

Vallon believes that because of

the influence jazz acts are having on rock performers, the entire musical spectrum is coming together.

"More and more groups are get-



**TAKE CHARGE**—Billy Joel's energized performance has the SRO crowd at Nashville's Municipal Auditorium on its feet as he performs there.

ting into this jazz arena and the music is starting to appeal to kids," says Vallon.

To point out the extent of acts coming together he cites an upcoming tour featuring guitarist Jeff Beck and bassist Stanley Clarke. The two are putting together a band, he says.

"It's got to the point where you ask a kid who he would rather play like and he may name a jazz musician. A short while ago this same kid would name a pop or rock artist," says Vallon.

**Assistance in preparing this article provided by Roman Kozak.**

He insists that booking jazz concerts is money concert promoters can bank on. "Jazz attractions have a loyal listening audience and you can't beat the musicianship. This loyal audience is quickly growing."

"We touched on it three years ago and 18 months ago we really began to look at it. David Forest, who was with Fun Productions, started us looking seriously at jazz."

Wolf & Rissmiller along with some other promoters check the charts and record sales before taking an act.

Graham's Johnston points out that prior to five years ago gold LPs for jazz acts were almost non-existent. Herbie Hancock was probably one of the first jazz acts to receive a gold LP, she says. Since that time there have been jazz artists go platinum, such as Chuck Mangione and George Benson.

Bill Graham Presents promoted much of the Milestone Jazz stars 20-date tour with McCoy Tyner, Sonny Rollins and Ron Carter.

The Denver-based Feyline organization promoted Milestone's Denver outing.

According to Chuck Morris, executive assistant to Barry Fey, president of Feyline, his firm began its movement into jazz concert promotion nearly three years ago. "Since that time, jazz has shown a steady pattern of growth and each year we promote more concerts."

Morris points out that Denver is unlike L.A., New York and certain other major cities where both traditional and progressive jazz are on

the upswing—progressive having a sizable lead. The Denver area is into progressive jazz, he says.

He points out that Chick Corea's Return To Forever and other such groups are selling out 3,000-5,000-seat halls. "If there's a problem it's that there are not that many headline acts in the jazz field. But that's changing and more jazz acts are becoming headliners."

"Next summer I expect Return To Forever to sellout the 9,000-seat Red Rocks auditorium."

The New York area has always been a mainstay for jazz concerts, while some areas of the South are experiencing growth in the jazz area.

"We have always been doing jazz," say some of the East Coast's biggest rock promoters, including Ron Delsener in New York, Larry Magid of Electric Factory Concerts in Philadelphia and Jack Boyle of Cellar Door Concerts, Fort Lauderdale, Fla.

"We are concert promoters, not just rock promoters," says Stan Feig, assistant to Delsener, echoing a common view on the East Coast. Feig notes that while different venues are used for jazz concerts, and their marketing is somewhat different, no separate staff is devoted to the jazz shows.

The breaking down of boundaries between contemporary electric jazz and rock-oriented acts is also reflected in the concert bookings, with Feig pointing to Bob Marley's New York date which had Stanley Clarke opening the show. Feig adds that there has been no great change recently in the proportion of jazz acts to rock acts.

On the other hand, Janet Caldwell of the Alex Cooley Organization in Atlanta does see a definite increase in jazz bookings in that area, especially with more accessible acts such as Gato Barbieri, Chuck Mangione, Keith Jarrett and the locally based Sea Level.

"As there is more and more mass appeal for this type of music, we are getting the young white audience to come see the shows, where before jazz was limited almost exclusively to the black audience," says Caldwell.

## BILL GRAHAM AMONG THE LOSERS

# S.F. Promoters Irate Over Concord-Nederlander Contract

By JACK McDONOUGH

**JANUARY 13, 1979 BILLBOARD**  
SAN FRANCISCO—A major flap has developed here over a Dec. 26 decision by the Concord City Council to award the Nederlander organization an exclusive contract for the booking of the 8,000-capacity Concord Pavilion. (The outdoor facility, 30 miles east of San Francisco, has become increasingly popular since its opening in 1975. Last year reportedly it grossed \$1.5 million on 72 April-through-October events.)

The contract calls for Nederlander to do the booking of all entertainment at the Pavilion exclusive of events like the Concord Summer Jazz Festival and the appearances of the Oakland and San Francisco symphonies, which the city and the Pavilion staff have always arranged on their own.

Nederlander would be paid a guaranteed fee of \$75,000 plus a sliding scale which would give it 5% on gross ticket revenues between \$1 million and \$1.7 million, 7.5% on revenues between \$1.7 million and \$2 million and 10% on revenues over the \$2 million mark.

Nederlander in the past has brought one act, the Bolshoi Ballet, into Concord.

Bill Graham, who produced 10 concerts at the Pavilion last season and whose company was one of three others besides Nederlander to have a shot at the contract, claimed

that Pavilion manager John Toffoli had been negotiating with Nederlander for more than two months before asking anyone else to make a bid and that his own offer was distorted and misrepresented at the crucial city council meeting.

Graham was incensed enough at the nature of the proceedings to call a press conference at his office the next day to publicly denounce the action. Since then San Francisco mayor Dianne Feinstein and other San Francisco officials have contacted Concord authorities on Graham's behalf and reportedly the Concord office is getting many calls from young fans afraid that they may not see as many rock acts at the Pavilion in the coming season.

"I've never experienced anything like this," says Graham. "What I attended in those city council chambers was a kangaroo court. The council was hoodwinked. The facts they were given were out-and-out lies. They never even had the time to study the various proposals."

"We've been producing shows at Concord for three years. We've been its major tenant and done several more shows each season beyond what was asked and we generated a lot of revenue for it. So now that we've shown them how things should be done, we're just supposed to go away?"

"We didn't even know Concord was negotiating with Nederlander until a friend from San Diego mentioned in passing that Nederlander had the facility. When we inquired, it turned out that the Nederlander proposal was ready for presentation to the council but that we could make an offer. We had about a week right before Christmas to draft a proposal."

"The proposal we made was detailed and complete. It reached the Pavilion managers on the Friday before Christmas and when the council met the day after Christmas our entire proposal had been condensed down to one paragraph."

Graham was referring to the sequence of events wherein manager Toffoli on Dec. 11 presented to the council the full terms of the Nederlander deal. Between that date and

the Dec. 26 vote three other local companies—Graham, Morningsun Productions and Betty Kaye Productions (all have had multiple bookings at Concord in the past)—were allowed to bid.

Kaye asked for a fee of \$70,000 plus percentages while Morningsun's offer was for a \$58,000 fee plus percentages.

Graham's offer was different in kind—"a bulk rental contract," as the Pavilion's Jay Bedecarre termed it—whereby Graham said he would guarantee the Pavilion \$100,000 from shows he produced during the coming season, plus 7½% on gross sales over \$1.3 million.

Graham also wanted the right to produce the shows of the acts he brought in whereas under the Nederlander proposal Bedecarre says the Pavilion will actually be the producers, but Graham says this point is irrelevant since almost all acts now travel with their own sound and lights anyway. Bedecarre says "Nederlander was favored because we feel that it can bring in a greater range of acts. It has a strong classical and theatrical background and can bring in acts like Ballet Folklorico and Nureyev as well as the pop and rock acts, and with its half dozen other national facilities it can add us as part of a chain when booking an act and give us more clout."

Bedecarre noted further that "Graham produced more than 100 shows at 15 different facilities last year and did only 10 with us. That's not a significant number of shows for us, not enough to give up the chance to book literally hundreds of acts."

Graham counters that he did only 10 shows at Concord because even that was more than was asked for, and also claims that he was limited by his agreement with Concord to produce only pop and rock acts.

While Graham's shows last season accounted for only 13% of the rentals, the shows reportedly produced 31% of Pavilion revenues.

Bedecarre says that the Pavilion hopes to produce 100 events this year over its 200-day season, with 30 to 40 of the events being booked by the city and 60-70 by Nederlander.

## 'Jamboree' Show Starts Starquest Talent Contest

NASHVILLE — "Jamboree U.S.A." in Wheeling, W. Va., is sponsoring Starquest '79, a nationwide talent contest for aspiring country music artists.

"Due to the response to the competition last spring, 'Jamboree U.S.A.' will begin auditioning tapes immediately," says Jerry Brightman, assistant to the general manager of "Jamboree U.S.A." and coordinator of the Starquest competition.

Beginning March 1, 1979, one semi-finalist will be chosen each week. The contestants will compete during a live show over WWVA-AM each Saturday night following the regular "Jamboree" broadcast. The live airing will be held in the Jam Session Ballroom of the Capitol Music Hall, the "Jamboree's" home base in Wheeling.

Finalists in the competition will be selected approximately four weeks prior to "Jamboree In The Hills '79" which takes place July 14-15.

The grand prize will be a recording contract and a spot with "Jamboree U.S.A." as a regular performer on the program.

Last year's competition drew more than 1,000 entries in the 13-week talent search, and this year's event is expected to top that figure.

Explaining the reason WWVA initially launched the Starquest talent search, Brightman says, "We have been overwhelmed with the quality of tapes we've received from aspiring entertainers. We feel that by combining the 45 years of live country music tradition of 'Jamboree U.S.A.' with our 50,000-watt radio signal, we can offer the country audience a sneak preview of tomorrow's attractions today."

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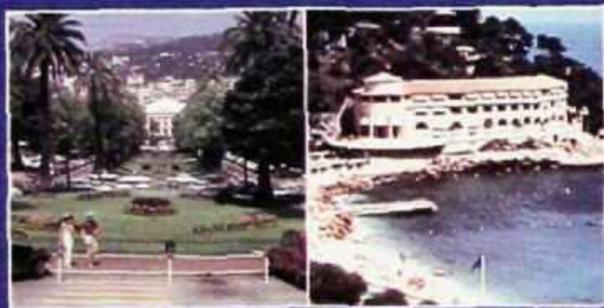


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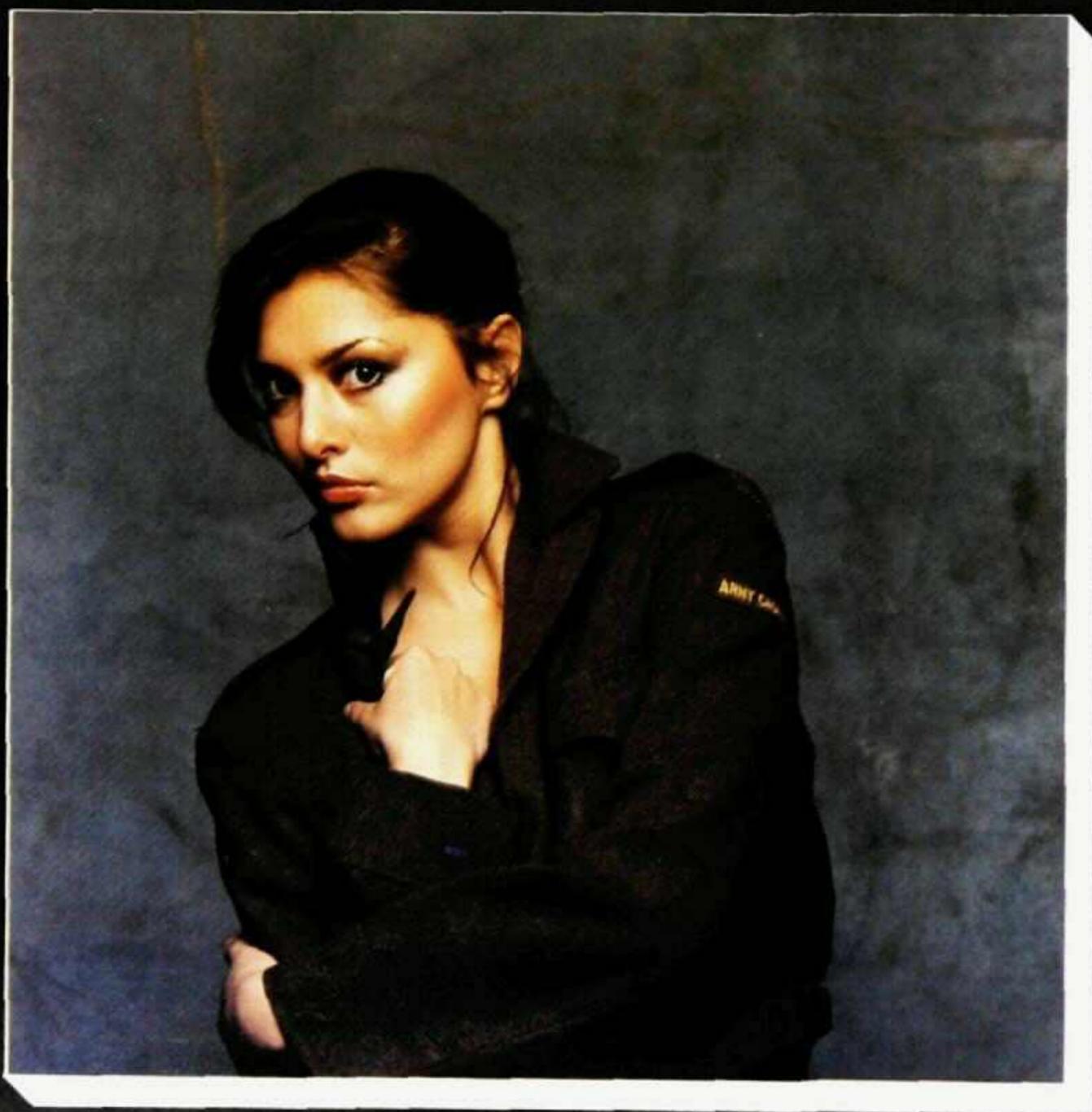
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## Winterland Final Night One To Be Remembered

SAN FRANCISCO—Winterland, the revered 12-year-old rock hall where Bill Graham has presented some of the most legendary names in rock'n'roll, was laid to rest in glorious fashion Dec. 31 when the Grateful Dead played its traditional New Year's concert, with the Blues Brothers and the New Riders Of the Purple Sage sharing the bill.

The hall was filled to capacity with patrons who paid \$30 a ticket for the privilege of sharing Winterland's last night.

Graham indicated that demand for tickets was five times what the 5,400-capacity hall could hold, and he devised an elaborate lottery system for distribution of tickets to insure fairness.

Fans who had arrived from as far away as Boston and Hawaii began lining up outside Winterland four days before the show.

Graham transformed the interior of Winterland as totally as he had for the "Last Waltz," the 1976 farewell by the Band which

was one of the most noted events ever held at Winterland.

The balconies were ringed with 34 pictorial panels which told the history of Winterland. The panels—40 by 60-inch color-airbrushed blowups of performers such as Jimi Hendrix, the Who, Led Zeppelin, Janis Joplin, Jefferson Airplane and the Rolling Stones—were arranged in chronological order starting with the poster done for the first Winterland show and ending with a photo of Graham on a motorcycle ushering in New Year's one year ago. In all Graham did 556 shows at Winterland.

This year, after Graham, dressed up again as Father Time presided over the advent of the New Year, the Dead took the stage and proceeded to play three full sets which ended at 6:15 a.m. after which everyone was served a bacon and eggs breakfast.

The proceedings were telecast over local KQED-TV with a stereo simulcast on KSAN-FM.

## Meyers' Firm Expands In Florida; Will Open Studio

By SARA LANE

MIAMI—Herb Meyers, president of World Wide Enterprises, a Ft. Lauderdale-based management firm which handles the Blue Notes and Soft Touch, has taken over a booking agency that serviced the majority of Big Daddy lounges in Florida and California.

According to Meyers, with this expansion his company will be handling well-known acts (he will not name at this time) and disco groups for those many locations.

The new agency, still unnamed, will be a "total agency" according to Meyers, with departments servicing every type of nightclub, disco and theatre.

Another outlet for Meyers' firm is opening a Florida office in conjunction with Banner Talent Assn., headquartered in New York. Banner handles rock 'n' roll artists such as Little Arthur, Jerry Lee Lewis, Bo Diddley and Brooklyn Bridge.

"We're opening an office in Boston and expect to wind up with additional offices in Los Angeles and San Francisco," he says.

Future plans for the company in-

clude construction of a 24-track recording studio "for finished product as well as demos, although it will be used primarily for our own acts."

With the Blue Notes initial release on Fantasy Records, the group is following the disco trend. And, according to some local disco DJs, both sides of the single, "All I Need" and "Disco Explosion" are getting good play and reception in South Florida clubs.

Sharing vocal leads with the group's lead singer, John Atkins, is newcomer Ollie Woodson who joined the Blue Notes a year ago.

Meyers' association with the group goes back to its earliest days in Philadelphia. The group comprised Atkins, Larry Brown, Bernard Wilson and Harold Melvin. Today, two of the originals are left, Atkins and Wilson. The third member, Larry Parks, joined in 1970 and Woodson in 1977.

"Disco is what's happening now. It really doesn't matter what the tempo is, it all starts with the song. This is the direction the Blue Notes are taking," says Meyers.

"The unique thing about this group," he continues, "is that whether or not it has a record on the charts, it always works."

## Rogers & Kragen Become Partners

LOS ANGELES—Kenny Rogers and Ken Kragen have officially opened their Kragen & Co. personal management and television production firm, with three clients.

Kragen, president of the company and former vice president at Management Three, has signed Dottie West, Bill Medley, former half of the Righteous Brothers, and Rogers.

Kragen & Co. was formed in conjunction with Kenny Rogers Productions, with its first major project a tv special starring Rogers. The special is set for taping in March.

The firm, which is building its staff, has brought on Judi Barlowe Fields as Kragen's assistant, and Lori Pressin.

## Youth Says He Didn't Murder Promoter Wolf

LOS ANGELES—A local 18-year-old youth accused of murdering Steve Wolf, partner in Wolf & Rissmiller Concerts here Nov. 21, 1977, denied the charges at his arraignment in L.A.'s Juvenile Court Tuesday (2).

Prosecutors are asking that the youth be certified as an adult so that he can be tried in Superior Court. He was 17 years old when Wolf was killed a year ago. The young man reportedly was arrested after he bragged to a friend that he knew about the Wolf case. He was not a suspect prior to that time.

A hearing for the motion is set for Thursday (18), the same day the youth, who is not being identified, is tentatively scheduled to appear for trial in Juvenile Court. He remains in custody without bail.

## Talent In Action

### DONNA SUMMER

Sahara Hotel, Lake Tahoe

Summer hit this winter wonderland two consecutive weekends (Dec. 9-10 and 16-17) and reportedly filled the cavernous High Sierra Room to capacity all eight shows.

However, on the night caught (16) she gave the crowd short shrift—an abbreviated and uninspired 52 minute, 10-tune set with no encore.

Following the closer, "Last Dance," in spite of the crowd's screaming, foot stomping, standing 10-minute ovation, Summer elected to ignore this desperate plea for "MacArthur Park" (her usual finale number and her latest Casablanca Records smash) to remain silent backstage.

The reason for this rudeness, it was later reported, was that the crowd did not react with the same enthusiasm during the set as had previous audiences. Apparently, the belated burst of idol-worshipping approval at show's end was not enough to assuage her bruised ego.

Even so, Summer managed to score heavily with "Love To Love You, Baby" in which she floored the males in the crowd by provocatively bumping and grinding her way through the piece, using the standup mike as a prop; the Barbra Streisand patented "The Way We Were," and the '30s-'40s evergreens "The Man I Love," "I've Got It Bad" and "Some Of These Days," latter three done as a medley.

Also responsible for almost neutralizing the ill taste left in the mouths of the scorned audience were: Summer's costuming (four quick changes to as many elaborate sequined gowns), the 20-plus-piece orchestra behind her, conductor-arranger for which was Michael Warren, and Sunshine, a trio of female backup singers who in reality are Summer's sisters, Mary Ellen Bernard, Carlena Williams and Dara Bernard. Brooklyn Dreams, another Casablanca act,

kicked off the evening with a ho-hum seven-song, 30-minute set.

JOE X. PRICE

### AL JARREAU PAT METHENY

Avery Fisher Hall, New York

The show was the first of three sold-out performances for this truly unusual vocal instrumentalist Dec. 30. Jarreau takes well to his new-found major hall headliner status as his 10-song 70 minute set was as smooth as a silk scarf.

Jarreau is now a more animated yet relaxed stage performer than he was earlier in his career, as his confidence has obviously grown. His four piece band is perfectly suited to his free flowing vocal style with bassist Reggie McBride and pianist Tom Canning displaying particularly impressive skills and taste.

Highpoints of the program included familiar Jarreau fare such as "You Don't See Me," "She's Leaving Home," "Take Five" and "We Got By." Of Jarreau's newer material, "Thinkin' About It Too," stood out.

Jarreau was aided by a strong sound mix which is rare for electronic music in this hall.

The opening act, Pat Metheny, captivated the crowd with a strong 55-minute, approximately seven-tune performance. Metheny is a brilliant young guitarist who is joined by a magnificent pianist, Lyle Mays, and a solid rhythm section. Highlights of the set included a strong opening number, "Phase Dance," and a tune dedicated to Weather Report bassist Jaco Pastorious called "Jaco."

ROBERT FORD JR.

### DEVO

Avery Fisher Hall, New York

Devo, a band that describes itself as "suburban robots here to entertain corporate life forms," welcomed the '80s a year early, when it performed a 12:15 a.m. show Jan. 1.

The concert, which followed earlier perform-

ances in the evening by David Johansen and the Talking Heads (both reviewed here recently) at other venues around town, showed the strength and growing artistic maturity of the post new wave rock bands.

The Devo show, despite the odd time, the unlikely venue and the \$10 per ticket admission, was a success both for the band and its SR0 audience.

Though there were more police at the venue than is the norm at New York concerts, it was explained in part by the fact the hall was bombed three days earlier by a group protesting a concert by a Cuban folk group. The Devo audience itself was full of holiday cheer and exhibited surprising affection for the group. Devo is not the sort of group that one would expect to drive young female fans into a frenzy, but it did.

If Devo, its five members appearing in orange industrial coveralls, felt out of place in the gold and white opulence of Avery Fisher, it did not act so.

Its presentation does not change much whether the venue is a punk rock club, the Bottom Line, "Saturday Night Live" or Lincoln Center.

Devo's playing has become much more adept. While the band recently has not come up with a song that can match the initial sheer frenzy of its "Satisfaction" or the anti-anthem catchiness of its "Mondo Jocko," ("Are we not men? We are Devo") theme, the Devo sound is now fuller and richer. Using two guitars, bass, electronic keyboards, drums and vocals, the band is building a thicker sound around its basic mechanical framework. There is even a guitar riff or two.

The 70-minute 15-song show was divided into three parts, the first a screening of its "The Truth About De-Evolution" film; the second a live performance by the band itself; and the third, the encore, featured Mark, the vocalist,

(Continued on page 38)

## Talent Talk

Donna Summer leads all artists in nominations for Dick Clark's sixth annual "American Music Awards," set to air Friday (12) on ABC-TV. The Casablanca artist is entered in five categories, including pop female vocalist in pop, soul and disco. The latter area of music new to the awards this year. Summer cohosts the show with Glen Campbell and Helen Reddy, past winners who were not nominated this year.

Linda Ronstadt is next with four nominations, followed by Teddy Pendergrass with three, and with two bids each, the Bee Gees, Fleetwood Mac, the Commodores, Kenny Rogers, Dolly Parton, Johnny Mathis, Natalie Cole; Earth, Wind & Fire; the Village People and the "Saturday Night Fever" soundtrack.

This year, as last, the most innovative holiday greeting came from Stanley Snadowsky and Allan Pepper, owners of the Bottom Line in New York, who appear on their holiday cards as ragged street musicians who have so lost confidence in the U.S. dollar that they are asking

contributions in Swiss francs only. The card also offers a rebate from the club—an Italian 500-lire bill. On last year's card Allan and Stanley were selling tickets to the Nativity.

Even the Chinese are doing it. A film segment on CBS News New Year's Day from the new U.S. embassy in Peking showed Communist Chinese officials dancing with their American hosts to celebrate the recently opened diplomatic ties between the two countries. The music they were dancing to was "Stayin' Alive" by the Bee Gees.

Meanwhile, security is so tight for the upcoming "Gift Of Song" tv special (10) from the U.N., that the mailgram announcing a press reception for the UNICEF charity show, asks the recipient to RSVP, but does not provide a telephone number to do so. Those that know, know.

Laurie McAllister is the new bass player for the Runaways, replacing Vickie Blue. At 21, McAllister is the oldest member in the band. The simmering border conflict between Chile and Argentina forced postponement of the Buenos Aires production of "I Love My Wife"

when the company was asked first to go on a tour to entertain Argentine troops. Peggy Lee will record "Someone Wonderful I Missed" by Cy Coleman from "I Love My Wife" next month.

Danny and Daegal Bennett, sons of Tony Bennett, has formed a new rock band, Neon, and appearing locally in the New York area. "The World's Greatest Tribute To The King, Elvis," will feature no less than four Elvis imitators and will play at the Capitol Center, near Washington Jan. 26. It will be followed the next night by a wrestling match between Ivan Putski (who sings Polish songs in the ring) and Andre the Giant. The second may be the better show.

"A Routine Day," a film short starring Klaatu, the mystery Theatre-in-group, played for a week at the Avco Theatre in Westwood, Calif., to qualify for an Academy Award nomination for 1978. The six members of Klaatu are reported ready to come out of isolation to do U.S. promotional interviews to tie in the film and a single of the same name. ROMAN KOZAK

## Signings

Patrick Adams to Atlantic. Adams will be recording his own material as well as producing other disco artists for the label. Darius, Chris and Dan Brubeck to Direct Disk Records with the initial direct-to-disk release to also feature guitarist Larry Coryell. Actress/singer/model Jenny Burton to Skyfield Management.

RCA Records Nashville has taken on singer Kelly Warren with her first single, "One Man's Woman," already shipping. Songwriter Don Cook has re-linked with ASCAP in Nashville. Cook has been active chart success this year with hits by John Conlee, the Oak Ridge Boys and Zella Lehr. The Image People/AV-III to an exclusive representation pact with the Jim Halsey Co. The firm, a California-based multi-media laser company, recently staged a computerized country music laser presentation at the Tulsa '78 International Music Festival.

Townes Van Zandt has rescheduled all his dates after Feb. 1 to work on his next LP for Tomato Records at his farm in Franklin, Tenn. Solar Records artists Lakeside did two shows at the Lorton Federal Penitentiary in Washington, D.C., for the inmates.

That early '60s classic, "The Lion Sleeps Tonight," has been given the disco treatment and will be released by TK Records. Performing the new version of the song is the Stylistics.

Singer/songwriters Bishop & Gwinn to a worldwide recording deal with Infinity Records. Initial product is expected in the spring. Detroit-based Chapter VIII to Anola Records with a single to be released this month, followed by an LP in March. Fred Myrow to the Robert Light Agency for representation in the area of film scoring. A&M's Arthur Adams to Cholly Basoline/Ron Strasser for personal management. Latin singer Johnny Nelson to Pumpkins Records. First LP is "El Principe De La Salsa."

The Marshall Tucker Band to Warner Bros. Records. First release is scheduled for late 1979 following group's completion of contractual obligations to Capricorn, its former label.

Three members of Toto, Steve Porcaro, David Paich and Steve Lukather, joined ASCAP as writers. Larry Vallon, vice president of Wolf & Rissmiller Concerts, takes on his first management client, comedian/actor Tony Lawrence.

Cruz Brothers Band to MCA Music for publishing. Songwriter Irwin Lewine, and WKTU-

FM (New York) air personality Paco (Paquito Navarro) to Rapp-Matz with separate deals for management. The company will also administer two publishing companies that Lewine has an interest in, Irwin Levine Music and Levine-Brown Music. Wayne Kramer, former lead guitarist for MCS, to Strata Associates, Inc. for advertising, consulting and public relations.

Warner/Curb recording artists, the Bellamy Brothers, to an exclusive booking agreement with United Talent of Nashville. Dan Ray and Visions Of A New World to recording contracts with Tower Records of Nashville. Ray's initial release is "Easy Touch"/"All Because Of Me." Visions Of A New World's first release will be "Where There's A Will There's A Way"/"I Love You." Allied Productions will handle promotion for both acts.

Tim Krekel, former lead guitarist for Jimmy Buffett, to a recording contract with Capricorn Records. Debut LP titled "Crazy Me" due out this month will feature several members of Coral Reefer Band. Monument artist Tommy Cash to Top Billing, Inc. with new single, "Six Foot Tall And Handsome" scheduled for release this month.

THEY'LL COOPERATE NOW

## 3 Arizona Schools End Booking Beef

By AL SENIA

PHOENIX—A three-year controversy over the right to book concert acts at Arizona's three universities has ended, with a statewide student group agreeing to scuttle its block-booking program, and with administrators and student leaders at one of the campuses agreeing on a revised concert booking procedure.

The agreements apparently put an end to a dispute which all parties agree threatened the availability of concert acts to the campuses here. But they also signal the demise of a block-booking concert program which the original organizers hoped would allow students to book their own acts, and channel thousands of dollars in new revenue into student-controlled programs.

At a meeting held in October, the board of directors of the Arizona Students Assn., a statewide student lobbying and service organization representing all three universities in the state, officially ended its concert program and severed ties with Charles Eddy Sr., who had been hired in March as the group's concert coordinator.

Eddy and his predecessor, Los Angeles musician Dann Bowley, had developed and administered a block-booking concert program at Arizona State Univ. in Tempe, the Univ. of Arizona in Tucson and Northern Arizona Univ. at Flagstaff.

But almost from its inception, the Associated Students Assn. block-booking plan was mired in controversy, both with administrators who felt threatened by it and with local student government programming officials who refused to give the Students Assn. exclusive rights to bring concert acts to the campuses.

Under the terms of the agreement made three years ago, between the Students Assn. and the local campus student associations, Associated Students was to receive one-third of the profits derived from bringing rock and country shows to the universities.

"The student associations decided to get into the concert program with Associated Students Assn. because they saw it not only as a way of presenting better concerts, but also as a way of generating extra revenue," explains Lance Ross, the student association president at Arizona State Univ.

"It looked like a profitable, lucrative venture. We thought some day the program might expand to the whole Rocky Mountain region."

Ross, along with the other student presidents, is a member of the Associated Students Assn. board of directors. All three campus student associations pay annual dues to the organization.

The Associated Students Assn., under Bowley's and Eddy's guidance, brought a number of popular acts to the campuses, including the Eagles, Eric Clapton, Billy Joel, the Doobie Brothers, Frank Zappa, Boz Scaggs and others.

But rifts soon developed at Arizona State Univ. which the concert coordinators identified as a key market because of its proximity to Phoenix.

The students claimed that administrators at the campus, who control access to university facilities, charged the association unreason-

ably high prices to rent stages and other equipment.

"Some felt the expenses were out of line," says Ross. "We researched 40 different colleges that sponsored shows and found some of our costs were excessive."

"We paid \$1,500 for use of a stage at the Univ. Activities Center. We felt that was unreasonable. Three years ago the Univ. of Arizona rented a stage from New Mexico and shipped it to Tucson for \$1,500."

Along with Arizona State's Gammage Center for the Performing Arts, the Activities Center represents the only indoor concert facility at the 35,000-student campus.

The students faced a second problem as well, fierce competition, even among themselves.

At one time six different campus organizations or individuals at Arizona State Univ. vied to contact concert promoters and schedule dates into campus facilities.

These included the Associated Students Assn., the local campus student association, the Interfraternity Council, an organization called the Student Foundation and Warren K. Summers, the facilities director of Gammage and the Activities Center.

All parties to the controversy agree that the confused situation did not sit well with promoters, some of whom began avoiding Arizona campuses.

"Agents were refusing to bring any acts to Arizona," says Chuck Eddy Sr.

"Some people were just saying to forget Arizona because there were just too many hassles there."

"Everybody was telling everybody something else and promoters were getting disillusioned," says Ross. "No one knew who to deal with. It was thought we lost a Yes show because of the problems at Arizona State."

Although similar problems cropped up at Northern Arizona Univ. and the Univ. of Arizona, it became clear that the problems were centered and had to be solved at Arizona State.

The concert dispute became so heated that the Arizona Board of Regents was drawn into the fray, forming an ad-hoc committee to study the concert issue.

Eventually, the group recommended the phase-out of the Associated Students Assn. concert program in return for a guaranteed per-student assessment funding formula for the organization.

Meanwhile, a new booking procedure was negotiated between student leaders at Arizona State and Summers.

Under the terms of the agreement, the student government has ceased its competition with Summers and agreed to co-sponsor concerts with him at the campus.

In return the student association receives 60% of the profits while Summers' facilities receive the other 40%.

Students will have veto power over the concerts they do not wish to sponsor at the campus, and will also continue to perform a supporting function, serving as ushers, technicians and stage hands at the shows.

## Talent

## Talent In Action

• Continued from page 37

singing in baby falsetto while adopting the Devo "Booji Boy" identity

This last segment, which featured a "devoled" version of "Mondo Jocko" that kept the bare elements of the song, while reducing the melody and lyrics into a barely recognizable form, was an unsettling experience. It had a horror house quality of its own, with the smiling but blank "Booji Boy" mask reflecting the vacuity of what Devo suspects will be the post industrial '80s.

ROMAN KOZAK

### MILLIE JACKSON MOMENTS

Apollo Theatre, New York

With all the skits, dance numbers, costumes and staging in this holiday week show, one might think that the glory days of this storied venue had indeed returned and the stage was once again being graced by an old-fashioned revue. Jackson revived some old show business traditions in a show designed to show off all her special talents and the results were most satisfying.

Though the Moments were also on the bill, it was not the opening act. The Moments' songs, such as "Nine Times," "Love On A Two-Way Street," "Sexy Mama" and "Look At Me, I'm In Love," were dispersed throughout the set as the three-man vocal group shared the spotlight with Jackson for both music and comedy.

The group, particularly lead singer Harry Rae, proved to be excellent comic foils for the brash and funky Jackson, and most of the evening's comedy spots sparkled. Standout comic moments included a skit based on the Teddy Pendergrass hit "I Don't Love You Anymore," and a piece centered around the Kenny Rogers tune "Sweet Music Man," which featured the Moments making some sadly comic jokes about the band's own past recording affiliations.

Musically the Dec. 27 show was consistently top drawer as both acts displayed their considerable vocal talents throughout the two-hour, more than 15 tune show. Standout numbers by Jackson included "If Loving You Is Wrong," "Keep The Home Fires Burning" and "If You're Not Back In Love By Monday."

The two acts were backed by their combined bands, which performed behind a screen, and five physically gifted female singers and dancers who performed behind very little.

ROBERT FORD JR.

### NICOLETTE LARSON

Roxy, Los Angeles

Watch out Ronstadt, Gayle, Coolidge and all you other female songbirds, because newcomer Larson is a sure bet to overtake the pack.

Already with a national hit with Neil Young's "Lotta Love," Larson displayed her vocal talents Dec. 20 to an audience that was packed to the rafters.

Her 40-minute, 11-song set, which consisted of most of her debut Warner Bros. album, fully showed just how marvelous a vocalist she is. Larson, who has sung backup with the likes of Waylon Jennings, Neil Young and a host of others, was backed by an all-star band made up of Little Feat's Billy Payne on keyboards and Paul Barrere on guitar, Bobby Lakind of the Doobie Brothers on percussion, Albert Lee on guitar, a solid horn section, producer Ted Templeman supplying harmonies and other strong musicians.

The band had a fun time jamming onstage, evidenced in its musical exuberance. Larson, a cutie from Kansas City, played acoustic guitar on about half the tunes, but it was her vocals which mesmerized the audience.

The material was a mix of country rock, rockabilly, Latin tinged percussive tunes, a semi-French ballad and mainstream rock'n'roll. One of her most frequently played radio songs, "Give A Little," came early in the show.

"Come Early Morning," a Don Williams song, was a synthesized country rocker with electric guitar driving the instrumental backup. "French Waltz" was performed in French and English, as Larson's melodic vocals were nearly hypnotic.

"Mexican Divorce (One Day Married, One Day Free)" was a percussive oriented song with a strong Latin beat. A highlight was Nicolette performing "Lasting Love" with only Billy Payne's organ for support.

Also performed were Sam Cooke's "You Send Me," featuring marvelous sax and trumpet solos; "Lotta Love," "Baby Don't Cha Do It" and "Ramba Girl."

ED HARRISON

# 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	TED NUGENT/CARS—Brass Ring Productions, Silverdome, Pontiac, Mich., Dec. 28	42,649	\$12.50	\$521,358*
2	HEART/HEAD EAST—Albatross Productions, Col., Seattle, Wa., Dec. 29 & 30 (2)	30,000	\$9	\$270,000*
3	WILLIE NELSON/LEON RUSSELL/STEVE FROMHOLTZ—Pace Concerts/Louis Messina, Summit, Houston, Tx., Dec. 31	14,629	\$10.35-\$12.85	\$174,965
4	SAMMY HAGAR/DERRINGER/RUNAWAYS—Bill Graham Presents, Cow Palace, San Francisco, Calif., Dec. 31	14,500	\$11.50-\$12.50	\$166,750
5	GRATEFUL DEAD/BLUES BROTHERS/NEW RIDERS—Bill Graham Presents, Winterland, San Francisco, Calif., Dec. 31	5,400	\$30	\$162,000*
6	HEART/HEAD EAST—Albatross Productions, Col., Seattle, Wa., Dec. 31	15,000	\$10	\$150,000
7	JOURNEY/BLONDIE/STONEGROUND—Bill Graham Presents, Col., Oakland, Calif., Dec. 31	12,988	\$7.50-\$9.50	\$136,887*
8	BOB SEGER/MOLLY HATCHET—Contemporary Productions, Checker Dome, St. Louis, Mo., Dec. 31	13,744	\$8.50-\$9.50	\$127,718*
9	BOB SEGER/MOLLY HATCHET—Sunshine Promotions, Freedom Hall, Louisville, Ken., Dec. 26	15,353	\$7.50-\$8.50	\$126,365*
10	CHEAP TRICK/NICK GILDER—Avalon Attractions, Arena, Long Beach, Calif., Dec. 31	13,300	\$7-\$9.50	\$119,386*
11	BOB SEGER/MOLLY HATCHET—Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Dec. 27	14,602	\$7.50-\$8.50	\$118,793*
12	GRATEFUL DEAD—Bill Graham Presents, Pauley Pavilion, UCLA, L.A. Calif., Dec. 30	13,500	\$8.50-\$10	\$115,681*
13	BOB SEGER/MOLLY HATCHET—Di Cesare-Engler, Civic Arena, Pittsburgh, Pa., Dec. 29	13,499	\$7.50-\$8.50	\$110,998*
14	WILLIE NELSON/LEON RUSSELL/STEVE FROMHOLTZ—Pace Concerts/Louis Messina/Friends Production, Convention Center, Ft. Worth, Tx., Dec. 30	11,472	\$7-\$8	\$89,448
15	FIRST ANNUAL HOLIDAY BOWL/DOUCETTE/SAMMY HAGAR/CHILLIWACK—Perryscope Concert Production, P.N.E. Col., Vancouver, B.C., Dec. 27	9,324	\$8-\$9	\$77,911*
16	J. GEILS/SOUTHSIDE JOHNNY & THE ASBURY JUKES/JOHNNIE'S DANCE BAND—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 26	12,095	\$6-\$7	\$76,888
17	WILLIE NELSON/LEON RUSSELL/STEVE FROMHOLTZ—Mid-South Concerts, Col., Memphis, Tenn., Dec. 27	9,265	\$6.50-\$7.50	\$68,903
18	CHRISTMAS ROCK SPECTACULAR XII—OUTLAWS/PAT TRAVERS/STILLWATER—Sidney Drashin's Jet Set Enterprise, Col., Jacksonville, Fla., Dec. 30	9,051	\$6-\$7	\$61,436
19	CHEAP TRICK/NICK GILDER—Avalon Attractions Swing Aud., San Bernardino, Calif., Dec. 29	7,159	\$7.50-\$8.50	\$55,156*
20	ATLANTA RHYTHM SECTION/GUESS WHO—Fantasma Prod., Aud., W. Palm Beach, Fla., Dec. 31	6,200	\$8-\$9.50	\$54,600*
21	WILLIE NELSON/LEON RUSSELL/STEVE FROMHOLTZ—Pace Concerts/Louis Messina/Sound Seventy Productions/Municipal Aud., Mobile, Ala., Dec. 25	6,838	\$7-\$8	\$52,285
22	WILLIE NELSON/LEON RUSSELL/STEVE FROMHOLTZ—Pace Concerts/Louis Messina, Col., Alexandria, La., Dec. 29	4,470	\$6.50-\$8.50	\$37,423

### Auditoriums (Under 6,000)

1	AL JARREAU/PAT METHENY—Ron Delsener, Avery Fisher Hall, N.Y.C., N.Y., Dec. 30 & 31 (3)	8,226	\$8-\$12.50	\$96,000*
2	GRATEFUL DEAD—Bill Graham Presents, Golden Hall, San Diego, Calif., Dec. 27 & 28 (2)	7,323	\$7.50-\$8.50	\$60,720*
3	BRUCE SPRINGSTEEN—Di Cesare-Engler, Stanley Thea., Pittsburgh, Pa., Dec. 27 & 28 (2)	6,962	\$8.50	\$58,270*
4	GREASE—Fantasma Productions, Gusman Center, Miami, Fla., Dec. 26-29 (3)	4,250	\$8.50-\$12	\$42,500
5	TUBES/RAMONES—Bill Graham Presents, Winterland, San Francisco, Calif., Dec. 28	5,400	\$7.50-\$8.50	\$40,700*
6	TOM PETTY & THE HEARTBREAKERS/GREG KINN—Bill Graham Presents, Winterland, San Francisco, Calif., Dec. 30	5,400	\$7.50-\$8.50	\$40,700*
7	ATLANTA RHYTHM SECTION/DIXIE DREGS—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., Dec. 27	5,000	\$7.50	\$37,500*
8	SOUTHSIDE JOHNNY & THE ASBURY JUKES/ROBERT GORDON/BAYONNE BEAR/RUBY D—Monarch Entertainment, Capitol Thea., Passaic, N.J., Dec. 31	3,450	\$8.50-\$9.50	\$31,628*
9	SOUTHSIDE JOHNNY & THE ASBURY JUKES/ROBERT GORDON—Monarch Entertainment, Capitol Thea., Passaic, N.J., Dec. 30	3,456	\$8.50-\$7.50	\$28,172*
10	JOHN KLEMMER/LEE RITENOR—Bill Graham Presents, Dorothy Chandler Pavilion, L.A., Calif., Dec. 29	3,197	\$6.50-\$9.50	\$27,035*
11	TUBES—Bill Graham Presents, Performing Arts Center, San Jose, Calif., Dec. 31	2,535	\$9.50-\$10.50	\$25,862*
12	DEVO—Ron Delsener, Avery Fisher Hall, N.Y.C., N.Y., Dec. 31	2,742	\$8-\$10	\$25,068*
13	JEAN-LUC PONTY—Creative Concerts, Univ. of Utah, Salt Lake City, Utah, Dec. 27	1,950	\$7-\$8	\$13,600
14	TRIUMPH/JAMES WALSH GYPSY BAND/SAGA—Contemporary Productions, Checker Dome Annex, St. Louis, Mo., Dec. 29	3,623	\$2.95-\$3.95	\$12,681
15	DERRINGER/RAMONES—Bill Graham Presents, Civic Center, Santa Cruz, Calif., Dec. 30	812	\$9.50-\$10	\$7,714

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# MUSART: CREATOR OF COMPANIES BUILDING INTERNATIONAL CATALOGS

By MARV FISHER

As for the continuation of going after foreign catalogs (Musart currently has around 40, giving them one of the most extensive catalogs in the Republic), "I would have to say it is something very important to pursue. It is convenient to enrich our repertoire."

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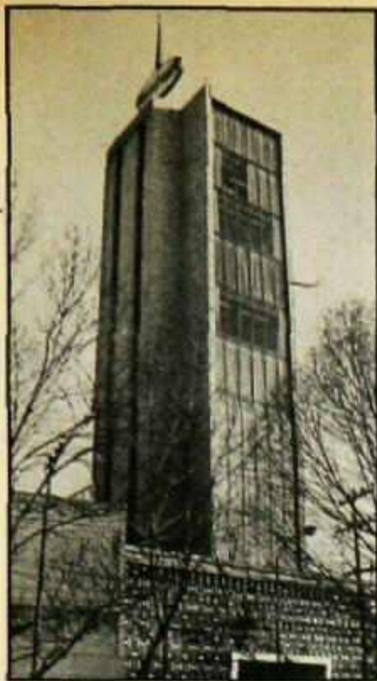
muses Baptista in reference to the possibility that it is always possible to lose the foreign catalogs.

The head of the second oldest independent contends that the solution to keeping up with the dwindling supply of imported product (he notes the international firms are always on top of making worldwide distribution deals with smaller companies) is to form an independent network.

"We (all independents) should always have the ability to search for material in the different countries," he continues, "and by setting up such an accord with similar firms we can be assured of this kind of material for the future."

"There is always a place in the global market for people who care, who are always in quest of such product," Baptista points out. "Therefore we maintain vigilance on all fronts to insure such goals."

(Continued on page 50)



1



2



3

THEY CALL Musart the "creator" of companies, "... and deservedly so," remarks Discos Musart chairman of the board Don Eduardo Baptista, the only executive member of the Mexican mammoth independent who was in on the inception of the firm exactly 30 years ago.

"What we are here for is to do business and that means good business for everybody involved with Musart," claims the distinguished leader of the organization, not only one of the tops in this market but perhaps in all the Latin American territory and the rest of the world.

After the founding of the company in the final days of 1948, actually organized by the late record pioneer Eduardo Baptista Covarrubias, Musart started its own national line as well as setting up international catalogs.

And Baptista's father set the wheels in motion early for its policy of introducing new product in the country. He started out with Capitol, later EMI, and the latter two became EMI-Capitol De Mexico more than a decade ago. More recently it was Ariola, which set up shop in the territory two years ago.

"We are in constant motion, more like a steady path growing aggressively. And that is precisely the way we are headed for in the future," avows the long-time pioneer who himself started out in the business working in the Peerless factory where 78s were pressed at the time.

"I guess the smell of the shellac compound and the clanging of those old electro-plating tanks was a good foundation in providing me with the knowledge I have today," says Baptista (last family name—Van der Elst) who also participated as an a&r man for the company in the early days (he still has several artists credited to his production which are still selling in the catalog, notably some by the famed Mariachi Mexico).



5



6



7



8

5) The late Eduardo Baptista Covarrubias, left, eying some international product from Capitol in Los Angeles during the founding years of the company. Musart has built other major labels in the nation, including Ariola which achieved a running head start in their beginning in early 1977 because of the penetration Musart had made.

6) Eduardo Baptista Jr. in his short years as president of Musart has given the top independent some vigorous new directions. Charcoal drawing in background is of his grandfather, Eduardo Baptista Covarrubias, one of the founding fathers of the Mexican music industry who drafted the blueprints of the company in 1949.

7-8) Matinee idol Antonio Aguilar has provided kilos of product for the company since the inception. And for several years now he has been joined by wife Flor Silvestre not only on records and tapes but for personal appearances as well.

"AS A MAJOR independent, we pride ourselves in having one of the best distribution setups in the entire nation," expounds Eduardo Baptista Jr., who in his short time as president of Discos Musart has helped the company a newer and fresher image than ever before.

"And we're not stopping with the home front alone," stressed the third generation executive of the pioneering Baptista family. "We're out to cover every single nation where Spanish is spoken—and that means the U.S. as well."

Over the past several years, Musart has developed one of the strongest national catalogs in the business. It is a big reason for its rating as the leading independent in Mexico and its being third in sales volume behind such international giants as CBS and RCA.



1) The Musart Tower stands as a landmark of success not only for the company but as a symbol of power Mexican independents have demonstrated in their own backyard.

2) Don Eduardo Baptista at his post in the Musart Tower penthouse office. Today he functions as chairman of the board of the mighty Mexican independent.

3) Andres Baptista, one of the young sons of Don Eduardo, holds the position of vice president in charge of operations and foreign catalog.

4) The Musart braintrust in one of the periodic top echelon strategy sessions. From left to right: Don Eduardo Baptista, chairman of the board; Andres Baptista, vice president in charge of operations; Francisco Llopis, sales manager; Eduardo Baptista Jr., president; F. Javier Migoya, finance vice president.

## TARGETING MUSIC DISTRIBUTION ANYWHERE SPANISH IS SPOKEN

Such huge catalog and hit sellers as Antonio Aguilar and his wife, Flor Silvestre, Lucha Villa, Juan Torres, Carmela Y Rafael, Cornelio Reyna, El Piporro and Mike Laure are just about household words in the country of more than 65 million.

Newer artists like Chelo, Los Joao, Los Felinos, Alicia Juarez, Joan Sebastian, Rafael Buendia and Duetto Frontera are pulling up fast in popularity.

"In order to meet the growing demand, we have to accelerate our efforts towards the public," avows the young attorney. "Our plant is working three shifts in 24 hours (it also does some of the pressing for Polygram. Additional capacity will be added over the next few months."

Alleging that it is more than a record and tape company, Baptista Jr. considers his organization as one which is a "vital force in promotion." He points to the international product as an extra dimension which has always made Musart (estimated sales for such latter material is in the neighborhood of \$4.5 million).

(Continued on page 48)



# MUSART FINANCES IN BLOOMING HEALTH



9

Despite the crunch of inflation and devaluation in Mexico, "Discos Musart is in its healthiest financial position ever," according to F. Javier Migoya, finance vice president. He states that the rise in all product is up substantially since July 1978.

Migoya says the goal is not the precise amount that the company goes over budget, "but simply to make sure that we consistently remain over the line. Any firm which dips below the budget in these days is bound to wind up in trouble.

"It's really a matter of survival," he continues, "especially when one considers the 'real' profits are not exactly what they used to be." Migoya looks at the current situation as a 15-16% inflationary spiral.

The key for Migoya and Musart is to "protect profits against the increase of costs." Even with another big increase in salaries coming up, the company is making a study to avoid any and all negative reactions by stepping up organizational efficiency and production methods.

"We're not passing the entire problem on to the public," Migoya asserts, "something which results in our adjusting to new methods in merchandising, distribution and production." He sees changes and expansion that will give the independent an even better foothold for the future.

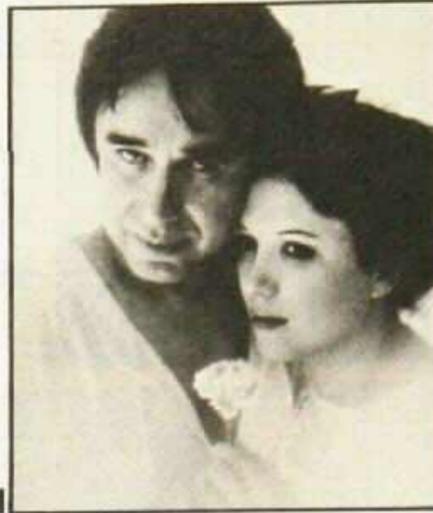
In the five years since Migoya joined the organization, there has been an estimated 169% in growth. Overall, the estimated pace of annual increase comes anywhere between 25% and 30%. It is a figure indicative of the entire nation's climb towards a very bright future.

"It is a most interesting point," he comments, "that when EMI-Capitol departed to set up its own organization in the country, we did not stop growing. We have been even more aggressive since those days in the early 1960s."

Musart, besides its massive local catalog, has risen in stature with foreign material that spans every possible style of music. They are even forging ahead with more concentration in the classical field.

By upping some of the budget in merchandising, the firm prides itself as being an innovator in the Mexican market. "We look at ourselves as being leaders in promotion and distribution," Migoya analyzes.

(Continued on page 51)



12



11) Carmela and Rafael have come up with a different concept for folk music, something which is paying off in hefty sales returns for the company. Husband-and-wife team have also built in some on-going steady employment with their own very successful night club in the southern part of Mexico City.

12) International manager Frank Segura seeking out release material from the Musart files.



13

13) Husky-voiced Chelo reached the height of her success in 1977, and she promises to sustain like many others in the years to come. Awards follow awards for this Mexican lady of song, several garnered too in the Texas and California Latin areas.

10



9) Los Felinos have been an extraordinarily successful group hitting in most northern states of the Republic—and in the Mexican American pockets throughout the U.S.

10) The electrifying Lucha Villa is one of the big reasons Musart is still a leader in ranchera product. She is seen here accompanied by company president Eduardo Baptista Jr., left, during a recent promo trip to Spain. Zafiro vice president Antonio Ortega is part of the welcoming committee in Madrid.

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# AMID FOREIGN

AS THE MEXICAN market grows towards gigantic proportions, it is necessary for companies to expand their operations with complete facilities from the acquisition and development of repertoire to the pressing to the packaging to the selling. Discos Musart is proving that the formula can and does work for them, continually moving in such a growth pattern direction.

"We simply call it 'integration,'" states Andres Baptista, the next-to-youngest of the Baptista clan now heavily involved in management of the independent (another brother, Manuel, just joined the executive ranks).

"By setting up our system in such manner," he continues, "we have found that we can handle an unusually big amount of product which will bring us excellent profit returns. It has given us the tools to compete vigorously not only with the other independents but with the international labels as well."

Musart has worked itself to the point whereas it is becoming more selective with each passing month. It has given Musart a freedom of operation not enjoyed by the so-called transnationals who are generally obligated to market that material which is sent to them from other parts of the world by their parent organization.

"Sometimes the catalogs of the others are just too much for the insufficient production facilities," he points out. "Consequently a longer schedule in getting material out to the marketplaces (there are some 2,000-plus retail outlets throughout Mexico)."

Baptista, in qualifying his assessment of the capabilities of his organization, refers further to the speed in which it can function. "We get something which is 'hot' and we're out with it generally in quicker time than most competitors."

Future plans call for a vastly improved and extended pressing and tape duplicating facility. It should be operational within the next 12 months.

"Yes, we can make catalogs hum," Baptista insists, "some-

thing which has been a hallmark of our success in building companies. We did it before with such lines as Capitol, EMI and Ariola and we are more capable than ever in repeating such feats in the future years ahead.

What's more important," says young Baptista, "is that because of our well-honed production plant we can show top results. Due to this we garner respect and sustaining of world-wide contracts."

Musart seeks the best available product on the world market, therefore its claim to working such material with added zest and enthusiasm. It has become a contagious modus op-

erandi, an example for the industry to follow in getting the most mileage out of a release.

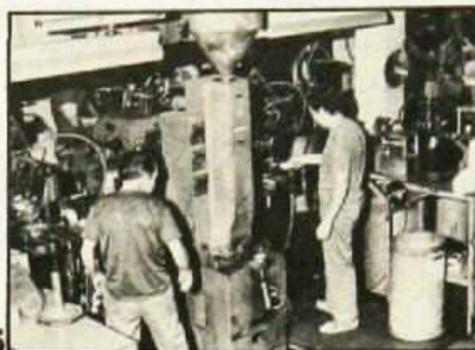
"To do the right job," the vice president claims, "is to be careful of setting up exactly the number of releases per month. We know radio here can play only so much material."

Another factor which has given Musart a greater respect-  
*(Continued on page 51)*

ADVERTISEMENT



14



15



16



17



18

17) The lithography division is a recent facility which has helped to give Musart a total production complex, something which very few companies in the market can claim.

18) The tape duplicating plant has been expanding ever since Musart introduced the "triple cassette" package four years ago.

JANUARY 13, 1979 BILLBOARD

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January 1979

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19) A buildup of fan clubs has helped appreciably in moving artists along with healthy sales returns. Los Felinos have attracted such interest.  
20) International returns are rising for Musart because of the constant touch kept up by division manager Frank Segura, below

19



20



23



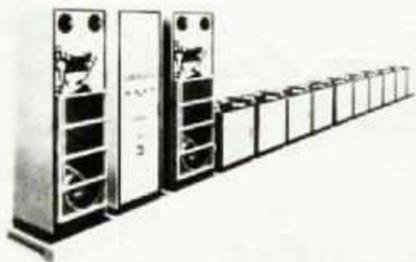
22) Ex-boxer Mike Laure, right, has found the musical formula with a knockout sales punch for Musart.  
23) Cornelio Reyna is a promotion-wise artist for Musart. Here he is being interviewed on one of the 40-plus independent radio outlets in the federal district, a market which comprises close to half of the entire Mexican territory.

22



21

21) The Duetto Frontera have been successful exactly where their name indicates—along the border states on both sides.



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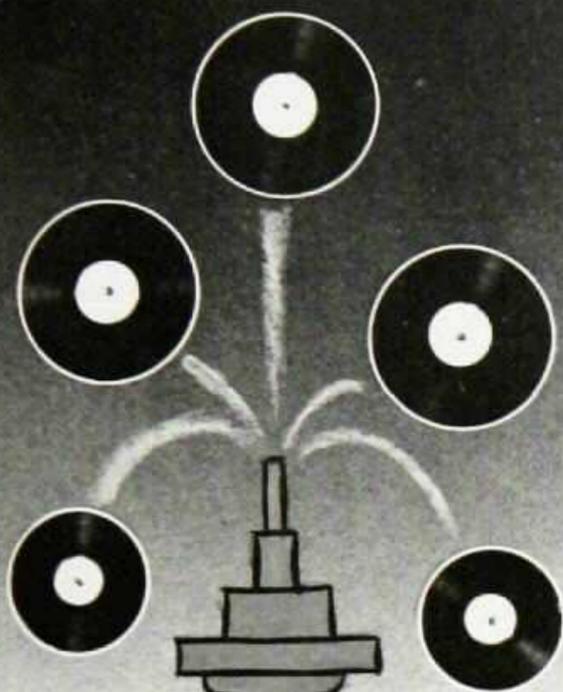
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*warm congratulations  
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# TARGETING DISTRIBUTION

• Continued from page 41

"Before distributing such labels as Zafiro of Spain, Vogue and Barclay of France, Buddah, Ramex and ABC of the U.S., Dila of Guatemala, Top Hits of Venezuela and Codiscos of Colombia," he says, "there were several which had solid penetration here—Capitol, EMI, Liberty, MCA, Fantasy, Warner/Reprise and Ariola, among a few." Currently Musart is releasing several outside lines with solid results.

"To reiterate what my father has always contended, it is very important for us to represent these foreign labels. History is proving that it is one of the better ways to go," he states.

Enforcing its position in the industry, Musart has its master plan of increasing the manufacturing and complementing such facilities with an expanded sales, promotion and publicity team. It is fast approaching a blanket coverage in every city, town and hamlet in the Mexican territory.

"The moods and the music of the nation are constantly in a state of evolution," he notes. "For example Mexican ballads are gaining swiftly in popularity. American-made product is on the increase and European Disco is getting a better grip.

"Why is all of this going on? Because we are a nation increasing in population at the rate of 3% annually—and by the year 2000 the population is certain to exceed 100 million. The buying power of the public will definitely accelerate, therefore we are gearing ourselves for such eventualities," says Baptista Jr.

Besides the advancement of the company in promotion and distribution, Musart is seeking new ideas in technology. It is also in the process of modernizing its marketing procedures.

"We're well ahead in our timetable of moving product," he asserts with great confidence, "and it wouldn't be surprising at all if we came up with a couple of new innovations before 1980 rolls around."

He refused comment on what unique steps were being planned. As a pioneer the company jumped the market four years ago with the introduction of triple cassettes. Today everybody is on such a packaging bandwagon.

Another vital statistic which shows the potency and how bright the future looms for Musart within the Mexican market

is the exact sales increase over the past four years. Between the years 1974 and 1978, the company has shown an upward surge of 169%. It is solid reinforcement against inflation.

"We're well ahead of the game," contends the firm's president, "and we fully intend to stay in such a position." At his present young age, it should be long after the turn of the century before Baptista Jr. even gives retirement a second thought.

Musart takes great pride in its name. "We've always worked hard and the overall result means good profit," he emphasizes.

Besides the Musart high priced label (LPs sell for slightly over \$4 retail), there are the Trebol medium and the Oasis budget selections. All of them come out with a goodly supply of monthly releases.

"What has really happened is that because we are constantly atop of national catalog sales, it has brought enormous interest from foreign companies to have us handle their material locally."

Musart has demonstrated excellent awareness in seeking our foreign material, especially in the last four years through another brother, Andres Baptista, in charge of overseas material, and Frank Segura, international manager.

"Because of the increasing competition brought about by all of the companies," Baptista Jr. indicates, "we have to extend our efforts in such a direction in order to stay a few steps ahead." He adds that the company has and will increase its ability to search throughout the different countries.

"No matter how complicated the situation might get in the future," he avows, "we'll always find a way to compete and increase our share of the market."

The company proved it for many years with its distribution prowess, and now that it enters a new era there is "more confidence than ever."

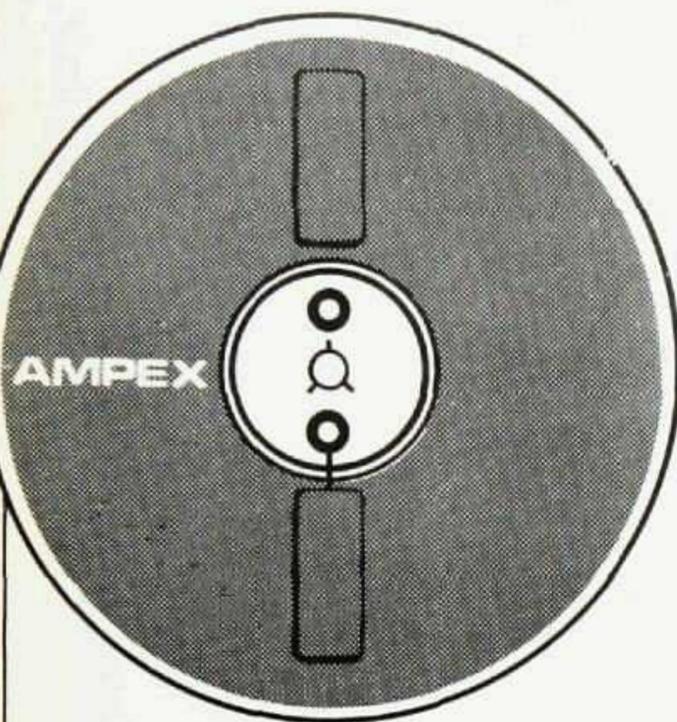
Baptista Jr. concludes, "Our company has come a long way since 1949 and we fully intend to continue such a pace. Perhaps even to far outdistance our achievements over the next two decades before we reach our 50th birthday."

Billboard



#### CREDITS

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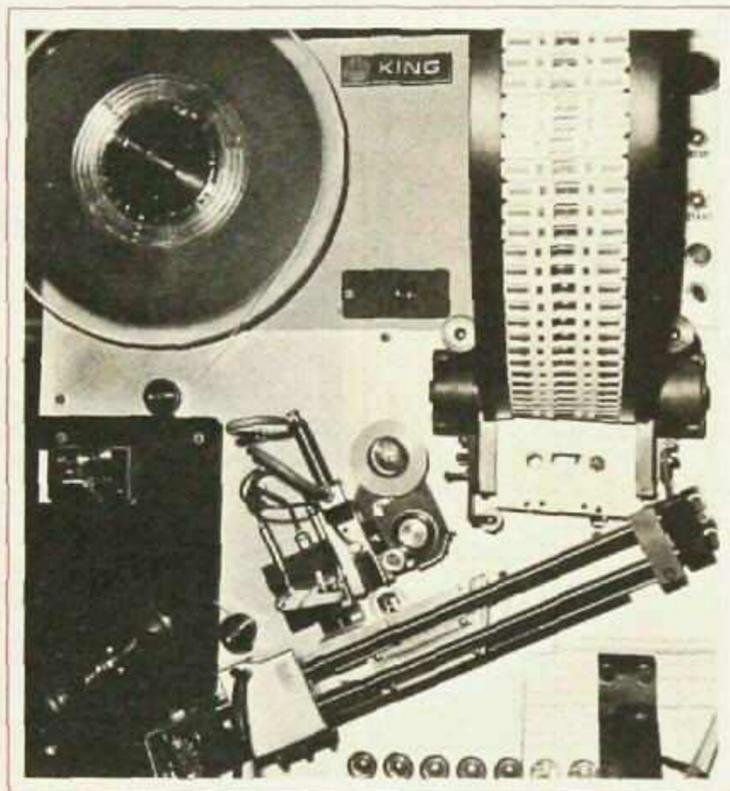
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## CREATOR OF COMPANIES

• Continued from page 41

The chain of independents Baptista proposes is in the talking stages so far, "but there are many out there who can get together for such a purpose."

As a former president, as well, of the Asociacion Mexicana de Productores de Fonogramas AC (AMPROFON) record and tape association, Baptista is sufficiently aware that the backbone of the industry is to beef up on national product. "That is approximately 70% of our catalog, a healthy ratio to sustain growth and success.

"We have always tried to maintain such a balance," he recalls, "consequently our strong position in sales overall." Musart is reputed to be in third position in the share of the Mexican market. And that's out of more than several international and major national labels.

"Right now our combined catalogs are approaching the best business we have ever done in our entire history," he emphasizes. "That's because we are seeking new and better methods of production and distribution, something which is paying off for us."

Musart has lately evolved into a flexible company, something which has come about because of streamlining the executive level with more youth. His three sons, Eduardo Jr., Andres and Manuel (a newcomer), all ranging in age from their mid-20s to early 30s, are in top echelon spots. Two more executives, F. Javier Migoya and Francisco Llopis, both around 40, are also a pair of key personnel with youth and experience.

"As for myself (he is 53), there is no reason to be upset. There is no substitute for the years I have spent behind this desk and in the field," Baptista jokes.

In retrospect, it has been somewhat of a fight for the Baptista family to garner the recognition it has in the market today. "In some of those past decades, prior to the inception of Musart, one really had to get out there and sell in somewhat of a different manner. If one didn't collect the shellac 78 r.p.m.s for recycling, one could not guarantee them any future product. It's a lot different today," he says.

Baptista likes to think of his company as a child which has grown to full manhood. At one time it had four pressing machines. Now it has 31, with several more to be installed within a very short time. Add to that a bustling cartridge and cassette operation (including nine slaves)—and it is something he is well proud of.

Baptista likes to remember when his company began to penetrate into the Mexican market for Capitol Records. It was the Nat King Coles, the Billy Mays, the Paul Westons and even the Cliffie Stones. "In fact, 'Cole Espanol' was made right here in our own studios.

"There were other labels we introduced to the Mexican public. From Liberty and Fantasy all the way to Ariola and its hits with Camilo Sesto, among a few more," he points out.

On some 8,300 square meters, Baptista has something which not only is a monument to the industry but one exemplifying progress of the country. There are more than 500 employees plus scores of others dependent on the stability and growth of the firm.

Amidst the changes and thrust towards the future, Musart employees have demonstrated a sense of loyalty. More than 10%, some 67 workers, were honored at a function last Dec. 1 for their 20 to 30 years with the company.

"It's a much stiffer market today than it was three decades ago," observes the bilingual executive, "but we have the confidence and the strength to vigorously compete no matter how many other companies there are or will be in the years ahead.

"Mexico is a very young country (more than 60% under 25 years of age), therefore the overall consumption of musical product is bound to rise.

"We are definitely primed to maintain our share of the market." He pauses, "And to increase it as time passes by."

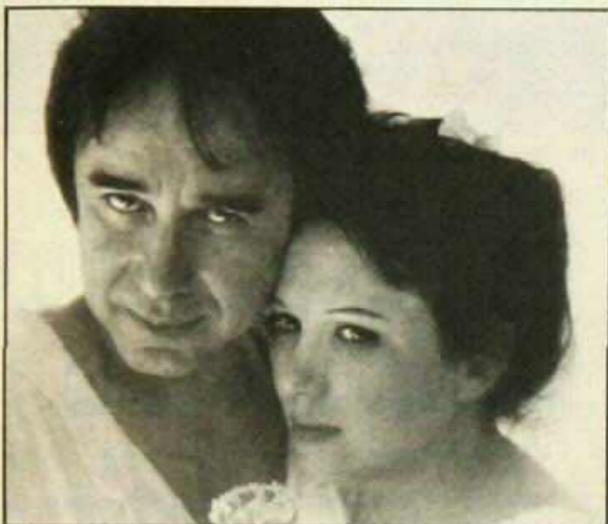
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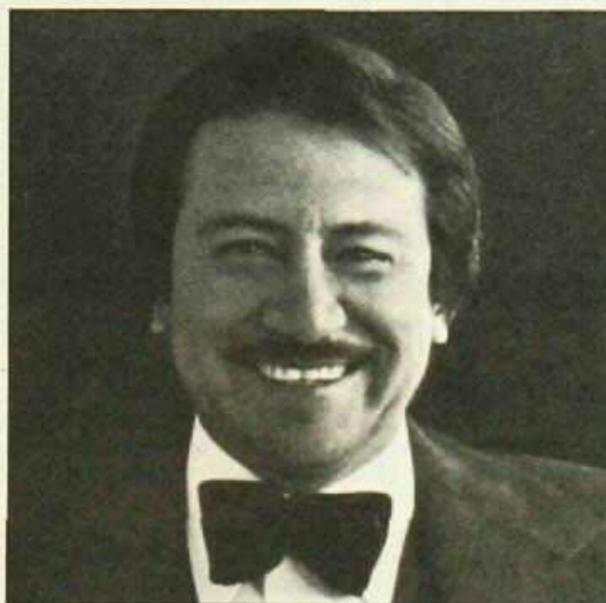
Historic contract signing between Musart and Capitol in 1948 involves Eduardo C. Baptista, seated, and others from left, Glenn E. Wallichs, Sandor Porges, Louis R. Baptista and Floyd Bittaker.

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# FINANCES IN BLOOMING HEALTH

• Continued from page 42

A "sacred" matter observed religiously by Musart is the paying of bills on time, particularly foreign royalties. "When it comes time for such obligations, we are as punctual as possible," he avows.

Most artists' contracts run for a period of three to four years. And the additions to the roster run anywhere from four to five new ones annually.

A new wrinkle for Musart in the future will be spreading their wings outside of the Spanish-speaking world. Migoya declined mentioning specifically what steps were being taken for such expansion, however he was most definite it would happen within the next six months to a year.

Francisco Llopis, the head of sales for Musart for a much longer period, has added his expertise in setting up one of the most efficient distribution networks within the Republic. He has 47 salesmen under his command, including 17 inside the Federal District.

The other 30 are spread evenly among the northern states, the southern states and a section of Mexico known as the "Bajío." Latter is the most populous region of the entire nation.

"We intend to add approximately six more early in 1979," reveals Llopis, "and perhaps even go way over 55 before the end of the year." Possibly the only company with a bigger sales staff is CBS.

Mexico is a market growing so fast (estimates anywhere between \$150 and \$200 million on the retail level) that any company which does not keep pace with the accelerated growth can be in trouble. Musart has been abreast of the situation with the added personnel plus music-wise supervisors in the various regions.

"It's just a matter of supplying better service," contends Llopis, "and we make sure we are definitely covering every corner. And that includes areas like Tapachula and Tuxtla Gutierrez, places that are quite remote in comparison with the Federal District.

"Accordingly, we are beginning to find our sales vastly improved with international product in the provinces, especially cities which heretofore resisted such product, i.e., Guadalajara and Monterrey."



Computerized techniques have speeded up royalty payments for the company at home and abroad.

The labels distributed by Musart are broken down into three different classes: Musart, including the premium international line, Trebol, with the middle-price range, Oasis in the economy class.

Cassettes are a very big item for Musart, and making more of a penetration than most had anticipated. Perhaps, though, the real penetration came because of the triple-cassette promotion which came about four years ago. The company was the first on the market with such an innovation.

Alberto Vega, an attorney who had been administrative manager for the Mexican record association (AMPROFON) joined Musart early last year to head up its publishing division, EDIMUSA. He has helped to build up its catalog substantially in both national and international copyrights.

"I find it a greater challenge than ever," Vega admits, "and we're hopeful of maintaining the same pace for the immediate and distant future."

Billboard

## INTEGRATING FACILITIES

• Continued from page 44

ability in the world lies in its prompt new release distribution schedule. "We can function in such a manner when we have the mechanism, and a lot of people and companies are beginning to recognize that fact," he emphasizes. "It has made our task much easier in convincing all that our company and Mexico are viable for increasingly better returns."

The proof of Musart's outstanding success along these lines is that Baptista and his key aide, Frank Segura, another young and knowledgeable executive, are currently working different labels into their vastly improved repertoire. "What's happening," emphatically states Segura, "is that we have combined our foreign Spanish-language repertoire in a better ratio than heretofore. Mecedades and Juan Bau from Zafiro (Spain) and Jose Luis Rodriguez and Fernando Touzent from Top Hits (Venezuela) are worked equally well with the likes of product from an ABC or Buddha."

Sometimes the amount of "excellent" product obtained by Musart has to be re-scheduled because of the promotional push on such international artists as Sheila B. Devotion, Love And Kisses and Andrea True, among others. "The national artists have somewhat of a priority in our release scheduling," Segura comments.

Classical lines do not work per se in Mexico like elsewhere. The general procedure is to repackage with a compilation of many, and to start initial runs at something like 25,000 triples. A recent basic distribution of classical records came to 75,000 for a Mexican department store.

Disco music is being merchandised on 33 1/2 r.p.m. rather than on the commonly 45 r.p.m. 12 inch disks. In the Mexican market, it works much better this way inasmuch as the people do not have to worry about making changes on their record players, according to Segura.

Another variance of product via Musart is its Definitive Jazz Series, compiled by the ABC Impulse line. In early 1979, the product will be going into its fifth or sixth run in a three-record set.

As for U.S. country sounds in Mexico, Musart has found some difficulty in making a full penetration of the market. Despite this such artists as Roy Clark and Freddie Fender are scheduled for releases in the near future.

"We would rather work on gimmicky type product from the States or Europe," says the executive, "than something straight and melodic. After all, we're dealing with a language barrier in this country, and, besides, we do have an abundance of our own rich folk styles."

Segura, remarking what could conceivably give impetus to future success of American country, feels that it should be injected with more youth, i.e., a Tanya Tucker or a Barbara Mandrell. "Give it a younger true here and we'll sell it," he claims.

"We are in a position to create anybody in our territory," avows Baptista, "especially if they are suitable for the tastes of the people living in our country. We groomed Camilo Sesto (now being released under the Ariola label) into a monster. And we can do it again. French entries from Barclay, Vogue and Carrere can contribute greatly in this manner.

"The tools are at our disposal. We only need to have the constant flow of material to sustain in making big hits and stars. All systems are working perfectly and will continue to remain on such a plateau for the immediate and distant future," Baptista concludes.

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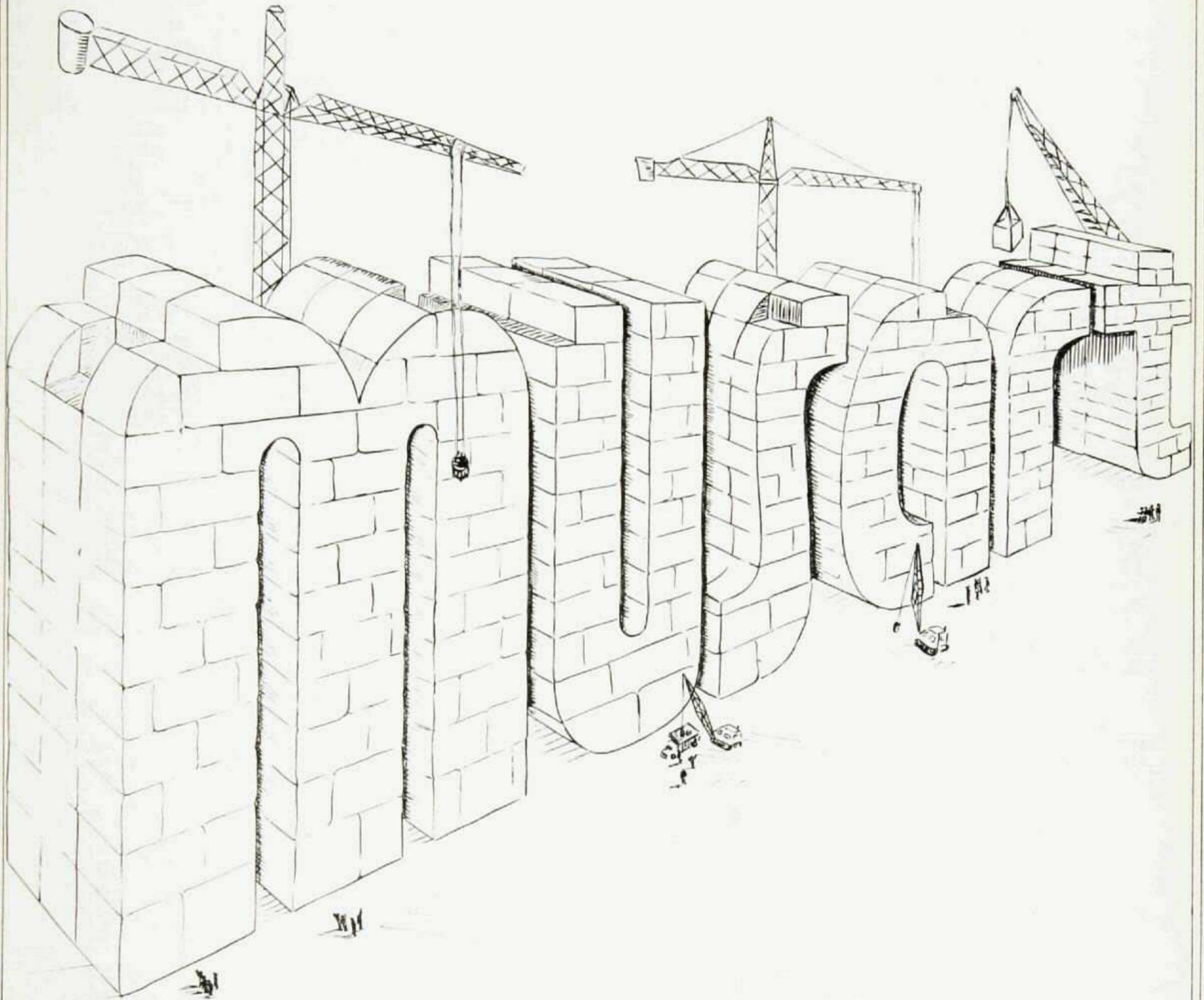
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**General News**

**Pop LP For Mountain Railroad Label**

MADISON, Wis. — Mountain Railroad Records, a leading label in the folk and acoustic music field, will expand into the rock market in February with the release of a debut album by Snopek, a Milwaukee band.

Recorded at Lake Geneva's Shade Tree Studios over a span of five months, Snopek is a synthesizer-oriented band said to recall the likes of Gentle Giant, Supertramp and Talking Heads.

Established in 1973 in Rockford, Ill., Mountain Railroad has released product by Jim Post, Dave "Snake" Ray, Gamble Rogers, Bob Gibson & Hamilton Camp, Martin Bogan & the Armstrongs, and other folk/blues-related acts. Since last year,

the label has gone through Flying Fish Records' distribution network.

"I've always felt like this is a pop-oriented label," says label president Stephen Powers. "We've hoped to move more in this direction as soon as possible and as soon as I was prepared as a producer."

In addition to Snopek, Mountain Railroad plans the release of albums by Jim Kweskin, Gamble Rogers, Snake (featuring Dave Ray) and a second anthology of live folk music recorded at Rockford's Charlotte's Web club.

**Schirmer Music In Second N.Y. Store**

NEW YORK—Schirmer Music, major print music retailer, opens a second New York store in the Lincoln Center area here the week of Jan. 15. Located on West 62d St., the outlet will also stock a large selection of classical and show records, according to Ahmed Tahir, general manager and buyer.

In March, Schirmer will relocate its 49th St. store in a "store-within-a-store" in the recently enlarged Brentano's book shop on Fifth Ave. Both Schirmer and Brentano's are Macmillan Inc. companies.

**Heavy Turnout At GRT Assemblage**

PALM SPRINGS, Calif.—GRT Records' annual sales meeting was set for Wednesday through Friday (3-5) at the Canyon Country Club here.

The firm's sales and promotion teams along with all record group executives were expected to be on hand. The agenda included discussions of sales and marketing strategies for upcoming product.

Presiding over the meetings were Vin Carver, GRT Corp. president; Larry Welk, president, GRT Record Group; Christine Hamilton, vice president, administration of Record Group; Ed DeJoy, president, Janus Records; Budd Dolinger, general manager of Ranwood Records; Howard Silvers, vice president, sales of the GRT Corp.; and Jack Woodman, vice president, marketing for the GRT Corp.

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For prices on additional copies and for further information contact:

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**Renzetti To Score 'Elvis' TV Movie**

LOS ANGELES—Joe Renzetti has been set to score "Elvis," the three-hour ABC-TV "Movie Of The Week" due to air Feb. 11 at 8 p.m. Story will focus on Presley's return to performing in Las Vegas following a period of personal depression.

Renzetti, a rock 'n' roll session guitarist from the early Cameo-Parkway days in Philadelphia, recently scored "The Buddy Holly Story" and "Cotton Candy," a TV movie about a high school band.

Dick Clark is executive producer of "Elvis," which will star Kurt Russell, Shelley Winters, Bing Russell (Kurt's real father), Pat Hingle and Season Hubley.

**Robin McBride To Boss Own Company**

CHICAGO—Bird Productions has been formed by Robin McBride here. The former Midwest and international a&r director for Phonogram left the company Monday (1).

He is presently talking with acts about producing them, he says. He has been in a&r since 1964 and feels that Chicago studios, musicians and artists will provide him with enough business to keep his fledgling company active.

**New Companies**

**415 Records** launched by three Bay Area music enthusiasts: rock critic Howie Klein, Aquarius Records' Chris Knab and C.W. "Butch" Bridges. The rock'n'roll label, distributed by Jem in the U.S. and by Rough Trade in the U.K. and Europe, issued its first record Dec. 1; a three-song EP by the new wave band the Nuns. Address: 595 Castro St., San Francisco 94114, (415) 552-9828.

**Out Front Music Publishing Co.** established by Leroy Green at 3521 No. 13th St., Philadelphia 19140, (215) 223-3064.

**Pegasus Promotions Inc.**, a concert promotion firm working the Midwest, launched by J. Arthur Carpenter, president, and Stephen C. Huys, vice president. Address: P.O. Box 1231, South Bend, Ind. 46624. (219) 287-5615.

**Goldrush Productions** formed as a production company with Goldrush Records as a subsidiary. Address: 6823 Leland Way, Los Angeles 90028, (213) 465-7454.

**Digital International Publishing Inc.** formed by Barry Yearwood and Roland Brown. Addresses: 76 W. 69 St., Suite 2N, New York 10023, and 62 Rue Charron 75008, Paris, France.

**Timberline Records** launched by Paul Shubert as an independently distributed label. Address: 420 E. Frank St., Birmingham, Mich. 48009, (213) 644-3277.

**Westchester International Record Promotion Ltd.** formed by Jon H. Starke, president, and William L. Starke, executive vice president, as a disco promotion service. Address: 41 Rosedale Ave., New Rochelle, N.Y. 10801, (914) 576-1065.

**Southern Charisma Studios**, a subsidiary of Charisma Enterprises Inc., formed by Ed Bayro, president. Studio features high speed in-house

cassette duplicator in addition to MCI multi-track recorder and 28 input mixing console. Address: P.O. Box 267, Moore, S.C. 29369, (803) 576-5553.

**Prism Records** launched by Sam Goff, Harvey Averne and Len Fitchelberg, with initial focus on disco product. First release is "Plug Me To Death" by the Erotic Drum Band. Address: 1700 Broadway, New York 10019, (212) 582-6886.

**Palladium Records** launched by Stephen Metz and Joseph Rapp, with a first release, "Mucho Macho," by the group M.A.N. Address: 1650 Broadway, New York 10019, (212) 581-6162.

**Gary Lee Schwartz Music Management** formed in association with Richman Music. Companies will manage talent and publish catalog material. Address: 1026 Columbia St., Kingston, N.Y. 12401, (914) 336-6080.

**Starflight Management** launched as a division of Starflight Travel Co. by Roy Ericson, president, and Matthew Mark, vice president. Addresses: 2 W. 45 St., New York 10036 and 914 S. Robertson Blvd., Los Angeles 90035.

**Super Bad Records** formed by Roger Hatcher, president and Janice Hatcher, vice president. First release a single, "That's When I'll Stop Loving You," written and recorded by Roger Hatcher. Address: 14001 Mont Ave., Cleveland 44118, (216) 371-3965.

**SMI For Disco**

NEW YORK—Audiofidelity Records is expanding into the disco market with SMI Records.

Audiofidelity will handle distribution with initial product being a 12-inch disco single called "Free-style Rhythm" by Mantus with an album to come in January.

## Atlanta May Rate No. 1 As South's Disco City

National Attention Accorded Three Clubs

ATLANTA—This city, with a rapidly growing number of stylish discotheques, is fast emerging as leading contender for the South's title of number one disco city.

Most recent addition to the mushrooming number of dazzling dance palaces is Phazes, a \$1.5 million room owned by Ezelda Merrell, Olivia Catechis, Michael Schlosberg, Janet Minter and William Bullard.

According to Merrell, Phazes is the only free-standing disco in Atlanta. In addition to its four levels for disco dancing, it also features a gourmet restaurant and a lounge area with a wide screen tv system.

The club's sound and light system cost in excess of \$150,000, and was designed and installed by Steve Park of Advanced Tech Services.

The sound system includes what Park describes as a 7,000-watt unit featuring Technics turntables, Stanton cartridges, Bi-Amp Systems equalizers and crossovers, GLI mixer, Dynaco amplifiers and an Aptonica computer-controlled tape deck.

The club's main speaker system was custom-built for Phazes by Advanced Tech Services and includes Gauss woofers and super tweeters and Altec midrange horns and drivers. A Portman-Shore soundsweep system is used to highlight the sound.

The club's decor is by Tony Smith of T. Smith's Design Group, and is said to run from art decor to ultra contemporary. The lighting system, by Advanced Tech Services, is described as having been designed "to highlight

the patron, rather than exist as a diversion."

Equipment for the light show, including a model L-8000 controller, was supplied by Lite-lab of New York.

Another unique addition to Atlanta's disco scene is Jeryl's Disco, restaurant and backgammon club. Jim Sissine is executive director of this room.

Sissine claims that Jeryl's features the most fascinating light show in the Atlanta area and states that this was recently entirely redesigned by Design Circuit of New York. He continues: "Our introduction of neon lighting to this market has been copied by at least two other clubs in the city."

Jeryl's is also proud of its ability to promote itself. "We are constantly staging radio, record and in-house promotions," boasts Sissine.

Sissine states that although promotions play an important role in his club's success, the feature attraction is its use of radio deejays as spinners. Jeryl's does not employ conventional spinners. Instead, its disk jockeys are culled from radio stations WQXI-AM-FM and WZCC-FM.

They include Dale O'Brien, music director WZGC; Jeff McCartney, music director, WQXI-AM, and J.J. Jackson, music director, WQXI-AM. Also spinning at the club are Gary McKee of WQXI, Barry Chase of the same station and Alan White.

The club's main clientele ranges in ages from 21 to 35 years. They dance to contemporary disco sounds played on what Sissine de-

scribes as state-of-the-art sound components.

However, Sissine states that the restaurant caters to an age group ranging from seven to 70, and to accommodate them a "Kidsworld" disco is run Sundays from noon to 5 p.m., while a few oldies and ballads are kept in the club's music library for the older folk who may trickle in after dinner.

Sissine claims that to have the top radio personalities moonlight as spinners at the club, he pays in excess of \$1,500 a week in spinners' wages. "But its well worth every penny," he states.

To emphasize his point Sissine claims that in its first year of operation Jeryl's revenue was \$650,000 while today it is in excess of \$1.9 million.

The figure, he states, has been realized in spite of the fact that the club holds dozens of contests weekly and gives away prizes ranging from cut-rate drinks to record albums, movie tickets, T-shirts and champagne—and even a ski vacation in the Swiss Alps, and a one-year lease on an Alfa Romero.

Also vying for the coveted title of most popular club is Breeze's, another million dollar dance emporium headed by seven young entrepreneurs.

The club, with a capacity of 1,200, features a sound and light system costing more than \$100,000. The sound components include preamplifiers, equalizers and turntables by Technics, mixers by GLI and speakers by DLK.

## Salsoul Adjusts Promo Policies Chuck Gregory Piloting Major Exploitation Program

By RADCLIFFE JOE

NEW YORK—Satisfied with its decision to transfer the burden of re-

sponsibility for distribution and related duties to RCA, Salsoul Rec-

ords will now direct its energies to nationwide promotional programs for its products.

In charge of this project is Chuck Gregory who has been named senior vice president, promotion for Salsoul, Gold Mind, Tom n' Jerry, Philly Groove and Bethlehem Records, by Joe Cayre, president of Salsoul. Gregory was formerly vice president of marketing for the company.

According to Cayre, the shift in Gregory's responsibilities represents an extensive restructuring and expansion of the company whose needs have changed over the past six months following its distribution hookup with RCA. He states that the RCA/Salsoul tie necessitates a stronger emphasis on future promotion-oriented campaigns now in the works.

Gregory's new responsibilities span the spectrum of both disco and radio promotion. He will be assisted in this role by eight representatives located in such key markets as Philadelphia, Boston/Hartford, Atlanta, Miami, San Francisco, Chicago, Baltimore/Washington, Pittsburgh/Cleveland.

Some appointments have already been made in some of those territories. They include Frank DeLeo, Pittsburgh/Cleveland, and Joe Billello, Baltimore/Washington/Virginia.

States Gregory: "These local promotion managers will work closely with promotional staffs at RCA branches, placing particular emphasis on building important airplay for Salsoul products."

Gregory is ecstatic about the increasing involvement of pop radio with disco product. He feels they are playing an important role in paving the way for the development and growth of dance music, and will be prime targets of Salsoul's drive to push its products.

In spite of Salsoul's expansion into the promotional field, the firm will continue to work closely with independent promoters. "We are going to need all the help we can get," states Gregory.



**KANE'S INDIAN**—Warner Bros. Records artist Madleen Kane meets America's self-styled "macho man" Felipe Rose of the hot Casablanca Records disco group, Village People. The two met recently in Paris at that city's ultra chic disco, the Palaise De Chaillo.

## Forum's Exhibit Space 80% Sold

NEW YORK—More than 80% of exhibit space for Billboard's Disco Forum V has been sold, according to Fred Favata of Expocon, coordinators of the forum's exhibit space.

Favata adds that the entire ground floor exhibit area has been reserved, and that more than 11,000 square feet of the 13,672 square feet of space available on the second floor of the New York Hilton is gone.

The exhibits will be open to the public from 10 a.m. to 6 p.m. and Feb. 27 & 28, and from 10 a.m. to 5 p.m. on March 1, the final day of the forum.

Favata states that more than 200 booths will be available, and that all exhibits will be arranged so as to provide maximum viewing exposure.

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# Billboard's Disco Action

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## National Disco Action Top 40

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### ATLANTA

- This Week**
- CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)
  - GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP)
  - AT MIDNIGHT—T Connection—TK (Dash) (LP/12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12 inch)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)

### DALLAS/HOUSTON

- This Week**
- CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - MIDNIGHT MADNESS—Donna McCann—Butterfly (LP/12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
  - DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)

### NEW ORLEANS

- This Week**
- FLY AWAY—all cuts—Voyage—Marlin (LP)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - CHANCE TO DANCE/A FREAK A—Lemon—Prelude (LP/12 inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - HALLELUJAH 2000—Joe Long & Robby Adcock—Casablanca (12 inch)

### PITTSBURGH

- This Week**
- CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - DANCING IN THE FIRE—Detroit—Soundtime Records (LP)
  - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - (DANCE IT) FREESTYLE ANYTHIN—Mantua—SM (12 inch)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - CHANCE TO DANCE/A FREAK A—Lemon—Prelude (LP/12 inch)

### BALT./WASHINGTON

- This Week**
- SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP/12 inch)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - THE CHASE—Gorgio—Casablanca (LP/12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - AT MIDNIGHT—T Connection—TK (Dash) (LP/12 inch)
  - BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12 inch)
  - CHANCE TO DANCE/A FREAK A—Lemon—Prelude (LP/12 inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)

### DETROIT

- This Week**
- I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12 inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miguel Brown—Polydor (LP/12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - LOVIN', LIVIN', GIVIN' WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
  - BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)

### NEW YORK

- This Week**
- I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)

### SAN FRANCISCO

- This Week**
- I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - CHANGE—Zulema—Le Font (London) (LP/12 inch)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - BRIGHTER DAYS—Vernon Buche—Chocolate City (12 inch)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)

### BOSTON

- This Week**
- HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - GET DOWN—Gene Dandier—20th Century (LP/12 inch)
  - AT MIDNIGHT—T Connection—TK (Dash) (LP/12 inch)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)

### LOS ANGELES

- This Week**
- CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12 inch)

### PHILADELPHIA

- This Week**
- I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP/12 inch)
  - DANCIN'—Grey & Hanks—RCA (LP)
  - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12 inch)
  - COMING ON STRONG—Carilyn Crawford—Mercury (12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - LOVIN', LIVIN', GIVIN' WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
  - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)

### SEATTLE/PORTLAND

- This Week**
- CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - HOLD YOUR HORSES—First Choice—Salsoul (LP/12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
  - Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12 inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - DON'T STOP ME, I LIKE IT—David Christie—Salsoul (LP/12 inch)

### CHICAGO

- This Week**
- CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - DAN HARTMAN LP—Dan Hartman—Blue Sky (LP)
  - GET DOWN—Gene Dandier—20th Century (LP/12 inch)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - HOLD YOUR HORSES—First Choice—Salsoul (12 inch)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (Dash) (LP/12 inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)

### MIAMI

- This Week**
- I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - SHAKE YOUR GROOVE THING—Cerrone—Cotillion (LP)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
  - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
  - FLY ME ON THE WINGS OF LOVE—Deli Rec—APA (LP)
  - SHINE ON SILVER MOON—Marilyn McKoo & Billy Davis Jr.—Columbia (12 inch)
  - SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)

### PHOENIX

- This Week**
- SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
  - MUSIC IS ALL YOU NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
  - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)
  - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
  - LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
  - FLY AWAY—all cuts—Voyage—Marlin (LP)
  - BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
  - CONTACT—Edwin Starr—20th Century (LP/12 inch)
  - THE HUNCHBACK OF NOTRE DAME—Alicia Bridges—Casablanca (LP/12 inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
  - SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miguel Brown—Polydor (LP/12 inch)
  - Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
  - CHANCE TO DANCE/A FREAK A—Lemon—Prelude (LP/12 inch)

### MONTREAL

- This Week**
- LE FREAK—Chic—WEA (12 inch)
  - LOVE AND DESIRE—Arpeggio—Polydor (LP)
  - CONTACT—Edwin Starr—GRT (12 inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - SORCERERS—Voyage—RCA (LP)
  - THE RUNNER—Three Degrees—Quality (LP)
  - CAFE—D.D. Sound—Quality (LP)
  - JUNGLE DREAMS—Wild Fantasy—RCA (LP)
  - RASPUTIN—Boney M.—WEA (12 inch)
  - EVOLUTION—Gorgio—Polydor (LP)
  - HEART OF GLASS—Blonde—Chrysalis (12 inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis—Quality (LP)
  - BABY I'M BURNIN'—Dolly Parton—RCA (12 inch)
  - THEM CHANGES—Peppal—Sals (12 inch)
  - TAKE A CHANCE WITH ME—Detroit—Washington—Quality (12 inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	3	CONTACT—Edwin Starr—20th Century (LP/12 inch)
	2	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12 inch)
★	4	FLY AWAY—all cuts—Voyage—Marlin (LP)
★	5	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
	1	LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch)
	6	Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch)
★	9	IF THERE'S LOVE—Amant—TK (12 inch)
	8	HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
★	12	HOLD YOUR HORSES—First Choice—Salsoul (LP/12 inch)
★	15	LET THE MUSIC PLAY—Arpeggio—Polydor (LP)
★	14	GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
	7	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12 inch)
	8	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
★	17	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
	13	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12 inch)
★	18	MUSIC IS ALL WE NEED/WEEKEND TWO STEP—THP Orchestra—Butterfly (LP/12 inch)
★	23	BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
	11	SINNER MAN—Sarah Dash—Kirshner (LP/12 inch)
	16	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
	21	DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
★	29	HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (12 inch) (Remix)
	19	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12 inch)
★	32	CHANCE TO DANCE/A FREAK A—Lemon—Prelude (LP)
	22	GET DOWN—Gene Chandler—20th Century (LP/12 inch)
	24	DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch)
	26	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM (12 inch)
★	30	FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
	28	BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12 inch)
	29	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
	27	YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12 inch)
	31	BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12 inch)
	36	AT MIDNIGHT—T Connection—TK (LP/12 inch)
★	—	FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP)
	33	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12 inch) (Remix)
★	—	SOUL BONES/LOVE MAGNET—Trammps—Atlantic (12 inch)
	34	SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miguel Brown—Polydor (LP/12 inch)
	35	LIVIN', LIVIN', GIVIN' WHAT YOU GAVE ME—Diana Ross—Motown (LP/12 inch)
	38	HALLELUJAH 2000—Joe Long & Robby Adcock—Casablanca (12 inch)
	39	SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12 inch)
	40	BLAME IT ON THE BOOGIE/SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch)

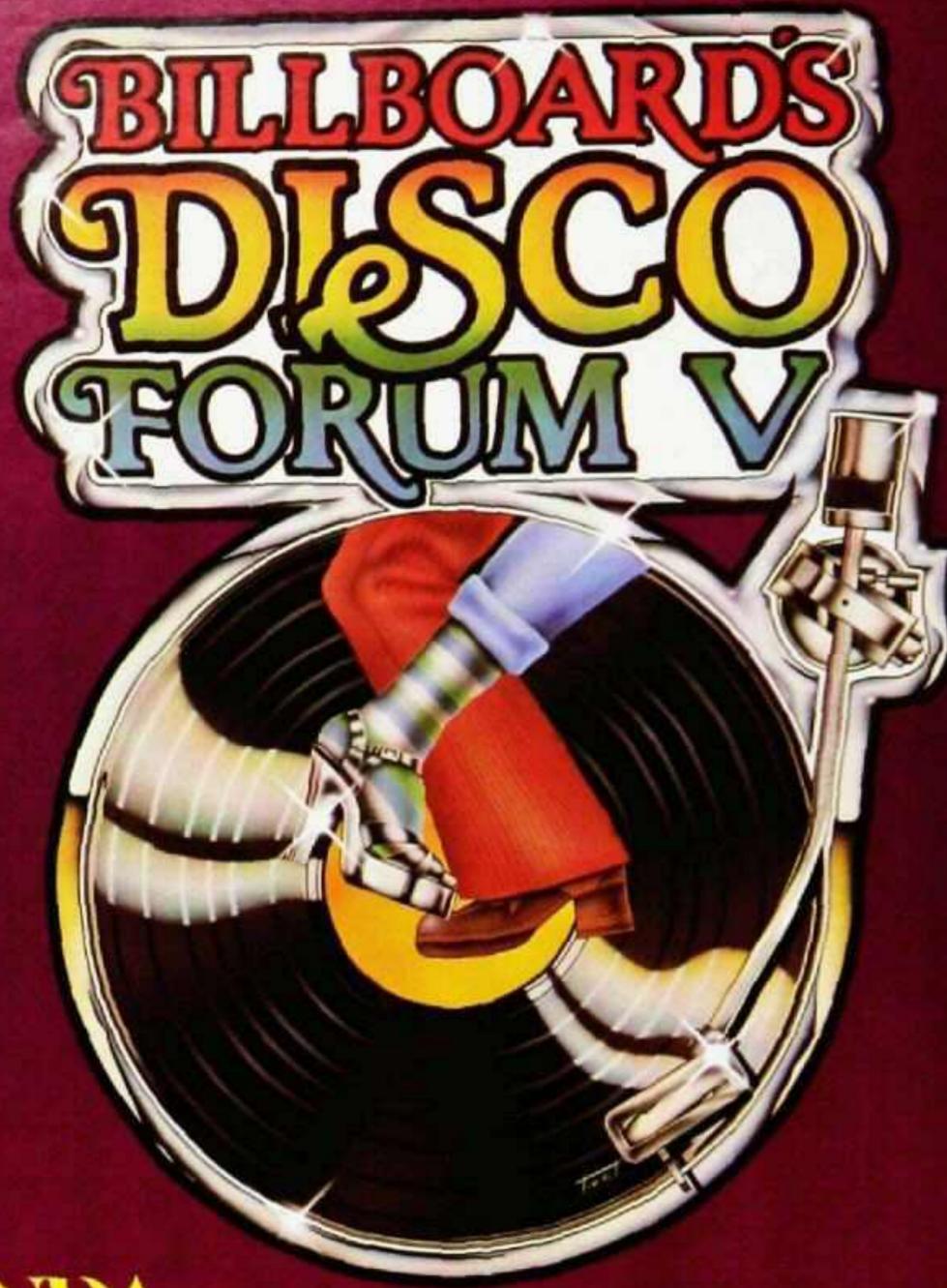
★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 5 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 3 positions. Weekly stars awarded positions are maintained without a star if a product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, product will be awarded a star without the upward movement noted above.

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from top disco product retailers/one stops.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

# BILLBOARD'S INTERNATIONAL DISCO FORUM V

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



## AGENDA

OPENING REMARKS ..... Lee Zhitto  
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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# 'Playboys' Taking Disco To Bed

• Continued from page 4

healthiest markets for disco products. He also points out that South America is one of the fastest growing.

"They (the South Americans) are ordering disco equipment faster than we can supply it. We are going into both public clubs and private homes in Venezuela, Argentina, Brazil, Suriname, Guyana, Mexico and the Caribbean. And in most cases we work on a straight cash

basis, because of restrictions in getting money out of those countries in any other way," he states.

Ransom has a theory as to why people are building private discos in their homes. "Part of it is snobbism," he says. "But for the most part they are being ordered by people in the public's eye, who love to party but want to enjoy themselves without being constantly oggled, photographed or written about."

Ransom also reveals that lasers, which because of stringent government regulations have never enjoyed popularity in U.S. clubs, are in big demand in South America. "We are selling and installing lasers ranging in prices from \$45,000 to \$100,000, and the club owners are not balking at our prices," he claims.

The discotheque business has

been so successful for Ransom that in two short years he has moved from a modest operation on Manhattan's Westside to the acquisition of two buildings. One houses his offices and showrooms, and the other his warehouse. He also represents such leading lighting equipment manufacturers as Litelab, Pulsar, Optikinetics, and ICE.

Plans are also on the drawing boards for establishing regional offices in Los Angeles, Miami and Atlantic City.

The firm is also in the process of changing its name from MGM Stage Equipment (because of a conflict with the MGM Film Co.) to Metro Lites, Inc. The name change will coincide with the expansion plans.

## Football Turns To Disco Acts, Lights

NEW YORK—Halftime at college bowl games are traditionally a time for marching bands and baton twirlers, but on New Year's day the Orange Bowl added disco to the mix. Announcing that "disco was the biggest entertainment phenomenon of 1978" the sponsors of that famous football classic decided to augment its usual "festival of lights" presentation with a tribute to disco music between halves of the Oklahoma-Nebaska game.

The national audience watching on NBC-TV witnessed a performance by TK Records stars K.C. & the Sunshine Band, disco recordings by Linda Clifford and Mace, more than 100 dancers and an extravagant light show.

## Summer Joining UNICEF TV Event

NEW YORK—Donna Summer, Casablanca Records artist, will make a guest appearance Wednesday (10) on "Music For UNICEF," a 90-minute tv special conceived by the Bee Gees, Robert Stigwood and David Frost, to raise funds for the United Nations International Children's Educational Fund.

Summer will share the stage with the Bee Gees, Abba, John Denver, Elton John, Earth, Wind & Fire, Kris Kristofferson, Rita Coolidge, Rod Stewart and Olivia Newton-John.

The show will be aired on NBC-TV from the general assembly room of the U.N. Wednesday (10).

Meanwhile, Regine has joined forces with Fruit Of The Loom to produce a Grand Junior Disco Extravaganza, as part of its celebration of the International Year Of The Child.

Shows, in the form of junior disco dance contests, will be held at Regine's discotheques in New York, Montreal, Buenos Aires, London, Paris, Bahia, Rio de Janeiro, Monte Carlo and Trouville.

The contests will be held Jan. 20 and will be open to children between the ages of six and 15 years.

## EMI Leisure Faces Lawsuit

NEW YORK—A \$30 million breach of contract suit has been brought against EMI Leisure Ltd. in Supreme Court here by Phillip Gary and the National Video Corp. of Columbus, Ohio.

Gary and National Video are organizers of the Phil Gary First Annual Grand National Disco Dance Championships held recently at the Roseland Ballroom here.

According to the complaint filed by Lipsig, Sullivan, Mollen & Liapakis, attorneys for the defendant, EMI Leisure and its subsidiary EMI Dancing reneged on an agreement to permit the winner of Gary's Disco Dance Championships to participate in the EMI-sponsored Disco Olympics held recently in London.

The defendant claims that because of the action by EMI, another agreement between Gary and the Hughes Television Network for the airing of the results of both the Disco Olympics and the Disco Championships was cancelled.

Gary is claiming that EMI's breach of its agreement has irreparably damaged his standing as a promoter in the entertainment world, and resulted in the failure of the U.S. to be represented at the Disco Olympics.

# Disco Mix

By BARRY LEDERER

NEW YORK—"Moulon Rouge" is the name of the long awaited album by executive producer Jerry Love and producer/arranger Michael Zager. This duo had taken some of the favorite Bee Gee's work and given them the updated flavor of the 70s disco beat. Highlighted on the album is "Holiday" which runs 5:36 minutes and seems the most likely choice for a 12-inch.

The album, which will be on Montage Records, distributed by ABC Records, contains elaborate orchestration, distinct arrangements, and precise vocalizations and disco breaks that make for non-stop energy on the floor.

Other important cuts include "To Love Somebody" at 6:53 minutes and "Run To Me" at 5:49 minutes. Any DJ or dancer that ever liked the Bee Gees will certainly want this for his collection.

The vocals on the LP are provided by the Water Sisters, Alvin Fields and Stephanie Spruill, the latter is part of a group called Sluff and Ramjet with whom producers Love/Zager are currently working. Also, this team is in the studio with the Afro Cuban Band and Sissy Houston for their upcoming album. They are also working on three songs for the new Bonnie Dyson album on Columbia Records.

Hologram Records, distributed by RCA is releasing its first disco record by a new group called Machine. Titled "There But For The Grace Of God Go I," this 12-inch 33 1/2 R.P.M. record is on the right track with its tempo, vocalization and momentum. Produced by August Darnel of Savannah Band, this gospel inspired disk reaches great heights.

Its driving instrumental intensity should easily catch on in the clubs as one of the New Year's favorite records.

Casablanca Records is introducing a new group called Ultimate, with a first outing that is most impressive. Side one is a medley running 14:30 minutes. It starts with an instrumental introduction reminiscent of the sound of Voyage, with female vocals that sing the refrain "Love is

the ultimate." This is the title of the first track.

The tempo picks up with "Dancing In The Night" which uses intense guitar licks with fine string arrangements. "Touch Me Baby" finishes the side by reverting to the group's vocalization.

Side two features "Ritmo de Brazil" and "Take Me To Chinatown" both of which are flavored with Latin and oriental sounds respectively. The album was produced by Juliano Salerni and Bruce Weeden. A remix should come out of this album for some of these cuts need more spice and punch added to them.

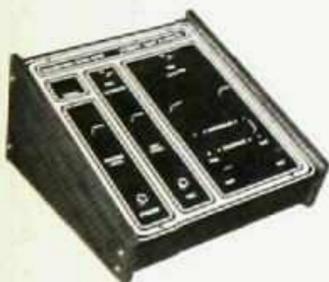
"Boogie Town" by F.L.B. on Fantasy/WMDT Records is causing some stir. Synthesizer, percussion and brass pervade this funk oriented record with a hand clapping back beat that maintains a steady tempo as a piercing sax solo highlights the disk.

Roundtree's debut album on Mango Records is called "Discoicide" which is also the title of the lead cut. At 6:33 minutes this song seems to have the most potential on the album. Fiery drums and bongo breaks add strength to this raunchy flavored song. The old Shirelles favorite, "Tonight's The Night," is given a new treatment with a tempo that is moderate and laid back. The classic Rogers and Hart song "Manhattan" is also updated and discoized. Although pleasant to listen to, the style becomes somewhat jazzy and might not lend itself well to disco dancing.

Nowadays, whenever a major move is released, the theme usually lends itself to disco material. Such is the case with the theme from "Lord Of The Rings" by the Aragorn Ballroom Orchestra. Released as a 12-inch 33 1/2 r.p.m. record from Fantasy, the sound is much like the themes from "Star Wars" and "Close Encounters."

Elaborate orchestrations, driving brass and electronic usages are intermixed with a drum break and deep voices. Which chants in an unknown tribal language. The disco mix is by Marty Blecman, and John Hedges, both DJs from California, and engineer Phil Kaffel.

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**GOLDEN GROUP**—Dennis Sands and Angel Ballestier, co-owners of Group IV Recording in Los Angeles with the Ampex Golden Reel Awards for Gino Vannelli's "Brother To Brother" album which was cut at their studio. Engineer Paul Aronoff is at right while Ampex representatives Kathy Filaseta and Kim McKenzie look on.

## Studio Track

LOS ANGELES—Bruce Johnston is producing the Beach Boys' next album at Britannia Studios.

Billy Preston overdubbing on his new album project for Billy Preston Enterprises at Kendun with engineers Frank Clark and Joe Laux. Other action there Sergio Mendes & Brasil '88 recording for Serrich Productions, Mendes producing with Geoff Gillette and Terry More on the board; Dee Dee Bridgewater overdubbing her new Elektra/Asylum LP with producer George Duke and engineers Kerry McNabb and Geoff Sykes; and George Duke also mastering his new LP and single with John Golden.

Steve Barri producing Alan O'Day for Atlantic at Jennitudy, Phil Kaye engineering. And Robert Appere overdubbing Yvonne Elliman for the "Moment By Moment" soundtrack on RSO.

Jimmy Iovine producing the upcoming Tom Petty & the Heartbreakers for ABC at Sound City, Shelly Yakus engineering. Also there, Joe Vannelli producing Gino Vannelli with Norm Kinney engineering and Gary Lubow assisting, and Jerry Goldstein producing War.

Badfinger completing overdubs for a new Elektra/Asylum LP at Filmways/Heider, David Malloy producing. Steve Hirsch engineering assisted by Doug Brainin. Heider's mobile unit 1 was on hand at the Long Beach Terrace Theatre, Santa Monica Civic Auditorium, Berkeley Community Theatre and Arizona State Univ. to record Weather Report for ARC. Ray Thompson engineering assisted by Bill Youdelman, Dennis Mays, Phil McConnell and Biff Dawes. A Heider remote truck is also on hand with Neil Diamond recording his East Coast tour for Columbia.

Brian Aherm producing Emmylou Harris' new Warner Bros. LP at the Enactron Truck. . . . Gene McDaniels cutting the Floaters for ABC at Star-track, Doug Rider at the board. Ray Manzarek, John Densmore and Robbie Krieger of the original Doors editing a live version of "Roadhouse Blues" at Cherokee, John Haeny and Paul Black producing and engineering.

T. Life cutting rhythm tracks for Evelyn "Champagne" King's second album at Alpha International Recording Studios, Philadelphia. Other activity there sees Grover Washington mixing an album for Fantasy, Harold Melvin doing rhythm tracks, Richie Rome cutting rhythm tracks for ABC's Flower and WMOT/Fantasy mixing Sweet Thunder's second LP.

Broad Recording Studios, Honolulu, has begun to publish its own newsletter called Input/Output, Fred Woodruff editing. The studio also hosted Glen Campbell who cut eight tracks.

Roger McGuinn, Gene Clark and Chris Hillman, three of the original Byrds, finishing final mixes for a new album at Criteria to be released by Capitol, Ron and Howard Albert producing with engineering by Don Gehman and Sheila "Sam" Taylor. Also there, Karl Richardson and Alby Galuten producing Frannie Golde for Portrait.

Greg Kihn Band working on a new album at Filmways/Heider Recording, San Francisco, Matthew Kaufman producing for Beserkley with Glen Kolotkin engineering assisted by Jeffrey Norman.

Ambrosia performed a live radio broadcast over WEBN FM from 5th Floor Recording Studios, Cincinnati. Evelyn "Champagne" King in at Secret Sound, New York working on her new RCA album, T-Life producing.

JIM McCULLAUGH

## Equipment Lost; Rental Co. Sues

LOS ANGELES—Studio Instrument Rentals here seeks a judgment for \$7,883.30 against Frankie Valli and Bob Gaudio of the Four Seasons in Superior Court here.

The filing alleges that because the defendants did not inform the plaintiff that they were leaving a contracted-for studio rental 45 minutes before the agreed upon time, two instruments valued at \$4,033.30 were pilfered from the empty room.

The pleading claims an ARP Omni and a Pro Soloist were stolen. The studio asks an additional payment of \$3,850, claiming the loss of these instruments deprived the plaintiff of \$275 weekly rental fees since the theft July 18.

## Man Of Many Hats: Producer Don Davis

By JIM McCULLAUGH

LOS ANGELES—For some producers, working with one or two artists a year is a full-time chore.

Not so for prolific Don Davis. Commuting between his own United Sound Systems studio complex in Detroit and Los Angeles, Davis is producing the Dramatics for ABC and Mary Wells.

Recently finished is Robin Trower for Chrysalis. Upcoming is David Ruffin and a solo album by Jimmy Dewar, vocalist for the Robin Trower band. On the horizon, also, is another Robin Trower LP.

In between, he also has time to run not only his two 24-track and 16-track complex in Detroit but his Great Lakes production and Groovesville publishing companies.

Spreading his wings even further, he's just acquired Dallasonic Studios, a 24-track facility in Dallas, and is contemplating building or acquiring his own studio complex in Los Angeles for "more flexibility and control."

Davis, who had a Grammy winning hit with Marilyn McCoo and Billy Davis' "You Don't Have To Be A Star" in 1976, says he began his music career as a session player in Detroit in Motown's early days.

From there he began engineering and producing independently with a company called Golden World, later absorbed by Motown.

After that came a venture with LeBaron Taylor called Groovesville Records where he produced George Clinton's "I Just Want To Testify."

A move to Memphis brought about a relationship with Al Bennett and Stax Records where Davis began producing Johnny Taylor, which resulted in the gold "Who's Making Love" single. Focusing on Taylor,

Davis had subsequent gold smashes with "I Believe In You (You Believe In Me)" and "Disco Lady," the latter with CBS.

In 1973, Davis returned to Detroit and acquired United Sound Systems where the George Clinton and the Parliament/Funkadelic organization still do a great deal of work, as well as Bootsy Collins.

"In fact," notes Davis, "our studio business is thriving. I can hardly schedule time for my own projects anymore. The Detroit studio business is healthy but the only drawback is the lack of a pool of session players there. You have to import players."

The unusual pairing between the r&b-oriented Davis and the blue-eyed soul rock of Robin Trower, formerly with Procol Harum, came about, relates the producer, when Trower's manager sent tapes of the artist to him.

"He and Robin flew in from England," he says, "and we later flew to Criteria in Miami to cut an album." Davis just finished his third LP with Trower called "Caravan To Midnight."

With Mary Wells and David Ruffin, Davis points out that he is trying to "marry what was in music with what is and come up with a hybrid."

"There's been a lot of success with older artists coming back," he says. "With Mary there will be a modern sound with some disco flavoring but it won't be strictly disco." Negotiations with major labels for Wells is still ongoing, indicates Davis.

Davis also has an LP coming out on RSO with a band called Rockets.

"The thing about producing," notes Davis, who adds he enjoys handling many projects, "is that you have to know and plan what you are doing. You can't go in the studio on a fishing expedition."

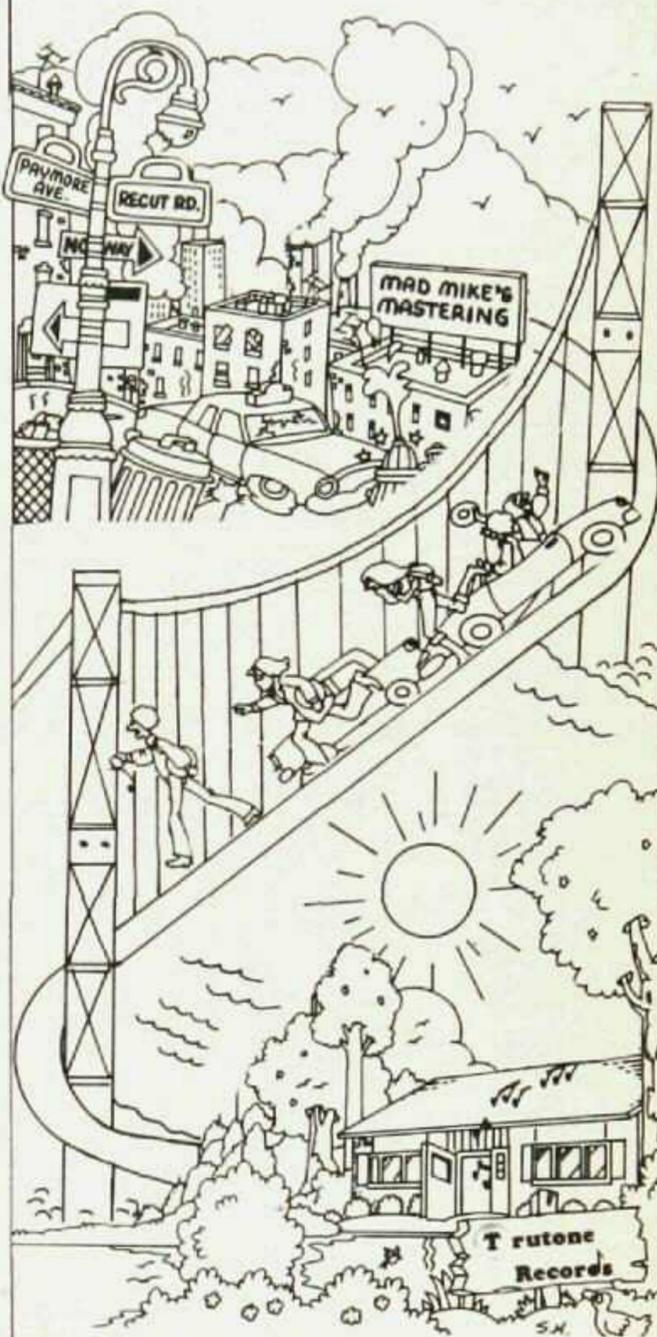
## \$10 Million Asked By Group's Leader

LOS ANGELES—Alvin S. Few, leader of the group, Starship Sunshine, is seeking \$10 million in punitive damages from Total Experience Recording Studios, Hollywood, and fellow group member Kenny Stover.

Few alleges in a Superior Court action filed here that the defendants deprived him of an album he recorded with the group at the studio. He contends that the studio gave the master to Stover.

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NEW ANALOG TECHNOLOGY AT CES

## More Digital Thrusts Coming

• Continued from page 1

units as such at what is shaping as the biggest Winter CES ever (6-9), their links to videotape and videodisk technology keep them in the forefront of audiophile conversations related to the "next era" of commercial recording.

And although a growing number of digital "experiments" have been recorded as backups to analog sessions involving both CBS and DG teams, among others, no major label release is out. The underlying caution within the international recording industry comes through loud and clear that digital is far from "here."

Lack of multi-track editing capability is perhaps the biggest drawback at the present time, as well as any true standards—though the key factor of sampling rate for the amplitude of the audio signal seems to have settled "de facto" at 44.056 kHz frequency, twice as high as the highest retrievable audio frequency of about 22 kHz for "consumer" units.

The significance of the recent purchase by Polygram Record Operations in Germany of the first Sony 16-bit PCM-1600 digital audio processor while important, shouldn't be overstated, emphasizes Peter Burkowitz, executive director of worldwide Polygram Group recording operations.

"Apart from previous tests in Europe, recent sessions with the Los Angeles Philharmonic have been used to supplement regular analog recording by digital registration on the Sony U-Matic via the PCM-1600," he confirms. The late November session at the L.A. Music Center of Beethoven's "Eroica Symphony No. 3" was the first for DG with Carlo Maria Giulini as conductor of the orchestra.

"The results shall basically serve to gain further insights into phenomena of auditory impressions which are connected with various digital formats," Burkowitz notes. "Polygram has set out to investigate all technological facets involved and to contribute to the international fact-finding process which has evolved."

He underscores that the numerous experiments show that the new technology deserves being approached "with utmost attention as well as caution."

"Well-ascertained promises such as decidedly lower noise, much better amplitude stability, less distortion and little if any degradation over several generations of copies are countered by still missing essentials like editing," he notes.

"There also are some now 'side effects'—physical peculiarities that escape plain language—not common

to analog techniques that need to be eliminated before digital can claim to have the potential of replacing analog."

Burkowitz, who as president-elect of the Audio Engineering Society has the respect of his peers, also feels that "once the ear experiences some of these 'promises,' digital comes up as a true challenge. For unlike quadruphony, it could continue the basic qualities of sound transmission. It is this potential which makes Polygram believe that our efforts serve a good purpose, and digital experimentation will continue."

Both Sony and 3M are working intensively on editing equipment, and showed prototypes at the November AES in New York. Roger Pryor, head of Sony's new digital audio division, reports that either an 8-track or 24-track recorder and a digital reverb unit will be in production, hopefully by late this year, with an all-digital mixer, a two-channel A/D/D-A converter and eventually 4 to 48-track recorders to follow.

At 3M, a prototype ITX-built editing console was previewed at AES, with the first working model hoped for at the May AES in Los Angeles. With the first four studios to get the initial 3M/BBC digital audio mastering systems early this year, A&M, Record Plant and

(Continued on page 66)

## CBS/Sony &amp; Toshiba EMI Up Audiophile Disk Activity

By HARUHIKO FUKUHARA

TOKYO—Both Toshiba EMI Ltd. and CBS/Sony have stepped up their commitments to the new "super hi fi" recording scene with additional new direct-to-disk and digital product in the last two months—more of which should find its way to the U.S. market very soon.

Toshiba EMI, which offers three different "Soundphile Series" of disks, is releasing its U.S. product through Audio-Technica of Fairlawn, Ohio, and while CBS/Sony has yet to bring any of its premium disks to the U.S., it's believed that CBS Records would naturally have first refusal.

The most popular Toshiba EMI series is its "Direct Disk" group, with such albums as "Jun Fukamachi At Steinway" and Akira Ishikawa's "Emergency Take Two" among the Audio-Technica availabilities.

Newest direct-to-disk recordings are "Est Es El Tango Rotino" (Argentina tango), "Sambataque" (Brazilian tango group) and "Super Strings Vol. II/Tokyo String En-

(Continued on page 72)

## Stock Gone—But Videodisk Demos Go On In Atlanta

ATLANTA—Although only about 40 Magnavision videodisk players were sold at three outlets when the units debuted Dec. 15, Rich's, Allen & Bean and McDonald's continued in-store demonstrations. The stores also took orders for delivery this month and next, when an increased allocation of machines is promised.

Ken Ingram, Magnavox vice president, sales and marketing, had emphasized at the product launch that it would take some time for supply to catch up with demand for the units. This underscores the fact that parent North American Philips had determined that no more delays were advisable in formally launching the product.

It was the same story with the MCA DiscoVision software, with only 72 of the initial 202 titles listed in the catalog available for sale.

While most Magnavox operations shut down for the holiday week, the videodisk assembly plant in Greenville, Tenn., stayed open. Player production is geared to get at least an-

(Continued on page 66)

## Cross-Country Dealer Survey Cautious On '79

## Minneapolis/St. Paul

Although they had to "work harder for it," 1978 sales volume was substantially up over 1977, Twin Cities dealers report. One retailer pegged it at 48% higher, and most also agreed that the profit picture was equally bright.

As examples of how retailers were "working harder" for sales, Dayton's record and tape departments, in mid-December, created a "strong disco theme," with mirrored wall and flashing lights. "Disco records are going very well," says Bruce Johnson, record and stereo buyer. The new display sections will keep people from "stopping at the top-10 display," he says. This is one way to ease customers over the \$1 list record price increase, which "isn't as noticeable at Christmas as in January!" Johnson agrees with the market opinion that, in stereo tapes, cassettes are dominant, compared to 8-track.

Customers bought a lot of television in 1978. Electronic tuning was a definite choice, says Jim Brinkman of Dayton's video department. And the new videotape recorder mart is a good trend, most retailers agree.

Audio King was among those who

(Continued on page 65)

## New Orleans

New Orleans area audio-video retailers report that sales have increased during the second half of 1978, but the profit margin has decreased markedly. More competition and the dollar/yen exchange ratio are cited as the two factors causing the profit slump.

"Our profits have dropped due to the increased number of retailers and because of how unstable the dollar is compared to the yen. And

## Economy Vs. Home Video &amp; Better Hi Fi

## Seattle/Portland

there's no way we can pass all of that price increase to the consumer," says Patty Ballard, owner of Tape City U.S.A.

The seven-store operation, the area's only music-hi fi-automotive sound chain, reports a 26% dollar volume increase and a 34% unit sales hike.

"We feel disco has helped our sales tremendously in two aspects," says Ballard. "We've put disco record sections in all of our stores and that has increased our music sales a lot. Also, disco has made people more aware of the sophistication in sound equipment so they want to get better equipment."

Alterman Audio, a two-store audio specialty operation, and JC Penney report both dollar volume and unit sales were up 20% and 30% respectively.

John Gray, senior merchandiser at JC Penney, says, "We feel our new MCS series has caused the increase in business and lets us compete with the audio specialty stores. We were already in the component business but we didn't have that high a quality of sound until we started with MCS." He attributes the popularity of the MCS line to the five-year guarantee on speakers and three-year warranty on receivers.

Both Tape City and Alterman Audio attribute their sparked sales to JVC. "JVC is very innovative and they give the consumer a better value than most of the lines," says Ballard.

The Acoustic Research line and Advent VideoBeam projector television and audio products were also cited as sales boosts. Dropping in popularity were Marantz products at Tape City and console stereos at Penney.

(Continued on page 65)

Stereo dealers in both the Seattle and Portland marketing areas enjoyed a generally healthy sales and profit growth during 1978, but the outlook for the months ahead ranges from nervous apprehension to solid optimism.

Both markets are highly competitive, with price cutting a significant factor in the software area but less noticeable in hardware. The independents in records and tapes have suffered most from bare-knuckle competition, with some casualties resulting in both Pacific Northwest market regions.

In the Seattle-Tacoma area, where four large chains—Tower, Peaches, Eucalyptus, and Odyssey—have made substantial impact, three independents in the \$750,000 to \$1.5 million range have gone out of business in the past year. According to John McDonald of Magnolia Hi Fi, these independents got into price wars "they should have stayed out of" and suffered the consequences.

The price picture in Seattle is pretty hectic, agrees Mrs. Kay Smith, co-owner with her husband of Standard Records & Hi Fi. Her firm meets the challenge, she says, by concentrating on service and by stocking a wide variety of products. On the other hand, the big mass merchandiser Fred Meyer, sitting astride both the Seattle and Portland markets with three free-standing music outlets and 52 retail stores in

the Northwest, has suffered minimal effect from price manipulation. Chuck Blacksmith, buyer for Round-Up Records, Fred Meyer's music arm, sees some stability, as a matter of fact, returning to the Northwest market picture.

In Portland many independents "are cutting each other's throats" with a dampening effect on the whole software industry in the area, says Ray McInroy, vice-president of Tel Tronics Home Furnishings. One result is that his firm has phased out its record inventory.

The DJ's Sound City chain, headquartered in Seattle, felt the impact when the four other chains began their saturation blitz. The effect, however, is wearing off, says co-owner Dick Justin, and he agrees with Blacksmith that some semblance of stability is returning to the market.

Despite the competitive challenge, Justin notes, DJ's registered a 20 to 25% increase in business dur-

(Continued on page 65)

## South Florida

South Florida major consumer electronics retailers all report gains in sales and volume during 1978 with increases over the preceding year. "Well ahead," says Joe Picirilli of Sound Advice, which has six stores across the state.

Paul Luskin of Luskins which also has six stores on the East Coast notes substantial gains in sales and volume as does Marty Goodman, electronics buyer for J. Byrons, the retail store division of Eckerd Drugs.

"1978 was definitely better than '77 in both volume and unit as well as gross profit," states Ed Richman, manager of Barclay Ltd., a store owned by Brand Electronics which

has retail outlets in Fort Lauderdale, Jacksonville, Orlando and Miami.

Profit margin remained pretty much the same for 1978 as for 1977, according to retailers. "Things began to slow down a bit in the second half of the year," reports Picirilli, "although it was fairly even in terms of volume, the number of units was down as well as profit margins."

"The biggest thing to happen to audio this year was video," explains Richman, and most of the retailers concur that home video products were an extremely hot item during 1978 and it appears sales will continue to spiral during the coming year.

The past year saw more emphasis on video products, and a typical customer who may have spent \$1,000 on an audio system in 1977 took that \$1,000 and bought a VCR or projection television during 1978.

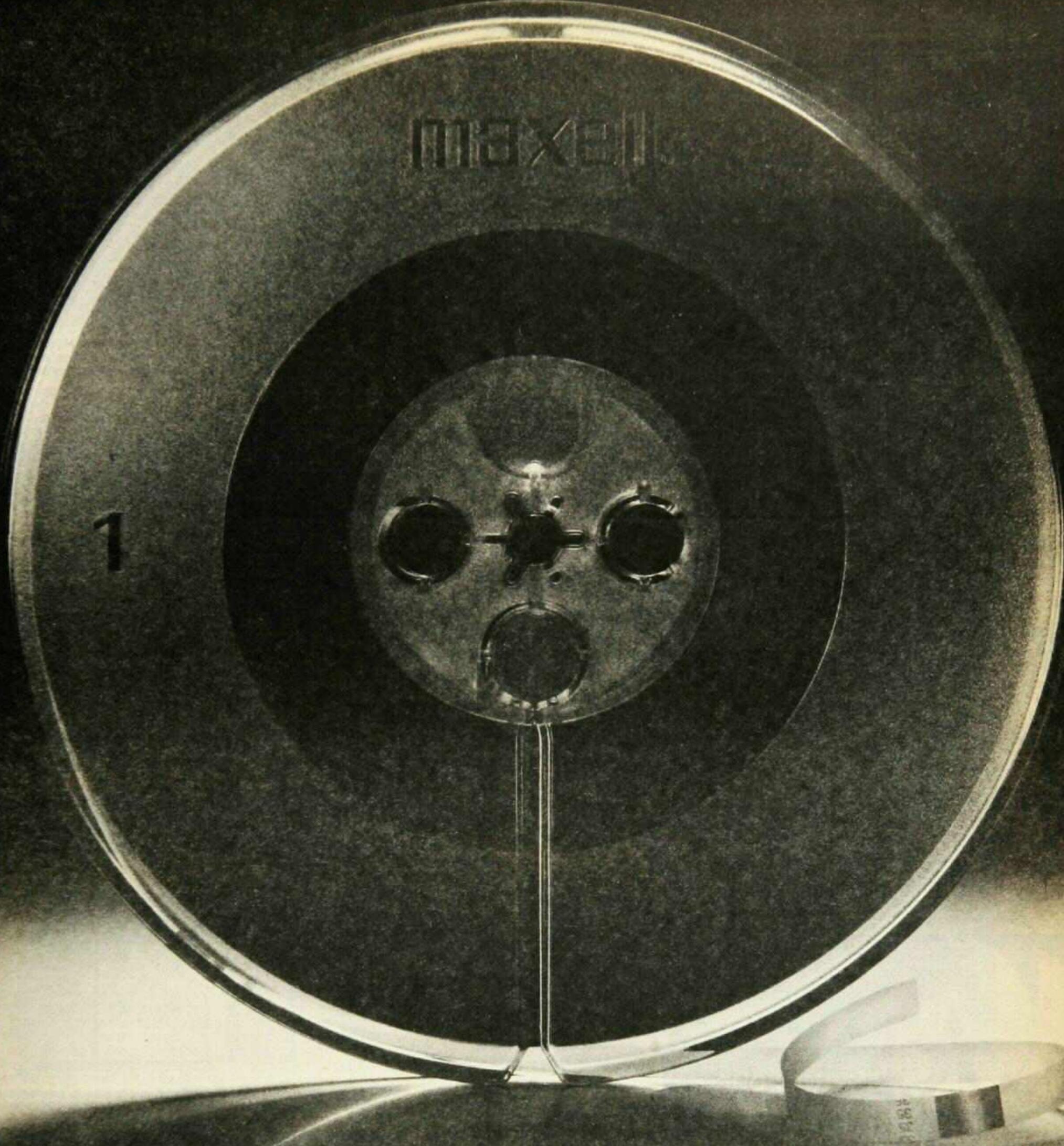
"This meant unit sales were smaller, but sales volume held and sales margin decreased because there's less margin available in video product," Picirilli explains.

Luskin reports phenomenal sales of blank and prerecorded videotapes (about 8,000 per week for all stores) and sales of 60 video machines per week. Luskin is experiencing such tremendous interest in videotapes that he is opening a new store in Hollywood that will handle only prerecorded programs.

Blank videotape is a "biggie" according to Richman. "I'd say that 89% of our sales in this particular store is to South Americans," he comments. "They buy both prerecorded and blank tapes in unbelievable quantities. That's the thing that keeps Miami going; the tremendous influx of South American buyers."

Goodman of Byrons finds the consumer is more willing to spend an additional \$100 to \$200 for units that have extra features and for

(Continued on page 67)



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## VIDEODISK UPDATE

## 3d U.K. Video Confab Set

LONDON—An up-to-the-minute report on the reaction of the Atlanta consumer market to the recent launch of the Philips/MCA videodisk will highlight the third Videodisk & Videogram '79 Conference, Feb. 26-27 at the Piccadilly headquarters of the British Academy of Film & Television Arts here.

Some 200 delegates are expected, with more than 85 registered as of late December, and organizers Nord Media Ltd., describing the confab as "an international meeting of minds for all involved in the development and marketing of the new video technology."

Other scheduled topics include an appraisal of rival systems, industrial potential of video, program origination, media cost comparisons, methods of distribution and investment and return from "videograms," the generic term in Europe for video programming. Also set is a demonstration of white light holograms, viewable in artificial light, by Loughborough College of Technology.

Confirmed speakers include Tom Hope, Hope Reports, Inc., Rochester, N.Y.; Donald MacLean, managing director, EMI Audio Visuals, Ian Crammond, managing director, Tel-

Tape Video, London; Nils Treving, managing director, Esselte Video, Stockholm; Peter Goldman, director, Consumer Council, retail experience; David Hamilton-Grant, Opidan (UK) Ltd., film distributor/producer; Iain Muspratt, managing director, Guild Sound & Vision; Dr. Boris Townsend, Independent Broadcasting Authority engineering information head, and Peter Thompson, managing director, Zoom Television Ltd., on a businessman's guide to videotape systems.

## Studer Shifts

NASHVILLE—A new management team is installed at Studer Revox America, Inc., with Bruno Hochstrasser moving from Regensdorf, Switzerland, headquarters to take over as president, a new American post (see Executive Turntable). Reporting to him are Ron Robinson, recently joined from Harman-Kardon as national sales manager; Tom Jenny in field sales, also relocating from Swiss headquarters, and Heinz Schiess, engineering support, after previous Studer posts in France, Switzerland and Canada.

## Racal Strength Vs. Plessey Gain Hints Takeover

LONDON—Soaring half-year profits from British electronics giant Racal have refueled rumors that the company may bid for its rival Plessey, owner of the ailing Garrard turntable division.

Both companies recently reported figures for the half-year April through September 1978. Racal's profits were \$48 million, an increase of 25% on the \$38.5 million returned in the same period last year.

Plessey, by contrast, could only manage an increase from \$44 million to \$46 million, and that on a turnover more than three times Racal's \$798.5 million for the half-year.

The disparity in size is one reason financial observers here are unenthusiastic about the possibility—and it is only that—of Racal taking over Plessey, a deal which they feel would take a lot of digesting.

The conservative forecast of \$11 million profits at year's end made by Racal chairman Ernest Harrison prompted a slight drop in share price. If Racal is to continue its growth story, diversification will be the route, but not, the financial community hopes, by bidding for Plessey.

No profit breakdown is available for divisions within Racal. The computer and audio tape side, though, is comparatively small, contributing around 4% of total turnover. The bulk of the company's business lies in the areas of tactical radio communications and data communications.

In his comments on Plessey's figures, chairman Sir John Clark described the small growth shown to a number of factors, among them the strength of sterling, which has obscured a 19% profit growth in foreign currency terms. The Garrard side, currently undergoing streamlining lost \$4 million by the halfway stage.

## 4 Ampex Pacts For Govt. Tapes

REDWOOD CITY, Calif.—Ampex Corp. has been awarded four contracts by the General Services Administration, valued at \$6.2 million, to supply audio, video and instrumentation tapes to federal agencies. Ampex tape division chief George Ziadeh reports.

Included are \$1.2 million in open reel and cassette audiotapes for use in training and educational programs, and \$1 million for audio mastering and helical and quadruplex videotapes to government agencies. The other two pacts are for instrumentation tapes to NASA, and other federal labs.

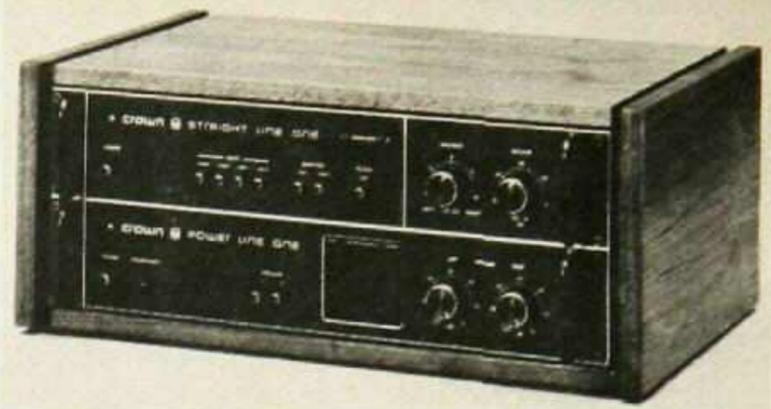
## 'New' Tandberg

OSLO—Tandberg Industrier A-S is the interim company established here Dec. 21 to continue the profitable production lines at Tandberg Radiofabrikk, the state-owned company recently declared bankrupt (Billboard, Dec. 23, 1978).

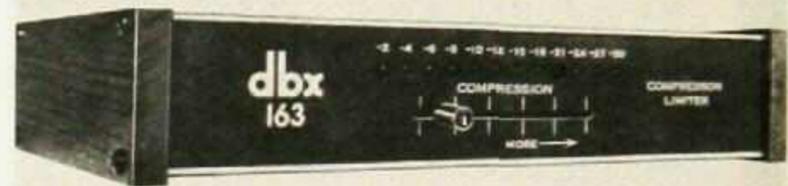
The new firm is 40% owned by the Norwegian Industrial Fund, with 20% shares each by Kongsberg Vaapenfabrikk, Norsk Data A-S and Simrad A-S.

Final determination is to be made of future operations at 11 overseas subsidiaries, including Tandberg of America and Tandberg U.K. Ltd., with certain profitable language lab, data communications and high end audio lines expected to continue.

## Audio Showcase

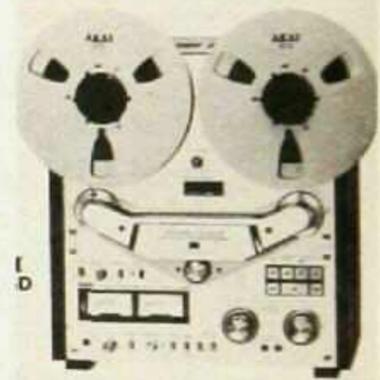


CROWN Straight Line One preamp, above, has separate phono module, overload indicators, at \$549 list; companion Power Line One amp offers 50 watts RMS/channel, peak sensing LED display, speaker protection circuitry, at \$479 list.

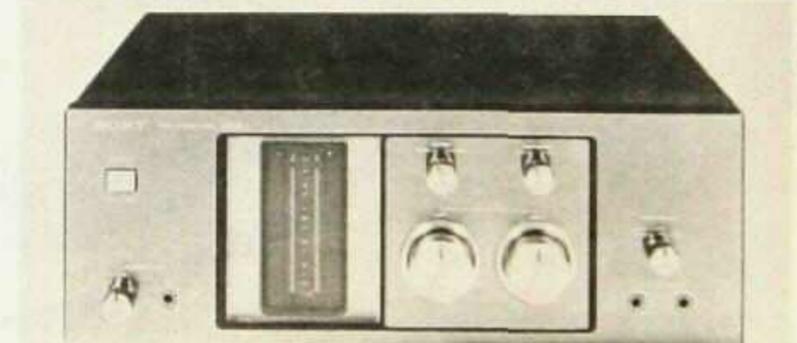


DBX Model 163 pro compressor/limiter, above, has "one knob squeezer" control, at \$189 list.

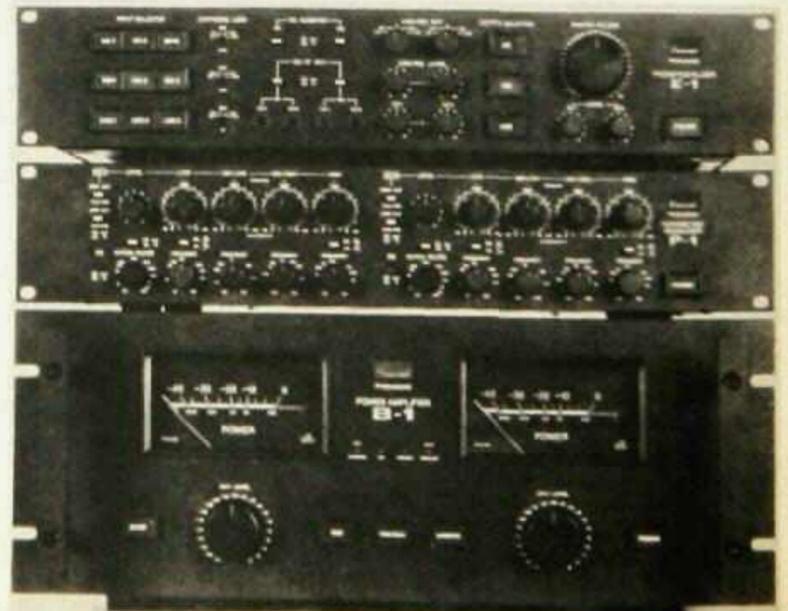
AKAI GX-635D is a 6-head, 3 motor, 4-track stereo open-reel deck, right, with auto-reverse, real-time counter.



SAE Model 4200 speaker switching system, below, can take three pairs of speakers or head sets at \$75 list.



SONY PCM-1, above, is first consumer digital audio processor for producing 85 dB audio tapes using any half-inch VTR. Suggested list is \$4,400.



SANSUI bows its pro products division with, above from top, E-1 phono equalizer, P-1 parametric equalizer and B-1 power amp (50 watts/channel).

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# Cross-Country Dealer Survey Cautious On '79

## Minneapolis/St. Paul

• Continued from page 62

expanded dramatically into video recorders, adding a lot of equipment and special displays. Audio King reported the arrival of JVC color cameras and was pleased with response to the MGA six-foot diagonal projection tv screen, retailing at \$4,000.

Quality hi fi, at \$600 and above, quality car stereo, home video, videodisks and home computers were ranked among the hot items for the upcoming year, a year which, though fraught with problems, is expected by Twin Cities retailers to be even better than 1978.

Among the problems is that of competition. Dayton's concedes that it is a "highly competitive market." Audio King goes further. Says Randel Carlock, general manager, "Much of the competition is ridiculous. People are giving away product. They're treating it like 'bulk product,' and, thereby, turning off the customer and helping to destroy certain important segments of the industry."

Mike Sarles, vice-president of finance for Schaak Electronics, agrees that the "upcoming year is full of question marks. We do get sniped at by competition. This is a very competitive market and is going to become more so, with the entry of another company, Pacific Stereo. We see Penney's and Sears putting particular emphasis on the audio market. Audio is not an easy category of products to sell. We spend a lot of time and money training our people how to sell, in conformity with the individual customer's needs. With that kind of investment, mass market competition presents a problem."

The economy is not going to grow as fast as it has been, Sarles points out. "But, problems notwithstanding, Schaak is optimistic about 1979. It's going to be a harder year, but we are positive that sales and profit gains will be substantial."

Schaak carries audiophile disks, one of the few retailers which does. "It's not a big part of our business, but audiophile records don't take up much space and our kind of store is the best place to sell a \$15 record." Schaak doesn't stock prerecorded videotapes, except as occasional promotional pieces, but does sell videotape recorders and blank tape.

Schaak doesn't ordinarily acquire or discard entire lines during a year, is more likely to pick and choose items from among them for addition or subtraction. Audio King has added ADS and Sherwood, and praises Yamaha for its performance, along with the two newcomers, this year. Sheffield and Mobile Fidelity were among names mentioned in connection with good volume and profit in audiophile disks.

Audio King is awaiting the new Sony and TDK three-hour Beta videotape, and feels that it will be a worthwhile addition to the VTR market. **IRENE CLEPPER**

## New Orleans

• Continued from page 62

While Tape City and Alterman Audio added premium-priced audiophile records, JC Penney has not. Henry Alterman, owner of Alterman Audio, says the audiophile records have been very profitable, but Ballard says few of the disks are sold at Tape City because of "the handicapped title selection."

All three operations added blank videotapes and videotape recorders,

but none sell prerecorded videocassettes. "We'll start selling prerecorded cassettes in 1979 when we feel there'll be a wide enough market and more video sets will have been sold," says Ballard.

Both she and Gray predict 1979 will be a good year for Tape City and Penney, respectively.

"The tremendous growth in home entertainment should make 1979 a very good year for us in spite of the economy," says Ballard. "The popularity of home video and higher-end sound systems in the \$800 to \$1,200 price range should help a lot."

Gray at Penney says that though the yen will have a sour effect on 1979, the chain here expects a fruitful year "because the videocassette recorders are picking up and because of the MCS series' competitive prices and popularity."

Alterman is not so optimistic. "The dollar keeps going down and everyone keeps saying that there's going to be a recession. No telling what's going to happen."

All three retailers feel people are trading up, but only Penney is adding more expensive lines with better margins.

The majority of the stores consider the pricing here to be cutthroat.

"People here need to learn to sell things on the merits of the merchandise without worrying about the competition," says Alterman. "Most customers don't even know or care about the prices of the competitors."

**KELLY TUCKER**

## Seattle/Portland

• Continued from page 62

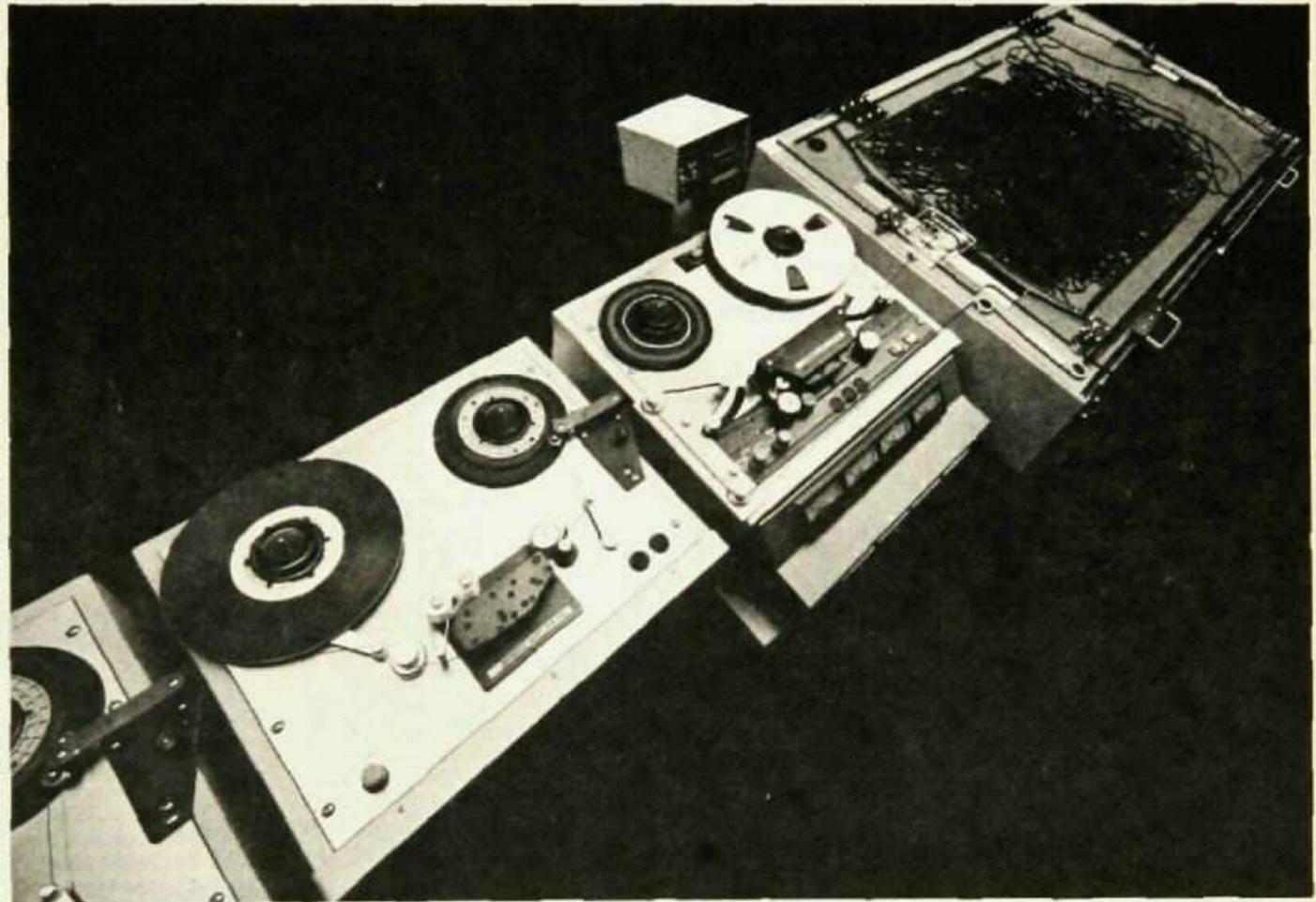
ing 1978 with a smaller but satisfactory profit margin. Magnolia's increase is reported at between 25 and

28%, while Standard Records estimates all-around dollar volume, unit sales and profit "just about equalling the 1977 performance." Blacksmith at Round-Up Records says 1978 was a good year—"better than projected."

Tel Tronics and Tom Peterson's in Portland report increase of some 22%, but some smaller stores, like Hunter's Video-Sonic, didn't quite measure up to 1977 performance.

All in all, Portland and Seattle retailers have remained pretty constant with their established lines. (Continued on page 67)

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JANUARY 13, 1979 BILLBOARD

## PREAMP CLICKS

## Hafler Extends Audio Line

By MAURIE ORODENKER

PENNSAUKEN, N.J.—Now that it has won sales acceptance for the preamplifier kit for which the David Hafler Co. was organized two years ago, the line will be expanded.

The kit was introduced last January and before year-end, Hafler planned to bring out a head amplifier, for use as a "pre-preamp" for moving-coil cartridges.

This will be followed early next year with a high-power amplifier, and 1979 should also see the introduction of a second amp and a tuner with both the consumer and semi-pro markets seen as viable outlets.

Although the Hafler firm carries the name of the pioneer in the home audio field who founded Dyna Corp. in 1956 and sold it nine years later, head of the local company is Ed Gately.

Hafler lends his name, money and expertise to the firm, which was founded after the two hi fi experts started to talk about the possibility of manufacturing home audio kits. Gately, who owned some patents on speaker enclosures, met Hafler in the '50s, and more recently owned his own electronics audio firm in St. Louis.

Gately says the company has been able to keep the cost of the preamp down to about \$200 for the kit and \$300 for the marked jump in volume.

Since the first Hafler preamps were shipped in January, produc-

tion is now reportedly up to some 800 units a month—double the original estimated market demand. Today, there are also some 160 dealers throughout the U.S. and 16 foreign importers handling the line.

Portions of the preamp are subcontracted to area firms, and the local headquarters houses only the engineering and shipping departments. Gately is also now relieved from the engineering responsibilities and free to devote his time to administrative duties.

The new engineer, recently joining the firm, is Arnold Borbely, a native Hungarian who worked for Hafler when both were with Dyna. Borbely returned from Europe to join the Hafler company.

## New Analog Technology

• Continued from page 62

Warner Bros. in L.A., and Sound 80 in Minneapolis are anticipating the editing modules by year-end.

Meanwhile, Soundstream's Dr. Tom Stockham is working on the first multi-track American digital product, an Orinda Recording album of the Bee Gees music by the London Symphony, conducted by Carmen Dragon. According to Michael Phillips, Orinda president and executive producer of the album, Soundstream's 4-track digital recording/editing system was used

Stock Gone—  
But Videodisk  
Demos Go On

• Continued from page 62

other 75 units to each of the three stores this month, and 150 to each in February, with supply gradually building.

MCA's videodisk replication plant in Torrance, Calif., also is working round the clock to fill the promised program pipeline, with hopefully 150 of the titles shipping this month, and the remaining 50 or so in February.

There were some nonfunctioning players, all three dealers acknowledge, and an indication that at least a few players and many disks went overseas.

to record rhythm tracks on two tracks recently in L.A. The London Symphony will add its input on the other two tracks in the U.K. later this month, with editing and mixing after that.

CBS Records, though it canceled its tentative digital sessions using the Soundstream system for the Mormon Tabernacle Choir for a variety of reasons, late last year, has other projects under consideration.

The possibility of a New York Philharmonic session in just one of a number of projects being discussed, although it's doubtful that an earlier backup session by a Sony team with its recorder for a CBS Cleveland Symphony taping will be released in a digital version.

Meanwhile, CES is getting the first thrust of the metal-tape compatible decks previewed at the Japan Audio Fair last October (Billboard, Oct. 28, 1978). With only 3M Meta-fine available as a commercial cassette product, that firm's display here included a number of the first metal decks.

Expected to be shown are production models or samples from such firms as JVC, Technics, Toshiba, Lux, Onkyo, Pioneer, Sony, Aiwa and Teac. And metal tape samples by BASF, Fuji, Maxell and TDK also are promised, with production as soon as some standards are set, and market demand is there. Nakamichi has its own-branded metal tape, and was previewing its first two production metal decks.

So it is analog versus digital at the highest audio levels, even as the mass media finally takes cognizance of the potential for digital recording with a recent front page Wall Street Journal article that focused on the Soundstream and 3M systems.

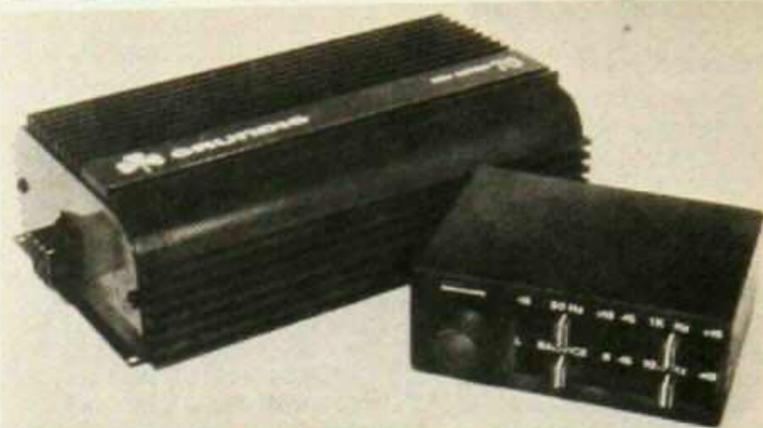
The bottom line to the music industry—and the consumer—is simply better recordings, and there are positive signs that the big labels are finally waking up to the growing demand for superior sound.

## Harrogate Fest Set

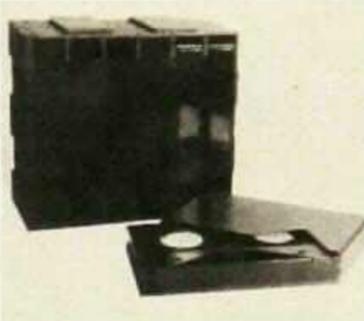
LONDON—The 1979 Harrogate International Festival of Sound will follow the same pattern as the exhibition of 1978 and will be staged over four days, Aug. 18-21. The exhibition center comprises three inter-linked purpose built halls, plus space in four of the main Harrogate hotels.

The festival is open to the public on the first two days. Organization is by Exhibition and Conference Services, Claremont House, Victoria Avenue, Harrogate, North Yorkshire.

## CES Showcase



GRUNDIG U.S. distrib GR Electronics adds the ESO Series 70 Amplifier, left (35 watts channel/4 ohms) at \$178 list, and EQ PA equalizer preamp at \$204 for any autosound system. Combo is called the ESO 70 EQ.



ADD 'N STAC from Royal Sound for videocassettes takes six Beta or VHS tapes, in assorted polystyrene colors, at \$7 list each; stack side and top.



OSAWA is U.S. distrib for Hiraoka & Co. Disk-SE22 mass-concentrated turntable mat claimed to increase the flywheel effect minimizing wow & flutter.



SOUND Concepts 1060 Concert Machine ambience restoration system recreates "live" environment and includes mounting hardware for autos, vans and other vehicles for use in tandem with any car stereo componentry.

## Tape Duplicator

Sony Corp. in Tokyo announced a low-cost U-Matic VTR with a built-in mechanism for converting European PAL signals into NTSC signals for Japan and the U.S., among other markets. Starting this coming January in Japan, and later in the U.S., subsidiary Sony PCL Inc. will use the VP-2900PN to provide a dubbing service for both U-Matic and Beta-format users. Until now, PAL tapes have been converted to the NTSC system before playback on equipment that cost upward of \$200,000, with typical conversion cost of over \$750 for a 30-minute tape. The new U-Matic may eventually be sold at under \$25,000.

The new service will be useful to multi-national U-Matic and Beta machine network users, including the recently announced Chrysler video marketing communications network that will utilize some 4,000 Betamax videocassette systems including an SLP-300 "business Beta max," RM-300 random access unit, and 19-inch Trinitron monitor/receiver. Program was a joint effort, notes Robert "Ham" Schirmer, Chrysler automotive merchandising director, and Bob Marmiroli, Sony video products market development manager.

Phil Ostrom shifts at Memorex to marketing/sales planning manager for home video products, responsible for introduction of the new half-inch videocassettes to be previewed at the Winter CES in both VHS and Beta formats, according to Jake Rohrer, home video program manager. He notes a VHS type will probably debut first, with Ostrom also involved in the M/B&H joint videocassette venture with Bell & Howell.

Matsushita Electric Industrial Co. of Japan has agreed in principle to acquire Telecor's Newcraft subsidiary, exclusive distributor for

Panasonic consumer products including the new VHS VTRs in 11 Western states. Matsushita will purchase the subsidiary for the Nov. 30 net book value of tangible assets plus \$17.8 million. The acquisition will be closed next March 31 if shareholders approve the liquidation, with the sale subject to a favorable ruling by the IRS and certain other conditions.

Shure In U.K. Bows  
New Speaker, Mike

LONDON—British audio firm Shure Electronics, best-known for the manufacture of turntable cartridges, has bowed two new products from parent U.S. firm Shure Bros., a stage monitor speaker and a miniature dynamic microphone.

The speaker is the model 703, listed at \$410. Features include shaped frequency response designed to eliminate bass boom and provide even amid high ambient noise levels.

Removable acoustic wedges and adjustable tilt angles allow control of high frequency dispersion with four possible coverage selections: 60 or 120-degree dispersion, short or long throw.

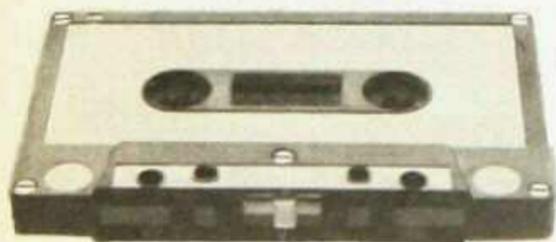
The SM17 Lavalier microphone is designed to simplify miking of acoustic instruments, and comes with three alternative mounts for attachment to string instruments, brass or guitar. Retail price is \$90.

No Whiskey to  
Paganini

It was the evening of August 30, 1831, and Paganini had just concluded his first Dublin recital with the famous "Rondo della Campanella," coaxing from the violin sounds evocative of a little bell, i.e., campanella.

"Let's hear that bell again," urged his ecstatic admirers, proffering him a glass of Irish whiskey by way of refreshment.

Disdainful of entreaties and whiskey, Paganini walked to his carriage, only to find it surrounded by hundreds of alms-seekers. The King of Fiddlers, as famous for his avarice as his musical gifts, proceeded to live up to his reputation by throwing to the crowd a miserly two sovereigns. And this after having obtained a princely ten guineas for a box at his recital.



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# Cross-Country Dealer Survey Cautious On '79

## Seattle/Portland

• Continued from page 65

Standard Record & Hi Fi handles top stereo imports from Japan (like Akai and Rotel) and, according to Mrs. Smith, "doesn't go in for what everybody else has." Although the reduced dollar exchange value is being felt in Japanese products, she notes, it's nothing like the European situation. Accelerating prices, she says, have virtually dried up imports from France, for example. If the yen/dollar exchange rate doesn't worsen, she believes, Japanese imports will continue to sell well. So far, she says, higher prices haven't dampened sales in the area.

McDonald of Magnolia Hi Fi echoes Mrs. Smith's evaluation of the import situation. A substantial portion of Magnolia's products come from Japan and the firm has felt the impact of price inflation. The European situation, however, McDonald says is beginning to pose barriers. He cites the instance of a tape recorder from Germany that sold for \$600 in 1977 and is priced at \$1,250 as of Jan. 1, 1979. Higher prices within reason, however, don't necessarily deter sales, and thinking is: "might as well buy now because it's going to be higher next year."

Higher prices on Japanese imports haven't slowed sales in the Portland area, either, says Tel Tronics' McNroy. He points to expanding Sony and Tobisha sales as evidence. Import prices are up substantially, Delores Bilstrup of Hunter's agrees but, she adds, "no customers are complaining." Don Lynch, owner of Portland's Stereo World is convinced, too, that the dollar exchange so far hasn't hurt merchandising.

In view of all the unpredictable factors at work in today's economy, it's not surprising that forecasts for the new year are pretty diverse. "The past year was the best I ever had but, as far as 1979 is concerned, I'm plenty scared," says Don Lynch of Portland's Stereo World. "Scary," too, is the word attributed to 1979 prospects by Tom Peterson, Portland owner.

McNroy at Tel Tronics, however, feels that 1979 prospects look good and Al Vanover, owner of Al's Records in Portland, predicts that 1979 will be at least as good as 1978.

In Seattle, where the economy has been somewhat more stable than in other parts of the region, a mixture of optimism and caution prevails. McDonald at Magnolia doesn't feel that inflation will prevent sales and profit increases during the months ahead and Blacksmith at Round-up Records says that his optimism is bolstered by the stability of the local economy. DJ's Justin is somewhat more cautious. "I'm inclined to expect a downturn due to price inflation," he observes. Smith at Standard Records & Hi Fi sums up the feeling of many. "If prices continue to spiral," she says, "the outlook won't be good for any of us."  
**KEN FITZGERALD**

ready overcrowded area. "Profit margins will have to go down," he says. "The best and the worst thing for retailers is competition; the best is that more sales are generated due to more advertising and public awareness; the worst is that the size of the pie is the same, so sales are smaller." The pricing picture in South Florida is out and out cutthroat with two definite attitudes toward merchandising hi fi equipment: it doesn't matter how good it is, look how cheap it is; or don't concern yourself with price, concern yourself with quality.

Competition is springing up all over, but Picirilli says it's too premature to tell how it will affect established businesses. "I find pricing on more traditional items has a definite cutthroat attitude," comments Goodman. "But on newer items, initially everyone's trying to make a profit so it isn't so apparent."

Richman maintains hi fi retail stores constantly have to bring in new lines saying, "If you take on a new line, you don't take it on for better margins, you take it on because on one else has it."

Barclays added the KLH speaker line which did very well as did the Aiwa cassette tape recorders. Luskins added five new lines including MGA, Philips and Pioneer/Centrex autosound and compacts, and Luskin says all merchandise is moving well. J. Byrons, not yet into videotape, added two new lines, APF and Yorx.

Goodman is very optimistic about the new year even though "we seem to be in an uncertain economy. Consumers today are going out to spend money on things that make them happy. And most forms of entertain-

ment aren't the luxuries they used to be."

Luskin shares Goodman's optimism. "Although by nature, I'm very conservative, 1979 looks excellent for hi fi and home entertainment. I think the wholesale pricing picture will stabilize because of the strengthening dollar—at least for the next 90 days." But, Picirilli takes a cautious "though not disastrous" viewpoint, saying "I don't believe the dollar/yen situation will affect the bottom line. It will affect what the consumer gets for his money, though."  
**SARA LANE**

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Executive Director, LARRY FINLEY

## South Florida

• Continued from page 62

more familiar name brands. "Once the feeling was 'how long could you buy it?' but now it's 'how high can you go and still sell the product?' I find that mass retailers are upgrading their hi fi sections."

Competition in South Florida is fierce, with Richman mentioning several new Western and Midwest chains getting ready to invade the al-

# Jazz

## Philly Area Enjoying More Acts & Venues

By MAURIE ORODENKER

PHILADELPHIA—For many years now, jazz aficionados here have had to seek out the hideaway locations for a taste of their preferred musical sounds. And for the most part they were located in the far-out section of the city. Even on the college campuses in this area where jazz has always had a hold, students had to be satisfied with listening to a lone piano player in a coffee house or listen to records in the dorms.

However, it's been a complete turnaround for jazz music. Never before have there been so many opportunities to hear jazz in so many good

places like the leading theatres and concert halls.

While no strictly jazz club has been opened nor have there been any conversions to a total jazz policy, it's highly significant of the booming interest in the musical form that about a dozen different night clubs in the area have introduced a jazz policy for one or more nights of the week.

There's even been a jazz infusion on the college campus. Lehigh County Community College in nearby Schnecksville, Pa. has had Count Basie while Lafayette College at Easton, Pa., has had Maynard Ferguson, and Dizzy Gillespie has been in concert at Glassboro (N.J.) State College; and pianist Billy Taylor has played Camden County College's campus in Blackwood, N.J.

Academy of Music, the 2,900-seat concert hall of the Philadelphia Orchestra where contemporary con-

certs generally feature singers, had four jazz concerts on its October calendar—as many as played there in the past two years.

Maynard Ferguson started the jazz parade promoted by James R. Robb's Performing Arts Society; Stephen Cloud presented pianist Keith Jarrett; New Audiences brought in Milestone Jazzstars Ron Carter, Sonny Rollins and McCoy Tyner and Melba Moore was joined by Ramsey Lewis.

Robb had two more Academy dates in November at the Academy with Count Basie and Benny Goodman. Basically a classical concert promoter, Robb is also bringing in the Preservation Hall Jazz Band at Irvine Auditorium.

Barnett Lipman, promoter at the Morris Stage concert hall in nearby Morristown, N.J., is also bringing in jazz names. Reaching out for the progressive jazz fans, Lipman had

Jean-Luc Ponty and Gato Barbieri, tenor sax soloist, along with Larry Coryell.

Jazz has been added to the show card menu at the Walnut St. Theatre, where the shows are largely devoted to stage dramas and musicals, dance and classical music recitals. Kicking off its "super jazz series" with saxophonist Dexter Gordon, followup concerts brought in Woody Shaw, Sonny Rollins and McCoy Tyner.

Shubert Theatre also added a touch of jazz to its show and concert menu with Gil Scott-Heron with Brian Jackson, and Lonnie Liston Smith and his Cosmic Echoes group, while the Valley Forge Music Fair, in-the-round playhouse, had Lou Rawls with the Duke Ellington orchestra.

It's the city's three leading night clubs that bring in the leading artists for one or more nights each week. The clubs are all located near center city. Bijou Cafe, owned and operated by rock concert promoters Larry Magid and Alan Spivak, has been going heavier on jazz booking this season with dates ranging from two to four nights for pianists Ahmad Jamal and Mose Allison, and the Pat Metheny Group.

Promoter Dave Gold presents jazz concerts on Sunday nights at Grendel's Lair with such bills as bassist Miroslav Vitous, guitarist Van Manakas and drummer Barry Altschul; saxophonist Dave Liebman and pianist Ritchie Bedrach; Slide Hampton-Curtis Fuller Quintet, Phil Woods, Eddie Gomez and Jeremy Steig, Sonny Fortune and Archie Shepp.

## Luminaries Blow For KCSN-FM

LOS ANGELES—Local area jazz players are helping thank KCSN-FM for its support of jazz by playing at a benefit concert for the station Feb. 20.

The concert, at the Campus Theatre at Cal State Northridge, begins at 6 p.m. with station personality and trombonist Richard Pullin spearheading the "Night Of Jazz."

Among the players slated to appear are Steve Allen, who will act as host; plus Benny Powell, Loretta Alexander, Teddy Edwards, Dave Arisberg, Abe Most, the Toshiko Akiyoshi-Lou Tabackin Trio, Frankie Capp-Nat Pierce Juggernaut, Harold Land-Blue Mitchell Quintet, Chuck Flores Octet, Bill Holman, Bobby Shew and Bill Berry.

Station plans broadcasting part of the concert, probably starting around 8 p.m. Gig is open ended, with people attending being asked to become subscribers at \$25.

## Animated Film To Blanket Pop Music

NEW YORK—"American Pop," a multi-million budgeted animated musical highlighting the history of American music, will be released by Columbia Pictures. Ralph Bakshi, director of "Lord Of The Rings," will direct. Martin Ransohoff is producing.

The production will feature a minimum of 17 musical numbers as told through the eyes and ears of a 10-year-old boy who arrives in this country in 1910 and lives through four generations, taking the story until 1990.

# Classical Classical Notes

The classical radio programmer stuck for ideas may borrow this one without charge. A survey of recordings that include unusual ambient noises. You know, all those extra-musical sounds the microphones are not supposed to hear. The rumble of subway trains is one not uncommon affliction; it can be detected on many Manhattan dates. Then there are doors slamming, heavy equipment being moved backstage and neighboring construction work. In one of Heifetz' concerto recordings, made in Chicago, a pile driver intrudes.

Natural phenomena too have crept into recordings, such as the crickets chorusing along with Beethoven's "Diabelli Variations" for piano. The **Rudolf Serkin** performance was taped at Vermont's Marlboro Festival where the insects were in attendance. We're told also of a famous dog barking sequence in the last movement of a "Scheherazade" recording with the Philadelphia Orchestra.

London Records recently taped the Chopin Preludes with pianist **Vladimir Ashkenazy**, and it's this new release that prompted these musings. For those who tire of the progression of fleeting musical images devised by Chopin, the disk offers the singing of birds, most clearly evident in the background, to hold the clarity. Where, we'd like to know, did this disk originate?

And while on the subject... A newly unearthed wartime recording of Beethoven's "Emperor" Concerto bears traces of the conflagration going on outside the hall. According to the liners, the sound of artillery firing can be detected in the first movement cadenza; performed by **Walter Gieseking**. We listened for the bursts, which, if present, are not dramatically evident. For more distinct and eerily moving are the muffled, distant bomb explosions captured in the **Wanda Landowska** wartime harpsichord recordings.

Everest Records and Pye-ATV made a new five-year licensing tie, with several Boult and Barbirolli orchestral disks to appear here initially.

**Frederick Fennell** has completed his second audiophile recording for **Telarc Records**, an album of quicksteps and processions. Included are favorite marches like Sousa's "Stars And Stripes Forever," Strauss' "Radetzky March" and Samuel Barber's "Commando March." Fennell and the Cleveland Symphonic Winds, a group made up of Cleveland Orchestra members, were reunited last month for the digital taping. Little-known highsteppers, with names such as "Florentiner March," "Washington Grays" and "Univ. of Pennsylvania March," also were taped. The disk is a follow up to the acclaimed Holst Band Suites recording made by Fennell for Telarc. Album number three in the series already is slated for the spring, with more British band repertoire being discussed.

Fans of the music of **Ernest Bloch** may also cherish an acquaintance with the extensive photographic archive left by the composer. For more than 40 years Bloch was an avid shutterbug. His albums, cameras, equipment, notebooks, etc., including more than 2,000 prints, recently were donated to the **Center for Creative Photography** at the Univ. of Arizona, Tucson.

Members of the **Camelot Records** Classical Club will receive a special Angel Records 7-inch EP, being mailed by the label to approximately 25,000 retail customers. Heard are snippets of seven new Angel titles that the stores will be ticketing at special prices.

Ford Auditorium, the Detroit Symphony's riverfront concert site, is slated for major acoustical overhauling. "We're going to make big changes," conductor **Antal Dorati** reveals. Dorati told Billboard that several acoustical teams are being conferred with. "This orchestra doesn't give nearly its potential beauty and quantity of sound in this hall," explains the conductor.

A lengthy concert suite will be extracted from the opera "Paradise Lost," premiered recently in Chicago. Sources close to composer **Krzysztof Penderecki** say he has in mind a 40-minute symphonic score to incorporate the opera's several extended ballet sequences. Record companies, unwilling to commit to the full 3½-hour production, will line up for a crack at the concert work, it's believed.

A new Dvorak Symphony cycle for CBS will be helmed by **Andrew Davis**, with Symphonies Seven, Eight and Nine to be taped in 1979. Performing is London's Philharmonia Orchestra. **ALAN PENCHANSKY**

Billboard SPECIAL SURVEY For Week Ending 1/13/79

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	<b>TOUCHDOWN</b> Bob James, Tappan Zee/Columbia JC 35594	26	NEW ENTRY	8	<b>ANGIE</b> Angie Boff, GRP 5000 (Arista)
2	4	16	<b>CHILDREN OF SANCHEZ</b> Chuck Mangione, A&M SP 6700	27	31	8	<b>CRY</b> John Klemmer, ABC AA 1106
3	3	13	<b>ALL FLY HOME</b> N. Jarrico, Warner Bros. BSR 3729	28	28	7	<b>CHICK, DONALD, WALTER &amp; WOODROW</b> Woody Herman Band, Century CR 1110
4	5	15	<b>REED SEED</b> Glover Washington Jr., Motown M7 910	29	34	2	<b>CROSSCURRENTS</b> Bill Evans Trio, Fantasy F 9568
5	2	13	<b>FLAME</b> Ronnie Laws, United Artists UJA 881	30	30	9	<b>THANK YOU... FOR F.U.M.L.</b> Donald Byrd, Elektra GE 144
6	7	13	<b>MR. GONE</b> Weather Report, Columbia JC 35358	31	40	5	<b>SUN BEAR CONCERTS IN JAPAN</b> Keith Jarrett, ECM ECM 1100 (Warner Bros.)
7	6	9	<b>INTIMATE STRANGER</b> Tom Scott, Columbia JC 35552	32	41	2	<b>OTHER PEOPLES ROOM</b> Mak Almond, Horizon SP 730 (A&M)
8	12	4	<b>SECRET AGENT</b> Chuck Cozza, Polydor PD 16176	33	22	17	<b>WHAT ABOUT YOU</b> Stanley Turrentine, Fantasy F 9563
9	8	20	<b>SECRETS</b> Gil Scott-Heron & Brian Jackson, Arista AB 4389	34	26	5	<b>PASSING THRU...</b> Heath Brothers, Columbia JC 35573
10	10	24	<b>PAT METHENY</b> Pat Metheny, ECM 1 1114 (Warner Bros.)	35	32	13	<b>OUT OF THE WOODS</b> Oregon, Elektra GE 154
11	9	21	<b>YOU SEND ME</b> Roy Ayers, Polydor PD 16159 (Phonodisc)	36	36	21	<b>LARRY CARLTON</b> Larry Carlton, Warner Bros. BGR 3721
12	11	9	<b>WE ALL HAVE A STAR</b> Walter Falder, ABC AA 1109	37	33	24	<b>IN THE NIGHT TIME</b> Michael Henderson, Buddah BUD 5712 (Arista)
13	13	20	<b>COSMIC MESSENGER</b> Jean-Luc Ponty, Atlantic CD 28189	38	37	30	<b>SOUNDS</b> Quincy Jones, A&M SP 4685
14	14	4	<b>ANOTHER WORLD</b> Star Getz, Columbia JC 35513	39	39	22	<b>FRIENDS</b> Chuck Cozza, Polydor PD 1 6150 (Phonodisc)
15	15	8	<b>PATRICE</b> Patrice Rushen, Elektra GE 160	40	27	6	<b>EUROPEAN IMPRESSIONS</b> Larry Coryell, Novus AN 3085 (Arista)
16	24	32	<b>MAGIC IN YOUR EYES</b> Earl Klugh, United Artists UA LA 877	41	35	6	<b>YOU AIN'T NO FRIEND OF MINE</b> Idris Muhammad, Fantasy F 9566
17	17	26	<b>IMAGES</b> Crosby, Blue Thumb BA 8030 (A&M)	42	NEW ENTRY	10	<b>TRUE STORIES</b> David Sanborn, Arista AR 4201
18	20	65	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658	43	42	10	<b>STEPPING STONES-LIVE AT THE VILLAGE VANGUARD</b> Woody Shaw, Columbia JC 35580
19	18	12	<b>SOFT SPACE</b> Jeff Lorber, Fuson Jazz City JC 1056	44	43	7	<b>WITH SCOTT'S BAND IN NEW YORK CITY</b> Scott Hamilton & Women Yacht, Concord Jazz CJ 70
20	29	2	<b>IN CONCERT</b> Milestone Jazzstars, Milestone M 55006 (Fantasy)	45	44	15	<b>A SONG FOR YOU</b> Ron Carter, Milestone M 5086 (Fantasy)
21	16	14	<b>LEGACY</b> Ramsey Lewis, Columbia JC 35483	46	45	5	<b>CRYSTAL GREEN</b> Rainbow, Sire City IC 6001
22	19	11	<b>MANHATTAN SYMPHONIE</b> Dexter Gordon, Quartet, Columbia JC 35418	47	46	11	<b>HIGHWAY ONE</b> Bobby Hutcherson, Columbia JC 35550
23	21	4	<b>ONE</b> Ahmad Jamal, 20th Century F 555	48	48	15	<b>THE GREAT TROUBLE</b> McCoy Tyner, Milestone M 5055 (Fantasy)
24	23	16	<b>BEFORE THE RAIN</b> Lee Oskar, Elektra GE 150	49	49	10	<b>MASQUES-BRAND X</b> Pasquop, PB 9829 (Arista)
25	25	15	<b>CARNIVAL</b> Maynard Ferguson, Columbia JC 35480	50	50	25	<b>TROPICO</b> Gato Barbieri, A&M SP 4710

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JANUARY 13, 1979 BILLBOARD

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# Classics Add Spice To Licorice Pizza Menu

Continued from page 3

cedes. "People go there because of the selection. We're not as interested in obscure, hardcore, avant-garde music; for now we're just interested in getting the bulk of classical sales."

Last summer the chain sent out a directive that each store must carry at least one copy of each of 750 titles; actually 1,000-1,100 titles counting different conductors' versions of the same works.

The mandatory list was assembled by Mark Grauman, classical buyer for the chain, with input from the labels' classical buyers and Doug Orduino, program director of KFAC-AM-FM, one of the top two classical stations in L.A.

Two months ago the chain began one-hour classical listening sessions on Wednesday at 8 p.m. and Sunday at noon, when working persons and college customers can frequent the shops.

It features new releases which are advertised in leaflets handed out at the door and stacked in the classical section. Initial advertisers are Columbia and RCA. The sessions are promoted in the chain's print and radio ads.

The pre-programmed in-store play works against the chain's policy of playing customers' requests ("We don't want it too regimented," Brooks says), but it is still considering adding similar sessions for disco product seven days a week.

Before these innovations took place, according to Brooks, only three stores in the chain were selling appreciable quantities of classical—Torrance, Costa Mesa and Hollywood, which averaged three to five times the classical sales of the other stores.

Brooks figures this is because the employees at those stores are personally interested in the music. As a result there is a chain-wide effort to educate its rock-sated personnel about classical.

Each store has been outfitted with a pronunciation guide (Mahler can be murder), an index of the five most popular works by each composer for benefit of the uninitiated, a time line detailing the various periods of clas-

sical music and a 50-page booklet giving biographical sketches on about 150 composers.

Armed with this information, the store clerks can drop intriguing and hopefully sales-inducing comments

like "You know, of course, that Beethoven was totally deaf when he wrote the Ninth Symphony."

The chain is also instructing clerks to encourage patrons to pick up the original classical versions when they

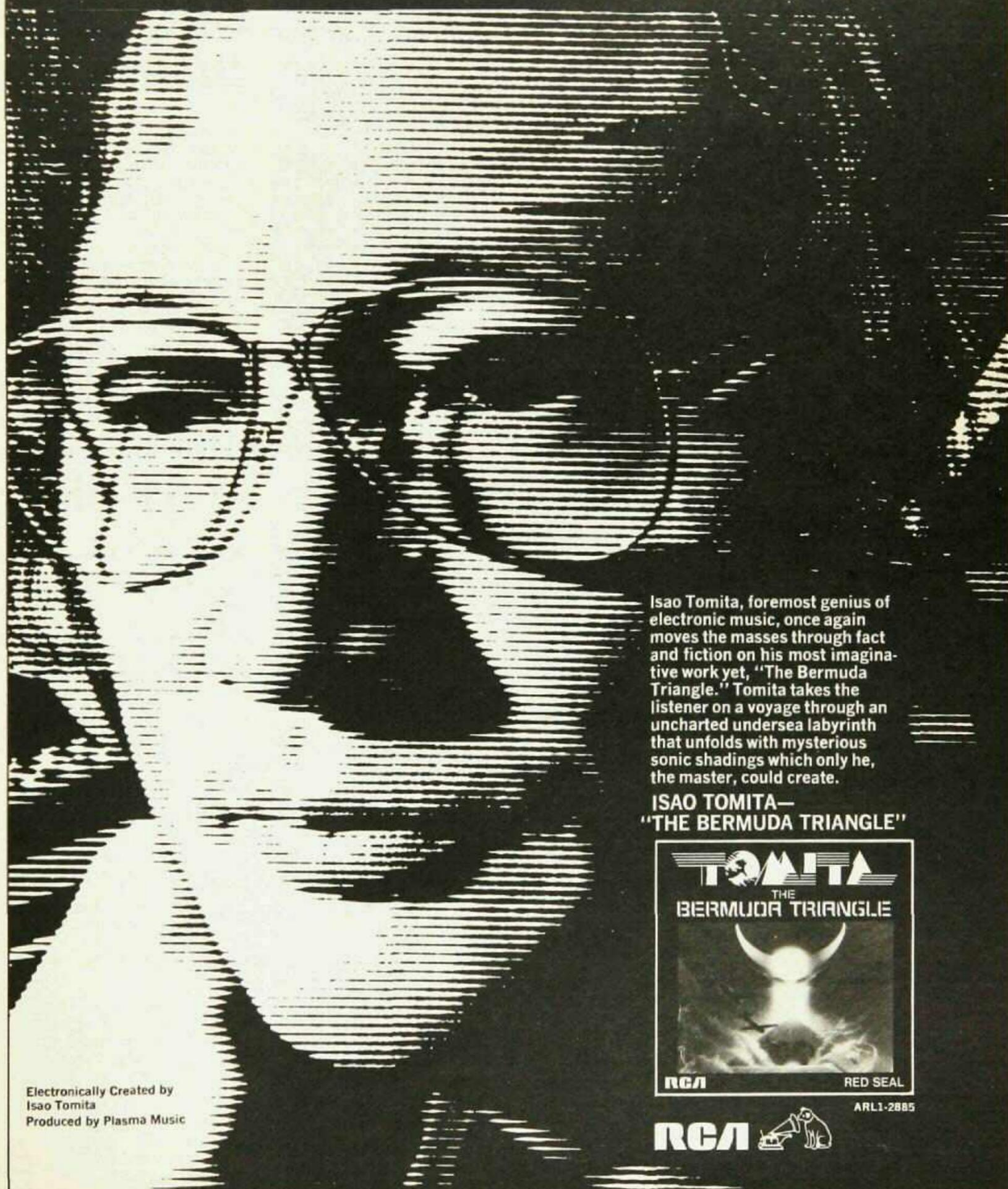
buy such works as Emerson, Lake & Palmer's "Pictures At An Exhibition" or "Saturday Night Fever's" "Night On Bald Mountain," both based on Mussorgky.

The Southern California chain,

based in suburban Glendale, is planning to add two new locations in the first two months of this year. A store in Upland opens this month; while one in Norwalk will bow in February.



## The Ultimate Sci-Fi Sonic Adventure "The Bermuda Triangle"



Isao Tomita, foremost genius of electronic music, once again moves the masses through fact and fiction on his most imaginative work yet, "The Bermuda Triangle." Tomita takes the listener on a voyage through an uncharted undersea labyrinth that unfolds with mysterious sonic shadings which only he, the master, could create.

**ISAO TOMITA—  
"THE BERMUDA TRIANGLE"**



RCA

RED SEAL

ARL1-2885

RCA

Electronically Created by  
Isao Tomita  
Produced by Plasma Music

## SILLS SOON TO SING HER FINAL SONG

NEW YORK—The curtain begins to descend on the singing career of Beverly Sills this month, with what is announced as one of her final concert appearances.

Sills, one of the most popular American classical singers of the last decade, takes over the directorship of the New York City Opera Company next season, and has disclosed plans to phase out performing concurrent with the beginning of her administrative career.

The singer is scheduled to perform here Tuesday (9) with the Chamber Music Society of Lincoln Center, in the inaugural concert of a new vocal chamber music series. According to Edgar Vincent, Sills' press representative, it will be her last New York concert appearance.

Works on the program include a Vivaldi motet, to be performed with string quartet and organ; two Handel arias involving flute, trumpet, strings and continuo; arias of Bishop and Meyerbeer with flute obligato; and a group of Bizet songs with piano accompaniment.

Sills has appeared in concert on eight previous occasions with the Chamber Music Society.

TO TWO MILLION U.K. HOMES

# RCA Sets Catalog Push Via Household Mail Drop

By NICK ROBERTSHAW

LONDON—At a time when a number of British majors are making special efforts to stimulate interest in back catalog product, RCA Records here has devised a \$40,000 scheme involving a mail drop direct to consumer households.

On Feb. 5 the company begins distribution of a four-page leaflet in newspaper form, which will go into a total of two million homes nationwide.

Under the heading "RCA Star Sounds," the leaflet details around 80 titles from more than 50 artists, spearheaded by major albums from leading acts like John Denver, Elvis Presley, Dolly Parton, David Bowie and Cleo Laine.

The mail drop accompanies a dealer discount scheme covering, in all, 125 catalog titles. 10% discount is offered to retailers taking 100 titles, 7½% to those taking 75 titles, and 5% to those taking 50.

Graham Moon, RCA marketing manager, comments: "We're trying to get depth of catalog with this scheme. We do have a wide range of excellent material, and feel that maybe in the past, it hasn't been promoted as well as it might have been."

"For the public, the leaflet will act as a prompt, and we've selected homes that are likely to have people in the 16-45 age bracket; with perhaps someone who's a Bowie fan as well as someone who likes Mario Lanza.

"For the dealer, it's been a good Christmas, and there are a lot of

empty browsers in-store. We aim to fill them, and then empty them again. In the past, there's been too much selling-in, and not enough done to help sell the records out. This way, we're giving whole homes a reason to buy, and fulfilling our responsibility to the dealer at the same time."

Moon points out that the cost of the scheme if promoted via the consumer press would be at least double.

No classical repertoire is included

in the Star Sounds program, but a separate mail-out is planned for February/March.

RCA has exclusive use of a classical mailing list, and will be reaching 150,000 homes with a 16-page color catalog, which it's hoped will be kept for reference, thereby encouraging not only first, but also second and third sales.

A famous television personality, as yet unspecified, will lend his name and endorsement to the exercise.

# CBS Catalog Scheme Sparks Trade Dissent

By PETER JONES

LONDON—A discount mail-order scheme linking Heinz Foods and CBS Records, which started in Britain immediately after Christmas in grocery stores (Billboard, Dec. 9, 1978), has led to bitter criticism of the record company.

David Rushworth, vice chairman of the Liverpool-based Rushworth's Music House retail chain, has strong objections to the scheme, which offers a \$2.35 discount on CBS back catalog albums, mostly big-name product, in return for Heinz soup labels.

In a letter to CBS U.K. chairman, Maurice Oberstein, Rushworth writes: "This is a complete contra-

dition of all the promises and theories you have given to retailers at local meetings where you pledged your support."

Rushworth puts forward his own. "Allow these coupons to be redeemed through your independent retailers, and refund us the discount. What a fine promotion that would be, and what a wonderful way of showing your support for the independent dealers whose success you have espoused."

But Oberstein makes it clear the soup promotion will go ahead as planned. He tells Rushworth: "If the independents were looking for reasons to give up, the CBS promotion you comment on might be the last straw to break the camel's back, but it is certainly not the main weight."

He refers to a recent across-the-board discount offer on EMI catalog material encouraging customers to buy the product at EMI-owned HMV stores. And he adds: "By comparison, our attempts to shift back catalog through this deal is of no great magnitude."

However, Oberstein says he welcomes dealer comments and hopes they will "put thoughts on paper, rather than just gnash their teeth."

The CBS/Heinz link, with 8.5 million soup cans flashing the offer of albums by such as Abba, Johnny Mathis and Andy Williams, plus a "Love Songs" compilation, continues, says Oberstein, "because the industry generally has concentrated discount selling on only the newest catalog."

"This has destroyed a huge amount of potential catalog sales. Now we'll see whether catalog at price, albeit requiring proof of purchase, can work."

# Chappell Bows New Shape

LONDON—Changes at Chappell's U.K. publishing operation introduce a new company, Chappell Music, with Stephen Gottlieb as executive chairman, Jonathan Simon as director and general manager (returning from Chappell Australia), Tony Roberts as creative director and Jeff King as financial director.

All are board directors, as is master publisher Teddy Holmes, with Chappell since 1917.

Chappell International Music  
(Continued on page 74)



**SURPRISE, SURPRISE**—Warner Bros. group Van Halen celebrates the birthday of lead singer David Lee Roth, second left, at a post-concert surprise party after the opening concert of its European tour in Hamburg. With Roth are Van Halen members Michael Anthony, Alex Van Halen and Edward Van Halen.

# French TV Probes Piracy

By HENRY KAHN

PARIS—French television program "L'Evenement" has screened a long feature on disk piracy, the general message of which was that while much has been done to track down pirates and pirated product, little is being done to prevent recordings by the public for their own use.

Prominent industry personalities were interviewed, including Francois Minchin, president of SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle), Louis Hazan of Phonogram and Michel Bonnet of Pathe-EMI.

Figures illustrating loss of revenue to composers and creators of the music were given by Jean-Loup Tournier, director general of SACEM (Syndicat National des Auteurs et des Compositeurs de Musique).

Much of the film was devoted to footage showing how pirate cassettes are produced, notably in Hong Kong, and how they are distributed. It was pointed out that if this illicit trade is widespread in most territories, then France is not as badly hit as some. Nevertheless piracy has developed particularly in certain categories, Arab music for example.

Film was shown of investigators examining cassettes on a stall in a street market frequented by immigrants. The difference between the pirate cassettes and the legal tapes were pointed out. On one stall, every cassette on sale was pirated.

Methods of recording were shown and some artists interviewed. Many of the latter made no objection, pointing out that this was one way of spreading the gospel of music, though in reference to opera performances at famous festivals. Film showing the arrival of the public at such festivals demonstrated that

most had equipped themselves with cassette recorders for the occasion.

A director of Deutsche Grammophon put the industry view, saying large sums were spent on recording live performances of classical works. Clearly members of the public who recorded these events would not buy the records which his, or any other company, might release.

Overall, the film gave the impression that much was being done to track down those responsible for recording and distributing pirated product. However, it appeared little progress had been made in stopping the widespread public recording of music and musical events, and the French government had not up till now accepted the demand that blank tape should be taxed.

## FOREIGN REPERTOIRE DOMINATES

# German Sales Soar To \$1 Bil.

By WOLFGANG SPAHR

HAMBURG—German record industry statistics show that 17 local companies released a total 2,114 singles and 3,203 albums in 1978, with 9.74% of the 45s making the chart and 4.9% of the LPs gaining chart status.

With trends generally showing a comeback to popularity of both single and top-price album configurations, the financial side of the 1978 turnover reached around the \$1.1 billion mark.

Most successful singles company in an analysis of the charts in Musikmarkt magazine shows Ariola-Eurodisc on top with 62 titles charting, to take a 33.45% success share.

Next in line: 2, EMI Electrola, 40

titles (19.02%); 3, Deutsche Grammophon Gesellschaft/Polydor, 34 (18.79%); 4, Phonogram, 16 (10.11%); 5, WEA, 15 (6.24%); 6, CBS, 11 (4.16%); 7, RCA, 10 (3.63%); 8, Teldec, 3 (2.47%); 9, Crystal, 2 (1.03%).

Of the 206 titles in the German singles chart through the year, 74.41% were from foreign sources, notably the U.S. and U.K.

Leading company in an analysis of the album chart was EMI-Electrola with 28 titles and a 20.5% share. Next came: 2, Ariola-Eurodisc, 21 titles (17.27%); 3, Phonogram, 21 (14.48%); 4, DGG/Polydor, 22 (13.85%); 5, CBS, 14 (11.08%); 6, K-Tel, 15 (8.26%); 7, Arcade, 13

(5.20%); 8, WEA, 6 (3.88%); 9, RCA, 7 (3.39%); 10, Teldec, 6 (1.05%).

Of 157 album titles making the chart through the year, 72.57% were from foreign sources and a total 15.41% were hit compilations.

Most successful publishing companies in the singles chart were: 1, Melodie der Welt (Frankfurt), 34 titles; 2, Edition Intro (Berlin), 27; 3, Francis Day & Hunter, 25; 4, Siegel and Intersong, 16 each; 6, Chappell, 11.

And the most successful artists in West Germany in 1978 were found to be:

Groups: Boney M., the Alan Parsons Project, Abba, Smokie, Genesis, Uriah Heep, Bee Gees, Manfred Mann Earthband, Status Quo and Queen;

Girl singers: Amanda Lear, Bonnie Tyler, Andrea Juergens, Luisa Fernandez, Suzi Quatro, Dee D. Jackson, Kate Bush, Milva, Lesley Hamilton and Johanna von Kosciann;

Male singers: Vadar Abraham, Gerry Rafferty, Udo Juergens, Neil Diamond, John Paul Young, Howard Cependale, Bino, Elvis Presley, Umberto Tozzi and Roland Kaiser.

Best-selling singles: "Dan Lied Der Schleumpfe" (Philips); "Rivers of Babylon" (Hansa); "Mull of Kintyre (EMI); "You're The One That I Want" (Polydor); "Stayin' Alive" (Polydor); and the best-selling albums: "Saturday Night Fever" (Polydor); "Wish You Were Here" (EMI); "Watch" (Ariola); "Then

(Continued on page 74)

# IFPI MEET AT MIDEM

CANNES—Piracy, counterfeiting and bootlegging, described as "a blot on the cultural and industrial landscape," is to be covered in detail at meetings at MIDEM here Jan. 19-25 set up by IFPI, the International Federation of Producers of Phonograms and Videograms.

Gerry Oord, recently appointed to head up IFPI's worldwide anti-piracy activities, will be supported by a team of experts to talk about the problem at audio/visual sessions.

Peter Albu, IFPI press officer, says: "We're running the sessions at the Hotel Reserve Miramar on three days during MIDEM and they'll be open to artists, songwriters, publish-

ers—anybody who stands to lose even more than the bona fide record companies as a result of piracy in general. We want to get to the people whose very livelihood and future earnings and prosperity are at stake."

Albu adds: "If nothing effective is done to repair and contain this illegal and devastating financial drain on the industry, then by 1980 some \$1 billion a year will be disappearing into the pockets of a sophisticated criminal organization run just like the Mafia."

And the IFPI belief is that by 1985 around 50% of the established record companies could have been driven out of business.

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## Rundgren To Challenge British Union In Court

LONDON—U.S. rock artist Todd Rundgren is to take the U.K. Musicians' Union to court in a bid to change what he calls "restrictive strangleholds" held by the union on visiting musicians, in terms of limiting opportunities to play and broadcast in Britain.

His aim, expressed at a conference here, is to force the M.U. to make concessions in its 20-year ban on foreign musicians broadcasting here.

Rundgren started the fight after the union refused to let him broadcast a live show from London's The Venue, and also held him up on transmitting television coverage of another show to Europe and South America.

Rundgren's manager, Eric Gardner, says the live broadcasts were intended as part of "major media events" linked with the shows. He adds: "The British musician is in the perfect situation. He can play and broadcast without restriction in his own country and then can come to the

U.S. and enjoy the same freedom.

"He is protected by the British M.U. on his own soil from foreigners doing the same thing he does abroad—which is to play and broadcast and generally further his career.

"The only way you can have a major selling disk is through radio and media exposure. British musicians get full exposure in the U.S., but it is denied foreigners in Britain."

But Rundgren and his manager say they will drop the court action against the M.U. if it seems the U.S. Federation of Musicians is trying to impose a reciprocal restrictive ban on U.K. musicians.

The M.U. view is that there has been "no cause" to change the usual restrictions on visiting musicians. It says its policies on various matters, notably banning members visiting South Africa, had been tested in courts before "and in each case the democratic decision of our members has been upheld."

## Mexico Business Sparkles

MEXICO CITY—While 1978 was considered a light one here for in-person American performers, it's seen as the biggest year for record and tape sales in Mexico. Growth for such recorded music was going at a clip of anywhere between 25% to 40%, say some observers.

The big guns were RSO's "Saturday Night Fever" and "Grease" soundtrack albums, both expected to go to a dramatic 500,000 unit sales before the final countdown.

The only U.S. performers on hand here to see in 1979 were Tina Turner and Andrea True, former for one show at the Camino Real for New Year's Eve, latter hitting the provinces before a scheduled run in the metropolitan area this month. She was brought into Mexico by Antonio Basurto, who also imported a couple of other U.S. standard attractions, Carmen Cavallaro and the Gold-diggers.

Yet the festivities were not short of home-bred talent and other Spanish-speaking artists. The still-durable Raphael was making his 12th excursion, appearing at the Los Candiles of the Del Prado plus other provincial stops. Madrid-based Raphael, whose Gamma-released Hispavox recordings sell consistently, is set for this first tour of China in February.

Another powerhouse Spaniard here was Julio Iglesias at the Arena Mexico, imported, like Raphael, under the auspices of Hugo Lopez' Artimexico.

Angelica Maria and husband Raul Vale were holding forth at the Fiesta Palace's Terraza Jardin, as were the Mocedades, latter via Bob Lerner, with the Maria-Vale combination set through the hotel's managing director, Francisco Zinser.

RCA and CBS hopefuls for the future, Emmanuel and Yoshio respectively, were in the spotlight at Los Caracoles and the Hotel De Mexico.

There were others, including Irma Serrano at the Broadway, Polaca at the Del Prado's Versailles and Las Brujas De Madrid at the Estelaris Roof of the Fiesta Palace, where Manoella Torres also worked.

The bulk of the merrymaking, though, took place at the 25-odd

topflight discos here, including the most recent and plush Marakesh.

A special New Year's Eve bash was Juan Gabriel, top singer/songwriter, at the El Patio; ditto for Gualberto Castro at La Naranja of the Hotel Aristos.

## Tolstoy LP From Melodiya

By VADIM YURCHENKOV

MOSCOW—To mark the 150th anniversary of the birth of Leo Tolstoy, Melodiya Records here released a commemorative album "Leo Tolstoy Speaking," featuring some "spoken letters," two of his relatively little-known tales, an article titled "I Can't Keep Silent" and a fairy tale, "A Wolf."

All the original recordings used for the compilation were unearthed in the archives of the Tolstoy Museum in Moscow.

In January 1908, Thomas Edison presented the writer with a phonograph recording device. Edison's men made some 80 recordings of Tolstoy's voice in conversation and on short narrations at his Yasnaya Poliana estate. Around 40 of these precious recordings have been preserved over the years, and were given full restoration treatment before being first released via Melodiya in 1976.

Tolstoy used the phonograph to dictate letters, saying: "Often I want to answer a letter immediately after reading it, and dictating to a machine is easier than writing on paper."

One of the major spoken works, made April 1908, was a translation of "La Guerre Vivile" by Victor Hugo. Tolstoy planned to write "a merry fairy tale" to be narrated by his daughters and himself but when this did not come about he recorded "A Wolf." The piece "I Can't Keep Silent" was an expression of his views on the "crimes" of the Czarist government.

Melodiya says Tolstoy was one of the first to use the phonograph as a means of distributing human ideals and feelings.

# SHIPOTTLHITE ON GERMANY

Concert-Promoter



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## ANTI-DRINK ADS

## Rock Casualties Figure In Irish TV Campaign

DUBLIN—Tragic figures from the rock world, notably Rolling Stone Brian Jones, the Who's Keith Moon and U.S. singer Janis Joplin, are featured in a series of anti-drink television spots in Ireland.

Featured also is music from Kris Kristofferson and Johnny Cash, spotlighted as artists who beat personal drink problems.

The advertisements, run by the Health Education Bureau and aimed at the Irish Republic's teenagers, ends with the dramatic message: "If you drink, don't die."

Brian Jones is seen on stage with the Stones, a voice intoning: "Brian was dead at 27, rich, talented but never satisfied. He was sometimes high, sometimes low,

just like you. He tried to find a new way of life."

And Moon is seen with Who members, an off-screen voice stating: "He died at 33. He thought he could live for laughs, and booze had one of the last."

Music used includes Joplin's "Me And Bobby McGhee," Kristofferson's "Sunday Mornin' Comin' Down," the Who's "Who Are You" and Cash's "San Quentin."

Phil Walsh, director of the tv spot, says: "We're out to shock, to show youngsters what excessive drinking can do. We used pop stars because they are heroes to the young."

The Irish Republic has a yearly drinks bill in excess of \$700 million.

## International

### PROGRESS SINCE CBS/SUGAR '77 SPLIT

# CGD-MM Consolidates, Expands

By DANIELE CAROLI

MILAN—CGD-MM, the Milan-based music conglomerate spun off from the dissolution of the CBS/Sugar partnership here, claims considerable success in its move to become a major independent force in the Italian industry.

Says Giuseppe Giannini, executive vice president, "During the last few months, the new company has had a 35% share of the overall chart action in Italy, if you combine distributed and licensed catalogs with those from our own labels, and up to five of the top 12 singles in some weeks."

The company has achieved this via domestic and foreign repertoire, up-to-date marketing projects and the acquisition of new international catalogs.

At the same time, it's added further titles in its Record Bazaar mid-price line, launched a new classical catalog, and created a progressive music label, Ascolto.

Discussing the changes since the summer of 1977—when CBS formed its own Italian operation, CBS Dischi, the Sugar-owned CGD label reverted to independence and subsequently merged with other Sugar companies to become CGD-MM—Giannini explains: "The CBS/Sugar split didn't affect our domestic roster. We renewed nearly all the contracts due to expire at the end of 1977, including important and costly deals like those with the Pooh, Gigliola Cinquetti, Gianni Bella and Sandra Giacobbe. At the same time, we've been signing several new artists."

However, the forming of CBS Dischi did mean CGD had to tackle the consequent weakening of its foreign repertoire. "Finding available international catalogs was no real problem," explains Giannini, "because independent companies realized that with CBS' broad catalog no longer going through our distribution, new possibilities had been opened up for them in the Italian marketplace."

"As it turned out, we found there was not much suitable material we could acquire, but we nevertheless succeeded in developing new kinds of business relations, especially with independent producers, that have led to brilliant results. For instance, we established French band The Rockets in Italy, with their first album reaching 50,000 sales and the second topping 150,000 following a series of national TV appearances."

"Australian singer John Paul Young made the top 10 with his single 'Love Is In The Air,' and he is another artist we know we can count on in the future. This policy of separate deals obviously meant more research.

"It compelled us to be more selective, and though inevitably there were mistakes on particular records, the policy showed we could get the better of the alarming situation as regards international repertoire."

Besides distributing product from CBS Dischi, Baby, Dig It, Disco Piu, Goody Music, Real Music, Splash, 103, Libra, Polaris, Spark and various minor domestic labels, CGD-MM is the Italian licensee for many overseas companies: ABC, AVI, Berserkeley, Butterfly, CTI, Cream, Disneyland, Parachute—all from America; Anchor, DJM and Vortex from the U.K.; Sofrason and Ibis from France, and a few more besides.

Giannini says relations are good with all the international licensors, and further plans for cooperation are under way. "The latest licensing agreement, and a very important one, is with Alec Costandinos for his new Ibis label, including publishing representation. We have already issued three albums under the deal."

"With AVI we are building a special link: we intend to produce some recordings in Italy on which Ameri-

can and Italian producers and composers will cooperate, in order to obtain a European sound while complying with the tastes of the U.S. audience.

"Another project involves our MOR group The Pooh. American producer Teddy Randazzo will be here til February selecting repertoire and recording English language versions for an album to be promoted on the international market.

(Continued on page 74)

## From The Music Capitals Of The World

### LONDON

Producer Jack Good returns to present his 1960's television hit series "Oh Boy" in the form of an Astoria Theatre stage production (Sundays, starting Jan. 28) with 70 rock numbers performed by such artists as Alvin Stardust, Joe Brown, ex-Mud singer Les Gray and Shakin' Stevens.

Holly-promoted band Child (Ariola) getting strong publicity backup during 1979, International Year of the Child, UNICEF-supported charity drive.

Though planned expansion of BBC's Radio 1 has been delayed, principally through industrial disputes, new disk jockeys Mike Read and Andy Peebles have been given their own regular shows.

New logo for EMI Music Publishing changes the organization's name from EMI Music to EMI Songs. Promoter Harvey Goldsmith booked Chuck Mangione for his debut London Palladium gig (Feb. 4), only U.K. date on the A&M artist's European tour.

Greater use of football stadiums for rock shows planned for 1979, with one major festival likely to run for two or three weeks. . . . Kenny Jones, formerly with the Small Faces, now settled in with the Who as replacement for the late Keith Moon. . . . Billy Joel to play his first U.K. tour in February. . . . Lukewarm reaction only to first appearances by John Lydon (formerly Johnny Rotten) and his new band Public Image. PETER JONES

### HONG KONG

EMI recording artist, Lam, doing well with his first Cantonese album, "The Money Trip." It includes a Canto-rock version of Wild Cherry's "Play That Funky Music," plus "Mandy" and "I'll Have To Say I Love You In A Song." Meanwhile, EMI has signed RTHK disk jockey, Blanche Tang, to a recording contract. Her debut album, containing all-English material, will be released in April. . . . Heavy promotional push for "Just The Beginning," debut LP by Polydor's latest acquisition, Patricia Chan. . . . The Seekers, group that scored worldwide with "The Carnival Is Over" and "A World Of Our Own," set for a three-week cabaret season at the Mandarin Hotel's Harbour Room in February.

Canto-rock pioneer, Sam Hui, is giving up (Continued on page 74)

## CBS-Sony, Toshiba-EMI Boost Audiophile Product

• Continued from page 62

semble" featuring Koichi Sugiyama's "Bukyoku For Strings."

High-technology "Pro-Use" series mobilizes a 30 i.p.s. master and half-speed cutting system (tape playback at 15 i.p.s. and cutting machine at half-speed of 16 2/3 r.p.m.) to get the most out of analog recording. Now offered are the "Star Wars Suite" by the NHK Symphony, jazz pianist Sera in "A Lady's Man/Yuzuru Sera," and "Outdoor Recording" of many sounds recorded in the open.

"Pro-Check," designed to help track down the ultimate in disk potential, offers one album each year under a different theme. Sixth in the series is "Master Recorders," a package of two 45 r.p.m. LPs that offers a listening contest between the Ampex

ATR-100, the Studer A80, the Mark Levinson A80 and a PCM digital processor.

Following the launch in June of its "Master Sound" series, CBS/Sony began marketing disks using this state-of-the-art technology, and mastered in its new studio, in Japan as of Dec. 21. The technology incorporates a crystal-lock mastering system with a 30 i.p.s. master tape, direct plating type II system, and 45 r.p.m. LPs.

Both direct-to-disk and digital recording techniques are used, the latter incorporating the Sony professional PCM-1600 16-bit digital audio processor and BVU-200A 1/2-inch U-Matic videotape recorder, first commercial system on the market.

Most recent direct-to-disk albums, both recorded in the new \$12 million CBS/Sony studio here, are "Direct-step/Herbie Hancock" and "Midnight Lover/The Square," featuring Japanese fusion jazz group The Square.

The Hancock album may be the first in the premium price series to reach the U.S. market, with Hancock on the Columbia Records label there.

Digital recording produced the "Ki No Geijutsu" album, translated as "The Art Of the Wooden Clappers," a Japanese percussion instrument used in Kabuki dance accompaniment.

The "Master Sound" series now encompasses 19 releases in the popular, classical and traditional Japanese veins, and CBS/Sony sees more prospects for marketing both here and abroad.

## Marcus Studio

LONDON—Scandinavian record company, Marcus Music, is to open a large studio complex here, including a group studio with a floor area of 72 square meters and an orchestral area of 285 square meters, making it one of the biggest studios in the U.K.

Harrison computerized mixing consoles are to be installed in the complex, situated at 49-53 Kensington Gardens Square, and it will be the first studio in Europe to operate Studer A800 24-track equipment. The bigger studio will have the Studer TLS 2000 tapelock system, providing 48-track facilities.

Marcus Music used Jan Setterberg of Gothenburg in Sweden to handle acoustic design of the new complex.

## RIVAL SOCIETIES

MEXICO CITY—In a declaration which could hinder the activity and growth of a newly proposed music collection agency, the Society of Mexican Intellectual Rights (SOMDI), the Mexican composers' society, SACM, has formally proclaimed itself as the "only" organization legally allowed to make the collections of "ejecucion publica" (jukebox performances).

SOMDI, formed a few months ago by a group of major and independent publishers, had notified SACM of its intentions for such collections, effective Dec. 17, 1978, via the new Harry Fox-type setup for the country.

They had given the rights to SACM years ago for such rare collections, but, due to alleged rising SACM charges and increased roy-

alty-like payments ranging up to 20 million pesos (slightly under \$1 million), SOMDI decreed it was "time to make a change."

The only publishers non-aligned with the new agency from its inception include those of RCA and CBS, EDIM and Mundo Musical respectively. They have been withholding comment on the proposed setup, too.

SACM director general Carlos Gomez Barrera, in an address before the combined society membership and press representatives, declared that the federal law of Authors' Rights is "very specific" about who is authorized to make such collections. This declaration was upheld by the corresponding Secretary of Public Education.

Pablo Macedo, one of the organizers of

SOMDI and executive vice president of Discos Orfeon, was unavailable for comment, but has previously displayed optimism about the creation of the independent commercial collection agency.

The Mexican publisher members of SOMDI officially served notice on SACM last fall, but it wasn't until Dec. 14 that the society even acknowledged such intentions. The last contractual arrangement for jukebox collections was turned over to SACM in 1972 via the then sub-director of SACM, Alberto L. Martinez.

"The publishers were never active members of SACM," emphasizes Gomez Barrera, referring to what is still a sore point between the

(Continued on page 75)

# Jukebox Collections Row Brews In Mexico

By MARV FISHER

# TWO HOT TRACKS

## "I Will Survive"<sup>PD 14508</sup> Gloria Gaynor/*Love Tracks* <sup>PD-1-6184</sup>

Gloria Gaynor's new smash hit just broke into Top 40 radio and has already become everyone's pick as a top charted record. "I Will Survive" is more than a song. It's a whole way of life. Gloria reigns supreme as the Queen of Disco, and "I Will Survive" from "Love Tracks" is just the beginning.

## "Shake Your Groove Thing"<sup>PD 14514</sup> Peaches & Herb/*2 Hot* <sup>PD-1-6172</sup>

Peaches and Herb are no strangers to success. And "Shake Your Groove Thing" from their new album "2 Hot" is bounding up Top 40 charts and devastating discos. And that's just one from "2 Hot."



Produced by Freddie Perren  
for Grand Slam Productions, Inc.

Produced by Dino Fekaris in association with  
Freddie Perren for Grand Slam Productions, Inc.

"I WILL SURVIVE" BY GLORIA GAYNOR AND  
"SHAKE YOUR GROOVE THING" BY PEACHES & HERB. TWO HITS THAT ARE POPPING.  
ON POLYDOR AND POLYDOR/MVP RECORDS AND TAPES.

DESPITE DEC. 26 CLOSING

## Post-Holiday Sales Strong, Say Dealers

By DAVID FARRELL

TORONTO—Retailers in Ontario grimaced at the Boxing Day closure law now in its second year in the statute books, but most waxed euphorically when questioned about post-holiday sales between Dec. 27-31.

Cash registers were ringing like Christmas bells on the Yonge Street strip in Toronto on the first day opening (27), with all outlets sporting a "sale" promotion of some kind. A&A's downtown location rung up a 30% increase over last year and Sam's, two doors away, was packed right up to the front doors. Sam Sniderman, owner of the 90-store chain, worked on the floor of his flagship outlet right through the Christmas week.

The Song & Script just to the North of the main disk retailing artery was one of the few stores not to discount, but owner Bob Sagman says it hasn't hurt him one bit and claims the 27th as his "busiest selling day" ever.

Retailers generally note that Christmas business was softer than expected, although most indicate that with the higher suggested lists this year, profits have not been hurt to any great extent. Rock shops, such as Records On Wheels, and full-line outlets sold a wide variety of repertoire, with a possible increase in '60s

rock catalog material and Broadway musicals.

Specific album titles on current release to sell well in the post-Christmas sales bonanza, retailers mention, include "52nd Street" by Billy Joel, "Greatest Hits" by Barry Manilow, "Greatest Hits, Vol. 2" by Barbra Streisand and "You Don't Bring Me Flowers" by Neil Diamond.

Production problems hampered MCA shipping initial quantities of the gold-plated Neil Diamond \$100 box set, and general manager Scott Richards now reports that it will likely be another 10 days before the company has any stock.

Picture disks were popular items, despite a softening market overall, retailers say. Three shipped Christmas week in lots of 5-10,000 were all sold by Dec. 31 and included one of Boston's first album with an \$18.98 suggested list and the Rush "Hemispheres" LP at \$15.98.

## CBS Canada To Distribute Attic, Magnet

TORONTO—Canadian independent, Attic Records, and U.K.-based Magnet Records are to be distributed nationally here by CBS under separate agreements recently signed.

Both labels will be under the wing of the Epic, Portrait and Associated labels marketing department, although Attic will continue to liaison with major radio stations across the country from its Toronto headquarters.

The Attic catalog includes material by Patsy Gallant, George Thorogood and the Destroyers (leased from Rounder Records), Larry Evoy, Hagood Hardy, satirist Nancy White, Triumph and several other licensed titles by acts such as the Glass Family, Pam Todd and Marsha Hunt. Attic previously dealt with London Records for manufacturing and distribution.

The Magnet label had been represented in Canada for a short time by United Artists, but following UA's move to Capitol for distribution, had ceased to have representation in this country. The new deal with CBS includes Gene Farrow and the Darts, but excludes Chris Rea who remains with UA in North America for five more albums. Rea's next album is due March, tentatively titled "Letter From Amsterdam."

## Trainer Fires

TORONTO—Following announcement of an "aggressive" new image for Phonodisc Canada, the independent label's president Jim Trainer has axed the label's only promotion man, along with a sales manager, and is consolidating these departments to be handled by himself.

The shake-up occurred Jan. 2 with national sales manager Laurie Haselme shifting to an administrative post previously handled by Trainer. Trainer relates that the firings in no way affect the future plans for the company (Billboard, Jan. 6, 1978).

## WEA Deal For Thailand?

By CHRISTIE LEO

KUALA LUMPUR—WEA International is working on a licensing deal for Thailand, part of its Southeast Asia expansion program. The company launched its own companies in Malaysia, Singapore and Hong Kong last year.

The disclosure was made by WEA International's director of business affairs, Lee Mendel, here as part of a tour at the area with the firm's regional director, Paul Ewing, who is Hong Kong-based.

"The main purpose of this visit is primarily to get to know the WEA people in Malaysia and other Southeast Asia countries, and facilitate close communications," said Mendel.

During his trip, he discussed topics ranging from promotion to administration with local WEA executives, and presented ideas on how to promote "album releases here adopting American methods, and also to send out promotion material periodically from the main source for use as guidelines."

Mendel admitted that he was aware merchandising material did not always arrive on schedule, but emphasized moves to solve this problem.

## From The Music Capitals Of The World

• Continued from page 72

recording English material in favor of releasing two Cantonese albums annually. In the past, Hui has issued at least one English LP per year, each averaging sales of approximately 35,000 units within the region yet the singer-songwriter-actor's Cantonese albums are now guaranteed sales of over 300,000 units in Southeast Asia.

Capital Artists, promoters of Andy Williams' dates here at the Lee Theatre, currently negotiating for appearances by Johnny Mathis in March. Recently in town for a two-week cabaret engagement at the Sheraton Hotel's supperclub, The Pink Giraffe, was veteran jazz stylist Billy Eckstine. He was followed by British rocker, Dana Gillespie. HANS EBERT

## HAMBURG

EMI Electrola celebrated its 15th anniversary of a trading link with television magazine Heder Zu, through which it markets its classical and pop repertoire. Klaus Boehnke, former press chief of Deutsche Grammophon Gesellschaft, quit to work as a freelance promoter.

Michael Conradt returned from a two-year world trip and opened an office again in Munich to handle Peter Maffay and Michael Holm. Singer Adrian Wolf new repertoire manager for Peer Musikverlage in Hamburg.

Oliver Toussaint, chief of Delphine Records in Paris, signed a new deal with Teldec covering acts like Richard Clayderman, Jean-Claude Borelli and Claudia Polley. Rolf Baierle, of Roba, reports big sales for the CNR group Snoopy from Holland. Robert Puschmann in Frankfurt produced disco duo Pantera for Bellaphon Records. And Gert Wilden produced an album in Munich for actress Elke Sommer.

A 65th birthday party for composer Lotar Olias here. Huge sales for Italian duo Oliver Onions with "Bulldozer."

DGG sold more than 1.2 million units of its cassette series selling at just \$3.90. Fats Domino signed a contract with Roba Music covering all his copyrights. Jane Palmer signed a recording deal with EMI Electrola in Cologne. Intercord director Herbert Killisch reports big sales on the Cream label repertoire. WOLFGANG SPAHR

## PARIS

CBS here organizing a special market research poll to find the "average" buyer of disks, with album prizes used as a lure to get consumers to fill in the forms. Ministry of Sport and Youth to run a new contest to find new com-

## International



ANY QUESTIONS—Billy Joel fields inquiries from a roomful of international journalists, representing more than 25 nations, at New York's Carlyle Hotel, following his recent RSO performances at Madison Square Garden. The singer's latest CBS album, "52nd Street," has reached No. 1 spots worldwide, including Japan, Israel, Canada, New Zealand and Australia.

## Progress For CGD-MM

• Continued from page 72

"Another unusual feat was to deal with a number of Italian companies for the use of their recordings for a double album compilation 'Festivalbar '78,' which included nearly all the singles in that song contest. Sales were over 100,000 units.

"Meanwhile, we increased marketing activity on our '20 Top Hits' compilation series, extending press advertising and going into television. We have also just started a classical music line, with an initial release of 50 albums."

Favorable developments have occurred in other business sectors, too: CGD-MM is now one of the major

companies in musical instrument distribution, and aims to extend its market action to all kinds of products relating to the music business and show business.

"As to publishing, we have met with success in Italy not only through our own hits but also with chart material from other companies, like the Michael Zager Band's 'Let's All Chant' and Sylvester's 'You Make Me Feel.' Internationally we have enjoyed impressive royalties from the overseas sales success of acts of ours like Adriano Celentano, Umberto Tozzi, Fausto Leali, Sandra Giacobbe, and others, whose appearance in foreign charts confirms the growing interest in our product. CBS International represents CGD acts abroad, and we are grateful to them for all their excellent promotion work."

CGD-MM's mid-price line Record Bazaar has now reached 200 titles. Giannini says it has proved competitive with similar lines from other companies.

Moreover, it can count on extensive back catalog for further expansion; in some cases special limited budget productions are expressly conceived for the line.

Progressive pop label Ascolto is still being tested, but has already managed to achieve national recognition. Giannini points out, for regional singer/songwriter Angelo Bertoli, while signing two prestigious acts in Mauro Pagani, former member of PFM, and progressive rock group Area.

## Chappell Bows

• Continued from page 70

Publishers, formerly Chappell & Co., will administer the worldwide activities of the company as head office. These include liaison with major contractual associates, acquisition of international repertoire and coordination of promotion, exploitation, central copyright registration and royalty accounting.

Nicholas Firth is senior vice president and general manager of the international company, with David Hockman as assistant general manager and Michael Nye as administrative services manager. The board will comprise Heinz Voight, chairman, and directors Gottlieb, Firth, King and Jan Cook. King is also appointed financial controller of U.K. publishing operations, assuming responsibility for the general financial supervision of both firms, as well as for Intersong Music and the Chappell retail division.

## German Sales

• Continued from page 70

There Were Three (Phonogram), and "Abba—The Album" (Polydor).

Top jukebox hits were "Rivers Of Babylon" from Boney M; "Mull Of Kintyre" by Wings, and Vader Abraham's "Das Lied Der Schluempfe." Copyrighted material

## From The Music Capitals Of The World

### TORONTO

Bob Ancell officially became national promotions director for Polygram Jan. 1. The longtime staffer previously held the title of manager, national press & publicity, a seat he still holds.

A&M shipped the first batch of JVC "Crime Of The Century" Supertramp pressings, Dec. 18.

Valdy is to record an album of children's oriented material sometime in the next few months. Polygram has commenced importing Deutsche Grammophon LPs from Germany once again.

Singer Peter Foldy returned to hometown Toronto from L.A. for Christmas with a CTV television telethon appearance on the agenda for New Year's Eve. Gino Vannelli, similarly, back home into Montreal for the holiday, but keeping a low profile around the town and making no noise about plans to tour.

The Edge is the name of Gary Cormier/Topp's latest club, a three-hundred seater, licensed and scouting for new attractions. "Wave-lengths," by Van Morrison, has turned gold in Canada. Patsy Attrell in Calgary is the only Canadian girl to appear in the Charlie Girl 1979 calendar, available through Janus. Key-boardist Doug Johnson joins Fosterchild from All The Rage In Paris. "If you stays, it pays" is Mr. Downchild, Rick Walsh's motto for the moment following receipt of a \$41,000 check from Dan Ackroyd and John Belushi for four tunes on the "Blues Brothers" LP.

The Bureau of Broadcast Measurement fall rating book, released Dec. 19, shows 70,000-plus listenership gains for AOR FM formats in Toronto, but CHOM-FM in Montreal continued its decline. CHOM-FM taken on the services of Joint Communications for programming consultation since the rating period.

Broadcasting executive Don Hartford, president of Standard Broadcasting Corp. of Toronto, is the second Canadian to receive the B'nai B'rith Humanitarian Award. Previous recipients have included John F. Kennedy, Jack Benny and Cardinal Leger. DAVID FARRELL

# Jukebox Collections Spark Mexican Row

Continued from page 72

two groups. "And even though they have certain administrative rights over copyrights, they do not own such privileges when it comes to these 'ejecucion publica' collections. It's exclusively within the domain of SACM."

Gomez Barrera is still in accord with the publishers making collections on the mechanical royalties. The other public performance monies from radio and tv, apart from the jukebox income, also come under the control of SACM.

"The problem goes back to the time when the recipients were additionally named composers of all jukebox income. Therefore, we had—and still have—such rights for the protection of our membership," states the Composers Society's leader, also an elected deputy of Congress representing the state of Quintana Roo.

A further point stressed by SACM is that jukebox collections are "not entirely the same as mechanical royalties." They are merely defined as irrevocable rights of the author.

"Only in the U.S. is the publisher a sole owner of the copyright," continues Gomez Barrera, "to the point whereby it can do what it wants with a song without the intervention of the author. There the public performance payments only come from radio and tv."

"I believe there still exists a disproportionate arrangement between the publishers and American composers, according to what was set forth in the Berne and Geneva treaties. Each member country is obligated to uphold the laws of international authorship," he urges.

In touching upon what is a worldwide enigma, Gomez Barrera points out that the progress of music in Mexico has been stalled because of the "disrespect of the composer." His emphasis is on pirated product from original recordings.

"A basic element is that SACM cannot accept another society with publishing interests to displace what we already are doing for our members. We will be sending out Xerox copies of the Authors' Rights law, which gives us such an option, to all record companies in Mexico," he avows.

An informational meeting, never publicly reported to date, was held recently between SACM and AM-PROFON (Mexican recording association) to withhold recognition of SOMDI, reveals Gomez Barrera. He goes on that all should be fully clarified by now.

SACM decided years ago never to relinquish such collections. And to this point, it has avoided administrative problems on such matters, the society claims.

The SACM general director further explains that in Europe, authors are the beneficiaries of some 75% of the copyright royalties, while in other cases it goes to two-thirds. He is hopeful that this will take place in Mexico, as he refers to overall local payments.

Gomez Barrera makes it clear that for foreign collections "It will continue at the established rate of 50% to authors, because if it's increased, it will become too unattractive. It would put the brakes on any reproduction of our songs in outside markets."

"Here we have the good fortune of receiving a full 50% because most authors write the lyrics as well as the music. One exception is Gabriel Ruiz who only contributes the former via his poems. In such a case he receives 25%."

Assisting in other pertinent explanations were Consuelo Velazquez, president of SACM, and other executives

and composers of the Society—Jose Antonio Zavala, Juan Zaiar and Juan S. Garrido.

Although Macedo and most others from the major and independent publishers were out of town during

the Christmas-New Year's break, one SOMDI spokesman did claim that there will be "no giving up on the issue."

It's further revealed that SOMDI will make public this month its stand

on the matter, including the possible "withholding" of jukebox payments by all of the companies. The only ones who would not be included in such procedural action are CBS and RCA.

## Cortes Signs

HONG KONG—WEA (Hong Kong) has signed Rowena Cortes for the Southeast Asia region. Her first album for the company will include two Elton John/Bernie Taupin compositions, reportedly written especially for the singer.

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JANUARY 13, 1979 BILLBOARD

# Billboard Hits Of The World

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## BRITAIN

(Courtesy: Music Week)

This Week	Last Week	LPs
1	4	GREATEST HITS—Showaddywaddy (Mike Hurst/Showaddywaddy), Arista ARTV 1 (F)
2	1	GREASE—Original Soundtrack, RSO RSD 2001 (F)
3	2	SINGLES 1974-78—Caprenters, A&M AMLT 19748 (C)
4	5	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian), Atlantic/Hansa K 50498 (W)
5	7	MIDNIGHT HUSTLE—Various, K-Tel NE 1037 (K)
6	6	20 GOLDEN GREATS—Neil Diamond (Various), MCA EMTV 14 (E)
7	3	BLONDES HAVE MORE FUN—Rod Stewart (Tom Dowd), Riva RVL 8 (W)
8	8	20 SONGS OF JOY—Harry Secombe, Warwick WW 5052 (M)
9	12	EMOTIONS—Various, K-Tel NE 1035 (K)
10	11	A SINGLE MAN—Elton John (Elton John/Clive Franks), Rocket TRAIN 1 (F)
11	13	TONIC FOR THE TROOPS—Boombtown Rats (Robert John Lange), Ensign ENVY 3 (F)
12	9	AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley), K-Tel/Magnet DLP 7981 (K)
13	18	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)
14	25	INCANTATIONS—Mike Oldfield (Mike Oldfield), Virgin VDT 101 (C)
15	24	NIGHT GALLERY—Barron Knights (Pete Langford), Epic EPC 83221 (C)
16	16	PARALLEL LINES—Blondie (Michael Chapman), Chrysalis CDL 1192 (F)
17	10	JAZZ—Queen (Queen), EMI EMA 788 (E)
18	15	25th ANNIVERSARY ALBUM—Shirley Bassey (Various), United Artists SBTV 6014748 (E)
19	33	WINGS GREATEST—Wings (P. McCartney), Parlophone PCTC 256 (E)
20	21	EQUINOXE—Jean Michel Jarre (Jean Michel Jarre), Polydor POLD 5007 (E)
21	14	LIONHEART—Kate Bush (Andrew Powell), EMI EMA 787 (E)
22	New	YOU DON'T BRING ME FLOWERS—Neil Diamond, CBS 86077
23	20	IMAGES—Don Williams (Don Williams/Garth Fundes), K-Tel NE 1033 (K)
24	17	20 GOLDEN GREATS—Nat King Cole (Various), Capitol EMTV 9 (E)
25	32	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarrat/Don Reedman), K-Tel ONE 1009 (K)
26	19	FATHER ABRAHAM IN SMURFLAND—Father Abraham (Marcel Stellman/Frans Erkelens), Decca SMURF 1 (S)
27	29	GREATEST HITS—Commodores (Various), Motown STM 21200 (E)
28	31	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
29	39	EVEN NOW—Barry Manilow (Roy Dante/Barry Manilow), Arista SPART 1047 (F)
30	27	LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel), Atlantic K 50540 (W)
31	26	BACKLESS—Eric Clapton (Glynn Johns), RSO RSD 5001 (F)
32	38	GERM FREE ADOLESCENCE—X-Ray Spex (Falcon Stuart/X-Ray Spex), EMI International INT 3023 (E)
33	23	EVERGREEN—Acker Bilk (Terry Brown), Warwick PW 5045 (M)
34	28	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet JETDP 400 (C)
35	30	GIVE EM ENOUGH ROPE—Clash (Sandy Pearlman), CBS 82431 (C)
36	36	LEO SAYER—Leo Sayer (Richard Perry), Chrysalis CDL 1198 (F)
37	22	PUBLIC IMAGE—Public Image Ltd (Public Image Ltd.), Virgin V 2114 (C)
38	56	THE BEST OF JASPER CARROTT—Jasper Carrott, DJM DMF 20549 (C)
39	43	EVITA—Original London Cast, MCA MCG 3527 (B)
40	49	ELVIS 40 GREATEST—Elvis Presley (Various), RCA PL 42691 (R)
41	46	BROTHERHOOD OF MAN—Brotherhood of Man (Tony Hiller), K-Tel BML 7980 (K)
42	71	THE BEST OF EARTH, WIND AND FIRE VOL. 1—Earth, Wind & Fire (Various), CBS 83284 (C)
43	60	WELL WELL SAID THE ROCKING CHAIR—Dean Friedman (Rob Stevens), Lifesong LSLP 6019 (C)
44	34	CAN'T STAND THE HEAT—Stash Quo (Pip Williams), Vertigo 9102 027 (F)
45	37	BOTH SIDES—Dolly Parton, Jives WH 5006 (K)
46	56	52ND STREET—Billy Joel (P.M. Hahn), CBS 83100 (C)

47	54	CLASSIC GOLD VOL. 2—Royal Philharmonic Orchestra (Gordon Smith), Ronco RTD 42032 (B)
48	50	BABYLON BY BUS—Bob Marley and The Wailers (Chris Blackwell/Jack Nubar), Island ISLD 11 (E)
49	56	GREATEST HITS—Steely Dan (Gary Katz), ABC ABCD 616 (C)
50	New	20 GOLDEN GREATS—Doris Day, Warwick PR 5053
51	53	DON'T WALK BOOGIE—Various, EMI EMTV 13 (E)
52	44	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace), Red Seal RL 25163 (R)
53	47	LILLIE—South Bank Orchestra, Decca MOR 516 (S)
54	63	LIFE AND LOVE—Demis Roussos (Various), Philips 9199 059 (F)
55	42	ALL MOD CONS—Jam (Vic Coppersmith/Heaven), Polydor POLD 5008 (F)
56	—	THE DAVID ESSEX ALBUM—David Essex, CBS 10011
57	55	SANDY—John Travolta (Jeff Barry/Bob Reno/John Davis/Louis St. Louis), Polydor POLD 5014 (F)
58	—	NEW BOOTS AND PANTIES—Jan Dury And The Blockheads, Stiff SEEZ 4
59	40	THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E)
60	35	TOTALLY HOT—Olivia Newton John (John Farrar), EMI EMA 789 (E)
61	61	LIVE AND MORE—Donna Summer (Giorgio Moroder/Pete Bellotte), Casablanca CALD 5006 (A)
62	New	PENNIES FROM HEAVEN—Various, World SH 266
63	51	THAT'S LIFE—Sham 69 (Jimmy Persey/Peter Wilson), Polydor POLD 5010 (F)
64	41	BOOGIE FEVER—Various, Ronco RTL 2034 (B)
65	52	ROGER WHITTAKER SINGS THE HITS—Roger Whittaker (Eric Robertson/John Rockswich), Columbia SCX 6601 (E)
66	New	THREE LIGHT YEARS—Electric Light Orchestra, Jet JETBX 1
67	56	IF YOU WANT BLOND YOU'VE GOT IT—AC/DC (Vanda/Young), Atlantic K 50532 (W)
68	45	SATIN CITY—Various, CBS 10010 (C)
69	48	THE SCREAM—Siouxsie and The Banshees (Steve Lillywhite/Siouxsie And The Banshees), Polydor 5009 (F)
70	72	BLOODY TOURISTS—10cc (Eric Stewart/Graham Gouldman), Mercury 9102 503 (F)
71	62	INNER SECRETS—Santana (Lambert/Potter), CBS 86075 (C)
72	—	RUMOURS—Fleetwood Mac, Warner Bros. K 56344
73	—	BAT OUT OF HELL—Meat Loaf, Epic/Cleveland Int. 82419
74	—	HI TENSION—Hi Tension, Island ILPS 9564
75	—	TUBULAR BELLS—Mike Oldfield, Virgin V 2001

## BRITAIN

(Courtesy Music Week)

This Week	Last Week	SINGLES
1	2	Y.M.C.A.—Village People (Mercury 6007 192)
2	1	MARY'S BOY CHILD—Boney M (Atlantic/Hansa K 11221)
3	6	LAY YOUR LOVE ON ME—Racey (RAK 284)
4	3	A TASTE OF AGGRO—Barron Knights (Epic EPC 6829)
5	10	SONG FOR GUY—Elton John (Rocket XPRES 5)
6	13	HIT ME WITH YOUR RHYTHM STICK—Jan Dury (Stiff BUY 38)
7	5	YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond (CBS 6803)
8	4	TOD MUCH HEAVEN—Bee Gees (RSO 25)
9	7	I LOST MY HEART TO A STARSHIP TROOPER—Sarah Brightman (Hot Gospel/Ariola Hansa AHA 527)
10	9	LE FREAK—Chic (Atlantic K 11209)
11	8	DO YA THINK I'M SEXY—Rod Stewart (Riva 17)
12	12	ALWAYS AND FOREVER—MIND BLOWING DECISIONS—Heatwave (GTO GT 236)
13	11	GREASED LIGHTNING—John Travolta (Midson International POSP 14)
14	18	SHOOTING STAR—Dollar (EMI 2871)
15	14	I'M EVERY WOMAN—Chaka Khan (Warner Bros. K 12269)
16	23	I'LL PUT YOU TOGETHER AGAIN—Hot Chocolate (RAK 286)
17	16	IN THE BUSH—Musique (CBS 6791)
18	24	SEPTEMBER—Earth, Wind and Fire (CBS 6922)
19	20	TOMMY GUN—Clash (CBS 6788)
20	26	PROMISES—Buzcocks (United Artists UP 36471)
21	32	A LITTLE MORE LOVE—Olivia Newton John (EMI 2879)
22	17	HANGING ON THE TELEPHONE—Blondie (RCA Victor CBS 2286)
23	31	ROCKING IN THE HEAVENS—Lulu (Polygram PWS 027)

24	35	HELLO THIS IS JOANNIE—Paul Evans (Polydor Spring 2066 932)
25	22	DON'T LET IT FADE AWAY—Darts (Magnet MAG 134)
26	35	DR. WHO—Mankind (Pinnacle PIN 71)
27	19	CHRISTMAS IN SMURFLAND—Father Abraham (Decca F 13819)
28	27	ONE NATION UNDER A GROOVE—Funkadelic (Warner Bros. K 172)
29	38	JUST THE WAY YOU ARE—Barry White (20th Century BTC 2380)
30	15	DON'T CRY OUT LOUD—Elkie Brooks (A&M AMS 7395)
31	33	DANCE DISCO HEAT—Sylvester (Fantasy FTC 163)
32	37	MIRRORS—Sally Oldfield (Bronze BRO 66)
33	42	YOU NEEDED ME—Anne Murray (Capitol CL 16011)
34	34	ELO EP—Electric Light Orchestra (Jet ELP 1)
35	40	B.A.B.Y.—Rachel Sweet (Stiff BUY 39)
36	31	INSTANT REPLAY—Dan Hartman (Blue Sky 6706)
37	23	RAT TRAP—Boombtown Rats (Ensign ENY 16)
38	36	MY LIFE—Billy Joel (CBS 6821)
39	29	PRETTY LITTLE ANGEL EYES—Showaddywaddy (Arista ARIST 222)
40	67	CAR 67—Driver 67 (Logo GO 336)
41	49	RAMA LAMA DING DONG—Rocky Sharpe And The Replays (Chiswick CHIS 104)
42	46	TAKE THAT TO THE BANK—Shalamar (RCA FB 1379)
43	50	DON'T CRY FOR ME ARGENTINA—Shadows (EMI 2890)
44	57	BROWN GIRL IN THE RING/RIVERS OF BABYLON—Boney M (Atlantic Hansa K 11120)
45	65	COULD IT BE MAGIC—Barry Manilow (Arista ARIST 229)
46	60	THE LAST FAREWELL—Ships Company & Marine Band (BBC RESL 61)
47	47	SILENT NIGHT—Dickies (A&M AMS 7403)
48	41	DARLIN—Frankie Miller (Chrysalis CHS 2255)
49	48	PART TIME LOVE—Elton John (Rocket XPRES 3)
50	39	I LOVE AMERICA—Patrick Jewel (Casablanca CAN 132)
51	44	SIX MILLION STEPS—Rahni Harris And Flo (Mercury 6007 198)
52	53	SUMMER NIGHTS—John Travolta/Olivia Newton John (RSO 18)
53	43	MY BEST FRIENDS GIRL—Cars (Elektra K 12301)
54	30	PLEASE COME HOME FOR CHRISTMAS—Eagles (Asylum K 13145)
55	59	I LOVE THE NIGHT LIFE—Alicia Bridges (Polydor 2066 936)
56	52	ACCIDENT PRONE—Status Quo (Vertigo QUD 2)
57	45	HOPELESSLY DEVOTED TO YOU—Olivia Newton John (RSO 17)
58	51	GERM FREE ADOLESCENCE—X-Ray Spex (EMI International INT 573)
59	64	JINGLE BELLS/HONKEY COKEY—Judge Dread (EMI 2881)
60	71	TOUCH OF VELVET/STING OF BRASS—Ron Grainer Brass Orchestra (Classics CC 5)
61	54	NEW YORK NEW YORK—Gerard Kenny (RCA PB 5117)
62	55	ANY WAY YOU DO IT—Liquid Gold (Creole CR 159)
63	New	THEME FROM SUPERMAN—Soundtrack (Warner Bros. K 17242)
64	68	SANDY—John Travolta (Midson International POSP 6)
65	63	SOUVENIRS—Voyage (GTO GT 241)
66	74	WHO WHAT WHEN WHERE WHY—Manhattan Transfer (Atlantic K 11233)
67	56	BICYCLE RACE/FAT BOTTOMED GIRLS—Queen (EMI 2870)
68	61	HOW YOU GONNA SEE ME NOW—Alicia Cooper (Warner Bros. K 17270)
69	New	FOUR STRONG WINDS—Neil Young (Reprise K 14493)
70	New	EVERY NIGHT—Phoebé Snow (CBS 6842)
71	70	BREAKING GLASS—David Bowie (RCA BOW 1)
72	73	TAKE FOUR EP—Mike Oldfield (Virgin V5 236)
73	66	NIGHT DANCING—Joe Farrot (Warner Bros. LV 2)
74	58	LICK A SMURF FOR CHRISTMAS—Father Abraham and the Smurfs (Petrol MAG 139/Gas 1)
75	New	COOL MEDITATION—Third World (Island WIP 6469)

## CANADA

(Courtesy of Canadian Recording Industry Association)

This Week	Last Week	SINGLES
1	1	LE FREAK—Chic (WEA)
2	2	YOU DON'T BRING ME FLOWERS—Neil Diamond/B. Streisand (CBS)
3	3	Y.M.C.A.—Village People (CASA)
4	4	MACARTHUR PARK—Donna Summer (CASA)
5	5	TOD MUCH HEAVEN—Bee Gees (RSO)

6	BOOGIE OOGIE OOGIE—A Taste Of Honey (CAP)
7	I LOVE THE NIGHTLIFE—Alicia Bridges (POL)
8	MY LIFE—Billy Joel (CBS)
9	SHARING THE NIGHT—Dr. Hook (CAP)
10	IN THE BUSH—Musique (QUAL)
11	GET OFF—Foxy (DASH)
12	PARADISE BY THE DASHBOARD LIGHT—Meatloaf (CLEVELAND INT/EPIC)
13	OUR LOVE DON'T THROW IT ALL AWAY—Andy Gibb (RSO)
14	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (A&N)
15	DOUBLE VISION—Foreigner (ATLA)
16	MACHO MAN—Village People (CASA)
17	KISS YOU ALL OVER—Exile (WARN)
18	RIVERS OF BABYLON—Boney M (ATLA)
19	I JUST WANNA STOP—Gino Vanelli (A&M)
20	HOT CHILD IN THE CITY—Nick Gilder (CHRY)
21	HOLD THE LINE—Toto (CBS)
22	LET'S ALL CHANT—The Michael Zager Band (PRIV)
23	LE BLUES DU BUSINESS MAN—Claude Dubois (LON)
24	TIME PASSAGES—Al Stewart (CAP)
25	BEAST OF BURDEN—Rolling Stones (RS)
26	READY TO TAKE A CHANCE—Barry Manilow (ARIS)
27	DANCE (DISCO HEAT)—Sylvester (FANT)
28	STRAIGHT ON—Heart (POPT)
29	YOU NEEDED ME—Anne Murray (CAP)
30	DREADLOCK HOLIDAY—10cc (POL)
31	LAST DANCE—Donna Summer (CASA)
32	SHAME—Evelyn King (RCA)
33	HOW MUCH I FEEL—Ambrosia (WARN)
34	BLUE COLLAR MAN—Styx (A&M)
35	SUMMER NIGHTS—Olivia Newton John & John T (POL)
36	INSTANT REPLAY—Dan Hartman (EPIC)
37	SHE'S ALWAYS A WOMAN—Billy Joel (CBS)
38	YOU & I—Rick James (MOT)
39	GIRL'S SCHOOL MULL OF KYNTYRE—Paul McCartney & Wings (CAP)
40	THREE TIMES A LADY—Commodores (MOT)
41	COPACABANA—Barry Manilow (ARIS)
42	I WILL STILL LOVE YOU—Stonewall (PAR)
43	GREASE—Frankie Valli (RSO)
44	WHENEVER I CALL YOU FRIEND—Kenny Loggins (COL)
45	HOT SHOT—Karen Young (LON)
46	RIGHT DOWN THE LINE—Gerry Rafferty (UA)
47	ALIVE AGAIN—Chicago (CBS)
48	≠ I DEE JAY—Goody Goody (WEA)
49	HOT BLOODED—Foreigner (ATLA)
50	YOU LIGHT UP MY LIFE—Debby Boone (WARN)

## ALBUMS AND TAPES

This Week	Last Week	SINGLES
1	1	GREASE—Various (RSO)
2	2	52ND STREET—Billy Joel (CBS)
3	3	GREATEST HITS V. 2—Barbra Streisand (COL)
4	4	BAT OUT OF HELL—Meatloaf (CLEVELAND INT/EPIC)
5	5	WILD & CRAZY GUY—Steve Martin (WARN)
6	6	QUEEN JAZZ—Queen (WARN)
7	7	THE STRANGER—Billy Joel (CBS)
8	8	SATURDAY NIGHT FEVER—Various (RSO)
9	9	GREATEST HITS—Barry Manilow (ARIS)
10	10	LIVE & MORE—Donna Summer (CASA)
11	11	CRUISIN—Village People (CASA)
12	12	TOTO—Toto (CBS)
13	13	DOUBLE VISION—Foreigner (ATLA)
14	14	SOME GIRLS—Rolling Stones (RSR)
15	15	HEMISPHERES—Rush (ANTH)
16	16	GREATEST HITS—Wings (CAP)
17	17	SESAME STREET FEVER—Various (PICK)
18	18	TIME PASSAGES—Al Stewart (ARIS)
19	19	THE CARS—Cars (WEA)
20	20	STRANGER IN TOWN—Bob Seger (CAP)
21	21	TOTALLY HOT—Olivia Newton John (MCA)
22	22	MACHO MAN—Village People (CASA)
23	23	LIVE BOOTIES—Aerosmith (CBS)
24	24	BROTHER TO BROTHER—Gino Vanelli (A&M)
25	25	PECES OF EIGHT—Styx (A&M)
26	26	BACK IN THE USA—Linda Ronstadt (WEA)
27	27	SHADOW DANCING—Andy Gibb (RSO)
28	28	BLONDES HAVE MORE FUN—Rod Stewart (WEA)
29	29	CITY TO CITY—Gerry Rafferty (UA)
30	30	DREAM OF A CHILD—Burtin Cummings (PORT)
31	31	DON'T LOOK BACK—Boston (EPIC)
32	32	DOG & BUTTERFLY—Heart (PORT)
33	33	LOVE BEACH—Emerson, Lake & Palmer (ATLA)
34	34	RUMOURS—Fleetwood Mac (WARN)
35	35	WAVELENGTH—Van Morrison (WARN)
36	36	GREATEST HITS—Steely Dan (ABC)
37	37	COMES A TIME—Neil Young (WEA)
38	38	LET'S KEEP IT THAT WAY—Anne Murray (CAP)
39	39	WEEK END WARRIORS—Ted Nugent (CBS)
40	40	EVEN NOW—Barry Manilow (ARIS)
41	41	PYRAMID—Alan Parsons Project (ARIS)
42	42	GREATEST HITS—Commodores (MOT)
43	43	GREATEST HITS—Steve Miller (CAP)
44	44	BLOODY TOURISTS—10cc (POL)
45	45	20 GREATEST HITS—Neil Diamond (MCA)
46	46	IMAGINE—Roger Whittaker (TEMB)
47	47	VAN HALEN—Van Halen (WARN)
48	48	THE GAMBLER—Kenny Rogers (UA)
49	49	YOU DON'T BRING ME FLOWERS—Neil Diamond (CBS)
50	50	WAR OF THE WORLDS—Various (CBS)

## WEST GERMANY

(Courtesy of Der Musikmarkt)

As of Dec. 12/25/78

This Week	Last Week	SINGLES
1	1	Y.M.C.A.—Village People, Metronome
2	2	MARY'S BOY CHILD—Boney M, Hansa Int.
3	3	STUMBLIN' IN—Chris Norman & Suzi Quatro, RAK
4	4	KREUZBERGER NACHTE—Gebrüder Blattschul, Hansa/Ariola
5	5	THE DEVIL SENT YOU TO LORADO—Baccara, RCA
6	6	YOU'RE THE GREATEST LOVER—Luv, Carrere
7	7	DU, DIE WANNE 1ST VOLL—Helga Feddersen & Dieter Hallervorden, Philips
8	8	BALLADE POUR ADELINE—Richard Clayderman, Telefunken
9	9	KISS YOU ALL OVER—Exile, RAK
10	10	TROJAN HORSE—Luv, Carrere

This Week	Last Week	SINGLES
1	1	MOONLIGHT MELODIES—Billy Vaughn, Arcade
2	2	GREASE—Soundtrack, RSO
3	3	20 WELTHITS IM GITAREN SOUND—Ricky King, Epic
4	4	NIGHTFLIGHT TO VENUS—Boney M., Hansa Int.
5	5	WORLD OF TODAY—Supermax, Atlantic
6	6	MACH MAL WIEDER TANZTAG—Max Greger, Polydor
7	7	MELODIEN DER WELT—Anthony Ventura, K-Tel
8	8	CRUISIN—Village People, Metronome
9	9	JAZZ—Queen, EMI
10	10	THE MONTEUX ALBUM—Smoke, RAK

## JAPAN

(Courtesy of Music Lab, Inc.)

\*Denotes local origin

As of 1/1/79

This Week	Last Week	SINGLES
1	1	GANDHARA—Godiego (Satrii)—NTVM
2	2	CHAMELEON ARMY—*Pink Lady (Victor)—NTVM, T&C Music
3	3	AOBAJO KOJUTA—*Muneyuki Sato (King)—Shinko
4	4	UHI TABIDACHI—*Momoe Yamaguchi (CBS/Sony)—Top
5	5	CHAMPION—*Alice (Express/Toshiba-EMI)—JCM
6	6	KISETSU NO NAKADE—*Chiharu Matsuyama (F)—STV Pack

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*Andy Gibb*

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<b>RITA COOLIDGE</b>	<b>JOHN DENVER</b>
<b>EARTH, WIND &amp; FIRE</b>	<b>ANDY GIBB</b>
<b>ELTON JOHN</b>	<b>KRIS KRISTOFFERSON</b>
<b>OLIVIA NEWTON-JOHN</b>	<b>ROD STEWART</b>
<b>DONNA SUMMER</b>	<b>...AND MORE!</b>

**On NBC-TV, Wednesday, January 10, 1979**

**8-9:30 PM (EST)**

**(Check your local station)**



## Lifelines

### Births

Daughter, Anasa, to TK Records singer and fashion model Beverly Johnson and husband Danny Sims, music producer, in New York Dec. 27.

### Deaths

Thomas Francis McCoy, 62, assistant general counsel of ASCAP, in North Carolina of a heart attack Dec. 30. He joined ASCAP in 1973 after serving for many years as administrator of the New York Judicial Conference.

\*\*\*

John K. Keawehawaii, 58, composer, singer and instrumentalist, in Honolulu Dec. 23. His daughter Karen Keawehawaii Faris is a vocalist and his uncle, Joe Keawe, a musician in the islands.

## 5 Years In Promo, Blume Uses Computerized Help

By JACK McDONOUGH

SAN RAFAEL, Calif.—Billboard's independent promotion man of the year for 1978, Augie Blume, is marking the fifth anniversary of the founding of his firm, Augie Blume & Associates, with the acquisition of a computer system which he feels may revolutionize the independent approach to promotion both by vastly expanding the company's comprehensive coverage capabilities and by cutting down dramatically on reaction and follow-up time in mapping a record's progress.

"Everything now happens so fast," says Blume, "that it's almost inevitable that you start to narrow in on just what you're working at the moment. You get tunnel vision. The computer will enable us to see what we're working on in relation to everything else. It will provide some perspective. It will give us command of great detail on all our contact stations and on all projects and also will let us log the comprehensive history of things. I know it will take six months of working with it just to fully explore the potential."

Blume points to the great proliferation of radio tip sheets over the past several years as evidence of the mountain of information that must be coped with by those working radio. "You just can't begin to digest it all. Just looking at the number of tip sheets and trade publications and the amount of detailed information they contain gives you a clear idea of why a computer is so helpful."

Blume is presently logging into the computer the company's mailing list of 3,000 stations nationally, a list that contains detailed information on programming personnel and characteristics of each station. Each station entry is accompanied by a code which indicates, among other things, the kind of records played by the station, the city's national population ranking and whether the station reports to any trades.

Blume indicates that several labels, aside from his permanent

clients, have inquired about subscribing just to utilize this computer-assisted mailing information.

Blume & Associates presently is a regional operation and communicates weekly with 350 stations in 11 Western states. Detailed informa-



Augie Blume: Seeking better reporting methods.

tion on all contacts with these stations will be programmed into the computer, and Blume is hopeful that with the added capabilities the system gives the company it will be able to go national in the coming year. The company is also looking toward establishment of a production company to work with one or more bands, and Blume expects that the command of radio marketing information provided by the system will be of immense value in the promotion of any band they sign.

Blume's system is composed of components from four different manufacturers. The central processing unit—the brain of the system—comes from TEI. The disk system is from Micromations and the terminal from Soroc. Programming consultant Leon Kunstenaar has worked with Blume in setting up the system to meet his needs.

## Closeup

BOB JAMES—Touchdown, Columbia JC35594. Produced by Bob James.

Pianist, composer, arranger James has chosen to work with subtle colors in this outing. The combination of electric keyboard, flute and reeds electric harmoniously on the five tunes, all from the leader's pen.

Like all previous James packages, the musicians are top New York sidemen, a sort of James house band. There are 13 featured sidemen plus 20 strings. So there is an intertwining of a small group sound via the soloists along with a broader, richer sound which encompasses the strings which are often a bare whisper in the scheme of multitracking techniques.

James' keyboards including an acoustic piano often run parallel with the flute in playing major melody lines. The flute is played by a number of musicians, most notably Hubert Laws, Eric Gale, Steve Gadd, Ron Carter and Idris Muhammad are among the James in-house bandmen.

The opening cut, "Angela (Theme From 'Taxi')," is transformed from the small screen into a fine, propelling ride Hiram Bullock's electric guitar interplays with James' electric piano. James vamping eloquently as Bullock makes punchy statements.

In the James version of things, there are many choruses, many melodic statements reaffirmed and repeated. But the music is so delightful and charming that you don't feel burnt out by the repetition.

The title tune starts with cymbals and electric bass laying down a foot tapping heat for David Sanborn's alto sax statement. Then the strings flow in as a bridge and James on acoustic piano generates a funky mood.

There is a taste of funk in the music, but in the main the jazz is relaxed and lacking any dissonance or irritants. The warmth of the reed section is felt on "Touchdown" and a flighty flute solo adds a freshness to the composition.

"I Want To Thank You (Very Much)" showcases Earl Klugh's strumming acoustic guitar in the opening passages. Klugh's clear single notes lead into Hubert Laws'

flute solo with trumpets used sparingly in the background for punchy, short breaks.

"Sun Runner," the opener on side two, has a cheery design cascading around James' acoustic piano, some brief flute runs by Laws, Klugh's acoustic guitar and some nifty conga playing by Ralph MacDonald.

"Caribbean Nights" introduces Mongo Santamaria to the fold. He and Laws trade breaks in the opening moments of the composition, calling each other like preys of the jungle. Electric piano and regulation drums add broadness and brushness to the environment. There is some tandem playing between Laws' flute and James' electric piano with unidentified voices scattering portions of the melody.



Bob James

The entire brass and reed sections are at work here but Santamaria's Latin percussion is given prominence. Earl Klugh's haunting long notes, his crisp improvisations which are unrelated to the basic motif of lines which Hubert Laws creates, produce a multi-tiered sound.

If there is such a thing as safe, entertaining jazz, this LP represents that kind of work. "Touchdown" and "Caribbean Nights" are the two standout tracks.

The five tunes are flawless because of the high musicianship of the people involved. There may not be a lot of sweaty, gutsy, hard driving music contained here, but the easy music mood and the self-assurance found within the tracks seem to typify the relaxed attitude of some segments of this nation's populace.

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JANUARY 13, 1979 BILLBOARD

## Chi Blizzard

• Continued from page 3

shopping mall went unplowed. The club remained closed until Jan. 4, according to manager Michael Harth.

The MGM Grand Disco on Chicago's west side was slated to open a new penthouse disco on New Year's Eve, with champagne and a buffet, only to host less than one-third of their expected turnout of 1,500.

In retailing, the weather put an abrupt halt to a booming holiday season. "But," says Steve Kessler, manager of Record City in Skokie, "it freed us to concentrate on our holiday returns."

Kessler estimates his store has been selling 15-20 copies of albums that sold 100 copies per day as recently as a week ago.

"It's been business as usual," he says, "even if we found ourselves having to help push many of our customers' cars out of our driveway."

Bob Sauer, classical buyer for Rose Records in downtown Chicago, reports that business dipped just slightly above a quarter of what might be expected for the first week in January. "The people simply aren't out on the streets," he says.

## NAB May Fund Minority Radio Owners

LOS ANGELES—The National Assn. of Broadcasters task force on Minority Ownership is seeking to establish an investment fund to assist minorities in purchasing broadcast facilities.

The group believes that by combining equity and guarantee commitments, the fund could produce about \$300 million in transactions.

## Park Lane Links

NEW YORK—Epic Records has entered into a production agreement with Park Lane Records Ltd., headed by Brian Lane, manager of Yes. The first two artists who have been brought to Epic under the agreement are the Fabulous Poodles, whose U.S. debut LP shipped last week, and Aviary Park Lane Records will have offices in New York, Los Angeles and London, where Lane is based.

## Liberace On TV

LOS ANGELES—Liberace will star in a Valentine's Day special for CBS-TV Feb. 14. Show will be shot on location. Seymour Heller, entertainer's manager, will supervise the production.

The NAB also plans to provide training programs, technical assistance and other supportive activities through the fund. It will be under the direction of a nine-member board of trustees to be appointed by the group's executive committee.

The agreement will be for three years with members coming from the broadcasting, financial and legal communities.

## Dallas Weather

• Continued from page 4

Warehouse is free-standing (not in malls).

Another reason Disc Records escaped a customer slow down "was because we were closed when the bad weather hit and didn't open until Tuesday (2) and it was just about over. However, we're threatened with more inclement weather," says Sam Crowley, regional manager of the chain.

He notes that the free-standing stores were hurt. "But overall, we were really surprised at the amount of traffic coming into the stores. We did much better than expected," he says.

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Billboard has the most accurate charts in the business. In a nutshell, it's the Billboard charts that we do our buying from. We can always rely on their charts for accuracy.

George Morte, Manager  
Sun State Music Dist., Inc.  
Los Angeles, California



# **Third World:** A point where Reggae, R&B and Disco join forces to conquer America.



These days, Third World isn't exactly uncharted territory. In the past few weeks, intrepid World-watchers have had plenty to focus in on: A sold-out disco 12-inch single (IDS 8662). A 7-inch single scaling the R&B charts (IS 8663). And one unbeatable LP pushing its way up both the R&B and pop charts.

## **Third World/Journey To Addis**

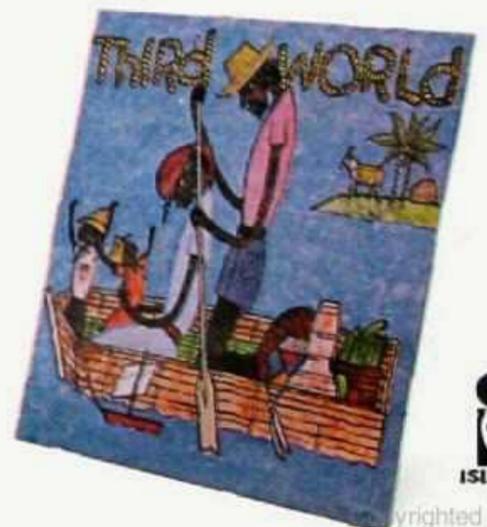
Featuring the single "Now That We've Found Love."

Produced by Alex Sadkin and Third World for Cavlip Prod. Ltd.

Executive Producer: Chris Blackwell.

On Island records & tapes (ILPS 9554).

Manufactured and distributed by Warner Bros. Records Inc.



ISLAND

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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/13/79

Number of LPs reviewed this week **36** Last week **29**



**THE BABYS**—Head First, Chrysalis CHR1195. Produced by Ron Nevison. The group's third album, and second in a row produced by Nevison, has its teen appeal pop moving in the direction of metallic British hard rock. Not that there is any shortage of AM-oriented material here: the single, "Every Time I Think Of You," is in the soaring build to crescendo mold of "Isn't It Time," the group's top 15 hit of a year ago. The LP comes on the heels of some personnel changes, with Ricky Phillips added on bass and Jonathan Cain on keyboards.

**Best cuts:** "Every Time I Think Of You," "Head First," "California."

**Dealers:** The group's last LP, "Broken Heart," hit the top 40.



**THE YANKEES**—High And Inside, Big Sound Records BSLP037. Produced by Thomas Cavalier, Richard Robinson. This is the first offering from Jon Tiven, one of the founders of Big Sound. He also fronts The Yankees, which comes across here as an exceptionally competent rock quartet with the ability to put a song across with a minimum of fuss. Straight-

ahead rock is the rule and the 12 cuts show the group has mastered the rock idiom. Tiven's voice is rather plain, but the vocal mix is superb and the lyrics are pretty good.

**Best cuts:** "Take Me Home And Make Me Like It," "Love-sick," "Bad Boy," "Boys' Night Out."

**Dealers:** In-store play can help break this.

## Billboard's Recommended LPs

### pop

**LULU**—"Don't Take Love For Granted," Rocket SXL13073 (RCA). Produced by Mark London, Lem Lubin. Lulu's last hit was "To Sir With Love" and she returns here with an album of MOR ballads reflecting a more contemporary feel. The music is vaguely disco, vaguely soul, the arrangements are sophisticated without being overwhelming. **Best cuts:** "Don't Take Love For Granted."

**JADE WARRIOR**—Way Of The Sun, Antilles AN7068 (Island). Produced by Tony Duhig, Jon Field. This is the fourth album of instrumental interpretations by the production duo, which writes and plays most of the music. It is derived from rock but also draws inspiration from the classics. The music is colorful, airy and imaginative and should appeal to easy listening fans as well as mainstream rockers. **Best cuts:** Side two is livelier.

**ROBERT, RORY & RICKY**—Cream Of The Crop 7957. Produced by Charles M. Mann, Barbie J. Harris. The trio covers a wide

range of styles, from an energetic pop-rock version of Merle Travis' classic "Sixteen Tons" to a punkish "Dogmatic" to a countrified "Living In The Country." The instrumentation is effective throughout, with Robert Herrin on guitar/synthesizer, Rory Knapp on drums and Ricky Knapp on guitar/bass. Pressed on blue vinyl. Label is in Chapel Hill, N.C. **Best cuts:** those cited.

### jazz

**PHILLY JOE JONES**—Philly Mignon, Galaxy GXY5112. Produced by Ed Michel. Jones is about as skilled as they come on drums, and here he gets powerful assists from Dexter Gordon, Nat Adderley, Ira Sullivan, George Cables and Ron Carter. There are but five cuts on the LP but each offers something eminently listenable, with Jones maintaining impeccable time against the varied solos. **Best cuts:** "Polka Dots And Moonbeams," "United Blues."

**ALBERTA HUNTER**—The Thirties, Stash ST115. Produced by Bernard Brightman. At 83, this blues singer is experiencing a dramatic rebirth of career—and it is deserved. The 15 tracks presented here go back to the '30s and are splendid examples of La Belle Hunter's forceful, persuasive way with indigo lyrics. Accompaniments are all competent, particularly those with Eddie Heywood at the piano. **Best cuts:** "I Won't Let You Down," "Downhearted Blues."

**TOM CREEKMORE**—She Is It, Discovery DS791. Produced by Albert Marx, Dennis Smith. A first rate debut by this tenor-saxophonist, backed by Joe Felix, piano, Joe Diorio, guitar, Don Felix, bass, and Nick Martinis, drums. Creekmore is an Atlanta musician who fares well on this premiere, but a

stronger choice of tunes would have helped its commercial possibilities. **Best cuts:** "Strawberry Wine," "No More."

**CHARLES LLOYD**—Weavings, Pacific Arts Pac7123. Produced by Charles Lloyd, Ron Altbach. Leader lays down a program of eight tunes with his flute, tenor and soprano sax featured against brass and strings. It's pleasant semi-jazz, muzak in mood, and might have come off better had the material been stronger. **Best cuts:** "Island Girl," "You Know I Love You."

**BARONE-BURGHARDT ORCHESTRA**—Maiden Switzerland, Discovery DS790. Produced by Mike Barone, Victor Burghardt. Taped in Zurich two years ago, this big band shows admirable drive and precision with veterans like Al Porcino and Sal Nistico featured. The seven tunes are all performed with verve and superior musicianship. **Best cuts:** "The Day Before Yesterday," "Half Unison."

**CORNELL DUPREE**—Shadow Dancing, Versatile MSG 6004. Produced by Vic Chirumbolo. Nicely packaged LP (double fold) contains a generous portion of Dupree's amplified guitar, yet a more intimate accompaniment might have served him better. Big orchestra with strings is overproduced and bulky on seven tracks which also offer brief bits by Hank Crawford, Alex Foster and Karen Joseph. **Best cuts:** "On And On," "Peg."

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/13/79

Number of singles reviewed this week **70** Last week **67**

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**FIREFALL**—Goodbye, I Love You (3:23); producers: Tom Dowd, Ron Albert, Howard Albert; writer: Rick Roberts; publisher: Stephen Stills BMI Atlantic 3544. Firefall's followup to its "Strange Way" is another melodic pop rocker featuring excellent instrumentation, clean vocals and a smart, hook-oriented arrangement.

**FRANKIE VALLI**—Fancy Dancer (4:00); producers: Bob Gaudio, L. Russell Brown; writers: L. Russell Brown, Bob Crewe; publisher: Larball/Heart's Delight BMI Warner Bros. WBS8734. Back with Crewe after his summer fling with Barry Gibb on the No. 1 hit "Grease," Valli turns in another smooth, sexy song suited for pop and MOR play. Falsetto parts are a highlight.

### recommended

**STARZ**—Last Night I Wrote A Letter (3:37); producer: Jack Richardson; writers: R. Ranno, M. Smith; publishers: Maximum Warp/Rock Steady ASCAP, Capitol PRO8999.

**KANSAS**—Lonely Wind (2:51); producer: Kansas; writer: S. Walsh; publisher: Don Kirshner BMI, Kirshner ZS842803 (CBS).

**DIANA ROSS**—What You Gave Me (3:38); producer: Hal Davis; writers: N. Ashford, V. Simpson; publisher: Jobete ASCAP, Motown M1456F.

**EMERSON, LAKE & PALMER**—All I Want Is You (2:33); producer: none listed; writers: Lake, Sinfield; publisher: Palm Beach International ASCAP, Atlantic 3555.

**SEA LEVEL**—Living In A Dream (3:22); producer: Stewart Levine; writers: R. Bramlett, D. Causey, A. Pearson; publishers: Stoned Individual/Sweet Glory BMI, Capricorn CPS8312.

**STARBUCK**—It Feels Good (3:39); producers: Bruce Blackman, Mike Clark; writer: B. Blackman; publisher: Brother Bill's ASCAP, UA (AAX)1263Y.

**ZWOL**—Call Out My Name (3:02); producers: Roger Cook, Ralph Murphy, Walter Zwoil; writer: Walter Zwoil; publisher: Mother Tongue ASCAP, EMI American P8009.

**PAT TRAVERS**—Go All Night (3:23); producer: Jeffrey Lesser; writer: P. Travers; publisher: Chappell ASCAP, Polydor PD14529.

**HVA**—That Scene Again (2:44); producers: Stephen Remick, Stuart Alan Love; writer: M. Love; publisher: Home Fire/Arb BMI, Polydor PD14529.



**THELMA HOUSTON**—Saturday Night, Sunday Morning (3:39); producer: Hal Davis; writers: N. Helms, M. Botler; publishers: Colgems/EMI/Jobete ASCAP, Tamla T54297F (Motown). Brassy horn fills, funky, perking rhythms and sassy vocals spark the latest from the lady who had a No. 1 pop and soul smash in 1977 with "Don't Leave Me This Way."

**SWITCH**—I Wanna Be Closer (3:45); producer: Jermaine Jackson; writer: J. Jackson; publisher: Jobete ASCAP, Gordy G7163F (Motown). The instrumentation is lush and romantic on this beautiful, mellow ballad. The arresting vocals and harmonies weave romantically around horns, strings and a sleepy rhythm track.

**RUFUS**—Keep It Together (Declaration of Love) (3:40); producers: Rufus, Roy Halee; writer: Allen Toussaint; publishers: Marsaint/Warner-Tamerlane BMI, ABC AB12444. Rufus' debut single from its "Number 1" LP is proof they are capable of handling chores without Chaka Khan. Excellent lead singing and tasty use of strings makes this production build.

### recommended

**BARRY WHITE**—Just The Way You Are (4:43); producer: Barry White; writer: Billy Joel; publisher: Joelsongs BMI, 20th Century TC2395.

**DENISE LA SALLE**—P.A.R.T.Y. (Where It Is) (3:26); producer: Denise La Salle; writer: Denise La Salle; publishers: Warner-Tamerlane/Ordena BMI, ABC AB12443.

**THE DELLS**—(You Bring Out) The Best In Me (3:23); producers: Al Perkins, Calvin Carter, Rudy Robinson, The Dells; writers: Darryl Carter, Jonah Ellis; publisher: Perk's Music, ABC AB12440.

**BRENTON WOOD**—Let's Get Crazy Together (3:49); producers: Hal Winn, Brenton Wood; writers: M. Gibbons, J. Winn, A. Smith; publishers: East Memphis/Hirdees BMI/ASCAP, Cream CR7833.



**THE KENDALLS**—I Had A Lovely Time (2:18); producer: Brian Fisher; writers: Sonny Throckmorton/Don Cook; publisher: Coon Keys, ASCAP, Dvation DV1119. Another winner for the joyful father-daughter team who know how to keep the country in their music. Tasty production with accents of keyboards and distinctive guitar work highlight this top-tapper.

### recommended

**JOHNNY PAYCHECK**—Down On The Corner At A Bar Called Kelly's (2:33); producer: Aubrey Mayhew; writers: A. Mayhew/M. McGovern/J. Paycheck; publisher: Dream City, BMI, Little Darlin' LD 7808.

**GAYLE HARDING**—I'm Lovin' The Lovin' Out Of You (3:08); producer: Robert Allen Jenkins; writer: Robert Jenkins; publisher: Robchris, BMI, Robchris R1009.

**MELANIE JAYNE**—Walking Up Together (2:45); producer: Walter Haynes; writer: Ben Peters; publisher: Ben Peters, BMI, MCA 40985.

**SCOTT SUMMER**—Flip Side Of Today (2:52); producer: Bill Walker; writer: Scott Summer; publisher: Con Brio, BMI, Con Brio CBK146.

**LARRY G. HUDSON**—Loving You Is A Natural High (3:08); producer: Chip Young; writer: Larry G. Hudson; publisher: Corlene, BMI, Lone Star 706.

**TOM GRANT**—If You Could See You Through My Eyes (3:45); producer: Dave Burgess; writers: Larry Henley/Jim Hurt; publisher: House of Gold, BMI, Republic 036.

**ANN J. MORTON**—I'm Not In The Mood (For Love) (2:18); producer: Larry Morton; writer: Kelly Bach; publisher: Me & Sam, ASCAP, Prairie Dust PD7629.



**SISTER SLEDGE**—He's The Greatest Dancer (3:31); producers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI, Cotillion 44245 (Atlantic). A clear upfront vocal paces this rhythmic dance track that also features tight instrumentation and more lyrical content than standard disco fare.



**DESMOND CHILD AND ROUGE**—Our Love Is Insane (3:40); producer: Richard Landis; writer: Desmond Child; publishers: Desmobile/Managed ASCAP, Capitol P4669. This r&b flavored track is the debut single by this New York-based four member group, led by vocalist/keyboardist/guitarist Child. Paced by guitar and full bodied instrumentation, a female vocalist handles the smooth lead with support from the other three members.

**Picks**—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; **recommended**—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Music Teaching Via Book, Tape

NEW YORK—As part of its campaign to promote music education, the American Music Conference is making available two teaching aids, a booklet stressing the importance of music in society and an 11-hour cassette series reviewing all of the various musical instruments.

"Instrumental Odyssey" is the title of the cassette series, which is available in half-hour and hour-long formats and contains nearly 300 selections ranging from the Turkish flute to the sitar. The set is available for \$50 or \$5 per tape.

The 11 tapes, and accompanying scripts, review flutes and recorders; single reeds, double reeds; brass; harp and harpsichord; percussion; guitar and other plucked string in-

struments; bowed strings, piano, clavichord and cimbalon; the organ family and electronic and experimental instruments such as the synthesizer and Theremin.

"The Role Of Music In The Life Of Man" is a 22-page booklet divided into four general sections dealing with the educational value of the music, music as therapy, music as recreation—and music's importance in society. Copies are available for \$1. Quantity discounts are available.

Both the booklet and the cassettes can be ordered from the American Music Conference, 1000 Skokie Blvd., Wilmette, Ill. 60091. Further information may be had by calling the AMC at (312) 251-1600.



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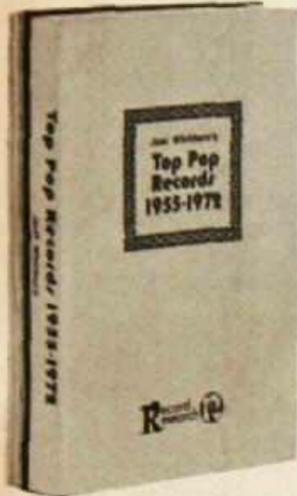


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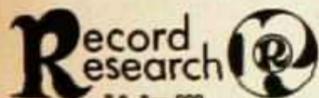
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## Burdon Renews Royalty Lawsuit

LOS ANGELES—Eric Burdon continues a court suit, filed early in December in Superior Court to recover \$41,600 allegedly owed him by Steve Gold and Gerald Goldstein of Far Out Productions, Music and Management here.

Burdon recently agreed to dismiss charges, without prejudice, that he had writer and recording master royalties coming.

According to an agreement of Oct. 6, 1976, filed with the court, Burdon was to receive a \$225,000 settlement from the defendants to obtain his release from pacts with the Far Out firms. He was to get \$225,000, with a \$50,000 down payment and monthly payments of \$7,000, starting in November 1976 for 25 months.

Burdon seeks a judgment for \$41,600, which he claims is owed for monthly payments between Aug. 1 and Nov. 1, 1978.

Burdon and the defendants reached the 1976 agreement after Burdon filed two Superior Court actions to free himself, with the defendants counter-complaining in one suit.

## '76 'Legend' Show Released On LP

NEW YORK—Theatre Archives Records has released music scored for the play "Legend" which ran on Broadway in 1976 starring Elisabeth Ashley.

Although having departed Broadway more than two years ago, "Legend's" music by Dan Goggin received good notices and he convinced Theatre Archives president Bill Webster to market the album. Since the music does not contain songs, the package refers to the LP as a "soundtrack."

Theatre Archives, having achieved a good sales pattern in New York, expects to broaden its marketing to other key cities.

Goggin is now working on a musical version of the Kaufman-Ferber stage classic, "Stage Door." His lyric collaborator is Bob Lorick, with whom Goggin produced the score of "Hark!," a musical produced on Broadway some years ago.

## Cotillion Distributes Christmas Turkeys

NEW YORK—Cotillion Records, carrying on a 10-year tradition started by Atlantic Records, its parent company, launched its own Christmas turkey giveaway program, coordinated through radio stations around the country.

Some of the turkeys were given away over the air while others were distributed to the poor, elderly and disabled through local relief offices.

Stations involved in the program this year are KSOL-FM and KDIAM in San Francisco; WDAO-FM in Dayton; WAWA-AM in Milwaukee; WBLS-FM in New York; WNJR-AM in Newark; KKTT-AM, KACE-FM, KDAY-FM and KJLH-FM in Los Angeles; and WGIV-AM in Charlotte.

In addition, Cotillion donated \$3,000 for food and clothes to Philadelphia's Guardian Civic League, under the supervision of WDAS air personality George Woods. In Dayton, recording groups Faze-O and Slave helped give away the turkeys.

## Hechtman Moving

LOS ANGELES—Burl Hechtman Management, which handles Jose Feliciano and comic Kip Addotta, has moved to 3919 Big Oak, Studio City, Calif. 91604. (213) 984-3704.



**HOT STUFF**—MCA's platinum presentation to Olivia Newton-John for her "Totally Hot" album is delivered to her in London by an asbestos-clad messenger.

## Zadoc Tees 9 Courses For Music

NEW YORK—The Zadoc Institute For Practical Learning will sponsor nine music-related courses during its spring 1979 semester, beginning March 12 at the Warwick Hotel here.

David Krebs, Tony Bongiovi and Bob Reno will join the Zadoc faculty this year. Ron Zalkind, founder of the institute, will again conduct the introductory course, "The Business Of Music: A Basic Course In Survival," as well as two short courses entitled "Planning Your Music Career" and "Promoting Concerts."

Krebs, co-owner of Leber-Krebs Management, will teach a course in personal management on April 21. Reno, president of Midland International Records, will conduct a publishing workshop April 7. Attorney David Steinberg will host a session March 17 on negotiating contracts, and two federal copyright examiners, James Vassar and David Albee, will chair a copyright seminar Mar. 24.

Tuition for the Saturday courses will be \$50.

Bongiovi, co-producer of Maco LPs and co-owner of the Power Station studio here, will host a 15-hour record production workshop, with students producing a master tape composed of their own material. The record production workshop will cost \$600.

In addition, nightly screenings will be held March 12-16 of the institute's 20-hour series of videotaped interviews with record industry leaders.

For more information, contact the Zadoc Institute at 2 Penn Plaza, Suite 1500, N.Y., N.Y. 10001. (212) 864-6937.

## For the Record

LOS ANGELES—Hal Rothberg and Perry Mayer are the two former Capitol employees who put together the recent holiday reunion bash of former Towerites. An Inside Track item had Bill Muster and Perry Mayer organizing the event.

## Philly Firm Catering To 200,000 Latinos

By MAURIE ORODENKER

PHILADELPHIA — Pirela Productions has been formed here to produce salsa concerts and get the music out before broad audiences.

This production arm of Greenwood Associates, a local marketing and advertising agency, is headed by Norbet Pirela. There are around 200,000 Latinos in this area and an estimated 2½ million throughout Eastern Pennsylvania and Southern New Jersey.

Pirela is a former percussionist who has managed Latin music groups. The firm will produce dance concerts and shows featuring top names who never get to play this large market. It will also handle management and bookings for bands, singers and dance acts, as well as providing mobile disco disk jockeys specializing in Latin music programming.

First artists going under the Pirela Productions wing are the Messengers, musical group led by Richard Lee Stecker, featuring Hispanic and Afro-Cuban jazz; and Reynaldo Ray and Disco by Jesse (Bermudez), mobile jocks. While the emphasis is

on the salsa sound, Afro-American jazz music rates high among the Hispanics for their dancing pleasure.

Biggest activity engaged in by Pirela Productions will be in promoting dance concerts which for the first time provide an opportunity to bring in big name stars from New York. The first of such promotions was staged last Nov. 11 at the Philadelphia Civic Center—the first time a dress-up event with star entertainers was ever staged here in a socially acceptable facility.

While the Latin community feared that it might be a rip-off or some antic by some fly-by-night promoter who could never deliver what was advertised, some 4,000 persons showed up in their salsa best for a "Sala Con Salsa" show followed by a dance until 3 a.m.

Marking a first time in-person appearance here for the headliners, the show offered 63-year-old Celia Cruz, on Tico Records and trombonist/trumpeter Willie Colon and his orchestra.

Billboard SPECIAL SURVEY For Week Ending 1/13/79

## Billboard Special Survey Hot Latin LPs

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N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	1	SALVADOR'S Derrumbes, Arriba 3005
2	LOS MUECAS Caliente 7298	2	VICENTE FERNANDEZ A Pesar de Todo, CYS 1526
3	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021	3	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031
4	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738	4	CAMILO SESTO Entre Amigos, Pronto 1034
5	YOLANDA DEL RIO Corridos Famosos, Arcano 3434	5	JUAN GABRIEL Con Mariachi, Pronto 1041
6	RAMON AYALA Musica Brava, Fredy 1086	6	LUCHA VILLA Interpreta a J. Gabriel, Muzart 1731
7	LOS SAGITARIOS Adios Amor	7	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021
8	ROCIO DURCAL Canata a Juan Gabriel, Pronto 1031	8	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738
9	JUAN GABRIEL Con Mariachi, Pronto 1041	9	ROBERTO CARLOS Amigo, CYS 1505
10	ESTRELLAS DE ORO Discos America 005	10	IRENE RIVAS Vida Mia, Cara 004
11	LOS REBELDES Te Esperare, Luna 1018	11	CHELO Voz Ranchera, MZT 10638
12	CAMILO SESTO Entre Amigos, Pronto 1034	12	LOS TERRICOLAS Disculando 8451
13	FEDERICO VILLA Corridos, Carino 5201	13	RIGO TOVAR 2 Tardes de Mi Vida, Mexican/Melody 5610
14	JOSE LUIS TH 2021	14	WILKINS Amarse Un Poco, Coco 146
15	EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106	15	CARLOS MIRANDA Con Piquito de Oro, Fredy 1080
16	LOS FELINOS Estos Son, Muzart 1735	16	LOS POLIFACETICOS Camaron Pelao, Latin International 5057
17	GRUPO MILAGRO Pa Que y Por Que, Mar 105	17	ALDO MONGES La Voz Del Amor, Microfon 76088
18	CHALO CAMPOS El Pobre de Jaime, Latin 2043	18	JUAN GABRIEL Espectacular, Pronto 1036
19	GERARDO REYES Verdades Amargas, CYS 1523	19	GENERACION 2000 Caramba D. Leonor, Atlas 5045
20	NELSON NED Voz Y Oracion, WSL	20	JULIO IGLESIA A Mis 33 Años, AH 38
21	ROBERTO CARLOS Amigo, CYS 1505	21	DANNY RIVERA Velvet 1518
22	SALVADOR'S Derrumbes, Arriba 3005	22	SAGITARIOS Un Poco de Amor
23	FELIPE ARRIAGA Nuevos Exitos, CYS 1525	23	JOSE LUIS TH 2021
24	REYNALDO OBREGON Sangre de Vino, Orfeon 38039	24	GERARDO REYES Verdades Amargas, CYS 1523
25	LOS BUKIS Los Alhambrados, Melody 5611	25	LOS HUMILDES Besitos, Fama 560

JANUARY 13, 1979 BILLBOARD

# Billboard HOT 100

# \* Chart Bound

GOODBYE, I LOVE YOU—Firefall  
(Atlantic 3544)  
FANCY DANCER—Frankie Valli  
(Warner Bros. 8734)  
SEE TOP SINGLE PICKS REVIEWS, page 80

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	9	TOO MUCH HEAVEN—Bee Gees (Bee Gees/Albhy Galuten), B. & M. Gibb, RSO 913	★	39	7	HOME AND DRY—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1766	69	51	16	STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518	
★	2	12	LE FREAK—Chic (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	★	40	7	GOT TO BE REAL—Cheryl Lynn (Marty Paich, David Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808	★	80	2	EVERY TIME I THINK OF YOU—The Babys (Ron Nevison), R. Kennedy, J. Conrad, Chrysalis 2279	
★	3	11	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	★	45	5	SHATTERED—Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19310 (Atlantic)	71	52	20	HOW MUCH I FEEL—Ambrosia (Freddie Firo & Ambrosia), Paich, Warner Bros. 8640	
★	4	12	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840	★	54	4	NO TELL LOVER—Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetera, Columbia 3-10879	72	78	4	MOMENT BY MOMENT—Yvonne Elliman (Robert Apperly), L. Halldridge, M. Leikin, RSO 915	
★	8	15	HOLD THE LINE—Tata (Tata), Paich, Columbia 310830	★	42	6	LOVE DON'T LIVE HERE ANYMORE—Roxie Byrd (Norman Whitfield), M. Gregory, Whitfield 8712 (Warner Bros.)	74	56	17	STRAIGHT HEART—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, K. Wilson, S. Linn, Portrait 670020 (CBS)	
★	6	18	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Hartline), E. Struzsck, A. Aldridge, Capitol 4671	★	46	6	BABY I'M BURNIN'—Dolly Parton (Gary Klein), D. Parton, RCA 11420	★	84	2	HAVEN'T STOPPED DANCING YET—Gonzales (Richard Jones & Gloria Jones), G. Jones, Capitol 4674	
★	7	13	Y.M.C.A.—Village People (Jacques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945	★	43	10	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Todd Rundgren), J. Steinman, Epic 850534 (Ireland International)	76	59	21	SWEET LIFE—Paul Davis (Phil Senter, Paul Davis), P. Davis, S. Collins, Bang 738	
★	10	10	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	★	23	19	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2972	★	NEW ENTRY	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 559		
★	9	14	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911	★	43	9	ONE LAST KISS—J. Geils (Joe Wozart), P. Wolf, S. Luttmann, EMI America 8964	★	88	2	LADY—Little River Band (John Boylan & Little River Band), G. Galie, Capitol 4467	
★	11	14	PROMISES—Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910	★	49	6	YOU NEED A WOMAN TONIGHT—Captain & Tennille (Daryl Dragon), D. Merino, A&M 2106	★	79	9	FREE ME FROM MY FREEDOM—Bessie Pointer (Jeffrey Bowen, Berry Gordy), A. Sand, T. Thomas, E. Pointer, Motown 1451	
★	13	8	A LITTLE MORE LOVE—Olivia Newton-John (John Farrar), J. Farrar, MCA 3067	★	45	8	YOU THRILL ME—Lulu (Mike Chapman), M. Chapman, N. Chinn, Warner/Curb 8711 (Warner Bros.)	★	80	85	2	GET DOWN—Gene Chandler (Carl Davis), J. Thompson, 20th Century 2387
★	12	13	HOW YOU GONNA SEE ME NOW—Mick Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695	★	58	4	BLUE MORNING, BLUE DAY—Foreigner (Keith Olson, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	★	81	83	5	WHO DO YA LOVE—K.C. & The Sunshine Band (Casey & Finch), H.W. Casey, R. Finch, TK 1031
★	14	12	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653	★	50	7	RADIOACTIVE—Gene Simmons (Sean Delaney, Gene Simmons), G. Simmons, Casablanca 951	★	82	82	5	A LITTLE LOVIN'—Rae (Harry Hinde), D. Fekaris & F. Perren, A&M 2091
★	15	9	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, K. McKay, R. Willis, Arc 320854 (Columbia)	★	53	5	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Stone, Bang 240	★	83	86	2	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (Neil Lutten), T. Lyle, J.H. Fitch, RCA 11386
★	16	10	EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA)	★	61	5	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	★	84	87	2	NEED YOU BAD—Ted Nugent (Low Fetterman, Cliff Davies), T. Nugent, Epic 850648
★	17	8	LOTTA LOVE—Nicolette Larson (Ted Templeman), N. Young, Warner Bros. 8664	★	55	6	I DON'T WANNA LOSE YOU—Hall & Oates (David Foster), Hall & Oates, RCA 11424	★	85	NEW ENTRY	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Harvey Fuqua, Sylvester), F. Fuqua, Fantasy 846	
★	19	14	NEW YORK GROOVE—Aze Frenkel (Eddie Kramer, Aze Frenkel), R. Ballard, Casablanca 941	★	57	5	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor 14514	★	86	90	4	MARY'S BOY CHILD—Boney M (Frank Farian), Hairston, Farian, J. Linn, See 1036 (Warner Bros.)
★	18	6	PLEASE COME HOME FOR CHRISTMAS—Eagles (Bill Szymczyk), C. Brown, G. Redd, Asylum 45555	★	70	2	THE FOOTBALL CARD—Glenn Sutton (Glenn Sutton), G. Sutton, Mercury 55052	★	87	NEW ENTRY	TAKE THAT TO THE BANK—Shalamar (Dick Griffey & Lonn Sylvers), L. Sylvers, K. Spencer, Salsar 11579 (RCA)	
★	20	10	FIRE—Pointer Sisters (Richard Perry), B. Springsteen, Planet 45501 (Elektra/Asylum)	★	53	12	THE DREAM NEVER DIES—Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308	★	88	NEW ENTRY	I GO TO RIO—Pablo Cruise (Bill Schnee), P. Allen, A. Anderson, A&M 2112	
★	24	10	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	★	54	15	I'M EVERY WOMAN—Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683	★	89	NEW ENTRY	RUN FOR HOME—Sad Cafe (John Punter), Young & Stimpson, A&M 2108	
★	21	22	SHAKE IT—Janet Jackson (S. Robertson, I. Matthews), T. Boylan, Mushroom 7029	★	55	13	MY BEST FRIEND'S GIRL—Cars (Roy Thomas), R. Gersick, Elektra 45537	★	90	NEW ENTRY	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), I. Soto, Atlantic 3547	
★	27	4	DO YOU THINK I'M SEXY—Rod Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	★	56	19	MAC ARTHUR PARK—Donna Summer (George Moroder, Pete Bellotte), J. Webb, Casablanca 539	★	91	91	5	I'M GONNA MAKE YOU LOVE ME—The Blend (The Blend, Michael O'Leary, David Butler), J.N. Brown, MCA 40961
★	23	5	I LOVE THE NIGHT LIFE—Mica Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483	★	63	4	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)	★	92	92	13	IN THE BUSH—Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110
★	24	10	BICYCLE RACE/FAT BOTTOM GIRLS—Queen (Ray Thomas, Queen), B. May, Elektra 45541	★	58	6	LOST IN YOUR LOVE—John Paul Young (Vanda & Young), Vanda & Young, Scotti Bros. 405 (Atlantic)	★	93	93	9	YOUR SWEETNESS IS MY WEAKNESS—Barry White (Barry White), B. White, 20th Century 2380
★	25	16	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362	★	69	5	DANCIN' SHOES—Faith Band (Greg Baker & Faith Band), C. Stone, Mercury 74037	★	94	94	13	ALIVE AGAIN—Chicago (Phil Ramone), I. Panikow, Columbia 310845
★	28	10	DON'T HOLD BACK—Chanson (David Williams, James Jamson Jr.), D. Williams, J. Jamson Jr., Arista America 7717	★	60	7	EASY DRIVER—Kenny Loggins (Bob James), R. Rapelle, D. Paich, Columbia 310866	★	95	67	14	POWER OF GOLD—Dae Fogelberg & Tim Weisberg (N.L.), D. Fogelberg, Full Moon 850606 (Epic)
★	31	5	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow and Ron Dante), W. Jennings, R. Kerr, Arista 0382	★	68	6	DANCIN' IN THE CITY—Marshall Hair (Christopher Neil), Hair-Marshall, Capitol 4648	★	96	64	10	PART TIME LOVE—Eltan John (Eltan John, Clive Franks), E. John, G. Osborne, MCA 40973
★	32	6	SOUL MAN—Boyz n the Bunch (Bob T. Schler), D. Porter, L. Hayes, Atlantic 3545	★	62	5	SILVER LINING—Puffery (Dennis Lambert, Brian Pomeroy), Beckett, RSO 914	★	97	71	11	HOLD ME, TOUCH ME—Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940
★	29	14	INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky B-7772 (CBS)	★	73	4	YOU CAN DO IT—Dobie Gray (Rick Hall), E. Sands, B. Weisman, R. Germinaro, Infinity 50003 (MCA)	★	98	100	8	GOT TO HAVE LOVING—Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14485
★	30	13	I WILL BE IN LOVE WITH YOU—Livingston Taylor (Rick DeCato), L. Taylor, Epic 850604	★	74	4	THIS MOMENT IN TIME—Engelbert Humperdinck (Joel Diamond), A. Bernstein, A. Adams, Epic 850632	★	99	72	8	YOU'VE REALLY GOT A HOLD ON ME—Eddie Money (Bruce Botnick), W.S. Robinson, Columbia 310842
★	33	9	A MAN I'LL NEVER BE—Boston (Tom Scholz), T. Scholz, Epic 850638	★	65	17	DOUBLE VISION—Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514	★	100	89	4	AIN'T THAT ENOUGH FOR YOU—John Davis (Sam Weiss), J. Davis, SAM 78-5011
★	34	11	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1750	★	75	2	SING FOR THE DAY—Styx (Styx), T. Shaw, A&M 2110					
★	37	9	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373	★	76	2	STORMY—Santana (Dennis Lambert, Brian Pomeroy), B. Blue, J.R. Cobb, Columbia 310873					
★	36	11	TAKE ME TO THE RIVER—The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)	★	68	41	MARY JANE—Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown)					

★ 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 = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Music

### HOT 100 A-Z—(Publisher-Licensee)

Ain't That Enough For You (Mikros/Melillo/John Davis)	100	Don't Cry Out Loud (George Weinberg/Immer/Unicoppe/Reginon)	36	On Gonna Make You Love Me (Overnight)	91	Moment By Moment (Red Cow Chappell)	72	September (Sagately/Tring/Charville/BMI/Sleechee)	30	Who Do Ya Love (Sherlyn/Hench/BMI)	83
A Little Lovin' (Perren/Vibes)	82	Don't Hold Back (Paul ASCAP)	26	Instant Replay (A.P. Lewis)	29	My Best Friend's Girl (Lulu/BMI)	55	Shake It (Steamed Cream/BMI)	21	Sweet Life (Wells V. BMI/Tanta-ASCAP)	14
A Little More Love (John Farrar/Innes/BMI)	11	Double You (Summer/Innes)	36	My Life (M. Jagger)	32	Need Your Bad (Magicalton/ASCAP)	64	Shake Your Groove Thing (Perren/Vibes/ASCAP)	51	Take Me To The River (L.H. Green/BMI)	76
Alive Again (Never Be Service/ASCAP)	94	Do You Think I'm Sexy (Pang)	27	I Will Be In Love With You (Morgan Lewis/ASCAP)	30	New York Groove (Aze/Ballard/Ballard/ASCAP)	64	Sharing The Night Together (Music Mill/Alan Carter/BMI)	6	Take That To The Bank (Rudy ASCAP)	34
A Man I'll Never Be (Pine Songs/ASCAP)	31	Every 1's A Winner (Finchley/ASCAP)	65	How You Gonna See Me Now (C. Stone)	31	No Tell Lover (Alan Street/Servan/Faith Phonos/ASCAP)	17	Shattered (Colgems/EMI/ASCAP)	37	You Don't Bring Me Flowers (Stonebridge/Thamesme/ASCAP)	63
Animal House (Dutcher/Stephen/Bishop/BMI)	72	Every Time I Think Of You (E. Ray/Jean/BMI)	15	I Was Made For Dancing (Murray/Scott/Tone/ASCAP)	31	One Last Kiss (Carter/City/ASCAP)	43	Shiver (Living Touch Of Gold/Crestwick/Shagwood/BMI)	53	You Make Me Feel Mighty Real (Booker/Tapp/ASCAP)	88
Baby I'm Burnin' (Valer Apple/BMI)	73	Free (Bruce Springsteen/ASCAP)	19	Lady (Steve Gers/EMI/BMI)	18	Our Love Don't Throw It All Away (Shagwood/Innes/Hench/BMI)	10	Sing For The Day (Almo/Styx/ASCAP)	9	You Need A Woman Tonight (ABC/Dunhill/BMI)	44
Bicycle Race/Fat Bottom Girls (Queen/Deebacht/BMI)	24	Go To The Sun (Pang)	27	Le Freak (D.C. BMI)	71	Part Time Love (Almo/Styx/ASCAP)	96	Somewhere In The Night (Living/BMI)	96	You Took The Words Right Out Of My Mouth (Edward B. Marks/ASCAP)	4
Blue Morning, Blue Day (Gersman/WB/BMI)	46	Go To The Sun (Pang)	27	Love (Don't Live Here Anymore/Lambert/BMI)	86	Soul Man (Walden/Brown/ASCAP)	28	Starry Starry Night (Styx/ASCAP)	67	You Thrill Me (Chirchick/BMI)	41
Dancin' In The City (Not Listed)	61	Go To The Sun (Pang)	27	Love (Don't Live Here Anymore/Lambert/BMI)	86	Starry Starry Night (Styx/ASCAP)	67	Stromboli (Winters/Know/ASCAP)	74	Your Sweetness Is My Weakness (S. Vette/Janney/BMI)	85
Dancin' Shoes (Canal/BMI)	40	Go To The Sun (Pang)	27	Love (Don't Live Here Anymore/Lambert/BMI)	86	Stromboli (Winters/Know/ASCAP)	74	Strongie Way (Stephen Stills/BMI)	59	You've Really Got A Hold On Me (Jobete/ASCAP)	99

# IT WAS SNOWING IN 1978

Valerie Carter

Change In Luck  
TOM SNOW

Kerry Chater

Leave Well Enough Alone  
TOM SNOW/KERRY CHATER

Rita Coolidge

You  
TOM SNOW

Kiki Dee

One Step  
TOM SNOW/GLEN BALLARD

Yvonne Elliman

Cold Wind Across My Heart  
TOM SNOW

Marcia Hines

You  
TOM SNOW

Michael Johnson

Foolish  
TOM SNOW

Booker T. Jones

When You Come Home  
TOM SNOW/ERIC KAZ

Olivia Newton-John

I'll Put Some Love  
(Back In Your Life)  
TOM SNOW/BOOKER T. JONES

Stella Parton

Deeper Than The Night  
TOM SNOW/JOHNNY VASTANO

Kenny Rogers

Stormy Weather  
TOM SNOW/LEO SAYER

Diana Ross

Even A Fool  
TOM SNOW/KERRY CHATER

Leo Sayer

Gettin' Ready For Love  
TOM SNOW/FRAN GOLDE

Tarney & Spencer

Top Of The World  
TOM SNOW

Cory Wells

Don't Look Away  
No Lookin' Back  
Stormy Weather  
TOM SNOW/LEO SAYER

Running To My Freedom  
TOM SNOW/JOHNNY VASTANO

It's Really You  
TOM SNOW/ALAN TARNEY/TREVOR SPENCER

Waiting For You  
TOM SNOW/FRAN TATE

*Thanks to you all...*  
*Tom Snow*

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c/o Jess S. Morgan & Co. Inc.  
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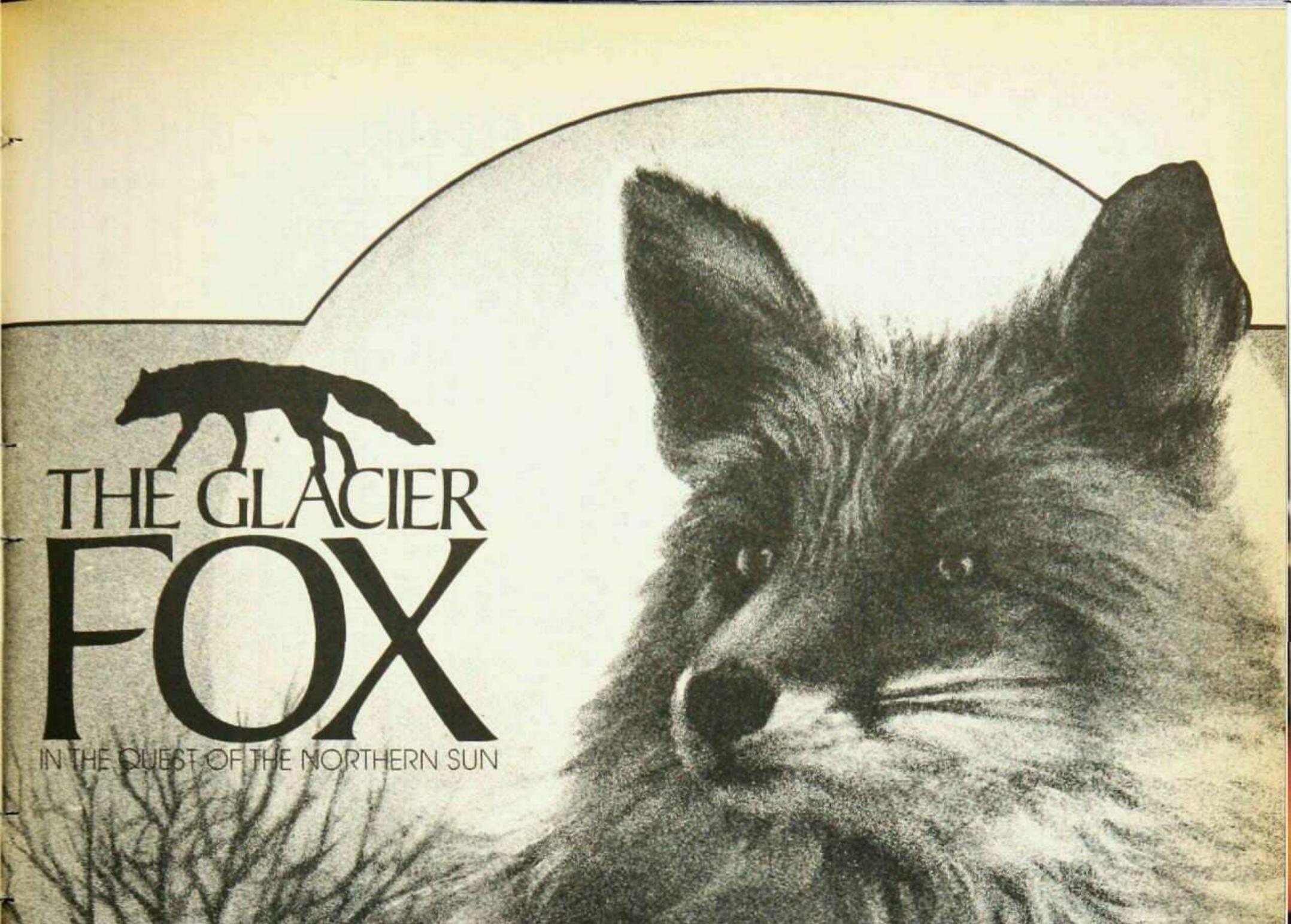
Simon Carstairs



# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																					
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL														
★	1	7	<b>BARBRA STREISAND</b> Greatest Hits Vol. II Columbia FC 35679	▲		▲		▲		▲		★	40	60	<b>SOUNDTRACK</b> Saturday Night Fever RSO RS 2-4001	▲		▲		▲		▲		★	71	71	31	<b>PABLO CRUISE</b> Worlds Away A&M SP 4057	▲		▲		▲		▲		▲		▲				
	2	11	<b>STEVE MARTIN</b> A Wild And Crazy Guy Warner Bros. WS 3238	▲		▲		▲		▲		★	39	10	<b>TED NUGENT</b> Weekend Warriors Epic FE 35551	▲		▲		▲		▲		★	72	72	10	<b>BAR-KAYS</b> Money Talks Star-104 4106 (Fantasy)	▲		▲		▲		▲		▲		▲				
★	3	12	<b>BILLY JOEL</b> 52nd Street Columbia FC 35609	▲		▲		▲		▲		★	38	23	16	<b>GINO VANNELLI</b> Brother To Brother A&M SP 4722	●		▲		▲		▲		★	73	73	29	<b>THE CARS</b> Elektra EK 135	▲		▲		▲		▲		▲		▲			
	4	7	<b>CHIC</b> C'est Chic Atlantic SD 19209	▲		▲		▲		▲		★	44	7	<b>WILLIE NELSON</b> Live Columbia KC2 35642	▲		▲		▲		▲		★	74	51	11	<b>RONNIE LAWS</b> Flame United Artists (UCLA 881)	▲		▲		▲		▲		▲		▲		▲		
★	7	4	<b>BLUES BROTHERS</b> Brief Case Full Atlantic SD 19217	●		▲		▲		▲		★	40	24	15	<b>AL STEWART</b> Time Passages Arista AB 4190	●		▲		▲		▲		★	86	5	19	<b>ASHFORD &amp; SIMPSON</b> Is It Still Good For Ya Warner Bros. WSK 3219	●		▲		▲		▲		▲		▲		▲	
	6	6	<b>QUEEN</b> Jazz Elektra EK 166	●		▲		▲		▲		★	74	4	<b>CAT STEVENS</b> Back To Earth A&M 4735	●		▲		▲		▲		★	77	79	7	<b>ALICE COOPER</b> From The Inside Warner Bros. WSK 3263	●		▲		▲		▲		▲		▲		▲		
★	8	7	<b>EARTH, WIND &amp; FIRE</b> The Best Of Earth, Wind & Fire Columbia PC 35647	●		▲		▲		▲		★	65	9	<b>NICOLETTE</b> Warner Bros. WSK 3263	●		▲		▲		▲		★	80	81	9	<b>TOOD RUNDGREN</b> Back To The Bars Warner Bros. WSK 3263	●		▲		▲		▲		▲		▲		▲		
★	9	7	<b>ERIC CLAPTON</b> Backless RSO 1-3029	▲		▲		▲		▲		★	43	32	11	<b>CHAKA KHAN</b> Chaka Warner Bros. WSK 3245	●		▲		▲		▲		★	104	8	8	<b>GENE CHANDLER</b> Get Down Chi Sound 1-578 (20th Century)	●		▲		▲		▲		▲		▲		▲	
★	10	5	<b>NEIL DIAMOND</b> You Don't Bring Me Flowers Columbia SC 35625	▲		▲		▲		▲		★	58	9	<b>CHERYL LYNN</b> Got To Be Real Columbia JC 35486	●		▲		▲		▲		★	90	9	9	<b>BOBBY CALDWELL</b> Clouds 8804 (TK)	●		▲		▲		▲		▲		▲		▲		
	10	35	<b>SOUNDTRACK</b> Grease RSO RS 2-4002	▲		▲		▲		▲		★	56	2	<b>MARVIN GAYE</b> Here, My Dear Tamla T-364 (Motown)	●		▲		▲		▲		★	80	81	9	<b>ISAAC HAYES</b> For The Sake Of Love Polydor PD 1-6164	●		▲		▲		▲		▲		▲		▲		
★	11	28	<b>FOREIGNER</b> Double Vision Atlantic SD 19999	▲		▲		▲		▲		★	47	48	64	<b>MEAT LOAF</b> Bat Out of Hell Epic/Cleveland International PE 34974	▲		▲		▲		▲		★	81	88	7	<b>EMMYLOU HARRIS</b> Profile Warner Bros. WSK 3258	●		▲		▲		▲		▲		▲		▲	
★	12	7	<b>BARRY MANILOW</b> Greatest Hits Arista AT 3609	▲		▲		▲		▲		★	48	49	18	<b>DAN FOGELBERG &amp; TIM WEISBERG</b> Twin Sons Of Different Mothers Full Moon/Epic JE 35329 (CBS)	▲		▲		▲		▲		★	83	83	25	<b>ANNE MURRAY</b> Let's Keep It That Way Capitol SW 11743	▲		▲		▲		▲		▲		▲		▲	
★	14	10	<b>AEROSMITH</b> Live Bootleg Columbia PC2 35564	▲		▲		▲		▲		★	49	50	14	<b>PAUL STANLEY</b> Casablanca NBLP 7123	▲		▲		▲		▲		★	84	84	14	<b>VAN MORRISON</b> Wavelength Warner Bros. WSK 3212	▲		▲		▲		▲		▲		▲		▲	
★	16	4	<b>ROD STEWART</b> Blondes Have More Fun Warner Bros. WSK 3261	▲		▲		▲		▲		★	61	8	<b>LEIF GARRETT</b> Feel The Need Scotti Bros. SB 7100 (Atlantic)	●		▲		▲		▲		★	85	85	15	<b>FUNKADELIC</b> One Nation Under A Groove Warner Bros. WSK 3205	▲		▲		▲		▲		▲		▲		▲		
	15	13	<b>VILLAGE PEOPLE</b> Cruisin' Casablanca NBLP 7118	▲		▲		▲		▲		★	51	52	20	<b>BOSTON</b> Don't Look Back Epic FE 35050	▲		▲		▲		▲		★	86	89	19	<b>THE WHO</b> Who Are You MCA MCA 3050	▲		▲		▲		▲		▲		▲		▲	
	16	18	<b>DONNA SUMMER</b> Live And More Casablanca NBLP 7119	▲		▲		▲		▲		★	52	42	23	<b>THE TALKING HEADS</b> More Songs About Buildings And Food Sire SBK 8558 (Warner Bros.)	▲		▲		▲		▲		★	87	87	19	<b>ROSE ROYCE</b> Strikes Again Whitfield WHR 3227 (Warner Bros.)	●		▲		▲		▲		▲		▲		▲	
★	19	13	<b>TOTO</b> Columbia JC 35377	▲		▲		▲		▲		★	53	53	11	<b>SANTANA</b> Inner Secrets Columbia FC 35608	●		▲		▲		▲		★	88	95	23	<b>DOLLY PARTON</b> Heartbreaker RCA AFL 1-2757	●		▲		▲		▲		▲		▲		▲	
	18	15	<b>HEART</b> Dog And Butterfly Portrait PR 35555 (CBS)	▲		▲		▲		▲		★	63	5	<b>JIM MORRISON</b> American Prayer Elektra EK 502	●		▲		▲		▲		★	100	5	5	<b>KENNY ROGERS</b> The Gambler United Artists (UCLA 804)	▲		▲		▲		▲		▲		▲		▲		
	19	20	<b>ROLLING STONES</b> Some Girls Rolling Stones CDC 29108 (Atlantic)	▲		▲		▲		▲		★	55	6	<b>EMERSON, LAKE &amp; PALMER</b> Love Beach Atlantic SD 19211	▲		▲		▲		▲		★	90	94	23	<b>SOUNDTRACK</b> Sgt. Pepper's Lonely Hearts Club Band RSO RS 2-4100	▲		▲		▲		▲		▲		▲		▲		
	20	17	<b>LINDA RONSTADT</b> Living In The U.S.A. Arylon AF 155	▲		▲		▲		▲		★	69	6	<b>GRATEFUL DEAD</b> Shakedown Street Arista AB 4198	▲		▲		▲		▲		★	91	98	12	<b>DEVO</b> Are We Not Men, We Are Devo Warner Bros. WSK 3239	▲		▲		▲		▲		▲		▲		▲		
	21	16	<b>STYX</b> Pieces Of Eight A&M SP 4724	▲		▲		▲		▲		★	68	5	<b>J. GEILS BAND</b> Sanctuary EMI America SO 17006	▲		▲		▲		▲		★	92	92	13	<b>MARSHALL TUCKER BAND</b> Greatest Hits Capricorn CPN 0214	●		▲		▲		▲		▲		▲		▲		
★	25	8	<b>COMMODORES</b> Greatest Hits Motown M3 912	▲		▲		▲		▲		★	58	62	31	<b>ANDY GIBB</b> Shadow Dancing RSO RS 1-3034	▲		▲		▲		▲		★	94	99	55	<b>JACKSON BROWNE</b> Running On Empty Nylum NE 113	▲		▲		▲		▲		▲		▲		▲	
★	26	6	<b>STEVE MILLER BAND</b> Steve Miller Band Greatest Hits Capitol 500 11872	▲		▲		▲		▲		★	59	59	13	<b>CHICAGO</b> Hot Streets Columbia PC 35512	▲		▲		▲		▲		★	95	70	17	<b>NICK GILDER</b> City Nights Crystal CH 1202	▲		▲		▲		▲		▲		▲		▲	
★	30	4	<b>DOOBIE BROTHERS</b> Minute By Minute Warner Bros. WSK 3193	●		▲		▲		▲		★	60	64	17	<b>CHUCK MANGIONE</b> Children Of Sanchez A&M SP 6700	●		▲		▲		▲		★	96	96	10	<b>JIMMY BUFFETT</b> You Had To Be There ABC AK 1006-1	●		▲		▲		▲		▲		▲		▲	
★	28	14	<b>ACE FREHLEY</b> Casablanca NBLP 7121	▲		▲		▲		▲		★	61	41	14	<b>CHANSON</b> Arista SW 50039	▲		▲		▲		▲		★	97	97	14	<b>AL JARREAU</b> All Fly Home Warner Bros. WSK 3228	●		▲		▲		▲		▲		▲		▲	
	27	12	<b>FIREBALL</b> Elan Atlantic SD 19183	▲		▲		▲		▲		★	62	43	10	<b>ELTON JOHN</b> A Single Man MCA 3055	▲		▲		▲		▲		★	106	6	6	<b>GEORGE THOROGOOD</b> Move It On Over Roulette 3024	●		▲		▲		▲		▲		▲		▲	
	28	29	<b>BILLY JOEL</b> The Stranger Columbia JC 34987	▲		▲		▲		▲		★	75	5	<b>BOB JAMES</b> Touch Down Tappan Te 12 35594 (Columbia)	▲		▲		▲		▲		★	128	7	7	<b>POINTER SISTERS</b> Energy Planet P (Elektra-Nylum)	▲		▲		▲		▲		▲		▲		▲		
★	34	34	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Stranger In Town Capitol SW 11658	▲		▲		▲		▲		★	65	67	12	<b>BARRY WHITE</b> The Man 20th Century 2571	▲		▲		▲		▲		★	100	105	45	<b>VAN HALEN</b> Warner Bros. WSK 3073	▲		▲		▲		▲		▲		▲		▲	
★	37	6	<b>PAUL McCARTNEY &amp; WINGS</b> Wings Greatest Capitol 500 11905	▲		▲		▲		▲		★	66	66	14	<b>PETER CRISS</b> Casablanca NBLP 7122	▲		▲		▲		▲		★	101	102	8	<b>POCO</b> Legend ABC AK 1009	▲		▲		▲		▲		▲		▲		▲	
	31	5	<b>STEELY DAN</b> Greatest Hits ABC AK 1197	▲		▲		▲		▲		★	77	6	<b>PEABO BRYSON</b> Crosswinds Capitol 51 11875	▲		▲		▲		▲		★	102	82	12	<b>WEATHER REPORT</b> Mr. Gone Columbia JC 35358	▲		▲		▲		▲		▲		▲		▲		
	32	33	<b>KANSAS</b> Two For The Show Kerberos KZ 35620 (Epic)	▲		▲		▲		▲		★	68	38	13	<b>NEIL YOUNG</b> Comes A Time Warner Bros. WSK 3256	●		▲		▲		▲		★	103	103	43	<b>VILLAGE PEOPLE</b> Macho Man Casablanca NBLP 7096	▲		▲		▲		▲		▲		▲		▲	
★	35	16	<b>ALICIA BRIDGES</b> Pryor PD 1-6158	▲		▲		▲		▲		★	69	45	23	<b>AMBROSIA</b> Life Beyond L.A. Warner Bros. WSK 3135	●		▲		▲		▲		★	112	4	4	<b>BAR-KAYS</b> Light Of Life Mercury SMM 1-3832	●		▲		▲		▲		▲		▲		▲	
★	36	5	<b>PARLIAMENT</b> Motor Booty Affair Casablanca NBLP 7125	●		▲		▲		▲		★	70	47	9	<b>RUSH</b> Hemispheres Mercury SMM 1-3143	●																										



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PRODUCED BY HIROMU TSUGAWA · ENGLISH VERSION CO-PRODUCED BY MARK L. ROSEN  
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# TOP LPs & TAPE

POSITION 106-306

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-R TAPE	CASSETTE	REEL TO REEL
106	107	19	PLAYER Danger Zone RSO RS 13635	7.50		7.50		7.50	
107	109	13	SOUNDTRACK The Wiz MCA 2 14000	14.50	14.50	14.50			
115	110	10	IAN MATTHEWS Stealin' Home Meridian MES 5012	7.50	7.50	7.50			
117	117	8	SOUNDTRACK Midnight Express Columbia NBLP 7114	7.50	7.50	7.50			
110	113	5	BOB MARLEY & THE WAILERS Babylon By Bus Island ISLD 11 (Warner Bros.)	12.50	12.50	12.50			
111	111	99	FLEETWOOD MAC Rumours Warner Bros. BSK 3610	7.50	7.50	7.50			
112	114	11	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic IE 35488	7.50	7.50	7.50			
119	119	2	HOT CHOCOLATE Every 1's A Winner Infamy INF 9002	7.50	7.50	7.50			
123	123	8	THIRD WORLD Journey To Addis Island ILPS 5554 (Warner Bros.)	7.50	7.50	7.50			
124	124	2	ELVIS PRESLEY A Legendary Performer Vol. III RCA CPL 1 1082	8.50	8.50	8.50			
116	118	22	EXILE Mixed Emotions Warner Bros. BSK 3205	7.50	7.50	7.50			
117	120	17	BLONDIE Parallel Lines Chrysalis CHR 1197	7.50	7.50	7.50			
118	121	11	RORY GALLAGER Photo Finish Chrysalis CHR 1170	7.50	7.50	7.50			
119	127	4	AC/DC If You Want Blood You've Got It Atlantic SD 19212	7.50	7.50	7.50			
130	130	8	PEACHES & HERB 2 Hot Polydor PD1 6172	7.50	7.50	7.50			
121	125	9	CERRONE Golden Touch Columbia SD 5208 (Atlantic)	7.50	7.50	7.50			
133	133	6	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.50	7.50	7.50			
124	134	5	SOUNDTRACK Superman Warner Bros. BSK 3257	13.50	13.50	13.50			
134	134	5	DAN HARTMAN Instant Replay Blue Sky BS 3564 (CBS)	7.50	7.50	7.50			
136	136	31	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.50	7.50	7.50			
126	129	10	JOHN PAUL YOUNG Love Is In The Air Satti Brothers SB 7107 (Atlantic)	7.50	7.50	7.50			
127	131	9	TOMMY STROTHER Intimate Strangers Columbia JC 35357	7.50	7.50	7.50			
137	137	24	SYLVESTER Step II Fantasy F 9556	7.50	7.50	7.50			
129	130	8	OUTLAW Playin' To Win Arista AB 4205	7.50	7.50	7.50			
130	130	26	KENNY LOGGINS Nightwatch Columbia JC 35367	7.50	7.50	7.50			
131	131	13	GROVER WASHINGTON, JR. Reed Seed Motown M 7516	7.50	7.50	7.50			
132	132	95	FOREIGNER Atlantic SD 19109	7.50	7.50	7.50			
143	143	20	JEAN-LUC PONTY Cosmic Messenger Atlantic SD 19109	7.50	7.50	7.50			
150	150	5	BONNIE POINTER Motown M111	7.50	7.50	7.50			
135	135	77	STYX The Grand Illusion A&M SP 4637	7.50	7.50	7.50			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-R TAPE	CASSETTE	REEL TO REEL
136	138	5	THE JACKSONS Destiny Epic IE 35552	7.50		7.50		7.50	
148	148	2	GEORGE CARLIN Indecent Exposure Little David LD 1076 (Atlantic)	7.50		7.50		7.50	
138	142	30	RICK JAMES Come Get It Sandy S781 (Motown)	7.50		7.50		7.50	
139	141	14	10cc Bloody Tourists Polydor PD1 6181	7.50		7.50		7.50	
140	144	5	ADC BAND Long Stroke Columbia SD 5210 (Atlantic)	7.50		7.50		7.50	
141	110	16	MUSIQUE Keep On Jumpin' Polydor PD1 6181	7.50		7.50		7.50	
142	108	13	WAYLON JENNINGS I've Always Been Crazy RCA AFL1 2579	7.50		7.50		7.50	
156	156	2	GLORIA GAYNOR Love Tracks Polydor PD1 6181	7.50		7.50		7.50	
155	155	2	LAKESIDE Shot Of Love Solar BXC 1 2937 (RCA)	7.50		7.50		7.50	
145	147	29	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International JZ 35075 (CBS)	7.50		7.50		7.50	
146	146	9	MELBA MOORE Melba Epic IE 35507	7.50		7.50		7.50	
147	151	36	WILLIE NELSON Stardust Columbia JC 35305	7.50		7.50		7.50	
157	157	31	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.50		7.50		7.50	
149	149	68	VILLAGE PEOPLE Columbia NBLP 7064	7.50		7.50		7.50	
160	160	5	VOYAGE Fly Away Meridian 2225 (TW)	7.50		7.50		7.50	
151	153	10	WHISPERS Headlights RCA BXL 1 2772	7.50		7.50		7.50	
152	122	13	DIANA ROSS Ross Motown M 7907	7.50		7.50		7.50	
153	154	64	CHUCK MANGIONE Feels So Good A&M SP 4658	7.50		7.50		7.50	
154	158	23	JEFF WAYNE/ VARIOUS ARTISTS War Of The Worlds Columbia PC2 35290	13.50	13.50	13.50			
155	116	20	SWITCH Gandy G790 (Motown)	7.50		7.50		7.50	
156	126	49	JOURNEY Infinity Columbia JC 34912	7.50		7.50		7.50	
157	161	9	DR. HOOK Pain & Pleasure Capitol SW 11859	7.50		7.50		7.50	
158	140	23	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SW 3553	7.50		7.50		7.50	
159	152	27	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.50		7.50		7.50	
176	176	47	BARRY MANILOW Even Now Arista AB 4158	7.50		7.50		7.50	
171	171	4	JOHN TRAVOLTA Travolta Fever Mikolag 001	7.50		7.50		7.50	
162	139	26	FOXY Get Off Dish 30005 (DK)	7.50		7.50		7.50	
163	163	16	MOTHER'S FINEST Mother Factor Epic IE 35546	7.50		7.50		7.50	
164	145	6	CARPENTERS Christmas Portrait A&M SP 4726	7.50		7.50		7.50	
165	165	12	BLACK SABBATH Never Say Die Warner Bros. BSK 1186	7.50		7.50		7.50	
167	170	15	BOSTON Epic IE 34188	7.50		7.50		7.50	
168	168	19	GIL SCOTT-HERON & BRIAN JACKSON Secrets Arista AB 4189	7.50		7.50		7.50	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-R TAPE	CASSETTE	REEL TO REEL
179	179	40	SOUNDTRACK The Rocky Horror Picture Show DEE DSD 21653 (DEP)	8.50		8.50	NA	8.50	
170	166	29	MOODY BLUES Octave London PS 758	7.50		7.50		7.50	
171	174	26	CAPTAIN & TENNILLE Dream A&M SP 4707	7.50		7.50		7.50	
172	172	4	LARRY GATLIN Larry Gatlin's Greatest Hits Mercury MG 7628	7.50		7.50		7.50	
173	173	30	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SABB 11525	7.50		7.50		7.50	
174	180	4	THREE DEGREES New Demotions Arista America SW 500	7.50		7.50		7.50	
175	175	6	PETER TOSCH Bush Doctor Riding Stones DDC 36109 (Atlantic)	7.50		7.50		7.50	
184	184	2	BLACKBYRDS Night Groove Fantasy F570	7.50		7.50		7.50	
177	177	19	DARYL HALL & JOHN OATES Along The Red Ledge RCA AFL1 2804	7.50		7.50		7.50	
178	178	67	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.50		7.50		7.50	
179	181	6	WILTON FELDER We All Have A Star ABC AA 1109	7.50		7.50		7.50	
184	184	2	NORMAN CONNORS The Best of Norman Connors & Friends Suddah BGS 5716 (Arista)	7.50		7.50		7.50	
177	177	19	JERRY BUTLER Nothing Says I Love You Like I Love You P.R. IE 35510	7.50		7.50		7.50	
182	159	11	CAMEO Ugly Echo Columbia CCLP 2006	7.50		7.50		7.50	
183	192	241	PINK FLOYD Dark Side Of The Moon Harvest SMD5 11163 (Capitol)	7.50		7.50		7.50	
184	186	23	BROTHERS JOHNSON Blam A&M SP 4714	7.50		7.50		7.50	
185	188	12	SEA LEVEL On The Edge Capitol CPN 2012	7.50		7.50		7.50	
186	167	31	BETTY WRIGHT Live Arista 4405 (TR)	7.50		7.50		7.50	
187	164	5	GLEN CAMPBELL Blasphemy Capitol SW 11722	7.50		7.50		7.50	
188	191	37	GERRY RAFFERTY City To City United Artists UALA 880	7.50		7.50		7.50	
189	189	13	DAVID BOWIE Stage RCA CPL2 2913	11.50		11.50		11.50	
191	193	17	ROBERT JOHNSON Close Personal Friend Infamy INF 9000 (MCA)	7.50		7.50		7.50	
191	193	17	LYNYRD SKYNYRD Skynyrd's First And Last MCA 3047	7.50		7.50		7.50	
192	194	60	ERIC CLAPTON Slowhand RSO RSL 3030	7.50		7.50		7.50	
193	195	12	ERIC CARMEN Change Of Heart Arista AB 4184	7.50		7.50		7.50	
194	190	13	PAT TRAVOLTA Heat In The Street Polydor PD 16170	7.50		7.50		7.50	
195	162	7	CHEECH & CHONG Up In Smoke Warner Bros. 3249	7.50		7.50		7.50	
196	196	11	BRIDES OF FUNKENSTEIN Funk Or Walk Atlantic SD 19201	7.50		7.50		7.50	
197	197	10	JOAN ARMATRADING To The Limit A&M 4712	7.50		7.50		7.50	
198	198	18	STEPHEN BISHOP Boh ABC AA 1082	7.50		7.50		7.50	
199	199	28	MICHAEL HENDERSON In The Night Suddah BGS 5717 (Arista)	7.50		7.50		7.50	
200	169	14	YES Tormato Atlantic SD 18202	7.50		7.50		7.50	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AD/DC	119	Crystal Gayle	159	Kenny Loggins	130	Poco	101	Dire Straits	93
ADC Band	140	Gloria Gaynor	143	Cheryl Lynn	44	Bonnie Pointer	134	Steely Dan	31
Aerosmith	13	J. Geils Band	57	Lynyrd Skynyrd	199	Pointer Sisters	99	Cat Stevens	41
Ambrosia	69	Andy Gibb	58	Melissa Manchester	122	Jean Luc Ponty	133	Al Stewart	40
Joan Armatrading	197	Nick Gilder	95	Mandrell	166	Elvis Presley	115	Rod Stewart	14
Ashford & Simpson	75	Grateful Dead	166	Chuck Mangione	60, 153	Richard Pryor	6	Barbra Streisand	1
Bar Kays	72, 104	Hall & Oates	177	Barry Manilow	12, 160	Queen	64	Styx	21, 135
Beattles	158	Emmylou Harris	81	Bob Marley & The Wailers	110	Gerry Rafferty	89	Donna Summer	16
Beethoven	158	Dan Hartman	124	Marshall Tucker Band	92	Kenny Rogers	188	Switch	155
Black Sabbath	165	Isaac Hayes	80	Steve Martin	2, 178	Rolling Stones	19	Sylvester	128
Blondie	117	Heart	18	Ian Matthews	108	Linda Ronstadt	20	Talking Heads	52
Boston	51, 167	Michael Henderson	199	Paul McCartney	30	Rose Royce	87	Third Degree	114
David Bowie	189	Gil Scott Heron	168	Meat Loaf	47	Diana Ross	156	Three Degrees	174
Brides Of Funkenstein	196	Dr. Hook	157	Steve Miller	24	Todd Rundgren	77	George Thorogood	98
Alicia Bridges	33	Neil Diamond	9	Moody Blues	170	Rush	70	Toto	17
Brothers Johnson	164	Doozie Bros.	25	Jim Morrison	146	Santana	53	Peter Tosh	175
Brooks & Dunn	94	Earth, Wind & Fire	7	Jon Morrison	84	Sea Level	185	Pat Travers	194

# The last time Tennessee Ernie Ford and the Jordanaires got together... they won a Grammy.

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**WORD**



WSB-8798



Billboard photo by Joseph Jedd

**PINBALL WARRIOR**—Stern Electronic's Nugent digital pinball is tested by Ted Nugent at Stern's Chicago factory, while Gary Stern, the firm's president looks on. Nugent's "Weekend Warrior" album cover art is reproduced on the backboard of the new game.

## Polygram 1978 Sales

• Continued from page 3

This and other plans were outlined by Bert Franzblau, operations chief, following the Kiernan talk. He was assisted by a slide presentation.

The zone system breaks down thusly:

- Zone A—32 hot items in box lots only. Items rounded up or down to nearest full carton (25 LPs, 200 singles). These are shipped on same day orders are taken if received by 1 p.m. Zone A is updated on a weekly basis.

- Zone B—600 stock keeping units including 32 hot items from Zone A. Shipped in box lots and loose. Sent directly to B Zone control area.

- Zone C—All remaining stock keeping units in catalogs and medium range expectancy area. Orders go directly to a computer file where they will be released on specific dates for geographic distribution.

- Zone D—New release orders go directly to a separate computer file until released on the specific release dates.

As a follow through on the zone system, John Frisoli, president of Polygram Distribution, Bert Franzblau and Dean White, Eastern operations manager have developed the following arrangements: After an order has been received and gone through data processing, where a maximum of four picking tickets may be generated from a single customer order, a computer will sort various items from that order and shuttle it to the four zones.

Also, automated picking will quadruple picking efficiency, eliminating 85% of walking time.

The system's advantages also allows the three operational managers in Sunnyvale, Calif., Indianapolis and Edison, N.J., to spend more time in the field with sales and traffic representatives.

The inventory and new product department under Ed Simek boasts a new Wang 2200VS computer designed to monitor this area, and involves coordination with 25 pressing plants and 10 duplicators turning out about 400 LP and singles titles a year.

The computer will provide the following information: which components go into each selection, where manufactured, what is the inventory of each component, pressing plants

or tape duplicating facilities used for various releases, what's on order and in transit from each of the manufacturing facilities.

Sighting the drastic "reality" of the need for expanded and improved distribution setup, all 15 regional offices have moved to larger quarters and the sales force has doubled since 1975.

All three distribution points began updating in 1977, with Sunnyvale first with now double the space to 75,000 square feet, a redesigned warehouse, computer and administrative systems. Now operating on a two-shift system instead of three, the eventual goal is a one-shift operation.

The new facility in Edison, N.J., officially opening early next month, will have double the space of the former Union, N.J., facility. It will be 95,000 square feet. An IBM Data Collection System 5230 will track down orders as they move through the system and is also designed to improve security in the facility.

In operation since last September is a new phone system with separate lines for order taking, customer credit and administrative departments. A rollover feature for orders automatically switches to an open line or recording device. Latter is handled before any new calls.

At the Edison facility, more than \$1 million has also been invested in new stock handling equipment, flow racks and electrically powered conveyor lines.

Product presentations and seminars were scheduled throughout the convention, with an awards banquet capping off the meeting Sunday (7) evening.

The spirit and motivation of the more than 300 guests were perhaps expressed when a regional man was told: "The company has certainly come off a great year." His reply: "It's even better when you start one."

### Tape Apollo Show

NEW YORK—NBC-TV tapes "Uptown—A History Of Harlem's Apollo Theatre" Wednesday (10) through Jan. 18. Lou Rawls is one of four hosts. No air date has been set for the two-hour show produced by Smith-Hemion Productions and Hope Enterprises.

Look for **Harvey Cooper**, erstwhile promotion executive last a&r topper with 20th Century-Fox Records, to make his move to his own Los Angeles management office. And speaking of promo persons, Billboard's story last week overlooked some people who started working radio stations for labels who made the bigtime. **Fred Foster**, the original Mercury Records field local promo rep who started with Schwartz Bros. in 1953, was probably the first from the ranks to open his own label, **Monument**, in 1958. Then there's **Carl Davis**, who has **Chi-Sound** and other indie labels over which he presides, who started as a Chicago promo man with the late **Morry Price's** indie distributorship.

Others who began working DJs are: **Logan Westbrook**, president of Source Records, distributed by MCA; **Hillary Johnson**, who worked Chicago radio originally, and now co-operates **Hiltak** Records, distributed by Atlantic; **Steve Wax**, vice president of a&r at Elektra/Asylum; **Denny Rosencrantz**, vice president of a&r at MCA Records and **Shelby Singleton** who has operated his own label entity in Nashville for years. . . . **Bungalow 5 Music** is the name of the **Artie Mogull**, **Jerry Rubinstein**, **Charlie Koppelman**, **Martin Bandier** and **Wally Schuster** publishing partnership. **Monicker** stems from the **Beverly Hills Hotel** hutch where the deal was ironed out.

The more than 30 **Wherehouse** stores stretching from San Diego south to Santa Barbara heralded all \$7.98 tape and record product at \$4.44 through Jan. 31 in Friday's (5) Los Angeles Times. The storewide lowball price was anticipated after the stores had run several \$4.44 specials on select hit product from several labels prior to and over Christmas. The stores have long held to a \$4.97 specials tag.

At presstime, **RCA Records** announced a finely segmented discount program, effective through Jan. 31, 1979. All Gold Standard singles are discounted an additional 7.7%. The complete Red Seal and Victrola album catalog is offered at an extra 5.66% plus 30 days extended billing, except for Erato product, James Galway-Annie's Song and "Ain't Misbehavin'." The entire Jefferson Starship catalog is offered at an additional 5.66% off, along with four Pablo releases: Ray Bryant's "All Blues," Oscar Peterson & The Trumpet King's "Joust," Mary Lou Williams "My Mama Pinned A Rose On Me," Turner/Sitt/Crayton's "Every Day I Have The . . ." and a similar additional discount on the new releases by Bonnie Tyler, Edie Sands, Aka & the Max De-

mean Band; Floyd Cramer, Porter Wagoner and Willie Nelson, and a similar discount on the entire John Denver catalog, excluding his new release.

**Larry Harris** of **Casablanca Records** says the firm's intention to release its first videocassettes prior to this past Christmas was sidetracked by the label's current hot streak, but action is expected soon. . . . And **Harris** denies the latest **Neil Bogart** rumor that **Casablanca Records'** founder is headed for a top slot with **Columbia Pictures**. . . . **If you want to casually run into a lot of vacationing industry folk, try the tip of Florida or Palm Springs from now until April 1. . . . Competent trade observers are frowning their brows over the lack of top name album releases as 1979 gets started.**

**ABC** reported terminated a number of its staff Friday (5), leaving many to believe the company will be distributed by the **Polygram Group**.

**Jay Liepsig**, president of **The Music Agency**, New York, had a real scare Dec. 29, when while making his deposit at the **Chase Manhattan Bank** in **Rockefeller Center**, robbers entered, taking \$1,500 cash. He says he fell to the floor and remained calm after the thugs fired a warning shot. . . . **Arista Records** has booked a three-day convention of its employees, Jan. 18-21 at the exclusive **Bahama Princess**, **Freeport, Bahamas**. And will **Clive Davis** confirm that **Barry Manilow** is turning producer to do the first album by **Dionne Warwick**?

Track is crimson-visaged. We credited **Warner Bros.** Music paying off when it should have been just the opposite. **Stan Polley**, former manager of **Badfinger**, paid WB Music a reported \$42,500 in the settlement reported last week.

A sex and age discrimination suit filed by former **BMI** director of performing rights in Nashville **Helen Maxon** against **BMI** has been dismissed by **Federal District Judge L. Clure Morton** in Nashville. He ruled she was dismissed for "business reasons." . . . **Latest Butterfly Records** rumor has **ABC Records** purchasing the disoriented label. **ABC** denies the report. But then the reports continue that **ABC** might go on the block or through some channel of distribution other than independent distributors. . . . **Fleetwood Mac** is supposedly coming with a two-pocket 22 new song deluxe package about June.

British blues guitarist **John Mayall** has signed on with **DJM Records** for global representation. First LP is already completed for the **Dick James** owned company.

## Kiddie Records 'Growing Up' To Gold

• Continued from page 3

Meanwhile, **Sesame Street Records**, is, **Shimkin** says, "deluged" with artist agents and managers asking to participate in future product with a contemporary approach.

Over at **Wonderland Records**, another major children's label, **Bob Goemann**, executive vice president, agrees there's a "definite earlier awareness" of contemporary sounds by the label's audience. In reaction to this, the company produced one of its best sellers in a combination "Grease" and "Wiz" song package and "A Close Encounters" set, wherein the music is presented with a disco feel.

Also, **Goemann** notes the company has produced well-received albums featuring tie-ins with popular tv shows aimed at the pre-teen and

teen markets. These are storyline albums of "Bionic Woman," "Godzilla" and "The Hardy Boys."

An upcoming major involvement at **Wonderland** will be the soundtrack and other product associated with **Filmation's** two-hour animation of "Flash Gordon," due for network airing this year. **Goemann** sees the deal, made with **King Features**, as another example of label projects geared to more sophisticated kiddie tastes in recordings.

"Kids are growing older at a younger age," comments **Martin Kasen**, president of **Peter Pan Records**. The company's book-and-record sets reflect tv show/film popularity with such releases as "Hulk" and "Wonder Woman." And just out is a package on "Superman," which, of course, is timed to reach

the marketplace as a spin-off of the blockbuster **Warner Bros.** feature film.

While he agrees that there is "more divergence" in today's children's sounds compared to 20 years ago, **Gary Krisel**, vice president and general manager of **Disneyland/Vista Records**, contends that the kiddie market has always reflected current pop tastes. "My 2½-year-old likes **Anne Murray** and the **Bee Gees**, but also **Winnie the Pooh**. Strong rhythm and upbeat sounds have always attracted the children."

To **Krisel**, when a child reaches the age of six or seven, he represents the tail-end of the kiddie market in terms of nursery rhyme and fairy tale material.

Whatever this age group's musical tastes, **Krisel** happily states that despite a diminishing kiddie population "we've never sold as many records as we do today."

IRV LICHMAN

## Executive Turntable

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**TDK Electronics**, Garden City, New York. He was formerly an assistant account executive with **Equity Advertising**, New York. Also, **Jon P. Bart** joins the firm as national service manager. He was formerly production manager at **Deutsch Relays, Inc.**, East Northport, New York. . . . **Joe Lagore** named president of **Sony Consumer Products Co.**, New York, a division of **Sony Corp. of America**. He succeeds **Kenji Tamiya** who will continue as executive vice president of **Sony Corp. of America**. **Lagore** was executive vice president of **Sony Consumer Products**. . . . **Bernard S. Appel** promoted to senior vice president, merchandising and advertising, for **Radio Shack**, Fort Worth, Tex. He had been vice president, merchandising. . . . **Elliot Schwartz** appointed director of sales for **KLH Research and Development Corp.**, Westwood, Mass. He was formerly national sales manager for **Bose Corp.**. . . . **Sandra Jones**, formerly with **Millennium Records** in various sales, international and public relations posts, joins **Aucoin Management, Inc.**, New York, as international coordinator. . . . **Antonio G. Tavares** promoted to the newly created position of assistant director of the entertainment facility by the **Providence, R.I., Civic Center Authority**. He will continue to serve as the arena's comptroller, a post he has held since 1975.

### RCA Distrib Finds 20th Axing Staffers

LOS ANGELES—The entire field force at **20th Century-Fox Records** has been terminated following the label's distribution agreement with **RCA Records**.

Although **Alan Livingston**, president of the firm admits the move will result in staff cutbacks, at presstime he stated the cutback areas were still being worked out.

"We're cutting back because **RCA** will now provide many of the services formerly handled by **20th**," he says.

# Anne Murray

Anne Murray Let's Keep It That Way



## Let's Keep It That Way ST-11743



# PLATINUM

Produced by Jim Ed Norman



# Z.Z. Top

Announces  
Their 1979-1984  
Schedule:

**BURBANK.**



Top selling rock group Z.Z. Top will henceforth record for Burbank-based Warner Bros. Records. All previous Z.Z. Top albums and tapes will also bear the Warner Bros. label. Both Z.Z. Top and Warners are pleased with the arrangement.

A move in the right direction

