08120

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

Nov. 17. 1979 • \$3.00 (U.S.)

L.A. Hosting Intl **Video Music Meet**

LOS ANGELES-The creative input and marketing muscle of the music industry as a vital force necessary for any mass home video market is being explored by 350 executives from around the globe at Billboard's first International Video Music Conference, which opens its four-day program Thursday (15) at the Sheraton Universal here.

Demonstration of the world's first videodisk jukebox from General of Japan/Showtime Systems International, premiere of the Todd Rundgren-produced RCA videodisk of Tomita's version of Holst's "The Planets" and two video showcases highlighting the best creative efforts of all participating labels and independent producers are among forum features.

The worldwide theme of "video music" is drawing participation from a dozen countries. and a film crew from the Nippon Television Network in Japan that will shoot various elements for inclusion in a video arts series on Tokyo's "II P.M. Show." Conference high-(Continued on page 62)

Few Stations Emulate RKO's Full-LP Ban

This story prepared by Doug Hall in New York, Cary Darling in Los Angeles, Mike Hyland in Nashville and Alan Penchansky in Chicago

NEW YORK-Record label executives hoping that RKO Radio president Dwight Case is leading a trend away from radio stations airing full-length uninterrupted albums are in for a disappointment.

A Billboard survey of stations across the nation which have promoted such album play in their formats and encouraged-according to many in the record industry - the home recording off the air of such LPs. shows little sign of modifying this generally popular feature.

Case's pledge that RKO stations will no longer play albums in this way is being met by programmers with disdain or indifference in many cases.

"The move by RKO was strictly to play politics with the record companies," says Allan Sneed, program director of WKDF-FM Nashville. "RKO stations no longer have the clout they once had. They want to stay in good with the various labels."

Bill Bowick, program director of WVOC-FM Columbus, Ga., says, "We not only continue to program album hours, but we've added more to our schedule. What works for RKO is not necessarily going to work for us in Columbus. As long as we get ratings, we will continue to program complete albums."

Bowick notes that his album hour shows "are sponsored by local record stores. We don't encourage taping of albums, but I'm sure it's done. I really don't see any significance in the move by RKO to stop the album airings." (Continued on page 30)

New Ownerships For 2 U.K. Giants

By MIKE HENNESSEY & PETER JONES

LONDON-First hints of the future for EMI and Decca are becoming evident, following their separate but near-simultaneous recommendations here last week that shareholders accept takeover bids by Thorn Electrical (Billboard, Oct. 27, 1979) and Polygram (Billboard, Nov. 10, 1979), respectively.

Thorn EMI, the new conglomerate proposed after shareholder and governmental assents have been obtained, will form a separate subsidiary for EMI's music, entertainment and leisure interests. This will be helmed by Lord Bernard Delfont, bitherto chief executive of the EMI Group.

At Decca, it's still not apparent exactly what parts of the disk division Polygram is buying. but it is known that executives from the latter have been in New York, looking over London Records there.

Thus, Britain's two flagship firms of music will go into the '80s under new management. certain to institute structural and financial (Continued on page 70)



Shoes. They've traveled a long way this year. From the living room in Zion, Illinois, where they recorded and then released their first album, to the Manor in Oxfordshire, England, where they produced PRESENT TENSE (6E-244), their Elektra Records debut. Shoes. Proving it's never "Too Late" (E-46557, the hit single), for the PRESENT TENSE (Advertisement)

Candidates Seek Music \$\$

By ROMAN KOZAK

NEW YORK-As the U.S. presidential campaign moves into gear, one year before the scheduled voting, candidates from both parties are again discovering that a musical tie-in can prove beneficial in filling their campaign coffers. And pop stars can inject flash into fund raising activities.

First with the fund raising concerts this year has been Ronald Reagan who has enlisted the help of Frank Sinatra, Dean Martin and Wayne Newton for political benefits in Texas and in Boston. Morgan Mason, major events director for the Reagan campaign, promises one such concert a month featuring (Continued on page 70) mostly MOR acts until the election.

Odyssey Chain In Reorganization Plea

By JOHN SIPPEL

LOS ANGELES-The clouded future of the approximately 40 Odyssey Record & Tape stores in nine states was muddled Tuesday (6) when Rich Bullock filed a petition under Chapter XI of the Bankruptcy Act to reorganize in San Francisco.

Bullock's petition could well impact upon an attempt being made by principal creditors of the ailing store chain to reorganize independent of a federal bankruptcy action.

His voluntary petition lists a universe of 1,800 creditors. Bullock has 15 days (Continued on page 57)



Wait till the smoke clears-and then "Relight My Fire." Dan Hartman is burning your ears with his new album, "Relight My Fire." With guest spots from Edgar Winter, Loleatta Holloway and others. Dan Hartman rekindles all that's great about dancing! "Relight My Fire," (JZ 36302) featuring the single, "Relight My Fire" (ZS 902784). On Blue Sky Records and Tapes. Distributed by CBS Records. (Advertisement)

(Advertisement)



SPECIAL ROCKIN' INTO THE NIGHT IS HOT AS A BULLET. A VERY SPECIAL ALBUM ON A&M RECORDS & TAPES 1979 A&M Records, Inc. All Rights Reserved.

SILMMED GREATEST HITS. On the Radio VOLUMES I & II



roduced by: Gary Klein For

NHERE ARE THE DISKS?

NEW YORK-Subdistributors, one-stops and retailers are complaining about poor catalog fill from major vendors, blaming the situation on the majors' "overreaction" to the industry's mid-year slump.

"We're running out of more records than we ever did before," laments Ben Karol of the King Karol chain here. "It's sort of a self-fulfilling prophecy. They (the majors) panicked in an attempt to cut costs and this is a result."

Fred Traub of the Record Bar chain blames the cost of money and the major vendor's decision to recycle returns rather than press new

orders on catalog product as factors behind the shortages

He and another Record Bar buyer, Norman Hunter, say they have noticed an improvement over the last month, but the problem is still causing lost sales.

"When things were better a year ago we had about a 95% rate on catalog fill," Traub says, "Now that's dipped as low as 50%, and there are many cases where we have to reorder several times to get a number."

Shrinking inventories have resulted in back orders on current product as well, more than one wholesaler reports.

"At least one major vendor who

By DICK NUSSER

used to keep a 60-day supply in the warehouse is now keeping only a 20 or 40-day supply," one subdistributor claims.

WEA came under fire from several quarters, particularly in the area of cassettes.

Several wholesale accounts point out that while cassette buying has increased steadily over the past five years, production facilities for cassettes have not expanded in propor-

"We've met with WEA and they're trying to solve the problem." says Record Bar's Hunter. "We're pleased with their attitude so far."

The severity of the problem differs from territory to territory, with the populous Northeast apparently the hardest hit.

Jim Primerano, album and tape buyer for Transcontinent of Buffalo, handles orders for retail and subdistributors in four states.

"It's a shame," he moans, "They can't seem to ship front line stuff fast enough and they can't press catalog at all. We're losing sales all over.

"I'm now just ordering the hits and forgetting about catalog," he adds.

Some of the problem can be traced to the successful reaction to the majors' new mid-priced lines. Several subdistributors agree that demand for these discounted items apparently exceeds the inventory.

Major Vendors Blamed For Poor

Catalog Fill After Mid-Year Slump

"I'm waiting two and three weeks for midline product," Primerano says. Other wholesalers report de-

lays up to six weeks on catalog items.

Wholesalers in the South and Midwest seem to be faring better by virtue of being supplied via pressing plants in Indiana, where the crunch is not as bad.

Don Simpson, purchase director of Father's and Sun's of Indianapolis, says the situation has improved over the past month and he says that special stocking programs initiated by WEA, CBS and MCA have helped him fill catalog orders

'VIOLENT' ADS OUT

Women And Warners Forgive And Forget

By ED HARRISON

LOS ANGELES-Women Against Violence Against Women and Warner Communications Inc. have ended their 21/2-year dispute regarding the use of sexually violent images in record advertising. Thus ends the women's group's

advocacy of a boycott against Warner Bros. Atlantic and Elektra/ Asylum product, which the group singled out because of a Rolling Stones Sunset Blvd. billboard promoting its "Black And Blue" album, The group charged the LP art was sexually violent. That billboard was quickly removed after the initial complaint in 1976.

David Horowitz, Warner Com-

NEW CHART:

VIDCASSETTES

launches the industry's first best

seller chart for the growing home

video market, the Videocassette Top

40, as a bi-weekly feature starting

with this issue and appearing in the

Excluding all "X"-rated product,

the chart will be extended to video-

disks once that format is in national

distribution. Meanwhile, sales input

from a representative sampling of

record and video specialty stores is

being tabulated by the research

Information in the chart includes

tape department on page 64.

department.

LOS ANGELES - Billboard

munication's office of the president, states that the "WCI group opposes the depiction of violence against women or men on album covers and in related promotional material and that the WCI group opposes the explottation of violence, sexual or otherwise, in any form."

While Horowitz notes that WCI's policy is "subject to prior contractual restrictions where applicable," the WCI record group will strongly discourage the use of images of physical and sexual violence against women in those cases as well.

According to Joan Howarth, a women's group spokesperson, pressure on the record industry will continue, since it is an industrywide problem. "We look forward to increased receptivity from other companies as a result of the step taken by the WCI record group, one of the most important leaders in the industry," comments Howarth.

Bob Rolontz. WCI information director, estimates that perhaps 50 out of 5,000 album covers might be considered "violent" and that few acts intentionally aim for a violent album cover.

Women Against Violence Against



ASK RON-"My perseverance has made my career. That-and luck," producer/recording artist Ron Dante tells hopeful songwriters at a weekly "Ask-A-Pro" meeting in New York sponsored by the American Guild of Authors and Composers. Dante, Barry Manilow's coproducer, has a new solo LP on Infinity

AVI Institutes New 23% Returns Policy

By JEAN CALLAHAN

LOS ANGELES-American Variety International Records (AVI), an independent distributing company with 22 distributors throughout the country, has established a new returns policy of 22% plus 1% for defective records for a total of

"As the majors have already taken this bold step, it is even more important for the independent companies to institute a policy which will stabilize returns for the independent as well," explains Ray Harris, AVI president, "Let's face it, their customers are also our customers."

Harris says his company believes that the short fall between retail sales and distributor shipment declines is a reflection of inventory adjustments. Still, he believes that the abuse of the 100% return is "becoming a game with some of the retailers who are undercapitalized."

Most European countries use a limited return privilege and enjoy healthy percentage increases every year, Harris contends. He also argues that in the '60s, most companies worked with return privileges of approximately 10%. "There was

(Continued on page 73)

Orch. Leaders **Call AFM Pact** 'Invalid' Deal

By IS HOROWITZ

NEW YORK-The National Assn. of Orchestra Leaders, long a thorn in the side of the American Federation of Musicians, is mapping a campaign to invalidate labor agreements between the union and record manufacturers.

The attack comes on the heels of a newly negotiated recording contract now before the AFM membership for ratification.

Crux of the association's strategy is its the contention that record companies do not, in fact, directly employ musicians and therefore are not empowered to negotiate labor contracts for this category of employe.

The group, which describes itself as an employers' association, points to the prevalent practice of outside production companies or artists sup-plying finished masters to record labels.

"Those outside entities are the actual employers of recording sidemen," maintains Charles Peterson, treasurer of the orchestra leaders association, "and record companies have no right to bargain for someone else's employes."

(Continued on page 73)

Peruvians Press 'Sweetest' Disks

By RICARDO PALMA MICHELSEN

LIMA-The Peruvian record industry has made itself independent of petroleum-derived PVC (polyvinyl chloride) in the manufacture of its product, and is employing a cheaper substitute derived from sugar cane.

Although the quality of disks using this new constituent is lower than that of product employing PVC, particularly where surface noise is concerned, it's thought good enough for local record buyers. The only exceptions: those with top-ofthe-line audio equipment and FM radio stations.

The Peruvian music market is relatively undeveloped, with retail sales at around \$6 million per year. Consumers are accustomed to low prices (approximately \$3.50 for an album, up to \$1 for a 45) and the use

(Cantinued on page 68)

title, copyright owner, distributor Women originated in Los Angeles and catalog number, plus position and eventually 25 chapters were this week, previous chart and weeks (Continued on page 73) on chart.

By GERRY WOOD

RCA's Infant Free Flight Nashville Label Gunned Down

LOS ANGELES-RCA's Free Flight Records has been deflated by the stagnant economic airs.

The first Nashville-based pop music subsidiary of a major label has been grounded-at least temporarily, and, perhaps, permanently.

A terse statement from Jerry Bradley, vice president of Nashville operations for RCA Records, confirms the fate of the 10-month-old label which has been operated under the RCA corporate umbrella.

"In view of the current economic situation in the music industry, it is simply not feasible to continue operating Free Flight at this time," says Bradley

The formation of the label was announced Jan. 3 of this year by RCA president Bob Summer. Less than a year later Free Flight's much ballyhooed balloon drifted to the ground.

The fate of Tony Brown, manager of West Coast a&r, and four regional promotion people exclusive to Free Flight has yet to be determined, according to an RCA executive. Other Free Flight duties were performed by RCA employes who acted in a dual role.

The fall of Free Flight also leaves the future of 10 roster acts up in the

"I think they'll make every effort to accommodate these artists in allowing things to be worked out," states another RCA official who wishes to remain unnamed. The official indicates some of the acts may be absorbed onto the RCA Records roster.

The Free Flight acts include Michael, FCC, Peter Foldy, Bama, Deuce, Debbie Peters and Yonah. Three other artists-David Britton, Paul Harrison and Mac McAnallyhave had no product released on Free Flight.

Formation of the label gave a boost to the fast-growing pop music field in Nashville. Whether its collapse will hurt the trend remains to be seen.

Some Nashville industry sources agree that the label's timing was partly responsible for its early ditching. But they also point to the lack of major powerhouse acts on the roster-artists with the strength to carry their label, as well as themselves, to the top of the pop charts.

They also believe that 10 months is not enough time to grant to a project of Free Flight's magnitude and concept.

These same industry sources also praise the media, marketing and promotion efforts of Free Flight. With different timing, roster and label commitment, Free Flight could have soared, they state,

Ballboard (ISSN 0006-2510) is published weekly by Billboard Publications. Inc., One Astor Plaza, 1515 Broadway, New York, N.Y 10036. Subscription rate: annual rate. Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb. Road, Ann Arbor, Michigan 45106. Postmaster, please send form 3579 to Billboard, 2160 Patterson St., Cincinnati, Oh. 45214, Area Code 513-381-6450.

Musexpo Emerges As International Magnet

1,000 Firms **Participate** In 5th Year

By SARA LANE

MIAMI BEACH-Musexpo '79 drew close to 3,000 participants representing some 1,000 companies from 42 countries to the Konover Hotel here Sunday through Thursday (4-8).

The fifth Musexpo brought together such industry people as major and independent record companies, music publishers, record producers, audio and television program directors, entertainment attorneys, artists and writers, managers and agents, distributors, importers and exporters, video production companies and accessory manufacturers.

Additional Musexpo coverage appears on page 10.

"In other words, anyone involved in any aspect of the music industry," noted Roddy Shashoua, founder of the event.

Some of the major record companies and firms represented included CBS Records, CBS Records International, RCA Records, RCA Records International, Warner Bros. Records, Warner Bros./RFC Records, MCA Records, CBS Radio, BBC Radio, ASCAP, BMI, SESAC, National Assn. of Broadcasters. Chappell Music, Quality Records, Storer Broadcasting, Decca Records, of Trilion Video, Mery Griffin Productions, Intersong, Chrysalis Records, Screen Gems-EMI and TK Records.

The basic core of Musexpo activr ity was the large amount of dealmaking going on. Three entire floors were devoted to business "booths" as the hotel rooms had been converted to office space, each with its Z own individual full sound system and decorated by participants to best suit their needs. Not all of the dealing went on in these rooms; a lot of it spilled over into the hallways and lobby area.

Six seminars/workshops were held headed by experts in their fields Topics were: "Lawyers/International Licensing," "Radio Programming And The Record Industry," "Record Production," "Music Publishing And Exploitation Of (Continued on page 10)

RUSSIANS WAITING FOR JOHN ALBUM

By VADIM YURCHENKOV

MOSCOW-Russian record buyers are still waiting to buy Elton John's "A Single Man," five months after the disclosure that the album would be officially released here through the state record company, Melodiya (Billboard, June 2, 1979).

There's little doubt that the record will eventually appear, but it's taking the long and laborious route which foreign product must usually follow when release here is agreed upon.

Nevertheless, public interest in the project has remained strong, reflecting John's personal popularity, that is in turn the result of his sellout May concerts in Moscow and Leningrad, substantial press coverage (by Soviet standards) and a great deal of exposure on national radio.

It was in the wake of the British (Continued on page 68)



BIG BOOT-Walter Yetnikoff, president of the CBS Records Group, gets a big boot from Charlie Daniels as part of the honors bestowed him during a benefit dinner where he was honored as man of the year by the United Jewish Appeal Federation of Jewish Philanthropies. The dinner, attended by 1,400 industry members in New York, raised more than \$800,000. Looking on is Dick Asher, deputy president and chief operating officer, CBS Records Group.

DESPITE 4-MONTH EDICT

RIAA's Platinum, **Gold Singles Rise**

NEW YORK-Despite manufacturer inability to tap "instant" gold or platinum in view of new Record Industry Assn. of America policies. certification of singles is ahead so far this year over 1978.

This development is in contrast to the expected downturn in gold and platinum albums as a result of the four-months hiatus in awards this

July I was the effective date of RIAA's new policies of not making gold or platinum awards before a minimum of four months has gone by after the release of an album or single. Thus, no product released as of July 1 could be audited by RIAA before Nov. 1.

While RIAA figures through October do reflect a marked decrease in album awards, the figures for singles actually show increases.

The association has certified 54 gold singles awards todate, compared to 52 in 1978. Platinum singles total 21 compared to 12 over a similar period in 1978.

Before the new RIAA certification program took effect, 37 singles had been awarded gold compared to the previous January-June total of 27. Platinum singles increased a total of two, eight compared to six.

For albums, however, the decline in awards is reflected before July 1, mirroring the U.S. industry down-

As of June 30, RIAA certified 66 gold albums, compared to 84 for the same period in 1978; platinum awards dipped to 26 from 36.

Through October, which, of course, includes the four months hiatus, RIAA has made 95 gold album awards, compared to 153 in 1978; platinum awards total 36 compared to 76 in a similar period last year.

Although the new RIAA rulings removed what many labels considered an important promotional tool-the speedy certification of product-they were widely applauded by the industry as a more realistic approach to determining actual sell-through on product and as one way of combatting the dilemma of huge returns.

Interestingly, some of this year's

gold or platinum "naturals"-such as Led Zeppelin, Fleetwood Mac and the Eagles-will not be counted among 1979's awards, since they were marketed too late to fall within a four-month certification period this year.

With the ball rolling for certification on any product released as of July I, RIAA said late last week it had received certification requests for one album (platinum) and one single (gold). The association would not reveal the titles of the album or

In This Issue

CAMPUS...... 40

CLASSICAL	52
CLASSIFIED MART60,	
COUNTRY	53
DISCO	46
INTERNATIONAL	68
PUBLISHING	56 58
RADIO	26
SOUL	44
SOUND BUSINESS	67
	34
TAPE/AUDIO/VIDEO	62
FEATURES	
Commentary	16
Disco Action	47
Inside Track	86
Legal Action	71
Lifelines	79
Pro-Motions	32
Stock Market Quotations	9
Studio Track	67
Vox Jox	32
CHARTS	32
Top LPs	85
Singles Radio Action Chart 20.	22
Album Radio Action Chart	24
Boxottice	40
Bubbling Under Top	Colores I
LPs/Hot 100	32
Classical LPs	52
Disco Top 100	50
Hot Latin LPs	71
Jazz LPs Hits Of The World	56 72
Hot Soul Singles	44
Soul LPs.	45
Hot Country Singles	54
Hot Country LPs	55
Hot 100	80
Sales Barometer	9
Top 50 Adult Contemporary	56
Videocassette Top 40	64
RECORD REVIEWS	
Album Reviews	74
Singles Reviews	76
LP Closeup Column	79

Executive Turntable

Record Companies

Jolene Burton is promoted at A&M Records in Los Angeles to senior vie president. She had been financial affairs vice president for the label since 191 and was one of its first employes. . . . Oscar Fields takes over the newly create post of special markets vice president for Elektra/Asylum in Los Angeles H was the WEA vice president of black music for 21/2 years. ... William DuMon is now distribution director for RCA and A&M and Associated Labels. Base







DuMong

in Los Angeles, he previously was A&M Records operations manager. . . . Philadelphia International in Philadelphia. Larry D. Depte is upped to predent. Depte had been finance vice president. . . . Bud Samuels takes over national pop promotion director for Motown and its affiliated labels in I Angeles. Formerly, he had been Pacific Southwest promotion director to ABC Records. . . . Several staff realignments at Sire Records see Richard Se gent moving to national promotion vice president. He continues to head up the West Coast office in Los Angeles. Joshua Blardo joins as album promotion marketing vice president and director. He comes from RCA Records where h was in album promotion. Blardo is based in New York. John Montgomer former vice president of album promotion, marketing for the label, moves the newly created post of special projects vice president. . . Sherrie Ring joi Phonogram/Mercury Records as East Coast publicist. Based in New York of was an administrator in Columbia Records publicity department.... Jae Zie



kin has left TK Productions in Miami after two years as publicity director to do freelance p.r. in Miami. . . . Frank Ciuliano joins Ovation Records in Glenview, Ill., as national pop promotion director. He is a former Chicago CBS Records promotion manager. Also joining Ovation is Lauren Korman as secondary pop promotion coordinator. Korman had served with PIKS Distributors in Cleveland. . . . Brad Mason LeBeau comes to Ze



Records in New York to work in dance promotion. He was in charge of Tom Hayden and Associates East Coast office.

Marketing

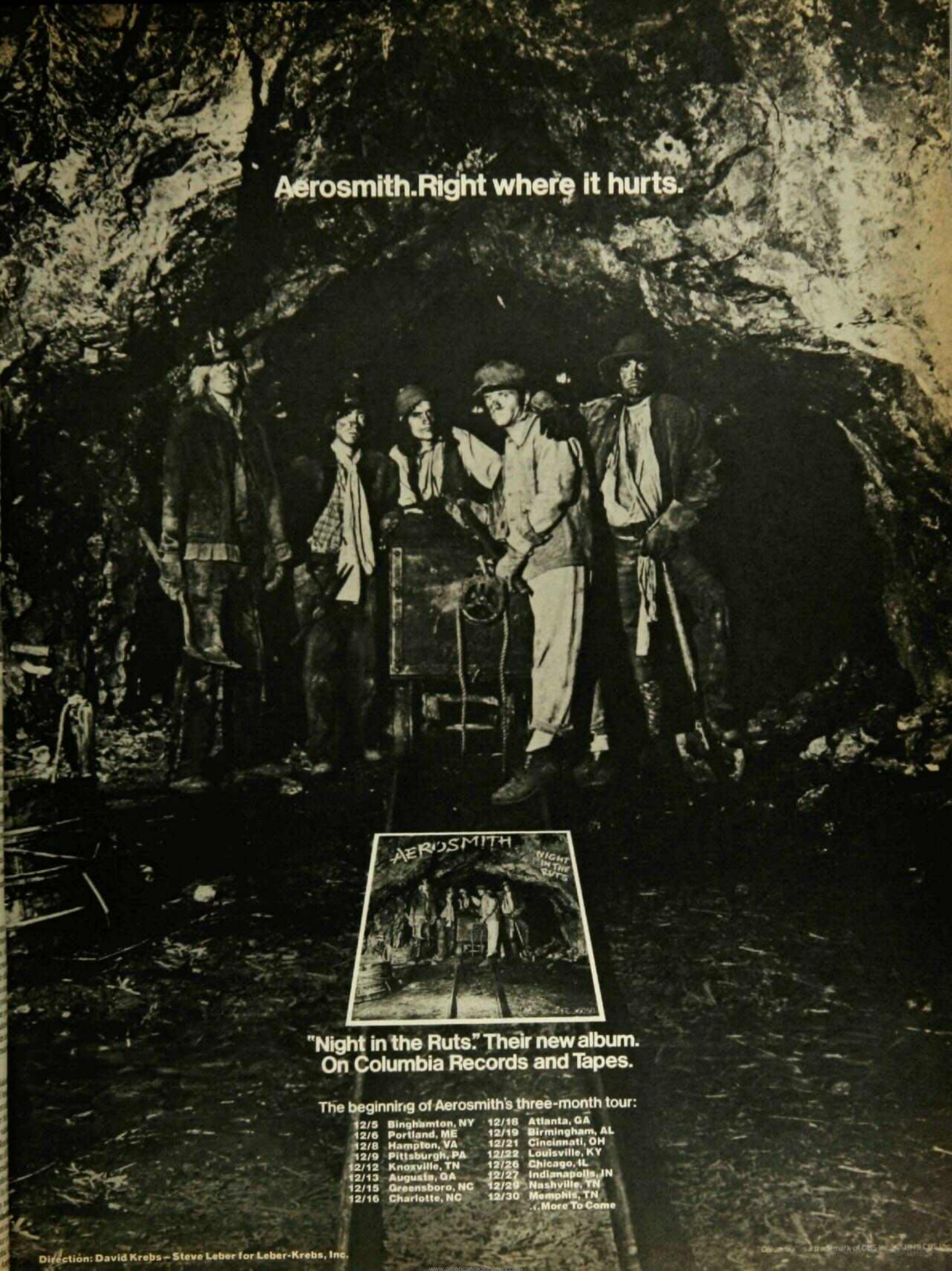
Don Johnson leaves his post as merchandise procurement vice presidents Pickwick International in Minneapolis to become vice president and general manager of the Pickwick Records Division in Minneapolis. He replaces Rich ard Bibby, who has resigned to return to Canada, where it is anticipated he wi open an independent label distributorship. Bibby, a longtime MCA Canadian executive, joined Pickwick Canada in 1978 and early this year took over a chief of Pickwick Records. Johnson is a former Ampex. Handleman and Cap. tol executive. Fred Traub takes over Johnson's slot as merchandise procure ment vice president. . . . Several staff changes at Lieberman Enterprises have Joe Pagano, formerly the St Louis sales manager, becoming the marketing projects director working from Minneapolis. Replacing him in St. Louis John Fetto. He was St. Louis regional sales manager with Lieberman. In Mi Laurel, N.J., Wally Morris takes over as branch sales manager and John Homan becomes the operations manager. Morris was regional sales manager i Dallas while Holman was the Cleveland operations manager.

Publishing

Barbara Brunow is upped to contract and copyright administration vio president for 20th Century-Fox Music publishing in Los Angeles, Brunowwi manager of the contract and copyright administration department. Also 20th Century, Ron Vance moves up to creative vice president. Vance was cre tive department director. . . . Blake Mevis now heads the Nashville office Infinity Music. The company has simultaneously signed Mevis to an exclusion worldwide publishing agreement as a songwriter in addition to his position. professional manager for Infinity Music. He formerly held the same position for ABC/Dunhill Music and Coal Miners Music. . . . Bob Hart, London-base publicity director for EMI Music is taking additional responsibilities as con dinator for audio/visual matters for EMI Music Europe and International

Related Fields

N. Sakoda is now president of U.S. JVC Corp. in Maspeth, N.Y. Sakodasti ceeds S. Hori who is assuming new responsibilities at Victor world headquart ters in Tokyo. Previously, Sakoda was general manager of the export admin trative division at Victor headquarters. . . Acy Lehman takes over the new created post of creative services director for RCA SelectaVision videodist Based in New York, Lehman was previously art director for RCA Records. Clyde W. Moore to the newly created post of planning vice president of Cros International in Elkart, Ind. He was formerly marketing vice president! Crown. ... Michael Davison moves to Watermark, Inc. in Los Angeles as ma keling senior vice president. He was corporate marketing director for Golds West Radio. Also at Watermark. Sally Weinstock joins as publicity manage She was public relations director for Walrus magazine. . . . Robert Abrahams retained by Britain's Performing Right Society as full-time consultant on international copyright affairs based in London. He was formerly director of international copyright at EMI and chairman of the British Phonographic Indu try's copyright committee. . . Edwin W. Engberg moves up at Ampex Redwood City, Calif., to audio products group product manager. Formetly, was audio engineering department manager for Amper



Polydor-Who Polydor-Who Tie-In With

NEW YORK-Polydor Records maintained strong ties with the Who and the film distributor of the group's rock-opera, "Quadrophenia," in establishing word-ofmouth momentum for its hit soundtrack album.

It began in mid-September when the Who played a series of dates at the Capitol Theatre in Passaic, N.J., and at Madison Square Garden here.

A screening was held in the middle of the Who's stay in New York, to which members of the music press, radio and retail buyers were invited, followed by a reception at the Plaza Hotel with group members Pete Townshend, John Entwistle and Kenney Jones present.

Using favorable notices on the film from English and European media to increase awareness of the album and film, the label also created in-store displays, mobiles, posters and album jackets.

Screenings for radio were held in various cities, as were giveaways stressing the time theme, "5:15," the single from "Quadrophenia."

Throughout the period of marketing and promotion, the label worked closely with not only World-Northal, distributor of the film, but with the Who offices in New York and London as well.

@ 1919 Pak Flyd Music Limited

MASSIVE 3-YEAR MERCHANDISING EFFORT

NARM Tees Gift-Giving Drive

NEW YORK-"The Gift Of Music," the theme of the 1980 convention of the National Assn. of Recording Merchandisers, will have implications far beyond the meeting itself.

It will spotlight, according to Joe Cohen, executive vice president, a major objective of the current NARM year, a gift-giving campaign, and is targeted over a threeyear period.

A gift-giving audio/visual presentation is being developed which will illustrate methods by which the entire industry can increase sales by promoting the "gift of music" concept.

The development of a gift-giving logo, which Cohen hopes will be adopted by the industry in its ad/merchandising programs, is in progress. Initial logo designs were submitted by the creative departments of many labels and sub-

mitted for review to the NARM gift-giving committee.

The committee includes Harry Anger, Polydor; Morris Baumstein, Young & Rubican; Mike Martinovich, CBS; and Leonard Scheer, Arista.

After pre-selecting the best designs, they were submitted for "focus group" testing, to be supervised by Jerry Shulman, director of market research and planning at CBS Records. Procedure for selecting a gift-giving slogan followed the same route. The slogan will ultimately be used to "piggyback" all radio as well as print ad and display material, where "feasible."

Cohen says labels are selecting individual holidays for which their creative merchandising departments will develop point-of-purchase display material. Holiday and special occasions for which material will be developed include the Christmas/Chanukah holiday

season, Father's and Mother's Day, Valentine's Day, birthdays, graduations and anniversaries. Emphasis will also be placed on the development of "everyday is gift-giving day."

A gift-giving merchandising handbook, with a "how to" approach at the store level, as well as a four-color catalog of display material to be made available through NARM, also is in the works.

The projection of plans over a three-year period, Cohen explains, is designed so that the campaign will build "logically from its first year basis of logo/slogan development, point-of-purchase material design, and the convention audio/ visual presentation, toward an ultimate goal of an institutional 'give the gift of music' campaign via radio, tv and print advertising."

The 1980 NARM convention starts March 23 at the MGM Grand Hotel in Las Vegas.

N.Y. Musicals Earn \$40.6 Mil

LABELS STILL

SUPPORTING

COLLEGIANS

By ALAN PENCHANSKY

CHICAGO-Record company

support to college radio is contin-

uing despite this year's big label

budgetary cutbacks. However, col-

lege radio is being asked to shoulde

more responsibility in maintaining

effective relations with labels.

panel discussion here at the Loyola

National Radio Conference indi-

Label college department heads

and indie college promoters taking

part in the Nov. 2 discussion called

for better constructed playlists, more

meaningful promotions and

stronger college station ties to local

looking at the college market with

greater stringency and only stations

with proven effectiveness and high

(Continued on page 40)

Panelists agreed that labels are

concert agencies and retailers.

cated.

NEW YORK-Three musical were among the major dollar came during the 1978-79 Broadway son in which profits increased by \$1 million.

A rub, however, is the fact the three musicals lost more than \$1 lion, including "King Of Hearts" "Alice" and "Carmelina."

According to a report from Robin Abrams, New York State Attorne General, the big profit maken among musicals were "Annie," \$15 million; "Beatlemania" at \$682,000 and "Ain't Misbehavin'" \$593,000.

In all, the report says that 115 Broadway productions reported profit of \$40.6 million at the fixal year ending May 31, compared to 112 shows capitalized at \$30.6 mllion last year.

RCA Liquidating Lone Canadian Studio

By DAVID FARRELL

TORONTO-As part of a shift away from record manufacturing, RCA has sold property, building and equipment owned by its only Canadian studio here to a private consortium.

The move leaves RCA with only

one studio on the continent, in New York. Principals of the Toronto RCA facility named in the deal are Bob Richards, a former maintenance engineer with the facility, and Phil Sheridan, a freelance engi-

Gerald Scanfe

In a prepared statement from RCA's head office in this city, division manager Ed Preston says a tape editing and duplication facility is to be set up in the new Cinram pressing plant in Markham just outside Metro Toronto's boundary.

RCA has also acquired new lacquer mastering equipment, also to be housed in the Cinram plant. The lathe is said to be the newest and most precise anywhere, built by Neumann with computer cutting

It is understood that RCA employes from the studio have been rehired by McLear Place Studio owners, namely Richards and Sheridan.

SUCCESS BREEDS SUCCESS

11 Acts 'Monopolizing' Country Chart

By MIKE HYLAND

NASHVILLE-In a classic case of success breeding success, a select group of artists is monopolizing Billboard's Hot Country LP chart.

Eleven artists account for 54% of the listings on the 50-position survey, according to a study of this week's chart.

The figures represent a rise of 4% from a year ago, and an even more dramatic jump when compared to five years ago. In the Nov. 16, 1974 Billboard listing, six acts claimed more than one LP on the chart-a total of 14 records, or 28% of the total positions.

The fidelity of country consumer toward long-established county acts, massive promotion and mate keting campaigns behind key artist and immense popularity which spawns long-lasting chart product are reasons behind the trend toward fewer acts being represented on the LP charts.

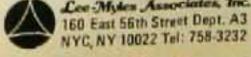
The difficulties of reaching the LP chart are magnified both by these (Continued on page 53)

PUBLIC

NOTICE

The Recording Department of Capitol Records, Inc. announces plans for

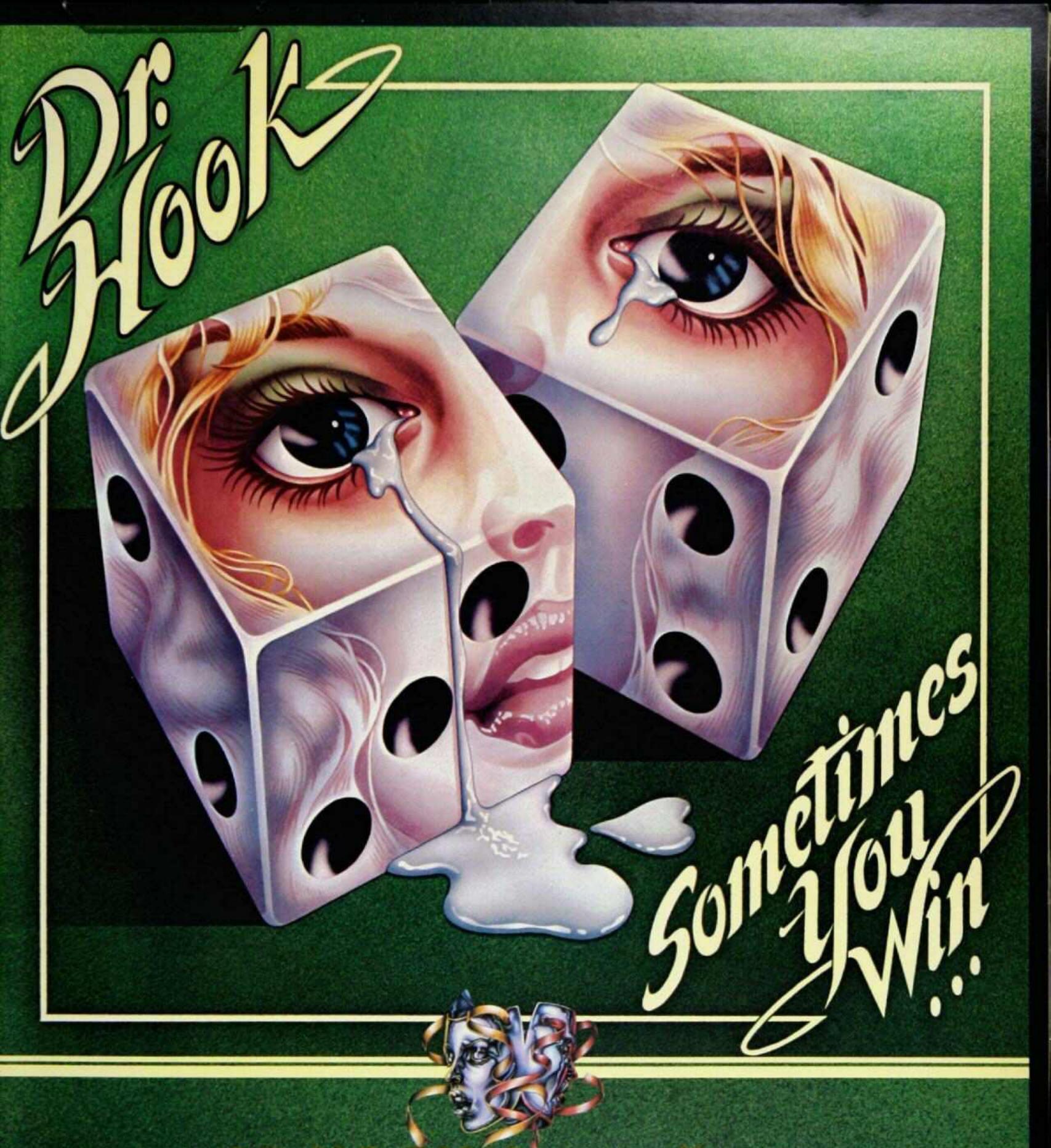




the destruction of all mas-

ter tapes three years or older from its custom library. Any party wishing the return of their masters please send request no later than December 28, 1979, to Richard Blinn, Capitol Records, Inc., 1750 N. Vine Street, Hollywood, California 90028.

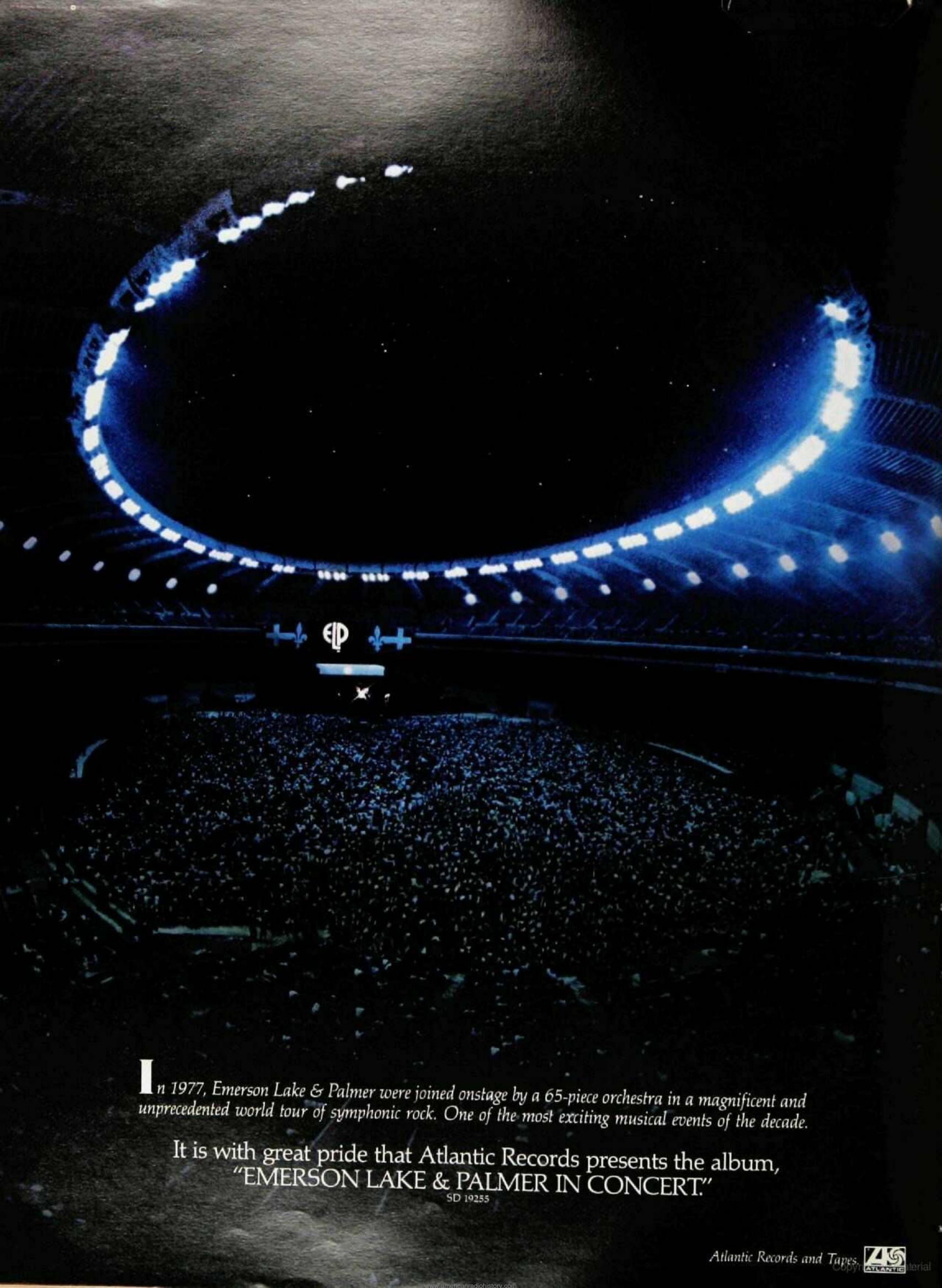
make stats, and can even do the printing in our own plant. Let us show you what creativity & service mean. Lee Myles Associates, Inc.



DR. HOOK. A'new album.
Coming after their gold album PLEASURE AND PAIN,
DR. HOOK proves that SOMETIMES YOU WIN...and win again!
Contains the smash-hit single "BETTER LOVE NEXT TIME"

Capitol

Management: Ron Haffkine & Bobby Heller - Producer & Musical Director: Ron Haffkine



SOME EMPLOYES DROPPED

MCA Loss Points To Its Music Arm

LOS ANGELES-Significant operating losses in the record and music publishing division of MCA Inc. for both the third quarter and ninemonth period of 1979 is manifesting itself in the way of staff cutbacks in the areas of artist development and product managers.

Artist development vice president Russ Shaw and the remainder of his department have been let go as was half of the product management team. Both departments were relatively new to the label, created soon after the acquisition of ABC Rec-

For the third quarter ended Sept. 30, the record and music publishing division registered an operating loss of \$4,377,000 compared to a profit of

\$4,196,000 the year before or a 204% decline. Revenues, however, increased 21% to \$40,772,000 from \$33,635,000

For the nine-month period, the division suffered an operating loss of \$6,136,000 or a 163% drop compared to last year's profit of \$9,713,000 for the same period. Revenues in the period increased 30% to \$111,652,000 from \$85,598,000

Taft Pays 19 Cents

LOS ANGELES-The board of directors of the Taft Broadcasting Co. has declared a quarterly dividend of 19 cents per share of common stock payable Dec. 14 to stockholders of record Nov. 15.

SINGLES

PRERECORDED

8-TRACKS

UP DOWN STABLE

41% 34%

30% 52%



				6			
	UP	DOWN	STABLE		UP	DOWN	STABLE
T	64%	13%	23%	LAST WEEK	42%	23%	35%
VIOUS	55%	11%	34%	PREVIOUS WEEK	52%	14%	34%

LAST

WEEK

PREVIOUS

PRERECORDED CASSETTES

LAST

WEEK

MEEK

PREVIOUS

WEEK

LPs

UP	DOWN	STABLE
55%	16%	29%

PREVIOUS 56% 14% 26%

37% 11% 52%

BUSINESS OVERALL COMPARED TO LAST YEAR

DOWN STABLE LAST WEEK

BLANK

TAPE

DOWN STABLE LAST 23% 56% 21% WEEK PREVIOUS 23% 43% 34% WEEK

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

The Finest in Fimousine Service with a Personal Jouch Forne Fimousine A Specialized service for the Entertainment Industry with a 24 hour open line. Local and out of town service

Back up for groups including security and Tour arrangements- Mini Buses-Vans-Tour Buses

For information contact 212-748-1947

Credit Cards Corporate & Personal Accounts occommodated

NARM Offering Retail 'Schools'

NEW YORK-Geared to retail music store management personnel. the first Retail Management Certification Program from the National Assn. of Recording Merchandisers takes place Jan. 21-25 in Atlanta.

Additional five-day courses will be held in Chicago April 21-25, in Los Angeles June 16-20 and in Philadelphia Aug. 11-15.

The day classroom sessions will be augmented by evening workshops, with the principal instructor Dr. Garland D. Wiggs of Assn. Educational Services, who worked closely with NARM's education committee in constructing the course curricu-

Guest lecturers, expert in specific areas, also will participate. The curriculum will cover such topics as time management, personnel, inventory control, profit and loss concepts, creative merchandising, advertising and promotion.

Also, NARM reports, planning is underway for a Rackjobbers Management Certification Program tentatively set for its first session in Chicago early next year.

Off The Ticker

Warner Amex Satellite Entertainment Corp. is the new distribution company for cable television programming formed by Warner Amex Cable Communications joint venture resulting from the recent agreement whereby American Express will purchase a 50% interest in WCI's cable tv subsidiary. John Schneider is president and chief executive officer of the new distribution firm, which initially will operate the Star Channel satellite-delivered pay cable network with 175,000 subscribers

Aiding Walt Disney Productions' 12th consecutive year of record revenues and net income, the consumer products division including records and music publishing, character merchandise/publications and educational media, reported a 20% gain in operating income to \$44.822 million on a 13% revenues increase to \$90,909 million. For the fiscal year ended Sept. 30, WDP reported net income up 16% to \$113.788 million on an 8% revenues boost to \$796.773 million

2 For 1 Stock Split By Storer

MIAMI BEACH-Storer Broadcasting Co. stockholders overwhelmingly approved a two for one split of the company's common stock at a meeting here Nov. 2. The board also voted an 18 cents per share dividend on split shares for the fourth quarter, a 10.8% increase over the prior dividend.

Stockholders simultaneously approved an increase in authorized shares to 25 million from the previous authorization of 8 million shares.

Company officials say that this represents the third two for one split for the company since it went public in 1953, in addition to stock dividends of 4% and 25%, representing a cumulative conversion rate of 10.4 for one originally issued share which came out at \$14.

The stock split was effective for all stockholders of record at the close of business Friday.

Market Quotations

High	Low	NAME	P-E	(Sales 100a)	High	Low	Close	Cham
rogo.	LUW			1000)				
176	13/16	Attec Corp	31	43	15/16	13/16	13/16	
47%	32%	ABC	70	392	38%	37%	30%	
4114	34%	American Can	- 5	53	35%	34%	34%	-
1915	14	Ampex	9	73.	15%	15%	.15%	-
3%	114	Automatic Radio	-	. 9	2%	2%	2%	+
06%	44%	Cns	- 6	104	46	45%	45%	
31	18%	Columbia Pictures	7	222	29	28%	28%	-
13%	71%	Craig Corp	28	16	8%	816	8%	4
44%	33	Diamey, Walt	10	1173	36%	35%	36%	
339	1560	EMI		1692	3	2%	2%	Unch
18%	10	Filmways, Inc.	7.	143	1156	10%	-11	+
18%	13%	Guif + Western	3	335	1.4%	14%	14%	
17	10%	Handleman	5	40	31%	11	11	Unch
32%	17	Harrah's	13	40	2914	28%	26%	-
816	315	PC-terl	6	16	5%	5%	5%	Unch
3%	1.35	Lafayette Radio	-	- 6	176	115	1%	-
37%	28%	Matsushita Electronics	0	-	-		29%	Unch
55%	37%	MCA	- 8	27	45%	44%	45%	. 4
39	17%	Memorex	- 4	265	23%	221/	23%	+
66	48%	3M	9	673	49%	48%	48%	Unch
55%	36	Matarola	0	68	46%	46%	46%	4
32	24%	North American Philips	5	44	27%	25%	26%	+
22%	16	Pioneer Electronics	11		-	-	17	Unch
28%	2119	RCA	6	661	21%	21%	21%	Unch
10%	#1%	Sony	16	:30	T	676	7	
51%	30	Storer Broadcasting	6	11	42%	4256	A2%	Unch
1974	316	Superscope	-	20	314	215	3%	+
02	18%	Taft Broadcasting	- 5	56	28%	27%	28	Unch
29%	12%	Tandy	7	408	26%	25%	26%	4 1
11%	A76	Telecor	3	54	414	416	456	-
20%	16	Transamerica	- 5	212	17	1835	17	+
46%	30	20th Century	6	469	42%	41	4156	-
44	32%	Warner Communications		396	401/6	3036	39%	+
15%	9%	Zenith	8	442	9%	9%	59%	+
VER THOUNTS	77	P-E Sales Bid Ask		RTHE	P-1	Sale	s Bid	Ank

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

Integrity Ent.

Kustom Elec.

Orrox Corp.

Recoton Schwartz Bros.

M. Josephson

Koss Corp

Fox Records Losses Go Down In '79

LOS ANGELES-Twentieth Century-Fox reports that the corporation's records and music publishing divisions have reduced losses in both the third quarter and first nine months of 1979 compared to the same period last year. Quarter losses were down to \$40,000 reduced from \$3.8 million in 1978. Losses totaling \$605,000 for the first nine months of this year compared to \$5.9 million for the same period last year.

ABKCO

Packaging

Electrosound

Group

First Artists

Dista

A company spokesman explains the major reduction in losses as at least partially due to 20th's decision to use RCA for disk distribution.

Overall net earnings for the company are reported as \$19.6 million for the third quarter, compared to \$18.4 million for the same period last year. Conglomerate net earnings are down for the first months of 1979. from \$51.4 million or \$6.43 per share to \$46.5 million or \$5.64 per share.

This year's third quarter revenues totaled \$189.5 million up from \$161

million last year while total revenues for the first nine months of 1979 were reported at \$496.2 million compared to \$469.1 million for the same period last year.

20

14

3%

13%

Quarry Productions Accuses RSO Firm

LOS ANGELES-Quarry Productions accuses RSO Records here of breaching the production company's pact for releasing and recording the British Lions in a local Superior Court suit.

According to the pleading, the plaintiff and defendant signed a binder in March 1978 under which the label was to pay the producer \$75,000 for the second album it delivered.

Quarry alleges it delivered the first album on schedule, and, when ordered to provide a followup, delivered the second within 60 days of a January 1979 notice.

SOUTHERN MACHINE & TOOL CORP. WORLD'S BEST RECORD PRESSING EQUIPMENT

READY FOR 14 SECOND CYCLES ON 12" RECORDS?

SMT IS !!!

NEW DEVELOPMENTS ALREADY TESTED BRING SMT TO THE FASTEST MACHINE CYCLES IN THE WORLD. NOW THE MOLD TIME LAGS BY FIVE SECONDS-BUT WE'RE WORKING ON THAT.

BILL WESTERMANN, President 533 Hagan St. Nashville, Tenn. 37203 (615) 256-2183 Telex 554302

K. GRABOWSKI Zentmarkweg 37 90 Frankfurt, West Germany 49611-786906

SMT NEEDS REPRESENTATIVES IN: JAPAN, AUSTRALIA, AFRICA, ARGENTINA, BRAZIL

income."

'FARRIS DOESN'T GIVE A DAMN'

Cornils Of NAB Slaps the FCC

MIAMI BEACH - Musexpo's seminar on radio programming covered both commercial and non-commercial stations and the role of government in the radio industry.

Wayne Cornils, vice president of the National Assn. of Broadcasters, opened the workshop with these figures: "There are some 7,500 commercial radio stations in the U.S. and 1,000 non-commercial stations with a total revenue of \$2.9 billion annually."

He then went on to discuss some government proposals. "The government is saying that there is not enough diversity in broadcasting and is talking about reducing AM and FM spacings. It also proposed directionalized FM and expanding the AM band."

He also feels that "FCC-licensed radio should be drastically changed. FCC chairman Farris doesn't give a damn about the radio industry."

As for the future of radio, Cornils believes that cable radio and satellite to home broadcasting "is inevi-

MIAMI BEACH-Musexpo

opened its workshop series Nov. 4

with a program titled "International

Lawyers Licensing And Manage-

ment." Panelled by a group of

prominent Los Angeles attorneys,

the seminar covered a variety of top-

ing the merchandising of promo-

tional materials. "T-shirts, posters

and other similar merchandise sold

also stated, "Fan clubs lead to sub-

stantial mail-order sales. Merchan-

dising, in its various forms, can rep-

resent a significant portion of

John Frankenheimer continued

in a similar vein. "Merchandising

has developed into a major business.

Ken Suddelston began by discuss-

Lawyer Eyes Promo Material & Fans

table as a fact of life today in Canada and Japan."

Keith Lee, vice president, general manager of the I.D. Library Division, W.B. Tanner and Co., spoke of radio syndication: "Syndication is a bit like wholesaling; it's the middleman between the music industry and radio broadcasters.

"Nearly one-half of U.S. stations are using some sort of syndication. The relationship between radio and syndication needs to be redefined. Syndicators can help broadcasters and the music industry achieve their

Dwight Douglas of Michaels/ Douglas discussed the role of radio consultants. "The consultant is not a syndicator. We simply sell advice to many stations. We have an objective ear and try to aid the station's market needs, not necessarily to change

"We have ongoing research of our culture and try to predict what radio is going to do next." This is done by researching the music before it is re-

One of my clients has T-shirts, nine

other items of clothing, including

satin jackets and jogging outfits,

souvenir books, trading cards and

about simple, inexpensive items."

However, he also believes that "fi-

nancial risk can be substantial. Mer-

chandise can change every 30 days."

Kim Guggenheim offered solu-

tions to combat piracy including

price control and making commer-

cial things cheaper than the cost of

duplication. He also believes in a tax

on sales of tape machines and licens-

ing and/or taxing them. Although

rejected by the courts as an invasion

of privacy, Guggenheim feels that a

strong music industry lobby could

be the answer to the legal problems

(Continued on page 73)

"We are no longer just talking

bumper stickers.

leased, "We did that with the Knack album and found that the 18 to 25 group loved it. It went on all of our album stations the day it was re-

Douglas feels that the consultant is important to the impact of radio. "We act as a clearinghouse for promotion and talent. We sell advice and the station takes the ball and runs with it. In other words, we sell success."

Music By Blacks On An Upbeat

MIAMI BEACH-Musexpo's seminar/workshop titled "A&P Artist Development/Creative Services" attempted to put a finger on this aspect of the record industry.

LeBaron Taylor, CBS Records vice president of black music marketing, spoke of the contribution of black music today in relation to sales. "The major companies suffered during the past economic slump except in the black music field," he said. "Black music and progressive jazz sales actually increased. Ten percent to 15% of gross sales are now attributed to black music. One out of every four records sold is black-oriented."

Taylor pointed to the black consumer as a reason for this steady rise in black music sales. "The black consumer is unique. He or she is not taken in by fads"

Alex Grob, president of Telstar Video And Film Inc., talked about video relationship to the music business. "More and more we are moving together and becoming one and the same." He sees the rise of videodisks, cable television home video and satellite to as part of the trend. "We as an industry have to face up to this trend and take advantage of

Arnold Levine, CBS Records vice president of advertising and creative services, discussed developing a visual image that fits a given artist. He feels that "the marketing of a career is an intricate process."

He then proceeded to show a film clip of four CBS artists including Meat Loaf, Cheap Trick and Bruce Springsteen, showing the different approaches taken for creating a visual "feel" that fits each personality involved.

George Osaki, MCA Records vice president of creative services, talked briefly about the importance of the album cover artwork in creating an image for the artist.

"The album cover is the initial introduction of the artist to the buyer," he said. Rupert Perry, Capitol's vice president of a&r and moderator of the seminar, feels the personality of the record company is equally important.

Ask the would-be independent producer, artist or label "what are you looking for," he said. He believes that "it is up to you to thoroughly investigate the record company. Conversely, the record companies are taking a harder look at deals with new artists due to the current economic situation."

Perry stated that finding a company that is receptive to the needs of the artist or independent label is the key to a successful partnership for both.

Frustrate Producers

MIAMI BEACH-A Musexpo workshop/seminar on various aspects of record production pointed out that there can be many successful approaches to the subject,

Jerry Goldstein of Far Out Productions, producers of such acts as Blood, Sweat & Tears (showcased at the convention) and Tanya Tucker, suggested that a major problem is dearth of songwriting talent. "Thank God I'm a songwriter," he said. "Tanya asks for songs from various writers. Hundreds came in. I couldn't believe the songs. They just weren't music."

With Tucker, Goldstein wrote several tunes and did some oldies on her LP updating them with a contemporary flavor.

Billy Terrell, producer of Frankie Avalon, claimed that the biggest problem of the independent producer is money-or lack of it. "It's really better to go with an established label," he said. "A staff producer who gets some hits can build a home at the label. He can use independent producing as a door opener."

Terry Woodford of Muscle

Shoals, producer of the Temptation and the Commodores, spoke of the artistic appeal of the Muscle Shoal conclave. "One out of every 10 rec ords in the U.S. is cut at Muscle Shoals," he claimed. "The studio are no better than elsewhere, but the

Woodford believes that this is the key to successful record production

area has a creative musical atmos-

Bobby Eli, guitarist and producer of the group Atlantic Star, stressed getting to know one's artists as must before production begins 1 like to groove with an artist a mone before going into production so we can establish a good rapport."

Vince Montana, with Philadelphia Sound, producer of the Salsoul Orchestra, feels that everyone's been copying his big band disco sound for three years.

He's writing a book on how to an range and "simplifying my music w that young people can learn how to arrange." He went on to say the "creative people have the new sound but the record companies won't le us put it out."

Is Disco Dying? No, Panel Concurs

Songs And Finances

MIAMI BEACH-Musexpo's disco forum attempted to feel the pulse of what many believe is a dying expression. Tom Silverman, publisher of Dance Music, claimed that disco has gotten a lot of bad press recently. "People are turned off by disco," he said. "We changed the name of our publication from Disco Music to Dance Music because of the connotation the press has given to the term 'disco.'

"Disco in Europe is not a music,

but a place where all different kinds of recorded music are played."

Vince Aletti of the Warner/RFC a&r staff had a similar viewpoint "We changed our disco department to a dance music department, trying to develop a broader concept of what disco is in relation to pop music. Disco should be broadened and called 'dance music."

Mike Wilkinson, president of Disconet, a publication, claimed that (Continued on page 73)

Florida's Musexpo Action

· Continued from page 4

Copyrights," "Disco Music," "A&R And Artist Development/Creative Services."

Musexpo's Video Showcase proved to be a successful "plus" and was expanded this year to included 12 hours of programming repeated on a continuous 24-hour basis during the entire meeting.

It was transmitted through the closed tv circuits of the hotel's 500 rooms, office booths and exhibit level corridors.

Entertainment was provided by Blood, Sweat & Tears featuring David Clayton-Thomas opening night, following a Musexpo-sponsored welcoming cocktail reception.

For the first time, the Australian government sponsored a showcase with three of its top acts: Bluestone, a country rock group; Lee Conway. country singer; and the Four Kins-

Florida artist singer/guitarist/ songwriter Mickey Carroll and Free Wheel, a rock group, were presented by Sunrise Theatrical Enterprises.

Throughout the event, there was a more concentrated atmosphere of deal-making than in previous years, possibly reflecting the present economic climate.

Henry Hadaway, managing direcfor of Satril/Columbia Records in London, reported making three deals for records and publishing. In one day. Hadaway made a record and publishing deal in Australia and a publishing deal in Germany for his group Godigo (based in Japan). He gave no names of the firms.

Bayard Spector, Spector Records International, signed his artist Mike Pinera, former lead singer and guitarist for Iron Butterfly and now on Capitol Records, to Bellaphon Records in Germany.

Nashville's Buzz Cason, Southern Writers Group U.S.A., attended his fourth Musexpo convention thu year. Cason, who administers a number of catalogs representing anists/writers, claims to have begun making some deals for foreign publishing but wouldn't reveal with whom.

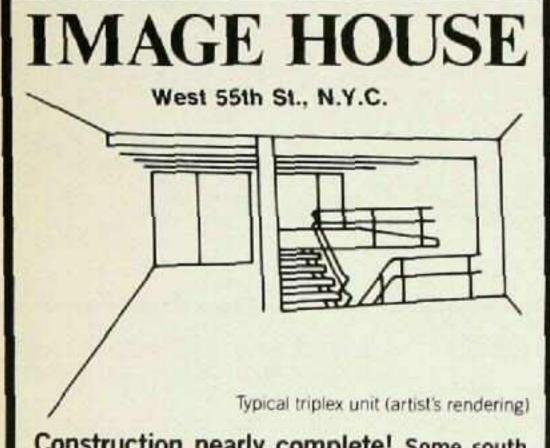
Paul Richey, president of First Lady Songs, also said he made some initial contacts for record production publishing deals for his artists in Germany, the U.K., South Africa, France, Scandinavia, the Benelux countries and Australia but that no contracts were signed.

And Reflection Records, a New York-based label, claims to have made initial contact for disk production and publishing for four of the artists, but wouldn't say with whom

Trilion Video of London, exhibiting for the first time, extended in contract to videotape the group Rush.

Rogers As Emcee

LOS ANGELES-Kenny Rogen will host the 22nd annual Grammy Awards scheduled to air Feb. 1980 on CBS-TV. For the third consecutive year, the program will orig nate live from the Shrine Audito rium here.



Construction nearly complete! Some south facing duplex and triplex units (shown above) and some upper and top floor units still available.

Former film studios with 12 ft. ceilings zoned for conversion to Deluxe Coop Loft Apartments in Midtown.

Sponsor will do all work for residential certificate of occupancy incl. newly installed kitchens and baths. Units 800-2000 net square feet, low maint. Centrally located in film district. Excellent transportation, exposed brick walls, steel & concrete construction, excellent south expos., triplex lofts, fantastic top floor units with multiple skylights and roof privileges. Sponsor R.E.L. Development Corp.

For information or appointment—NYC (212) 242-6731 offering by prospectus only



Produced by Craig Leon

EURO-DOMINATION 1979:

11/2 BRUSSELS - 11/3 AMSTERDAM - 11/5 AMSTERDAM TOP POP T.V. - 11/6 AMSTERDAM TOP 50 T.V. - 11/7 PARIS STUDIO 3 T.V. - 11/8 PARIS DELUXE T.V. - 11/9 PARIS 11/10 LYON - 11/11 MONTPELIER - 11/12 STOCKHOLM HAMBURGER BOSS T.V. - 11/13 STOCKHOLM - 11/17 WIESBADEN - 11/18 BERLIN - 11/19 COLOGNE - 11/20 MUNICH 11/21 HAMBURG - 11/23 LIVERPOOL - 11/24 MIDDLESBROUGH - 11/25 EDINBURGH - 11/27 ABERDEEN - 11/29 BIRMINGHAM - 11/30 LONDON

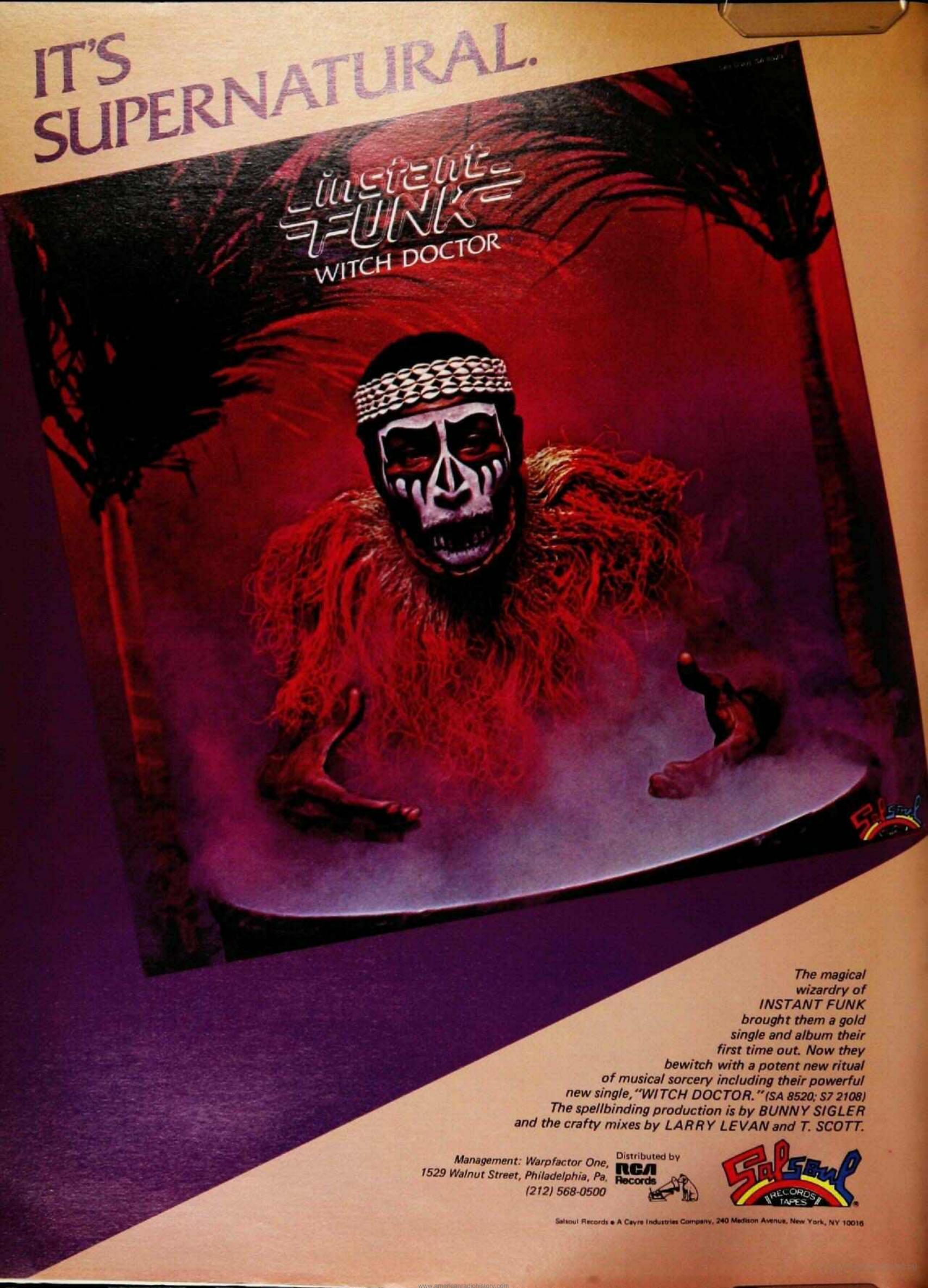
Capitol

Amillion times weres might.

Someone turns off the light and says "Teddy."

A platinum album on Philadelphia International Records and Tapes.





Woodward Operation Racks Up \$5 Mil Gross

By JOHN SIPPEL

LOS ANGELES-Recently-retired Leroy Woodward opened the Wax Works in a 2,500 square foot retail store front in downtown Owensboro, Ky., in 1949 "with three labels' product and a 50-cent and \$1 needle.

Thirty years later, son Terry, who has assumed control of the major one-stop there, has racked up a \$5 million gross volume for fiscal 1979. Terry has his pilot Disk Jockey retail outlet in Lexington, Ky., swinging after a full year's operation to the point where he now has six more mall-oriented stores on the blueprint board by 1981.

The Woodwards are industry groundbreakers. Father Leroy was a DJ at WVJS-AM Lexington, when he opened his downtown store. He also had the distinction of being the first voice heard over WOMI-AM there when it beamed its signal in

Nine month ago, Terry showed his vision. He notified his 125 retail one-stop customers that he was limiting them to an 18% of net purchases return. Ironically, that percentage is the base used by major vendors who have thus far announced a return to a specified return privelege.

"I saw the handwriting on the wall. I knew from my experience with dad since 1952 in retail that limiting a return was imperative. We provide our accounts with an authorization based on an 18% return every 60 days," Terry states.

Wax Works, today the largest industry account in Kentucky, works in closest harmony with its accounts in a seven-state territory. Terry has arranged opening inventories for many of them.

Working those many years in the one-stopping end, which teed off in 1962, he knows the entire territory well. "I've not only opened accounts, but I've convinced some people who came to us that they were undercapitalized or their prospective location was threatened by too much established competition."

The five employes, including father and son, who worked out of 5,000 square feet in 1962, have grown to a company-owned building of 15,000 square feet with 21 employes. In 1968, Terry recalls Wax Works did \$190,000 cumulatively with one retail store and the one-

In addition to a well-stocked album inventory, Wax Works handles thousands of oldies singles. The girls who work the regional WATS phones canvassing customers regularly have a unique procedure in taking current singles hits orders. The customers all subscribe to Billboard and, instead of using record numbers, order by asking for so many of the number by providing the current chart position on the best selling country, r&b and general singles charts, Terry explains.

In a reversal from the trend toward dropping salesmen. Wax Works last year hired Willie Sandefur, a 20-year salesman with Music City, Nashville, who personally sells the area out of Owensboro.

Wax Works depends upon key employes to maintain proper inventory. When order-pullers note shortages impending, they report to Noble Boarman, tape; Betty Burcham, LPs and Kathy Cecil, singles, who in turn report to buyer Larry Devuono.

The move into retail via the new Disk Jockey chain was a long time in conception. Terry noted several years ago a decided slow-down in

new one-stop retail accounts. He attributes it to tighter money and stronger penetration of the hinterlands by chain record/tape stores.

To compensate for the lag in new

customers. Terry opened the first Lexington store. In order to clear the way for total concentration on the new chain retailwise, he sold the two local Wax Works stores in Owens-

boro to his brother Norman last

The first Lexington Disk Jockey store is a freestanding 8,000 square footer. For the future, Terry visualizes smaller mall locations as the base. The second Lexington store opens soon in a mall. There will soon be two mall locations in Richmond, (Continued on page 70)

"My first marriage didn't work out. So I'm trying it , again... with the same guy."



Donna Campbell, Marietta, GA

Donna Campbell works in Communications at Dobbins Air Force Base. In 1977, a year after her divorce, a friend interested her in biorhythm, the theory that every human being has three cycles - intellectual, physical and emotional that affect the way you feel, think and perform on any given day.

She kept a diary for a month, then checked her biorhythms against it. "I was just startled. I couldn't believe how accurate it was."

Donna purchased a Kosmos Biorhythm Computer so she could cal-

culate the three cycles in an instant. Then she started reading up on biorhythm, eventually teaching the subject at night school.

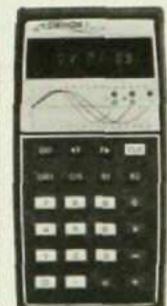
Advocates describe biorhythm as a sort of personal roadmap. Many people in sports, medicine, transportation and other fields use it to monitor, even plan activities even plan activities.

"Just knowing your biorhythms," says Donna, "isn't going to change your life one bit. What does change is you're better able to cope. For instance, now that Earl and I understand what's happening in our lives, we can handle it better."

Kosmos Biorhythm Computers are available in four models: Kosmos I,* pictured here, Kosmos 2,* Mini-Bio* and Bio-Clock."

In addition to biorhythmic data, all of them compute and compare compatibility. They also work as standard, four-function calculators.

A Kosmos Biorhythm Computer may not help to revitalize your love life,



but it will surely open your eyes. If you can't find one in a store near you, write Kosmos International, 700 Candler Building, Atlanta, Georgia. 30303, for information.

KOSMOS"

Helping people to better understand themselves.

Kosmos International, Inc., 1979

Billboard



The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040. Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 710581-6279.

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

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

Offices: Chicago-150 N. Wacker Dr., III. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor, Cincinnati-2160 Patterson St., 45214 Ohio, 513 381-6450, Les Angeles-9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Dave Dexter, Copy Editor, Ed Harrison, Campus & Record Reviews Editor: Jim McCullaugh, Recording Studios Editor, John Sippel, Marketing Editor, Jean Williams, Talent Editor, Reporters, Paul Grein, Cary Darling, London-7 Carnaby St. WIV IPG, 439 9411. Editorial Staff: Mike Hennessey, European Director, Peter Jones, U.K. News Editor, Milan-Piazzale Loreto 9, Italy, 28-29-158. Editorial Bureau Chief: Germano Ruscitto. Nashville-14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff Gerry Wood, Bureau Chief & Country Editor. Reporters. Mike Hyland, Kip Kirby, New York-1515 Broadway, New York 10036, 212 764 7300. Editorial Staff. Is Horowitz, Bureau Chief & Commentary Editor: Doug Hall, Radio Tv Programming Editor; Radcliffe Joe, Disco Editor; Irv Lichtman, Publishing Editor, Dick Nusser, Assistant Disco Editor, Stephen Traiman, Tape/Audio/Video Editor, Adam White, International Editor, Reporters, Roman Kozak, Tokyo-Utsunomiya Bldg., 19-16 Jingunae 6-Chome, Shibuya-ku, Tokyo 150, 03-498-4641, Editorial Elise Krentzel. Washington-733 15th St. N.W., D.C., 20005, 202 783 3282 Editorial Bureau Chief Jean Callahan,

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

Intl Correspondents: Austria-Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-40-974; Australia-Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales: Belgium-Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, D15 241953; Canada-David Farrell, 78 Mayfield Ave., Toronto, Ontario. 416-766-5978; Czechoslovakia-Dr. Lubomir Dourzka. 14 Zeleny Pruh, 147 00 Praha 4 Branik 26-16-08; Denmark-Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 03-22-26-72, Dominican Republic-Fran Jorge, PO Box 772, Santo Domingo, Finland-Kari Helopattio, SF-01860 Perttula. 27-18-36; France-Henry Kahn, 16 Rue. Clauzel, 75009 Paris. 878-4290; Greece-Lefty Kongalides, Hellinikos Vorras, Thessaloniki. 416621; John Carr, Kaisarias 26-28, Athens 610; Holland-Willem Hoos, Bilderdijhlaan 28, Hilversum 035-43137; Hong Kong-Hans Ebert, 1701-2 Wah Kwong Bldg., Wanchai, 5-276021; Hungary—Paul Gyongy, Derekutca 6, 1016 Buda pest. 859-710; Ireland-Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel-Uri Alony, 3 Manya Shochat St., Roshon le Zion, 997-532; Italy-Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome 360-0761; Malaysia-Christie Leo, 31 Jalan Riong, Kuala Lumpur, 204.049; Mexico-Mary Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905.531-3907; New Zealand-Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland, 413 9260, Norway-Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, 02-56-41-80; Poland-Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal-Fernando Tenente, R Sta Helena 122 R/c, Oporto, Rumania—Octavian Ursulescu, Str. Radu de la La Alumati nr. 57-B Sector 2, Bucharest 0.P. 9. 13 46 10. 16 20 80; Singapore-Peter Ong, 390 Kim Seng Road. 374488, South Africa-Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg, 011-40-6963; Spain-Fernando Salavern, San Bernardo 107, Madrid 15, 446-20-04; Sweden-Leit Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland-Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909 Uruguay-Carlos A. Martins, Panama 1125 Ap. 908, Montevideo, U.S.S.R.-Vadim D. Yurchenkov, 14 Rubinstein St., Ap. Z 15 Leningrad, 191025, 15-33-41; West Germany-Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b. Postfach 1150, 04551-81428; Yugoslavia—Mitja Volcic, 61 351 Brezovica, Ljubljana. 061 23-522

Sales Director: Tom Noonan (L.A.), Natl Sales Manager: Ron Willman (N.Y.); U.K./ European Sales Coordinator: Graham Lockhart, European Sales Consultant: Andre DeVekey (London), Classified Advertising Manager: Murray Dorf (N.Y.).

U.S. Sales Staff: Chicago - Jim Bender, Los Angeles - Joe Fleischman, Harvey Geller, Jeri Logan, Nashville-John McCartney, New York-Mickey Addy, Norm Berkowitz, Ron Carpenter, Michael Littleford.

Intl Sales: Australasia, Southeast Asia-Gary Day, Radtel Consultants Ltd., 3 Downes Ave., Brighton, Victoria 3185, Australia, 03 596-1251, Austria, Benelux, France, Germany, Greece, Portugal, Scandinavia, So. Africa, Spain, Switzerlandcontact U.K. office. Great Britain-Charlene Burns, John Thoday, 7 Carnaby St., London WIV 1PG 439-9411; Italy-Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158, Japan-Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingunae 6 Chome, Shibuya-ku, Tokyo 150, 03-498-4641; Mexico-Mary Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531 3907; Venezuela—Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas.

Associate Publishers: Tom Noonan, Bill Wardlow, Business Affairs Director: Gary J. Rosenberg: Circulation Promotion Manager: Jane Hoffman, Circulation Business Manager: Alan Wasserman: Conference Director: Diane Kirkland; Director Of Marketing Services & Chart Director: Bill Wardlow, Chart Manager: Jim Muccione, Managing Director Billboard Ltd. U.K./Europe: Frederick C. Marks, Production Manager: John Halloran, Assistant Production Manager: John Wallace; Production Coordinators: Ron Frank, Tom Quilligan; Promotion Director: Joshua C. Simons.

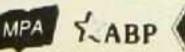
BILLBOARD PUBLICATIONS, INC.

Chairman: W. D. Littleford. Executive Vice President: Jules Perel. Senior Vice President: Mort L. Masatir, Broadcast Operations, Gerald S. Hobbs, Art/Design Group. Vice President, Treasurer: William H. Evans., Ir. Vice Presidents: Lee Zhito, Bill board Operations; Walter J. Heeney, Amusement Business Group; Patrick Keleher, Music In The Air, Direct Marketing, William F. Fahy, Circulation; Mary C. McGoldrick, Personnel, Maxwell A. Biller, Cincinnati Operations. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger. Publishing Services; Charles Buckwalter, Marketing Services Controller: Donald C. O'Dell; Assistant Controller: Michael T. Dooley.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rice, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmoster send Form 3579 to Subscription Manager, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. Copyright 1979 by Billboard Publications, Inc. The company also publishes in New York. American Art & Antiques, American Artist, Interiors, International Society at Artists, Painting

Holidays. Photo Weekly, Residential Interiors, Watson Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Los Angeles Billboard, Nashville: Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM); London World Radio TV Handbook, The Artests Book Club

SUBSCRIBER SERVICE 9000 Sunset Blvd., Los Angeles, Ca. 90069 (213) 273-7040





Vol. 91 No. 46

Commentary

Album Play Can Help Sales

By ED BRUMBY

As manager of a retail record store I would like to voice a few opinions about the recent controversy surrounding the broadcast of entire albums by radio stations.

Several times a year I notice some catalog album take off in sales like a new release. After having sold three or four I become curious and ask the next customer who picks the album why he is buying it. Almost invariably the answer will be, "Oh, radio station so and so played it all the way through the other night. It's been a year or so since I heard it and I'd forgotten what a great album it is."

The thing to remember in this controversy is that while radio play may allow some people to tape it, it also induces many others to go out and buy it.

To eliminate radio play of albums would in the long run be more damaging to the record industry than to allow the play to continue. I can't count the times each week I miss sales on a new album with a hit single because, as the customer puts it, "I'm waiting till I hear how the rest of it sounds before I buy it." As soon as the album is played sales pick up, provided that the rest of the album is worth a damn.

Ben Bartel recently outlined in your magazine (Nov. 3) a four-part program to eliminate album plays. However, his point that Congress pass a law limiting radio play of a selection from an album to five minutes calls for special rebuttal.

Many songs run more than five minutes. Lynyrd Skynyrd's "Free Bird," off its live album, pops to mind immediately. Would Bartel have radio stop playing that song? I sell five or more copies a week of that album years after its release. I wonder how many I would sell if airplay of its most requested cut was eliminated.

Now, while I favor airplay of albums, I obviously have a vested interest in the elimination of air taping. But rather than

call Congress into the fray or blackmail radio stations, I have another suggestion.

Most of my customers are spending more and more on the equipment. Consequently they're becoming more and more concerned with the sound of their records and tapes. One reson blank tape sales are zooming is because I don't know any body with decent equipment who'll buy the sorry prerecords cassettes the manufacturers are putting out. And it's a fact that the sound you get recording off the air is not as good as the sound from a disk or from a tape recorded off a disk

'But let the public know radio compresses sound'

Why not go on a campaign to let the public become aware of that fact. Explain that radio compresses and changes the sound Have some superstars appear in commercials saying. "If you record my album off the air you are not going to hear my music the way it should be heard."

While this won't stop all taping, in this quality-conscious as it will put a brake on the practice. And best of all it can be don immediately. Without radio or Congressional cooperation, an without eliminating a valuable selling tool-the complete play of an album.

Ed Brumby is manager of Music Scene, a retail store located to Gainesville, Ga.

LPs Pressed On Rice Krispies

By MARK LAMBERTI

I sit here at the office reading the latest Billboard. The headlines scream about FM stations tracking albums, labels complaining about high returns, small town program directors yowling about being cut from promo mailings.

It occurs to me that there might just be a simple reason for all of this hysteria that is at once the most obvious and the most overlooked.

Off-air dubbing is spurred by poor quality of records

Simply put, today's records, even with digital, the Aphex aural exciters and 48-track machines in the studios, are just not of the quality that the audiophile demands. Ironically, with the advances in studio and mastering technology, software is lurching back to the days of 78 in pressing quality

I'll cite an example or two, lest you think I'm exaggerating. The new album by one of the industry's hottest and gifted talents that clocked in high on the charts in its shipping week sounds like it's pressed on Rice Krispies. Three (count 'em. three) separate copies all featured incredible pops and clicks in the soft passages. The title cut is all but unplayable. If pressed, I will tell you the LP I'm speaking of, although it should be obvious. No amount of record cleaner or treatment can eliminate the noise and skips.

The single that has the potential of being the hottest record

hit in years came to us pressed so poorly that the intro wore out after only three plays. An acquaintance at a local FM station tells me the same thing happened to them when they put it in the box for airplay. This is a promotional copy for radio and disco?

How many customers burned once, twice, three times at the \$8.98 level, are going to continue to buy and pay premium prices for sub-standard audio quality?

The high rate of returns and the assertion that Ben Band makes in his commentary (Nov. 3), may be due, I suspect to this very fact that he chooses to ignore. Furthermore, given the high prices at the retail level, it is only logical for the consumer to tape some popular recordings off the air. However, I think it those of Bartel's persuasion were to investigate the facts closely, they would ascertain that the percentage of consumers with recording equipment is relatively low in comparison to owners of turntables.

The point of it all remains in the racks. There, the consumers getting the pleasure of the jacket graphics-and in many case little else-to add to his collection.

It is a somewhat consoling fact that disco pressings exhibit the concern for fidelity and quality control lacking in other to leases. Seldom do we find a disco pressing from any label that a anything less than first class.

Let's use some of that vinyl and quality control for the stull you fellows are peddling to the public.

Mark Lamberti is program director of Barney Oldfield's Show room/ Disco, in Dallas.

Beware Of a 'Vinyl Viet Nam'

By STEVE BRIDGES

I have been reading with interest the articles concerning radio "ripping-off" the record industry. It is the same industry that rushes albums to the major chain stations. It's the same industry that rushes tons of jackets, posters and other paraphernalia, and it's the same industry that is continually hyping radio through its promoters to play the entire album.

Radio in turn is reading its audience, an audience that doesn't have \$15 to spend on a record album. To say that radio is contributing to the downfall of the record industry is like saying that your mother gave birth to you simply to die.

I'm sure that no one in radio-our station, or the major chains-wishes ill-health on the record industry. Those that would buy the albums are not going to be satisfied with an over-the-air processed tape. We pride ourselves on our clean Dolby signal, but it's not like playing the album at home.

I would like to believe that stations encourage their audiences to purchase albums through airing them. It is the only way the entire product will ever be exposed.

In his recent commentary, Ben Bartel calls for an "economic boycott" by record companies of stations which insist on playing entire record albums. He also believes their service should be terminated.

Well, sorry guys, but I don't know of any radio station that solely supported by record companies. Whose throat would they be cutting if they stopped servicing? Both industries depend and thrive on each other's success.

Radio could state in its defense not only higher prices for reords, but poor pressings and monetary waste on poor product Talk to the retailer about defectives. But, gee, let's not declare this to be a vinyl Viet Nam. Let's rather seek a peace will honor.

Steve Bridges is operations manager of KFMH-FM in Musco tine, Iowa.

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

HE MAY NOT LOOK LIKE A LEGEND...

But as the founding member of Buffalo Springfield, Poco, and the Souther, Hillman, and Furay Band, Richie Furay is one of the most influential forces behind the sound of the seventies. And as a solo artist with three albums to his credit, Richie has already started defining the music of the eighties.



OSTILL HAVE DREAMS

THE ALBUM AND THE SINGLE.



PRODUCED BY VAL GARAY ON ASYLUM RECORDS AND TAPES



Poly Gram Tel

REF: BILLBOARD'S

WE'VE BEEN MEANING TO OUR TELEGRAM

STAY AS YOUNG AS

egram No.060

85TH) ANN IVERSARY

IG TO GIVE A TIP ERVICE:

YOU ARE.

TOP ADD ONS -NATIONAL

SMOKEY ROBINSON—Cruism' (Tamla) ISAAC HAYES-Don't Let Go (Polydor) KENNY LOGGINS-This Is It (Columbia)

D-Discotheque Crossover

ADD ONS-The two key prod ucts added at the radio stations listed; as determined by station personnel

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

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

Pacific Southwest Region

TOP ADD ONS

ISAAC HAYES-Den't Let Go (Polydor) KENNY LOGGINS-This Is If (Columbia) CLIFF RICHARD - We Don't Talk (EMI)

* PRIME MOVERS

STYX-Babe (A&M) RUPERT HOLMES—Escape (Infinity) STREISAND/SUMMER-No More Tears (Columbia/Casablanca)

BREAKOUTS:

FOREIGNER-Head Games (Atlantic) DONNA SUMMER-On The Ramo (Casablanca) MICHAEL JACKSON-Rock With You (Epic)

KHU-LA

BOARD

BILL

79

- . SAAC HAYES-Don't Let Go (Polydor)
- FOREIGNER—Head Games (Atlantic)
- * STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 11-3
- * STYX-Babe (A&M) 12 7

KRTH (FM)-LA

- RENNY LOGGINS—This is it (Columbia)
- DONNASUMMER—On The Radio (Casablanca)
- * RUPERT HOLMES-Escape (Infinity) 28-23
- * STEVIE WONDER-Send One Your Love (Tamla) 30-24

KFI-LA.

- ISAAC HAYES—Don't Let Go (Polydor)
- PAGES—I Do Believe In You (Epic)
- * CRYSTAL GAYLE—Half The Way (Columbia) 26-21
- * COMMODORES-Still (Motown) 12-6

KCBQ-San Diego

- CLIFF RICHARD We Don't Talk Anymore
- ABBA—Chiquitita (Atlantic)
- * MOON MARTIN—No Chance (Capitol) 32-
- * BARRY MANILOW-Ships (Arista) 31-26

KFXM-San Bernardino

- RUPERT HOLMES—Escape (Infinity)
- KENNY LOGGINS—This Is It (Columbia)
- * CLIFF RICHARD-We Don't Talk Anymore (EMI) 27-20
- ★ PABLO CRUISE—I Want You Tonight (A&M) 22-15

KERN-Bakersfield

- LAUREN WOOD Please Don't Leave (WB)
- STEVIE WONDER—Send One Your Love (Tamla)
- * K.C. & THE SUNSHINE BAND Please Don't. Go (Sunshine Sound) 26-16
- * KENNY ROGERS—You Decorated My Life (UA) 11-6

- . ISAAC HAYES-Don't Let Go (Polydor)
- * FRANCE JOLI -- Come To Me (Prelude) 26
- * ALAN PARSONS PROJECT Damned H | Do (Arista) 20-12

KTKT-Tucson

KOPA-Phoenix

- . LED ZEPPELIN-Fool in The Rain (Swan
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- * COMMODORES-Still (Motown) 6-3
- * BARRY MANILOW-Ships (Arista) 6-3

KQEO-Albuquerque

- ORLEANS—Forever (Infinity).
- STEVIE WONDER—Send One Your Love (Tamla)
- * BARRY MANILOW-Ships (Aristo) 9-4
- * BRENDA RUSSELL-So Good, 50 Right (Horizon) 13-8

KENO-Las Vegas

- . CAPTAIN & TENNILLE Do That To Me One More Time (Casablanca)
- RUPERT HOLMES—Escape (Infinity).
- * FRANCE JOLI Come To Me (Prelude) 11 5
- * FLEETWOOD MAC -Tusk (WB) 14-7

KFMB-San Diego

- . KOOL&THEGANG-Ladies Night (Mercury)
- MICHAEL JACKSON—Rock With You (Epic)
- * RUPERTHOLMES-Escape (Infinity) 25-15
- * STYX-Babe (A&M) 10-3

Pacific Northwest Region

TOP ADD ONS

CRYSTAL GAYLE-Half The Way (Columbia) KOOL & THE GANG-Ladies Night (De Lite) BARRY MANILOW-Ships (Ansta)

★ PRIME MOVERS:

K.C. & THE SUNSHINE BAND-Please Don't Go (Soushine Sound) RUPERT HOLMES-Escape (Infinity) STYX-Babe (A&M)

BREAKOUTS:

TOM PETTY & THE HEARTBREAKERS-Box's Do Me Like That (Backstreet / MCA) STEVIE WONDER-Send One Your Love

IOHN COUGAR-I Need A Laver (Riva.) Mercury)

KFRC-San Francisco

- . KOOL & THE GANG-Ladies Night (Mercury)
- TOM PETTY—Don't Do Me Like That (Backstreet/MCA)
- * STYX-Babe (A&M) 20-12
- * TIM CURRY-| Do The Rock (A&M) 23-16

KYA-San Francisco

- ★ CRYSTAL GAYLE—Half The Way (Columbia)
- * I.D. SOUTHER-You're Only Lonely (Columbia) 24-19

KLIV-San José

- . LITTLE RIVER BAND Cool Change
- · EAGLES-Hearfache Tonight (Asylum)
- * FLEETWOOD MAC-Tusk (WB) 11 4
- * KENNY ROGERS-You Decorated My Life. (UA) 26-21

KROY-Sacramento

- KOOL & THE GANG Ladies Night (Mercury) . TOM PETTY-Don't Do Me Like That
- (Backstreet/MCA) * K.C. & THE SUNSHINE BAND - Please Don't Go (Sunshine Sound) 11-8
- * BARRY MANILOW-Ships (Arista) 16-12

Based on station playlists through Thursday (11/8/79)

STREISAND/SUMMER-No More Tears (Columbia/Casablanca) RUPERT HOLMES—Escape (Infinity)

KYNO-Fresno

- YVONNE ELLIMAN—Love Pains (RSO)
- STEVIE WONDER—Send One Your Love
- ★ RUPERT HOLMES—Escape (Infinity) 38-28
- * SUPERTRAMP—Take The Long Way Home (A&M) 27-20

KGW-Portland

- STEVIEWONDER—Send One Your Love (Tamla)
- ★ STYX—Babe (A&M) 20-10.
- * COMMODORES-Still (Motown) 12-4

KING-Seattle

- · ANNEMURRAY-Broken Hearted Me (Capitol)
- BARRY MANILOW—Ships (Arista)
- * K.C. & THE SUNSHINE BAND Please Don't Go (Sunshine Sound) X-15
- * RUPERT HOLMES-Escape (Infinity) 21-14

KJRB-Spokane

- KENNY ROGERS—Coward Of The County
- MICHAEL JACKSON—Rock With You (Epic)
- * PABLO CRUISE—I Want You Tonight (A&M)
- * RUPERT HOLMES-Escape (Infinity) 15-7

KTAC-Tacoma

- PABLO CRUISE—I Want You Tonight (A&M) KENNY LOGGINS—This is it (Columbia)
- * SUPERTRAMP-Take The Long Way Home (A&M) 26-17

* STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 28-18

KCPX-Salt Lake City

- STEVIE WONDER—Send One Your Love.
- SMOKEY ROBINSON—Cruisin* (Motown)
- * K.C. & THESUNSHINE BAND Please Don't Go (Sunshine Sound) 17-7
- * RUPERT HOLMES Escape (Infinity) 18-13

KRSF-Salt Lake City

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- CRYSTAL GAYLE—Half The Way (Columbia)
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 10-5

★ SUPERTRAMP—Take The Long Way Home 8-91 (M&A)

KTLK-Denver

- COLE & BRYSON Give Me Some Time (Capitol)
- CRYSTAL GAYLE—Half The Way (Columbia)
- * K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sound) 6-2
- * SUGAR HILL GANG-Rapper's Delight (Sugar Hill) 27-18

KIMN-Denver

- SMOKEY ROBINSON Cruisin' (Motown)
- FOREIGNER—Head Games (Atlantic)
- * SUPERTRAMP-Take The Long Way Home (A&M) 20-13
- * K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sound) 19-14

KJR-Seattle

- TOM JOHNSTON Savannah Nights (WB)
- JOHN COUGAR—I Need A Lover (Mercury)
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 10-5
- ★ LED ZEPPELIN—All My Love (Swan Song) 17 12

XYYX-Seattle

- TOM JOHNSTON—Savannah Nights (WB)
- JOHN COUGAR—I Need A Lover (Mercury) * STREISAND/SUMMER-No More Tears
- (Columbia/Casablanca) 18-5 * LED ZEPPELIN-All My Love (Swan Song)

KYYX-Seattle

- . JEFFERSON STARSHIP-Jane (Grunt) CRYSTAL GAYLE—Half The Way (Columbia)
- * CLIFF RICHARD We Don't Talk Anymore (EMI) D-27
- * FOREIGNER-Head Games (Atlantic) D-22

PRIME MOVERS-NATIONAL

STYX-Babe (A&M)

KCBN-Reno

- . NITEFLYTE-If You Want It (Armia) . KENNY LOGGINS-This is II (Columbia)
- * J.D. SOUTHER You're Only Lonely
- * LITTLE RIVER BAND Cool Change (Capitol) 23-13

(Columbia) 31-11

North Central Region

TOP ADD ONS:

KENNY LOGGINS-This is it (Columbia) SMOKEY ROBINSON-Caussin' (Motown) CLIFF RICHARD-We Don't Talk (EMI)

* PRIME MOVERS:

STREISAND/SUMMER-No More Tears (Columbia Casablanca) RUPERT HOLMES-Escape (Infinity) CHEAP TRICK-Dream Police (Epic)

BREAKOUTS:

ABBA-Chiquitita (Atlantic) STEVIE WONDER-Send One Your Love

JOHN COUGAR-I Need A Lover (Riva/

CKLW-Detroit

· ABBA-Chiquitita (Atlantic)

Mercury)

- . KENNY LOGGINS-This is it (Columbia) * RUPERT HOLMES—Escape (Infinity) X-13
- * 1.D. SOUTHER-You're Only Lonely (Columbia) 25-11
- JOHN COUGAR—I Need A Lover (Mercury)
- CHEAP TRICK—Dream Police (Epic)
- * RUPERT HOLMES-Escape (Infinity) 25-15 * STEVIE WONDER - Send One Your Love

(Tamla) 20-14

(Casablanca)

WDRQ-Detroit

- WTAC-Flint VILLAGE PEOPLE—Ready For The 80's
- THE HEADBOYS—The Shape Of Things To Come (RSO)
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 27-16

* SUPERTRAMP—Take The Long Way Home (A&M) HB-17

- Z-96 (WZZR-FM) Grand Rapids STREISAND/SUMMER—No More Tears
- (Columbia/Casablanca)
- RUPERT HOLMES—Escape (Infinity)

★ BARRY MANILOW—Ships (Arista) 12-6 * AC/DC-Highway To Hell (Atlantic) 22-15

- WAXY-Louisville STEVIE WONDER—Send One Your Love
- (Tamia) CAPTAIN & TENNILLE—Do That To Me One
- More Time (Casablanca) * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 17-9

* LITTLE RIVER BAND-Cool Change (Capitol) 10-5

WBGN-Bowling Green STEVIE WONDER—Send One Your Love

- (Tamla) KENNY ROGERS—Coward Of The County (UA)
- * MICHAEL JACKSON Rock With You (Epic) 29 20 * SUPERTRAMP - Take The Long Way Home (A&M) 27-17

WGCL-Cleveland

(EMI)

WZZP-Cleveland

- SMOKEY ROBINSON—Crussin' (Motown) . CLIFF RICHARD - We Don't Talk Anymore
- ★ MOON MARTIN—No Chance (Capitol) 7-3 * CHEAP TRICK-Dream Police (Epic) 22-15
- (Columbia/Casablanca) . BARBARA MANDRELL-Fooled By A Feeling (MCA)

* CRYSTAL GAYLE-Half The Way (Columbia)

STREISAND/SUMMER—No More Tears

* ANNE MURRAY - Broken Hearted Me. (Capitol) 13-6

BREAKOUTS-NATIONAL

TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) FOREIGNER-Head Games (Atlantic) JOHN COUGAR-I Need A Lover (Riva/Mercury)

Q-102 (WKRQ-FM) - Cincinnati

- . RUPERT HOLMES-Escape (Infinity)
- . CHEAPTRICK-Dream Police (Epic) * STREISAND/SUMMER-No More Tears
- (Columbia) Casablanca) 13-9 * COMMODORES-Still (Motown) 6-2

WNCI-Columbus

- . K.C. & THE SUNSHINE BAND-Flease Don't Ga (Sunshine Sound)
- RUPERT HOLMES—Escape (Infinity) * STREISAND/SUMMER-No More Tears
- (Columbia/Casablanca) 13-5 * CHRISTHOMPSON-If You Remember Me

(Elektra) 23-11

- WCUE-Akron
- SMOKEY ROBINSON—Cruisin (Motown)
- · KENNY LOGGINS-Thes Is it (Columbia) ★ BARRY MANILOW—Ships (Arista) 17:11
- ★ LED ZEPPELIN -- All My Love (Swan Song)

13-Q (WKTQ) - Pittsburgh

(Matown) X-19

- LAUREN WOOD—Please Don't Leave (WB)
- CRYSTAL GAYLE—Half The Way (Columbia) * ANNEMURRAY-Broken Hearted Me

(Capitol) 18-13 * STEVIE WONDER-Send One Your Love

- WPEZ-Pittsburgh · FOREIGNER-Head Games (Atlantic)
- FOGHAT—Third Time Lucky (Bearsville) * COMMODORES-Still (Motown) 19-10

* SUGAR HILL GANG-Rapper's Delight

(Sugar Hill) 24-17 Southwest Region

. TOP ADD ONS:

PABLO CRUISE-I Want You Tonight (AKM) MICHAEL JACKSON-Rock With You (Epic) CHEAP TRICK-Dream Police (Epic)

* PRIME MOVERS:

(Columbia/Catablanca) STYX-Babe (A&M) 15AAC HAYES-Don't Let Go (Polydor)

KEMNY ROGERS-Coward Of The County (UA)

TOM PETTY & THE HEARTBREAKERS-Don't Do

BREAKOUTS:

STREISAND/SUMMER-No More Team

Me Like That (Backstreet/MCA) KEITH HERMAN-She's Got A Whole Number (Radio)

- KILT-Houston
- . TOM PETTY-Don't Do Me Like That (Backstreet/MCA) KEITH HERMAN—She's Got A Whole

* M-Pop Muzik (Sire) 13-7

KLIF-Dallas

(Atlantic)

Number (Radio)

KRBE-Houston

* ISAAC HAYES-Don't Let Go (Polydor) 15

- BARRY MANILOW—Ships (Arista) . KENNY ROGERS-Coward Of The County
- PABLO CRUISE—I Want You Tonight (A&M) ALAN PARSONS PROJECT—Damned If I Do.

* LAUREN WOOD-Please Don't Leave (WB)

* JEFFERSON STARSHIP-Jane (Grunt) D-29

* RUPERT HOLMES - Escape (Infinity) D-26

19-14 * COMMODORES-Still (Motown) 17-12

KNUS-FM-Dallas

ISAAC HAYES—Don't Let Go (Polydor).

. THE MUPPETS-Rainbow Connection

- * CAPTAIN & TENNILLE-Do That To Me One More Time (Casablanca) 39-27
- * J.D. SOUTHER-You're Only Lonely (Columbia) 38-25 KFIZ-FM (Z-97)-Ft. Worth

IAN GOMM—Hold On (Stiff)

* FOREIGNER-Head Games (Atlantic) 21-13

- * STYX-Babe (A&M) 8-3

- WKY-Oklahoma City
- I'm in Love (A&M)

* KENNY ROGERS-Coward Of The County (UA) 21-16

- (Capitol) 24-20 KTFX-Tuisa
- STEVIE WONDER Send One Your Love (Tamla)
- NICK LOWE—Switchboard Susan (Columbia)

* MUPPETS-Rainbow Connection (Atlantic)

- 24-14 KAKC-Tulsa
- ABBA—Chiquitita (Atlantic)

* STREISAND/SUMMER-No More Tears (Columbia/Casabianca) 25-18

- . KENNY LOGGINS-This Is It (Columbia) * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 28-18
- * JENNIFER WARNES-I Know A Heartache When I See One (Arista) 21-16

. MICHAEL JACKSON - Rock With You (Epic)

- KENNY ROGERS—Coward Of The County
- * KOOL & THE GANG Ladies Night
- (Mercury) 15-7 WNDE-New Orleans
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 16-7 * 5TYX-Babe (A&M) 6-2

CHEAP TRICK—Dream Police (Epic) * SMOKEY ROBINSON - Cruisin' (Motown)

Midwest Region

TOP ADD ONS

KENNY LOGGINS-This is it (Columbia)

BREAKOUTS NEMNY ROGERS-Coward Of The County (VA)

Me Like That (Backstreet/MCA)

- Go (Sunshine Sound) COMMODORES—Still (Motown)
- cation may be reproduced, stored in a retrieval system, or traftmitted, in any form or by any means, electronic mechanical, photocopying, recording, or other erwise, without the prior written

- KINT-El Paso
- * COMMODORES-Still (Motown) 7:1

- . RITA COOLIDGE I'd Rather Leave While
- . HERB ALPERT-Rotation (A&M)

* LITTLE RIVER BAND - Cool Change

* STREISAND/SUMMER-No More Tears (Colombia/Casablanca) 29-12

- . CARLENE CARTER Do It In A Heartheat
- * CAPTAIN & TENNILLE -- Do That To Me One More Time (Casablanca) 26-20
- KELI-Tulsa . PABLO CRUISE-I Want You Tonight (AAM)
- WTIX-New Orleans

* SUGAR HILL GANG-Rapper's Delight (Sugar Hill) 37-9

- MICHAEL JACKSON—Rock With You (Epic) . CRYSTAL GAYLE-Half The Way (Columba)
- KEEL-Shreveport SUPERTRAMP—Take The Long Way Hame (M&A)

* STREISAND/SUMMER-No More Teats (Columbia/Casablanca) 17-4

SMOKEY ROBINSON—Crumin' (Tamia) 1. D. Souther-You're Only Lonely (Columbia)

* PRIME MOVERS: STREISAND/SUMMER-No More Tears

(Columbia/Casablanca)

COMMODORES-Still (Motawn)

RUPERT HOLMES-Escape (Infinity)

PABLO CRUISE-I Want You Tonight (AAM) TOM PETTY & THE HEARTBREAKERS-Don 1 Do

WLS-Chicago . K.C. & THE SUNSHINE BAND - Please Don't

* STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 11-6 * THE KNACK - Good Girls Dun't (Capitol) 11

Copyright 1979, Billboard Publi

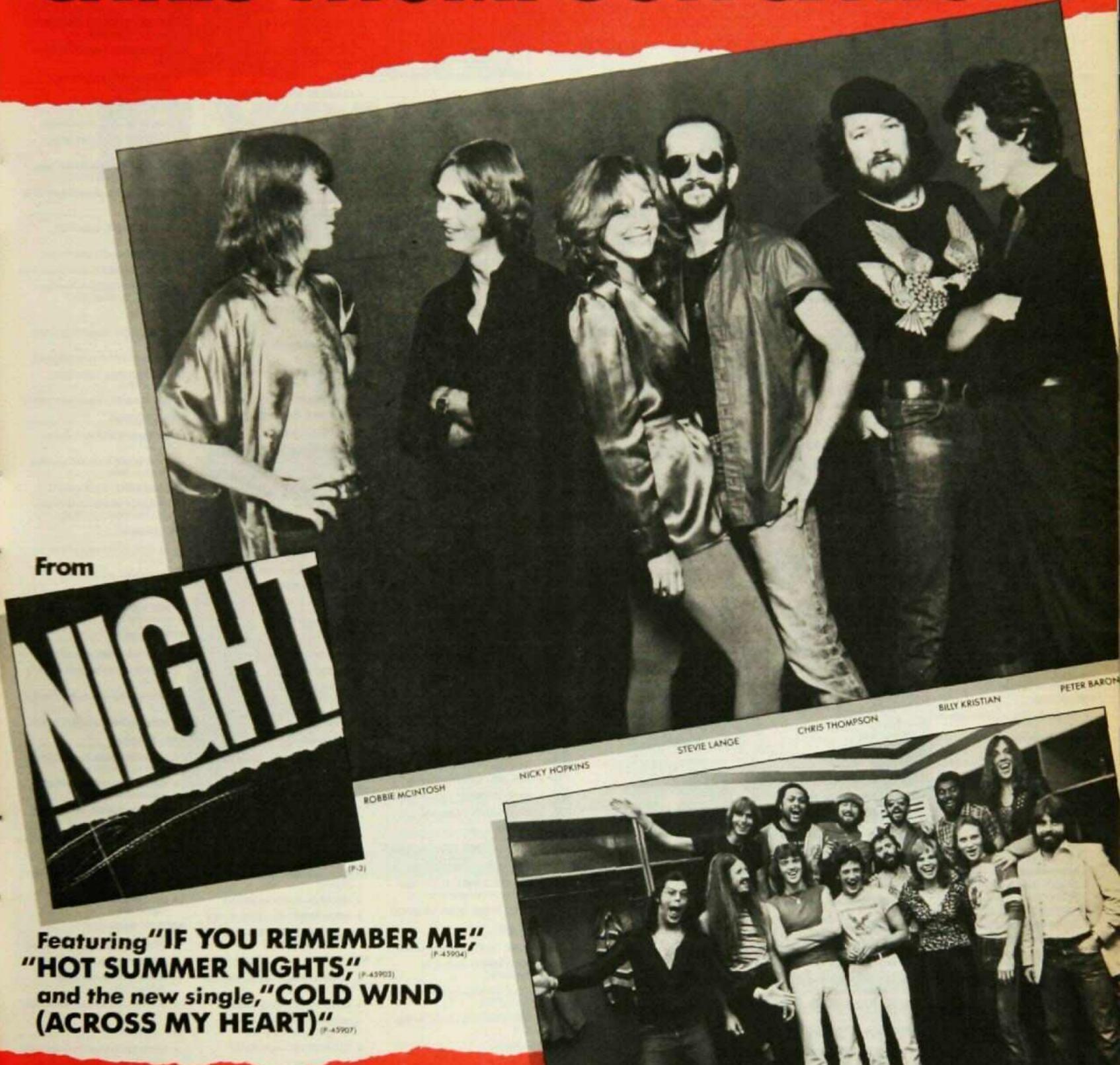
(Continued on page 22)

cations, Inc. No part of this public

permission of the publisher.

TRIUMPH—Lay It On The Line (RCA) ★ STYX—Babe (A&M) 12-7

"IF YOU REMEMBER ME" IS CHRIS THOMPSON & NIGHT



PRODUCED BY RICHARD PERRY.
Management: Raymond & Abraham, Ltd.



On Planet Records and Tapes.

C 1979 Plants Records, Distributed by Elektra/Anylom Records, C A Warner Communications Co.

The members of NIGHT wish to thank BRUCE COHN and the DOOBIE BROTHERS (cast and crew) for making their 1st American tour such a delight.

WORD-Spartanburg

I'm In Love (A&M)

(Tamia) X-25

(EMI) 21-17

WLAC-Nashville

. ISAAC HAYES-Don't Let Ga (Polydor)

. RITA COOLIDGE - I'd Rather Leave While

* STEVIE WONDER-Send One Your Love

* CLIFF RICHARD - We Don't Talk Anymore

. CAPTAIN & TENNILLE - Do That To Me Dos

KENNY ROGERS—Coward Of The County

More Time (Casablanca)

(Columbia) 21-12

(WBYQ) 92-Q-Nashville

Continued from page 20

WEFM-Chicago

SMOKEY ROBINSON—Cruisin' (Motown)

KLEO-Wichita

I'm In Love (A&M)

Northeast Region

TOP ADD ONS

CLIFF RICHARD-We Don't Talk (EMI)

KENNY LOGGINS-This is it (Columbia)

SMOKEY ROBINSON-Crustin' (Tamia)

* PRIME MOVERS:

BARRY MANILOW-Ships (Arista)

(Columbia/Casablanca)

BREAKOUTS

Mercury)

WBAC-New York

(A&M)

WXLO-New York

WPTR-Albany

(EMI) 20-15

(A&M) 21-10

(Capitol) 27-18

WKBW-Buffalo

(Ansta)

WYSL-Buffalo

WBBF-Rochester

I'm In Love (A&M)

WTRY-Albany

(Columbia)

STREISAND/SUMMER-No More Tears

STEVIE WONDER-Send One Your Love

JOHN COUGAR-I Need A Lover (Riva/

. J.D. SOUTHER-You're Only Lonely

. SUPERTRAMP - Take The Long Way Home

* BARRY MANILOW-Ships (Arista) 15-9

SMOKEY ROBINSON—Cruisin' (Motown)

KENNY LOGGINS—This is It (Columbia)

* BARRY MANILOW-Ships (Arista) 17-11

. CAPTAIN & TENNILLE - Do That To Me One

ENGLAND DAN/JOHN FORD COLEY—What

* CLIFF RICHARD-We Don't Talk Anymore

* STREISAND/SUMMER-No More Tears

KENNY LOGGINS—This is it (Columbia)

★ SUPERTRAMP—Take The Long Way Home

FOREIGNER—Head Games (Atlantic)

* DR. HOOK-Better Love Next Time

MELISSA MANCHESTER—Pretty Girls.

JOHN COUGAR—I Need A Lover (Mercury)

★ CHEAP TRICK—Dream Police (Epic) 22-16.

RITA COOLIDGE—I'd Rather Leave While

* K.C. & THE SUNSHINE BAND-Please Don't

* MUPPETS-Rainbow Connection (Atlantic)

FOREIGNER—Head Games (Atlantic)

* MICHAEL JACKSON - Rock With You (Epic)

* SUPERTRAMP-Take The Long Way Home

* STREISAND/SUMMER-No More Tears

(Columbia/Casabianca) 12.7

* ABBA-Chiquitita (Atlantic) 20-10

Go (Sunshine Sound) 21-14

(Columbia/Casablanca) 12-6

Can I Do With This Broken Heart (Big Tree)

STYX—Babe (A&M) 18-13

* STYX-Babe (A&M) 15-8

More Time (Casabianca)

MELISSA MANCHESTER-Pretty Girls (Aresta)

STYX-Babe (A&M)

(EMI) 20 12

. KENNY ROGERS - Coward Of The County

. RITA COOLIDGE - I'd Rather Leave While

* CLIFF RICHARD -- We Don't Talk Anymore

- FOTHAT—Third Time Lucky (Bearsville) ★ COMMODORES—Still (Motown) 20-12
- * STEPHANIE MILLS-You Can Get Over (RCA) 9-5

WROK-Rockford

- PABLO CRUISE—I Want You Tonight (ALM).
- STEVIE WONDER—Send One Your Love (Tamla)
- * K.C. & THE SUNSHINE BAND—Pirase Dun't Go (Sunshine Sound) 27-17
- ★ EAGLES—Heartache Tonight (Asylum) 7-2

WIFE-Indianapolis

- KENNY LOGGINS—This is it (Columbia)
- DONNASUMMER—On The Radio (Casablanca)

WNDE-Indianapolis

- JEFFERSON STARSHIP Jane (Grunt)
- . CAPTAIN & TENNILLE Do That To Me One More Time (Casablanca)
- ★ LAUREN WOOD—Please Don't Leave (WB) 23-19
- * STEVIE WONDER-Send One Your Love (Tamla) 30-25

WOKY-Milwaukee

- KENNY LOGGINS—This is it (Columbia)
- . CLIFF RICHARD-We Don't Talk Anymore
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 14-8
- * DR. HOOK Better Love Next Time (Capitol) 19-12

WZUU-FM -- Milwaukee

- TVONNEELLIMAN—Love Paint (RSO)
- * R.C. & THE SUNSHINE BAND Please Don't. Go (Sunshine Sound) 17-2
- ★ COMMODORES-Still (Motown) 15-3 KSLQ-FM-St. Louis
- . TOM PETTY Don't Do Me Like That (Backstreet/MCA)
- KENNY ROGERS—Coward Of The County
- * J.D. SOUTHER-You're Only Lonely (Columbia) 15-10
- * RUPERT HOLMES—Escape (Infinity) 27-12

KXDK-St. Louis

- . PABLO CRUISE-I Want You Tonight (A&M) CHRIS THOMPSON—II You Remember Me
- (Elektra) * K.C. & THESUNSHINE BAND-Please Don't
- Go (Sunshine Sound) 29-14
- ★ I.D. SOUTHER—You're Only Lanely (Columbia) 24-12

KIOA-Des Moines

- JIMMY BUFFETT—Fins (MCA)
- SUPERTRAMP—Take The Long Way Home
- ★ COMMODORES—Still (Motown) 9-3
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 14-5

KDWB—Minneapolis

- THE TALKING HEADS—Life During Wartime (Sire)
- 1.D. SOUTHER—You're Only Lanely (Columbia)
- * ALAN PARSONS PROJECT Damned If I Do (Arista) 24-18
- * FOREIGNER-1'll Get Even With You (Atlantic) 21-16

NSTP-Minneapolis

- KENNY ROGERS—Coward Of The County
- . RITA COOLIDGE-I'd Rather Leave While Tim In Love (A&M)
- ★ BARRY MANILOW—Ships (Arista) 10-5
- * DR. HOOK-Better Love Next Time (Capitol) 21-12

WHB-Kansas City

- SMOKEY ROBINSON—Cruisin* (Motown)
- I.D. SOUTHER—You're Only Lonely ★ KENNY LOGGINS—This Is It (Columbia) 25
- * RUPERTHOLMES-Escape (Infinity) 17-7

KBEQ-Kansas City

- . JOE JACKSON It's Different For Girls
- . TOM PETTY-Don't Do Me Like That

* RUPERT HOLMES - Escape (Infinity) 34-20

- KKLS-Rapid City
- RUPERT HOLMES—Escape (Infinity) DR. HOOK—Better Love Next Time
- (Capitol)
- * JIMMY BUFFETT-Fins (MCA) 14-9
- * CRYSTAL GAYLE-Half The Way (Columbia) 17:10

KQWB-Fargo

- DIONNE WARWICK Deja Vu (Arista)
- FLEETWOOD MAC—Tusk (WB) * STREISAND/SUMMER—No More Tears
- (Columbia/Casablanca) 18-9

★ RUPERTHOLMES—Escape (Infinity) 19:17

(Backstreet/MCA) * LITTLE RIVER BAND - Cool Change ★ COMMODORES—Still (Motown) 38-18 (Capitol) 28-20.

* STYX-Babe (A&M) 14-8

(ASM) 18-12

WRKO-Boston

WBZ-FM-Boston

- . HALL & OATES-Wait For Me (REA)
- . CLIFF RICHARD We Don't Talk Anymore (EMI)

F-105 (WVBF) -- Baston

- STEVIE WONDER—Send One Your Love (Tamla)
- BARRY MANILOW—Ships (Arista)
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 18-12
- * FLEETWOOD MAC-Tush (WB) 12-9

WDRC-Hartford

- . CLIFF RICHARD We Dun't Talk Anymore (EMI)
- * COMMODORES-Still (Motown) 12-3
- ★ STYX—Babe (A&M) 6-4

WPRO (AM)-Providence

- ISAAC HAYES -- Don't Let Go (Polydor)
- OAK—Draw The Line (Mercury)
- * BARRY MANILOW-Ships (Arista) 13-5
- ★ CLIFF RICHARD—We Dun't Talk Anymore (EMI) 28-23

WPRO-FM-Providence

- · OAX-Draw The Line (Mercury)
- CRYSTAL GAYLE—Hall The Way (Columbia).
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 13-8
- ★ BUGGLES—Video Killed The Radio Star (Island) 24-21

WICC-Bridgeport

- RONNIE MILSAP—Get It Up (RCA)
- STEVIE WONDER—Send One Your Love
- * SUPERTRAMP-Take The Long Way Home (A&M) 23-16

★ BOB DYLAN—Gotta Serve Somebody (Columbia) 27-18

Mid-Atlantic Region

TOP ADD ONS:

MICHAEL JACKSON-Rock With You (Epic) LITTLE RIVER BAND-Cool Change (Capitol) DR. HOOK-Better Love Next Time (Capitol)

* PRIME MOVERS:

RUPERT HOLMES-Escape (Infinity) COMMODORES-Still (Motown) SUPERTRAMP-Take The Long Way Home

BREAKOUTS:

KENNY ROGERS-COWARD OF The County (UA) FOREIGNER-Head Games (Atlantic) SUGAR HILL GANG-Rapper's Delight (Sugar Hill

WFIL-Philadelphia

- . LITTLE RIVER BAND Cool Change (Capitol)
- . KENNY ROGERS -- Coward Of The County (UA)
- + COMMODORES-Still (Motown) 4-2
- ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 10-4

WZZD-Philadelphia

- . SHALAMAR The Second Time Around (Solar)
- RICK JAMES—Love Gun (Gordy)
- * STREISAND/SUMMER No More Tears (Columbia/Casablanca)

* STARGARD-Wear It Out (WB) 30-12

WIFI-FM - Philadelphia

- FOREIGNER—Head Games (Atlantic)
- KENNY LOGGINS This is it (Columbia)
- * SUPERTRAMP-Take The Long Way Home (A&M) 21-15
- * COMMODORES-Still (Motown) 19-14

WPGC-Washington

- . MICHAEL JACKSON-Rock With You (Epic)
- SUGAR HILL GANG—Rapper's Delight (Sugar Hdl)
- * RUPERT HOLMES-Escape (Infinity) 13-8
- * SUPERTRAMP-Take The Long Way Home (A&M) 22-18

WGH-Norfolk

(Capitel)

- · FOREIGNER-Head Games (Atlantic)
- FOGHAT—Third Time Lucky (Bearsville)
- * K.C. & THE SUNSHINE BAND Please Don't Go (Sunshine Sounds)
- * RUPERTHOLMES-Escape (Infinity) X-13 WCAQ-Baltimore

. PABLO CRUISE-(Want You Tonight (A&M)

- DR. HOOK—Better Love Next Time
- * SMOKEY ROBINSON—Cruisin' (Motown) 22-18
- * STYX-Babe (A&M) 8-3

WYRE-Annapolis

- · MICHAEL JACKSON Rock With You (Epic)
- . JEFFERSON STARSHIP-June (Grunt)
- * RUPERT HOLMES-Escape (Infinity) 21-11
- * KENNY ROGERS-Coward Of The County (UA) 12-8

WLEE-Richmond

- . CHRISTHOMPSON-If You Remember Me (Planet)
- . CRYSTAL GAYLE-Half The Way (Columbia)
- * STREISAND/SUMMER—No More Tears

(Columbia/Casablanca) 16-8

★ LAUREN WOOD -- Please Don't Leave (WB)

WRVQ-Richmond

- JEFFERSON STARSHIP Jame (Grunt)
- · FOREIGNER-Head Games (Atlantic)
- * MICHAEL JACKSON-Rock With You (Epic)
- * STYX-Babe (A&M) 6-3

WAEB-Allentown

- . DR. HOOK-Better Love Next Time
- (Capitol) . I.D. SOUTHER-You're Only Lonely (Columbia)
- ★ RUPERTHOLMES—Escape (Infinity) 26-20

★ STYX—Babe (A&M) 10-5

WKBO-Harrisburg

- . KENNY ROGERS -- Coward Of The County
- KOOL & THE GANG—Ladies Night (De-Lite)
- * RUPERT HOLMES-Escape (Infinity) D-26 * K.C. & THE SUNSHINE BAND - Please Don't Go (Sunshine Sound) 17-10

Southeast Region

TOP ADD ONS

SMOKEY ROBINSON-Cruisin (Motown) KOOL & THE GANG-Ladies Night (De Life) CAPTAIN & TENNILLE - Do That To Me Dine More Time (Casablanca)

RUPERT HOLMES-Escape (Infinity) STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

STYX-Babe (ABM)

* PRIME MOVERS

BREAKOUTS FOREIGNER-Head Games (Atlantic) DONNA SUMMER-On The Radio (Casablanca)

TOM PETTY & THE HEARTBREAKERS-Don't Do

Me Like That (Backstreet/MCA)

- WOXI-Atlanta . TOM PETTY-Don't Do Me Like That
- (Backstreet/MCA)
- FOREIGNER—Head Games (Atlantic)

* JEFFERSON STARSHIP - Jane (Grunt) 28-23 * RUPERT HOLMES - Escape (Infinity) 16-7

- Z-93 (WZGC-FM) Atlanta
- SMOKEY ROBINSON—Cruisin' (Motown)
- ISAAC HAYES—Don't Let Go (Polydor) * STREISAND/SUMMER-No More Tears
- (Columbia/Casablanca) 23-12 * RUPERT HOLMES—Escape (Infinity) 19-5

WBBQ-Augusta

- . FOGHAT-Third Time Lucky (Bearsville)
- . DONNA SUMMER Do The Radio (Casablanca)
- * KOOL & THE GANG-Ladies Night (Mercury) 15-8 * SMOKEY ROBINSON-Crusin (Matown)
- 25-20 WFOM-Atlanta

WSGA-Savannah

- . ISAAC HAYES-Don't Let Go (Polydor)
- · MICHAEL JACKSON-Rock With You (Epic)
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 12-4 * RUPERT HOLMES-Escape (Infinity) 20-10
- SMOKEY ROBINSON—Cruisin' (Motown)
- * SUGAR HILL GANG-Rapper's Delight (Sugar Hill) 10-1
- * DONNA SUMMER On The Radio (Casablanca) 15-10

WFLB-Fayetteville

- . NATALIE COLE & PEABO BRYSON Give Me Some Time (Capital)
- . O'JAYS-Forever Mine (P.I.R.)
- * ANNE MURRAY-Broken Hearted Me (Capitol) 10-5
- * KOOL & THE GANG Ladies Night (Mercury) 16-10

WQAM-Miami

- KOOL&THEGANG—Ladies Night
- (Mercury) DONNA SUMMER — On The Radio
- (Casablanca) * STYX-Babe (A&M) 12-4
- * CRUSADERS-Street Life (MCA) 14-9

WMIX (96X) - Miami

- STARGARD—Wear It Out (WB)
- SYLVESTER—Can't Stop Dancing (Fantasy) * MICHAEL JACKSON-Rock With You (Epic)
- * DONNASUMMER-On The Radio (Casablanca) 11-5

Y-100 (WHYI-FM) - Miami

- . MICHAEL JACKSON Rock With You (Epic) J.D. SOUTHER—You're Only Lanely
- (Columbia) * KOOL& THE GANG - Ladies Night (Mercury) 18-13

★ STYX-Babe (A&M) 10-4

(Tamla)

(Elektra)

WLOF-Olando . STEVIE WONDER-Send One Your Love

. I.D. SOUTHER-You're Only Lonely (Columbia)

* RUPERTHOLMES-Escape (Infinity) X-29

* CHEAPTRICK-Dream Police (Epic) X-39

- Q-105 (WRBQ-FM)—Tampa RICHIE FURAY BAND—I Still Have Dreams
- * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 17-6

* LED ZEPPELIN-All My Love (Swan Song)

FOREIGNER—Head Games (Atlantic)

BJ-105 (WBJW-FM) - Orlando

HALL & OATES—Wait For M∈ (RCA)

RUPERT HOLMES—Escape (Infinity)

- ★ STYX—Babe (A&M) 6-1
- WQXQ-Daytona Beach RUPERT HOLMES—Escape (infinity)

* EAGLES-Heartache Tonight (Asylum) 7-3

* CAPTAIN & TENNILLE - Do That To Me One More Time (Casablanca) 33-23

MISTRESS—Mistrusted Love (RSD)

STEVIEWONDER-Send One Your Love (Tamla) 39-30

WAYS-Charlotte

- WAPE-Jacksonville
- KENNY ROGERS—Coward Of The County (UA)
- . J.D. SOUTHER-You're Only Lonely (Columbia)

* PABLO CRUISE-I Want You Tonight (A&M)

27-21 * BLONDIE-Dreaming (Chrysalis) 18-10

- KOOL & THE GANG—Ladies Night
- (Mercury) FOREIGNER—Head Games (Atlantic)

* RUPERTHOLMES-Escape (Infinity) 19-9 * K.C. & THE SUNSHINE BAND-Please Don't

Go (Sunshine Sound) 15-7

- WKIX-Raleigh . CAPTAIN & TENNILLE -- Do That To Me One More Time (Casablanca)
- RUPERT HOLMES—Escape (Infinity) * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 20-12

* FLEETWOOD MAC-Tusk (WB) 11-7 WZDQ-Chattanooga

(MAA)

. KENNY ROGERS-Coward Of The County (UA) . JOE JACKSON - It's Different For Girls

* STYX-Babe (A&M) 9-5 * FLEETWOOD MAC - Tusk (WB) 22-16

RUPERT HOLMES—Escape (Infinity)

- . ISAAC HAYES-Don't Let Go (Polydor)
 - . JUDY TZUKE-Stay With Me Till Dawn

* I.D. SOUTHER-You're Only Lonely

- (Rocket) * STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 20-13
- WHBQ-Memphrs . KOOL & THE GANG-Ladies Night

* RUPERT HOLMES - Escape (Infinity) 28-22

(Mercury) . ISAAC HAYES-Don't Let Go (Polydor)

* JEFFERSON STARSHIP - Jane (Grunt) 30-70

* STREISAND/SUMMER-No More Tears (Columbia/Casablanca) 21-11

- . KENNY ROGERS -- Coward Of The County
- * RUPERT HOLMES-Escape (Infinity) 32-17 WGOW-Chattamooga
- (Arista) RITA COOLIDGE—I'd Rather Leave While
- * COMMODORES-Still (Motown) 21-14 * STREISAND/SUMMER-No More Tears
- (Capitol)

WERC-Birmingham

- (Capitol) 19-13
- FOREIGNER—Head Games (Atlantic) BUGGLES—Video Killed The Ramo Star
- * CRYSTAL GAYLE-Half The Way (Columbia) 26-19

* RONNIE MILSAP-Get It Up (RCA) 18-11

- . CAPTAIN & TENNILLE Do That To Me Que More Time (Casablanca)

* ISAAC HAYES-Don't Let Go (Polydor) 11-5

. TOM PETTY-Don't Do Me Like That

* K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sound) 16-11

(Capitol) 23-17

* LITTLE RIVER BAND - Cool Change

- EAGLES—Heartache Tonight (Asylum) * KOOL & THE GANG-Ladies Night
- (Mercury) X-20 * MUPPETS—Rainbow Connection (Allantic) 27-12

. PABLO CRUISE-I Want You Tonight (A&M)

(Tamla) * K.C. & THE SUNSHINE BAND - Please Don't Ga (Sunshine Sound) 21-12

. STEVIE WONDER -- Send One Your Love

Copyright 1979, Billboard Publi-

means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

(EMI) 27-20

in a retrieval system, or transmitted, in any form or by any

- CLIFF RICHARD -- We Don't Talk Anymore WTMA-Charleston
 - ABBA—Chiquitita (Atlantic)
 - * J.D. SOUTHER-You're Only Lonely (Columbia) 12-6

* BLACKFOOT-Train, Train (Atco) 23-1

WRJZ-Knozville

(Mercury) X-18

- EAGLES—I Can't Tell You Why (Asylum) * KOOL & THE GANG-Ladies Night
- MELISSA MANCHESTER—Pretty Girls
- I'm In Love (A&M)

(Columbia / Casablanca) 29-19

. DR. HOOK - Better Love Next Time

* ANNE MURRAY-Broken Hearted Me

- WSGN-Birmingham
- (Island)
- WHHY-Montgomery
- (Backstreet/MCA) * STREISAND/SUMMER-No More Tears

(Columbia/Casablanca) 16-8

WAIV-Jacksonville

KAAY-Little Rock

- WSEZ (Z-93) Winston-Salem . MICHAEL JACKSON-Rock With You (Epic)

* CLIFF RICHARD - We Don't Talk Anymore

- cations, Inc. No part of this publication may be reproduced, stored

* RUPERT HOLMES-Escape (Infinity) 22:15

HERB ALPERT—Rotation (A&M)

TOGETHER THEY CAN MAKE BEAUTIFUL MUSIC IN YOUR TWO MOST IMPORTANT MARKETS.



When you advertise in New York and New West, you're advertising in the two magazines that are directed specifically to the two music centers in the country, Los Angeles and New York City.

When you buy New York and New West together, you also get a nice discount.

Now. Doesn't that sound good?

BILLBOARD 979

Billboard Album Radio Action

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

Top Add Ons-National

TOTO-Hydra (Columbia) ZZTOP-Deguello (WB) HEAD EAST-A Different Kind Of Crazy (A&M) FABULOUS POODLES-Think Pink (Epic)

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

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.

Western Region

TOP ADD ONS

TOTO-Hydra (Columbia) FABULOUS POODLES-Think Fink (Epic) LZTOP-Deguello (WB) HEAD EAST -- A Different Kind Of Crazy (A&M)

*TOP REQUEST / AIRPLAY:

EAGLES-The Long Run (Asylum) LED ZEPPELIN - In Through The Out Door

TOM PETTY AND THE HEARTBREAKERS - Damin The Torpedoes (Backstreet/MCA) THE POLICE-Regratta de Blanc (A&M)

BREAKOUTS:

BOOMTOWN RATS-The Fine Art Of Surfacing (Columbia) DUNCAN BROWNE-Streets Of Fire (Sare)

ROCK DERMINGER-Guitars & Women (Blue APRIL WINE-Harder Faster (Capitol)

KSAN-FM -- San Francisco (David Perry)

- HORSLIPS—Short Stones/Tall Tales (Mercury) MEAD EAST—A Different Kind Of Crary (A&M)
- . FABULOUS POODLES Think Pink (Epic)

ALDA RESERVE—Loves Goes On (Site)

- . RICK DERRINGER Guitars & Women (Blue Sky) . APRIL WIRE-HarderFaster (Capitol)
- * TOM PETTY AND THE HEARTBREAKERS Damn
- The Torpedoes (Backstreet/MCA) * EAGLES-The Long Run (Azylom)
- * LED ZEPPELIN-In Through The Out Door (Swan
- Song)
- * THE BEAT-(Columbia)
- KWST-FM-Los Angeles (Pamela May)
- . ZZTOP-Deguello (WB)
- TOTO—Hydra (Columbia)
- . BOOMTOWN RATS The Fine Art Of Surfacing
- PETER GREEN In The Skies (Sail/Rounder) * EAGLES-The Long Hun (Asylum)
- **★ LED ZEPPELIN**—In Through The Out Door (Swan)
- * CHEAP TRICK Dream Police (Epic)
- FOREIGNER—Head Games (Atlantic)
- KSIO-FM-San Jone (Paul Wells)
- ATLANTA RHYTHM SECTION—Are You Ready
- (Polydor/BG0)
- . RICHARD LLDYD-Aichemy (Elektra) 1010—Hydra (Columbia)
- ZZTOP-Deguells (WB)
- CAMEL—I Can See Your House From Here (Arista)
- * THE POLICE-RINGENTIA de Blanc (AAM)
- * TOM PETTY AND THE HEARTBREAKERS Damin
- The Torpedoes (Backstreet / MCA)
- * BLONDIE-Eat In The Beat (Chrysales)
- * LED ZEPPELIN-In Through The Out Door (Swan Song)

KOME FM - San Jose (Dana Jang)

- RICK DERRINGER—Guitars & Women (Blue Sky). . FABULOUS POODLES-Think Pink (Epic)
- . HEAD EAST A Different Kind Of Crary (AAM)
- PABLO CRUISE Fart Of The Game (A&M)
- · TOTO-Hydra (Columbia)
- * EAGLES-The Long Run (Asylum)
- * LED ZEPPELIN In Through The Out Door (Swan
- Song)
- * STYX-Cornerstone (A&M)
- * FOREIGNER-Head Games (Atlantic)
- MZAP-FM -- Sacraments (Chris Miller) . DUNCAN BROWNE-Streets Of Fire (Sire)
- IRMATES—First Offence (Polydor/Radar)
- CINDY BULLERS—Steat The Night (Casablanca)
- ZZTOP—Deguallo (WH)
- STEVE FORBERT Jackrabbit Slim (Nemperor).
- FLEETWOOD MAC—Tuck (WB)
- * LED ZEPPELIN-In Through The Out Door (Swan
- Song) STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damm The Torpedues (Backstreet/MCA)

RFM1-AM - Denver (I. Gordon/ N. Cook)

- . FABULOUS POODLES Think Pink (Epic)
- . STEVIE WONDER Journey Through The Secret Life Of Plants (Tamia)
- TOTD—Hydra (Columbia)
- JORMA KAUKONEN Jorma (JICA)
- . BOOMTOWN RATS-The Fine Art Of Surfacing
- HEAD EAST—A Different Kind Of Crazy (A&M).
- * EAGLES-The Long Run (Acylum)
- * FLEETWOOD MAC-Tusk (WB) * THE POLICE-Reggatta de Blanc (A&M)
- * BOBDYLAN-Slow Train Coming (Columbia)

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

- . TOTO-Hydra (Columbia)
- . FABULOUS POODLES-Think Pink (Epic) WAYLOR FEMNINGS-What Goes Asward Comes Around (RCA)
- BOOMTOWN RATS-The Fine Art Of Surfacing (Columbia)
- JORMANAUNOREN—Jorma (RCA)
- . STEVIE WONDER-Journey Through The Secret Life Of Flants (Tamia)
- * TOM PETTY AND THE HEARTBREAKERS-Damin The Torpedoes (Backstreet/MCA)
- * DUNCAN BROWNE-Streets Of Fire (Sire)
- * EAGLES-The Long Run (Atylum)
- ★ THE POLICE—Reggatta de Blanc (A&M) KZOK-FM-Seattle (Brad Hoffman)

. ZZTOF-Deguello (WB)

- * LED ZEPPELIN-In Through The Out Door (Swan
- * TOM PETTY AND THE HEARTBREAKERS-Damn The Torpedoes (Backstreet/MCA)
- . EAGLES-The Long Run (Asylum)
- * PATBEMATAR In The Heat Of The Night

Southwest Region

TOP ADD ONS:

2210F-Deguello (WB) TOTO-Hydra (WB) INMATES-First Offence (Polydor/Radar) STEVIE WONDER-Journey Through The Secret Life Of Plants (Tamta)

*TOP REQUEST / AIRPLAY

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

BREAKOUTS

BOOMTOWN RATS-The Fine Art Of Surfacing (Columbia) PABLO CRUISE—Part Of The Game (A&M) RICHARD LLOYD-Alchemy (Elektra)

KZEW-FM-Dallas (Doris Miller)

THE BEAT-(Columbia)

- ZZTOF-Dezuello (WB)
- . FABULOUS POODLES-Think Fink (Epic)
- · APRIL WINE-Harder Faster (Capitol) IMMATES—First Offence (Polydor/Radar)
- RICHARD LLOYD—Alchemy (Elektra)
- * TOTO-Hydra (Columbia)
- * LED ZEPPELIN-In Through The Dut Door (Sean Song)
- * EAGLES-The Long Run (Asylum)
- * STYX-Cornerstone (A&M)

NTXQ-FM - Dallas/Ft, Worth (Tim Spencer)

- . DUNCAN BROWNE-Streets OfFire (Sire) INMATES—First Offence (Polydon / Rador)
- PABLO CRUISE—Part Of the Game (A&M)
- STEVEFORBERT—Jackrahbit Slim (Nemperor)
- ZZTOP—Deguella (WB)
- TOTO—Hydra (Columbia)
- . EAGLES-The Long Run (Arvium)
- * TOM PETTY AND THE HEARTBREAKERS-DUMIN
- The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- SAMMY HAGAR—Street Machine (Capital).
- **BATT-FM-Oklahoma City (Mark Dempony)** · ZITOP-Deguello (WE)
- TOTO—Hydra (Columbia) . TONY BANKS-A Corous Feeling (Chareuma)
- BOOMTOWN RATS—The Fine Art Of Surfacing
- . STEVIE WONDER Journey Through The Secret. Life Of Plants (Tamla)
- BOB MARLEY & THE WAILERS-Survival (Island) * EAGLES-The Long Run (Asylum)
- * LED ZEPPELIM-In Through The Out Door (Swan
- Song) * TITE-Cornections (ALM)
- * KENNY LOGGINS-Keep The Fire (Columbia)

Based on station playlist through Wednesday (11/7/79) Top Requests/Airplay-National

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

ELEJ-FM - Austin (G. Mason/1. Quartes)

- PABLO CRUISE—Part Of The Game (A&M)
- . HEADBOYS-(RISO)
- . DUNCAK BROWNE-Streets OfFice (Site)
- . STEVIE WONDER-Journey Through The Secret Life Of Plants (Tomia)
- TOTO—Hydra (Columbia)
- . 22787 Deguello (WB)
- * THE POLICE Reggatta de Hiano (AAM)
- * LED ZEPPELIN In Through The Out Door (Swan Song)
- * DAVID WERNER-(Epic)
- * BLONDIE-Eat To The Beat (Chrysalis)

KY102-FM-Ransas City (M. Floyd/1, MacCabe)

- . BOOMTOWN RATS-The Fine Art Of Surfacing
- · PETER GREEN-In The Skies (Sail/Rounder) ZZTOP—Deguello (WB)
- . HEAD EAST -A Different Kind Dt Crazy (A&M) . 38-SPECIAL - Rockin' Into The Night (A&M)
- TOTO—Hydra (Columbia)
- FOREIGNER -- Head Games (Atlantic) * FLEETWOOD MAC-Tusk (WB)
- * EAGLES-The Long Run (Anylum)

* STYL-Comerstone (A&M) KLPQ-FM-Little Rock (Stuart McRae)

- . ZZTOP-Deguella (WB)
- . INMATES-First Offence (Polydor/Radar) . THE BEAT-(Columbia)
- * LED ZEPPELIN in Through The Out Door (Swan
- * EAGLES-The Long Run (Asylum)
- * FLEETWOOD MAE-Tush (WH) CHEAPTRICK-Dream Police (Tpic)

Midwest Region

TOP ADD ONS

TOTO-Hydra (Columbia) 22TOP-Deguello (WB) FABULOUS POODLES-Think Pink (Epic) MEAD EAST-A Different Kind Of Crazy (A&M)

*TOP REQUEST/AIRPLAY

EAGLES-The Long Run (Asylum) LED ZEPPELIN-In Through The Out Door (Swan Song) STYX-Comerstone (A&M)

FLEETWOOD MAC-Tusk (WH)

BREAKOUTS:

BOOMTOWN RATS-The Fine Art Of Surfacing (Columbia) HDRSLIPS-Short Stories/Tall Tales (Mercury)

IMMATES-First Offence (Pelydor/Radar)

ATLANTA RHYTHM SECTION-Are You Ready

WWWW.FM-Detroit (J. Urbiel/M. McEwen)

· ZZTOP-Deguella (WE)

(Polydor/BGO)

- TOTO—Hydra (Columbia)
- * TOM PETTY AND THE HEARTBREAKERS-Damn The Torpedoes (Backstreet) MCAs
- . (AGLES The Long Run (Asylum) . BLONDIE - Eat To The Beat (Chrysales)

* STYX-Cornerstone (AAM) WLUP-FM-Chicago (Sky Daniels)

- · ZZTOP-Deguello (WE) . HEAD EAST-A Different Rind Of Crazy (ARM)
- * TOTO-Hydra (Columbia)

· FABULOUS POODLES-Think Fink (Fpic)

- ATLANTA RHYTHM SECTION—Are You Frady (Polydor/BGO)
- * HOUNDS-Puttin On The Dog (Columbia) * TOM PETTY AND THE HEARTBREAKERS - Damn The Torpedoes (Backstreet, MCA)
- * EAGLES-The Long Nun (Asylum) . CHEAF TRICK-Dream Police (Epic)
- · ZZTOP Deguello (WB) TOTO—Hydra (Columbia)

WLVQ-FM-Columbus (Steel Runner)

· EAGLES-The Long Run (Azylum) * STYX-Cornerstone (AAM)

* FLEETWOOD MAC .- Tunk (WB)

. LED ZEPPELIN-In Through The Out Boor (Swan

- WMMS-FM Cleveland (John German)
- . TOTO-Hydra (Columbia)
- . FABULOUS POODLES-Think Pink (Epic)
- . KARLA BONOFF-Restless Nights (Columbia).
- 38-SPECIAL—Rockin' Into The Night (A&M)
- HORSLIPS—Short Stones: Tall Tales (Mercury) . ZZTOF-Deguello (WB)
- * LED ZEPPELIM-In Through The Out Door (Swan
- * EAGLES-The Long Run (Asylum)
- * STYX-Cornerstone (A&M) * FLEETWOOD MAC-Tusk (WB)
- WYDD-FM-Fittsburgh (J. Robertson/J. Rinney)
- ZZTOP Deguello (W6) TOTO—Hydra (Columbia)

. BOOMTOWN RATS-The Fine Art Of Surfacing

* LED ZEPPELIM-In Through The Out Door (Swan

- (Columbia) . TANTRUM-Rather Be Rockin' (Ovation)
- * EAGLES-The Long Run (Asylum)
- * STYE-Cornerstone (AAM)

* MOLLY HATCHET-Fhirtin' With Disaster (Epic) WQFM-FM-Milwaukee (Paul Kelly)

- TOTO—Hydra (Columbia)
- . HEAD EAST-A Different Kind Of Crary (AAM) IMMATES—First Offence (Polydor/Radar) . BOOMTOWN RATS-The Fine Art Of Surfacing
- (Columbia) CINDY BULLENS—Steal The Night (Casablanca)
- * EAGLES-The Long Run (Asylum) # FLEETWOOD MAC-Tusk (WB)

* LED ZEPPELIK-In Through The Out Door (Swan

* CHEAP TRICK-Dream Police (Epic)

RSHE-FM-St. Louis (Ted Habeck)

- . IZTOP-Deguello (Wil) TOTO—Hydra (Columbia)
- BOOMTOWN MATS—The Fine Art Of Surfacing INMATES—First Offence (Polydor/Radar)
- HORSLIPS—Short Stories/Tall Tales (Mercury) * LEDZEPPELIN-In Through The Out Door (Swan
- JETHRO TULL—Stormwatch (Chrysalis)
- FOREIGNER—Head Games (Atlantic) * EAGLES-The Long Run (Asylum)

Southeast Region

 TOP ADD ONS TOTO-Hydra (Columbia) ZZTOP-Deguello (WB) INMATES-First Offence (Polydor/Radar)

HEAD EAST-A Different Kind Of Crazy (A&M)

*TOP REQUEST/AIRPLAY LED ZEPPELIN-In Through The Out Door TOM PETTY AND THE HEARTBREAKERS-Domin The Torpedoes (Backstreet/MCA) EAGLES-The Long Run (Asylum)

BREAKOUTS

STYX-Cornerstone (A&M)

BOOMTOWN RATS-The Fine Art DI Surfacing (Cofumbia) ATLANTA RHYTHM SECTION-Are You Ready (Palydor/ECO) CINDY BULLERS-Steal The Night

WKLS-FM-Atlanta (Rich Piombino)

(Casabianca)

INGA RUMPF-(RCA)

- TOTO—Hydra (Columbia) INMATES—First Offence (Polydor/Radar)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- * ETHROTULL-Stormwatch (Chrysalis) * CHEAP TRICK -- Dream Police (Epic)

* LED ZEPPELIN-In Through The Out Door (Swan

* TOM PETTY AND THE HEARTBREAKERS-Damn The Torpedoes (Backstreet / MCA) WROQ-FM -- Chariotte (Lackie Forsting)

- . ZZTOP-Degueffit (WB) * STOX-Cornerations (ASM)
- * CHEAP TRICK Dream Palice (Epic) · FOREIGNER-Head Games (Atlantic)
 - * EAGLES-The Lung Run (Azylum)

BOOMTOWN RAYS—The Fine Art Of Surfacing (Columbia) ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO) JORMA KAUKONEN-Jorma (RCA)

WQEM-FM-Tampa (Nick Van Cleve)

- ZZTOP Deguello (W8)
- TOTO—Hydra (Columbia)
- . CINDY BULLENS-Steal The Night (Casablanca) . TOM PETTY AND THE HEARTBREAKERS-Damin.
- The Torpedoes (Backstrnet/MCA)
- * LED ZEPPELIN In Through The Out Door (Swan
- Song) * EAGLES-The Long Run (Asylum)
- . LED ZEPPELIN in Through The Out Door (Tiese * OUTLAWS-In The Eye Of The Storm (Arista)
- ZETA-4 (WINZ-FM) Miami (K. Isley / R. Martin)
- TOTO—Hydra (Colombia) . JOHN COUGAR - (Hivs)
- * FLEETWOOD MAC-Tusk (W8) * STYX-Cornerstone (A&M)
- * EAGLES-The Long Run (Acylum) * LED ZEPPELIN-In Through The Out Door (Swan
- . TOTO-Hydra (Columbia) . HEAD EAST-A Different Kind Of Crazy (A&M)

(Polydor/BG0)

WIAX-FM-Jacksonville (J. Brooks/R. Langlois)

- ZZTOP Degueilo (WB) ATLANTA RHYTHM SECTION—Are You Ready
- IRMATES—First Ottence (Polydor/Radar) STEVIE WONDER—Journey Through The Secret Life Of Plants (Tamla)

* LED ZEPPELIM-In Through The Out Door (5wan

- * FLEETWOOD MAC-Tusk (WB) . MOLLY HATCHET - Flirtin' With Disaster (Epic)
- SOURNEY Evolution (Columbia) WHFS-FM-Washington, D.C. (David Einstein)

· 1010-Hydra (Columbia)

(Columbia)

 MANHATTAN TRANSFER—Extensions (Atlantic) ITC—Brums And Wires (Virgin)

CAMEL – I Can See Your House From Here (Arista)

BOOMTOWN—The Fine Art Of Surfacing

- · INGARUMPF-(RCA)
- * STEVE FORBERT Jackrabbit Slim (Nemperor) WEATHER REPORT-8:30 (ARC/Columbia)

Northeast Region

TOTO-Hydra (Columbia) STEVIE WONDER-loarney Through The Secret. Life Of Plants (Tamia) TONY BANKS-A Curious Feeling (Charisma)

PAT METHENY GROUP-American Garage

FLEETWOOD MAC-Tusk (WB)

(Swan Song) CHEAP TRICK-Dream Police (Epic) BREAKOUTS: **BOOMTOWN** - The Fine Art Of Surfacing

(Columbia)

(Attantic)

(Polydor/BGO)

22TOP-Deguello (WE)

WHEW-FM--New York (Maryanne Mcintyre)

ORMA KAUKONEN-Jorma (RCA)

EMERSON, LAKE & PALMER-In Concert

- . GARY MOORE Back On The Streets (let) . YELLOW MAGIC ORCHESTRA-(Horizon)
- . TONY BANKS-A Curious Feeling (Charisma) EMERSON, LAKE & PALMER - In Concert (Atlantic)

ATLANTA RHYTHM SECTION—Are You Ready

* STEVE FORBERT - lackrabbit 53im (Nemperor) * FLEETWOOD MAC-Tirsk (WE)

IANIS IAN - Night Rains (Columbia)

* CHEAP TRICK - Dream Police (Epic) * TOM PETTY AND THE HEARTBREAKERS - Damn The Torpedoes (Backstreet/ MCA)

WCMF-FM-Rochester (B. Martin/T. Edwards)

TOTO—Hydra (Columbia).

. FLEETWOOD MAC-Tusk (WB)

* EAGLES-The Long Run (Asylum)

. BLONDIE-Eut To The Beat (Chrysain)

. BOOMTOWN RATS - The Fine Art Of Surfacing (Columbia) * FOREIGNER-Haad Games (Atlantic)

. TONY BANKS-A Currous Feeling (Charisma)

- ZZTOP—Deguello (WB) PAT WETHERT CROUP - American Garage (ECW)

* PABLO CRUISE - Fart Of The Game (ALM)

WMMR FM -- Philadelphia (Dick Hungale)

- . RICHARD LLOYD-Alchemy (Elektra) ALDA RESERVE - Love Goes On (Sire)
- . IMMATES-First Offence (Polydor/Radar) MAR MARCINI & I.D.B. - If s.A. Man's World

. LED ZEPPELIA - In Through The Out Door (Jeur

* TOM PETTY AND THE HEART BREAKERS-Dome

- * EAGLES-The Long Run (Asylum)
- The Torpedoes (Backstreet/MCA) · STYX-Cornerstone (ASM)

WCRQ-FM - Buttalo (Irv Goldterb)

 IN MATES -- First Offence (Polyder/Radar) TOTO—Hydra (Columbia)

BOOMTOWN RATS—The Fine Art Of Surfacing

* LED ZEPPELIN-In Through The Out Door (Seen

- (Columbia) 38-SPECIAL—Rockin' Into The Night (A&M)
- * EAGLES-The Long Run (Asylum) * STYX-Cornerstone (ALM)
- WLIR-FM-Long island (D. McRamera/L. Rinmum) . FABULOUS POODLES-Think Fink (Epic)

* CHEAP TRICE - Dream Police (Epic)

- TOTO—Hydra (Columbia)
- . PERMANENT WAVE-(EDIC)

PAT METHENY GROUP—American Garage (ECM)

. LED HEPPELIN-In Through The Out Door (Sean

- * JORMAN KAUKONEN-Jorma (RCA) * JOE JACKSON-('m The Man (AAM)
- . MARIANNE FAITHFUL Broken English (Island)
- . THE POLICE-Reggatta de Blanc (AAM) * STEVE FORBERT-Jackrabbit Slim (Nempeux)

. RICK DERRINGER-Guitars & Women (Blue Rei

- MPLR-FM-Rew Haven (G. Weingarth/E. Michaelun) TOTO—Hydra (Columbia)
- (Columbia)

BOOMTOWN RATS-The Fine Art Of Surfacing

- . SPORTS-Don't Throw Stones (Arista) · EAGLES-The Long Run (Agrium)
- · THE NOW-(Midsong)
- . TANYA TUCKER Tear Me Apart (MCA)
- * CHEAPTRICK-Dream Police (Epis)

in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

National Breakouts

CINDY BULLENS-Steal The Night (Casablanca)

- WBAB-FM-Long Island (Bernie Bernard) . EMERSON, LAKE & PALMER- In Concert (Atlante)
- BOOMTOWN RATS-The Fine Art Of Surfacing

Life Of Plants (Tamia)

* FLEETWOOD MAC-Tusk (WB)

* STYL-Cornerstone (A&M)

- . HDRSLIPS-Short Stories/Tall Tales (Messay)
- America)
- . CLIFF RICHARD We Don't Talk Anymore (EMI)

- . JORMA KAUKONEN-Jorma (RCA) . STEVIE WONDER-Journey Through The Secret

- * BOOMTOWN HATS-The Fine Art DI Sortsons (Columbia)

- STEVIE WONDER-Journe OM PETTY AND THE HEARTBREAKERS—Barns Life Of Flants (Tamia) The Torpedoes (Backstreet/MCA) * PETERGREEN-In The Skies (Sail/Rounder) TONY BANKS—A Curious Feeling (Charama)
 - TOP ADD ONS * TOM PETTY AND THE HEARTBREAKERS-Dums The Torpedoes (Backstreet/ MCA)
 - STEVIE WONDER—Journey Through The Secret. Life Of Plants (Tamia)
 - · ZZTOP-Deguello (WB)
 - * SANTANA—Marathon (Columbia) * LED ZEPPELIN-In Through The Out Door (See
 - . FABULOUS POODLES-Think Fink (Epic) RICHARD LLOTD—Alchemy (Elektra) . PAT METHENY GROUP - American Garage (EDA)
 - Life Of Plants (Tamia) * THE POLICE-Reggatta de Blanc (ALM)
 - Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored

- WPCL-FM--How York (Meg Griffin)
 - * TOM PETTY AND THE HEARTBREAKERS-Dans The Torpedoes (Backstreet/ MCA)
 - 20/20—(Portrait) . ALDA RESERVE-Love Goes On (Sire)
 - * FLEETWOOD MAC-Tusk (WB) WBCN-FM - Boston (Kate Ingram)
 - . STEVIE WONDER Journey Through The Secret
 - * FLEETWOOD MAC-Tusk (WB)

*TOP REQUEST / AIRPLAY TOM PETTY AND THE HEARTBREAKERS-Damin * BOOMTOWN RATS_The Fine Act D/Surfacing The Torpedoes (Backstreet, MEA) (Columbia) LED ZEPPELIN-In Through The Out Door



Radio Programming





Billboard photos by Mike O'Malley

AOR Analysis: WLUP morning cohost Gary Meier makes a point during a Loyola National Radio Conference presentation right, while colleagues, from left, Jesse Bullet, Les Tracy and Kurt Hanson observe.

Science & Subjective Input Are Vital For AOR Mix—WLUP Exec

By ALAN PENCHANSKY

CHICAGO-WLUP-FM program director Jesse Bullet's presentation to student broadcasters at the Loyola National Radio Conference advised that good AOR programming requires the right mix of scientific research tools and subjective in-

Bullet and other WLUP-FM programming staffers took part in a one-hour panel discussion that held up the Chicago station as a model for analysis of AOR programming. Several hundred collegiate programmers were in attendance as part of the three-day meet that attracted more than 850 registrants this year.

"Research is important today, but it's also important to have gut feeling," suggests Bullet. He says a system of checks and balances is used at WLUP, an Abrams consulted station, to manipulate these countervening forces.

Students also heard from WLUP

TOLEDO-Can a country station

spawn healthy ratings by swimming

upstream toward the headwaters of

traditional country music? This

city's WTOD-AM is betting that it

can. For the past several weeks, the

Toledo WTOD-AM Trying

Old-Time, Bluegrass Music

By EDWARD MORRIS

air personality and music director Sky Daniels, who described himself as the "gut instincts of the station," and from Kurt Hanson, station research director who balances Daniels' input with data involving request callers, focus groups and checks of retail stores.

WLUP, related Bullet, was poised on the brink of a new era of "AOR for the '80s," involving what he termed "superservice" for the 18 to 35 age group.

This era will bring the "emergence of a whole new series of superstars," Bullet predicted.

WLUP-FM has emerged as the dominant Chicago album rock station in the past year, with the much publicized antics of comedic morning man Steve Dahl and intensive product merchandising promotions contributing to the rise.

Also taking part in the Loyola presentation were air personalities Les Tracy and Gary Meier.

Hanson, who holds an MBA in marketing and market research, said the station's programming is being "optimized" to appeal to both the suburban teenager and the more sophisticated urbanites in their mid-

The station is contacting 50 stores per week, with a "complex computer program to weight all stores," Hanson explains.

A staff of 15 college interns helps in preparing the research, receiving course credit for the work. Hanson told the students this is how he got

According to the research director, request call samples often generate weak information. "The requested song may not be representative of their taste in general," he pointed out, noting that WLUP uses "in-depth call surveys to go beyond the first song."

Les Tracy, air personality and assistant program director, emphasized the business end of broadcasting. "The purpose of radio is not to entertain, not to play music, the purpose is to move goods to sell products.

"Everytime a song is played somebody will tune out," Tracy insisted. "The job of the program director is to try to play the most potent music he can all the time and not to take too many risks."

Bullet says a system of checks and balances makes it all work. "We have a research department which tempers Sky. And we have Sky who says get off your computer and listen to this, it will work."

Commented Daniels: "I've honed my ears for nine years professionally, which allows me to say I'm music director at a radio station. Then I work with Kurt and Jesse on backing up my instincts."

"We will put new music on the air untested," Daniels emphasized.

New wave music is proving a successful part of the program formula, Daniels said in response to questioning. But the music director also dismissed the "new wave" monicker as too nebulous.

Gary Meier, who is paired with Dahl on the morning segment, advises aspiring air talents to "be yourself," Meier spent several years working all night stints before moving to WLUP and hooking up almost accidentally with Dahl.

"There is something to be said for being yourself on the radio," he related.

Meier's greatest success, he said, Pipes, music director O'Brien, has come through projecting his own personality, rather than acting out stereotype roles on the air.

L.A.-Based KGFJ Back To Its Old Call Letters

LOS ANGELES-Nearly two years to the day after switching its call letters to KKTT-AM, KGFJ is back using those calls. The Inner City Broadcasting outlet, one of two major soul stations on the AM dial in this market, began using the new identity Oct. 15.

"Through research, we found a great number of listeners are still familiar with KGFJ more than with KKTT," notes program director Alvin Waples. "There was a silent but popular demand from the Los Angeles community to bring back KGFJ which had been an institution for several decades."

The switch to KKTT had been part of an alteration in the station's soul programming and air talent roster (Billboard, Oct. 29, 1977). With the return to KGFJ, Waples says the format will not change and neither will the air talent lineup. Air person. alities are George Moore, Donnell Boyd, Tyrone Nelson, Reginald Ut. ley and Waples.

The changeover, Waples states, was a consensus of management based on public response. "We had cases where some of the older listen. ers were still saying and thinking KGFJ," he says.

Saturday (10), the station stages a concert in MacArthur Park to acknowledge its name change back to KGFJ. Performing at the free concert will be the Gap Band, Lakeside. Prince, Tierra and others.

KGFJ will promote itself through billboards and bus advertising.

CARY DARLING

KKDJ-FM STARTS DEC. 1 Fresno Adds AOR Station

LOS ANGELES-Fresno, a growing central California city of nearly 500,000 in its metropolitan area, gets a new AOR station when KKDJ-FM goes on the air Dec. 1.

"Fresno was really the last good sized market in California that still had a frequency available," says general manager Wally Heusser who also heads Pacific Quadracasting, Inc., which owns the station.

Though Heusser first filed for the 106 frequency back in 1972, it has taken seven years for KKDJ to come to fruition because of competing applicants. The station is not related to the KKDJ which was in Los Angeles several years ago.

Now that KKDJ has the slot, programming will be in an AOR style that program director Dean Opperman feels has been missing from the market. "There's Top 40 and a lot of disco here," says Opperman. "And the stations which are calling themselves AOR here aren't true AOR. They have trouble getting on new records and are reluctant to drop dead records."

KKDJ's format will be loosely structured with emphasis on new cuts. However, there will be a playlist consisting of selected songs from approximately 30 LPs. From there,

the air talent can select which ever cut he/she wants.

The style of the air personalities will fall in between the middle between a heavy personality emphasis and a laidback approach. Commercials are under a 10-minute maximum per hour.

The staff is not yet complete with Opperman doing a midday air shift, music director Jeff Riedel handling afternoons. Air personality Suc Delaney handles the night shift.

The 2400-watt outlet, with a mile high transmitter located at Meadow Lake, will broadcast in Dolby stereo. Because of the sound quality and music, Opperman is hopeful of getting listeners from various demographic groups.

"We're not going for demographics so much as an alternative to disco and hits," he says. "There's a small station here out of Hanford which programs progressive rock and it's reaching the 28-plus group. We think we can get both of those groups and a lot in between."

KKDJ will be launching print and television teaser ads Nov. 15 telling those in the Fresno area of the coming station. Once on the air. KKDJ plans to get involved in area concert promotion as well as possibly putting out its own local music publication.

station has been leavening its contemporary country music offerings WPEN-AM In

Philly Abandons

Talk For MOR PHILADELPHIA-After experimenting with an all-talk segment from 7 to 10 p.m. every evening, WPEN-AM has returned the time to music. And in returning to a total music pattern, the station's programming switched from contemporary to MOR. Staff schedules were rearranged to take in the three evening hours.

While local AM radio is without an all-talk station since WCAU-AM dropped the call-ins several years ago, the format was picked up by WWDB-FM and has been a bonanza for what was basically a black-oriented station.

Joe Taylor, WPEN operations manager, says the three-hour talk period was a test to see which way the station might turn, but feels that MOR will do better.

However, Taylor says that two Sunday talk shows are being retained.

with large portions of old-time and bluegrass music.

Explains program director Bill Manders, the new format is "an adjustment we had to make as a substitute for playing the same records over and over." The station does not ignore the Top 40 mainstays-it just plays them much less frequently than before.

Besides its back-to-basics move in music, WTOD is also programming several spoken country comedy cuts each day. Most of these pieces are drawn from albums by Justin Wilson and Jerry Clower. Manders says the station is "searching" for other comedy material. Each routine is introduced by a few bars of the Joe Maphis guitar showpiece, "Nashville Jubilee."

The new format was devised by consultant Don Armstrong, According to Manders, the station was moved in its new direction by studies showing that "most country music stations don't have a large audience (Continued on page 53)

Morgan Continues

LOS ANGELES-Robert W. Morgan has signed again to do the fifth season of Fourcast's "Record Report," 3½-minute, twice-daily newscast on pop music. Morgan is also morning drive personality on KMPC-AM Los Angeles.

KIDQ-FM Airs In Boise

BOISE-This city welcomed a new AOR station Nov. 2 when KIDQ-FM (Q104) went on the air. KIDQ is the sister station of Sundance Broadcasting's country and MOR KIDO-AM here

"We did a survey early in the year and found a need for AOR on FM." notes program director Jay Michael Pipes, who also programs the AM outlet

The semi-automated station currently has four air talents: Pipes, Dan O'Brien, Dave Freeman and B.J. Pipes sees the eventual number of personalities to be six.

"I just want them to be conversational," says Pipes, who doesn't want his air talents to force personality or be laidback.

KIDQ utilizes Abrams and Burkhart for programming though Pipes emphasizes the station will have local input. One example, a show featuring local talent, may be instituted.

along with Abrams and Burkhart, set up the programming with air talents having little input.

"Billboards don't work well here." notes Pipes of his promotion campaign which is being restricted to television, college press and direct

Other rock-oriented stations in the market are KFXD-AM and Boise State Univ.'s KBSU-FM. KIDQ is a 4,300 watt station with transmitter at a height of 7,000 feet.

U.K. Industrial Radio Station Goes Off Air

LONDON-The United Biscuit Network, Britain's largest industrial radio station and the training ground for many of the country's leading deejays, is closing down Eight personnel, and related office staff, will lose their jobs in the move. part of a cost-cutting program by the cookie manufacturer.

Among the deejays who started with the company are Roger Scott Graham Dene, Nicky Home and Adrian Love, all national radio por sonalities here.

FELEX: 126851 ANSTRIPE FREE

ANDY STRIPE RECORDS

371 So. Main St., Freeport, N.Y. 11520

(516) 379-5151-5760-5761 • (212) 895-3930-3931

645-3747 645-3748

TELEX: 126851 CANSTRIPE FREE

(outside N.Y. State) TOLL FREE

DEALERS & INSTITUTIONAL ACCOUNTS ONLY

FREE!

AND RECEIVE A

Retail Value

29.95

HOODED JACKET OR

DELUXE DUFFLE BAG

25.95

SUPER PRICED!

2 Pack Promotion

CASSETTES

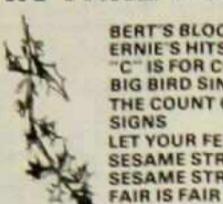
DC - 60 MIN only 1.99

DC - 90 MIN only 2.79

BUY 50 ASSORTED 2 PACKS

AND RECEIVE A FREE T-SHIRT

IN TIME FOR CHRISTMAS



BERT'S BLOCKBUSTERS ERNIE'S HITS "C" IS FOR COOKIE **BIG BIRD SINGS** THE COUNT COUNTS LET YOUR FEELINGS SHOW SESAME STREET MONSTERS SESAME STREET STORY TIME

LIST 4.98



EXCITING & COLORFUL DISPLAYS FREE Floor Display with 50 LP's purchased

FREE Counter Display with 25 LP's purchased

AT HOME WITH ERNIE & BERT **EVERYBODY'S RECORD** STORYTIME NUMBERS LETTERS & NUMBERS OSCAR THE GROUCH THE FROG PRINCE AREN'T YOU GLAD YOU'RE YOU? SIMON SISTERS SING **PINNOCHIO**

BOB McGRATH

LIST \$7.98

SESAME STREET DISCO SESAME STREET FEVER 10th ANNIVERSARY ALBUM ANNE MURRAY SINGS

INSTANT

XMAS GIFTS!

OTOH

BUY 144 ASSORTED 2 PACKS

THE BEST XMAS STOCKING STUFFER AROUND!

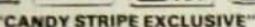






BIG BIRD LEADS THE BAND

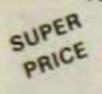




SESAME STREET

BOOK-N-RECORD 45 RPM

(Sold in 50 Piece Pre-Pack) ASSORTED TITLES







"The Rolls Royce of Carrying Cases"

- AVAILABLE IN ASSORTED COLORS
- 100% VIRGIN VINYL & ALUMINUM
- ONE YEAR WARRANTY COLORFULLY BOXED
- * 6 TO A MASTER CARTON
- FLOCKED RAYON INTERIOR PREVENTS STATIC

8-24 - 8 Track Case - Holds 24 8.49 8-40 - 8 Track Case - Holds 40 (Lock & Key) 10.49 AC 30 - Cassette Holds 30 8.49 10.49 AC 60 - Cassette Case Holds 60 (Lock & Xev) 20.99 AC 120 - Cassette - Holds 120. M 24 - 8 Tr. Revolving Carousel - Holds 24_7.39 MC 36 - Cassette Revolving Carousel Holds 36 __7.39

BUDGET PRICED CASES

1133 - LP Case - Holds 35 4.89 1145 - 45 Case - Holds 50

Maxel

SAVE CANDY STRIPE COUPONS

* FREE GIFTS *

(Take Up To One Full Year To Earn The Gifts Of Your Choice)

PROGRAM ENDS OCT. 31, 1980

* Starting on Oct. 22, all orders for BLANK TAPES, ACCESSORIES, CUT OUT LP's and CHILDRENS RECORDS will receive CANDY STRIPE DOLLARS! \$3.00 for every \$100.00 shipped (receive \$1.00 additional for every \$33.00 purchased). These CANDY STRIPE DOLLARS are good for 12 months and can be accumulated for the prizes pictured.

Just a few of Our FREE Gifts



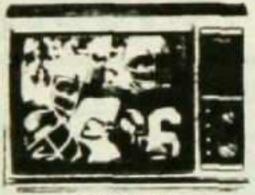
G.E VIDEO CASSETTE SYSTEM



ATARI CX2600 VIDEO TV GAME



EMERSON AM-FM RADIO CASSETTE RECORDER



450 COUPONS PANASONIC 19" COLOR TV



85 COUPONS



EMERSON AM-FM **CLOCK RADIO**

CALL ONE OF OUR SALESMEN FOR FULL DETAILS

DELUXE 12" BLACK & WHITE TV

AVAILABLE TO DEALERS ONLY!

D - 90 MIN only 3.69 maxell

2 Pack Promotion

8 TRACK

D - 45 MIN only 2.99

SUPER SPECIAL **SAVE \$2.80**

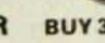
BUY 8 TRACK 90 MIN. **4 PACK LN SERIES**



PLASTIC CASE

Looking For A Great Traffic Builder? HERE IT IS!







Receive 1 FREE Maxell LP of your choice with each 3 UDXL I or II C90 Cassettes purchased and pass it along to your customers!

THESE ARE LIMITED EDITION STEREO RECORDINGS WE CARRY THE COMPLETE MAXELL LINE OF CASSETTE.

8 TRACK AND REEL TO REEL TAPES

CALL OR WRITE FOR SPECIAL LOW PRICES



Harvey Mason Odyssey Omaha Shariff The Alan Parsons Project Rufus/Chake Khan Starbuck The Strawbs Triumph

Woody Herman Henry Mancini Mark Almond Oscar Peterson

Bonifacio Bianchi Julian Bream Chicago Symphony Orchestra Sir Georg Sotti, cond. Virgil Fox The Philadelphia Orchestra/ Eugene Ormandy, cond.

Jean Plarre Rampal

WE RESERVE THE RIGHT TO LIMIT QUANTITIES - PRICES SUBJECT TO CHANGE WITHOUT NOTICE

HURRY - LIMITED QUANTITIES!





LIST 7.98

TAPE L.P.

4.19 4.29

TAPE 4.79 LP 4.69 TAPE 7.39 LP 7.19

MEM! TAPE 8.59 LP 8.39 WARNER BROS. 3350 FLEETWOOD MAC-TUSK 12 Resc. Set)

LIST 4.98

DISCOS

ARISTA 707 SAL SOUL 305 ZEA 003 TKD 415 CASA 20199

ABM 4794 ABM 4792

ATLANTIC 19126

ATLANTIC 19127 ATLANTIC 19128

ATLANTIC 19129

ATLANTIC 19130

ASYLUM 105

REPRISE 2283

CAPITOL 11948

ARISTA 9505

EPIC 35773

CASA 7183 CASA 7191

CHE 1225

ATLANTIC 19119 ELEKTRA 74079

SWAN SONG 8416 WARNER BROS 2764 WARNER BROS 3112

FRONT PAGE - LOVE INSURANCE CORY DAYE - POW WOW

JOE JACKSON - I'M THE MAN

LED ZEPPELIN - LED ZEPPELIN

LED ZEPPELIN - LED ZEPPELIN II

THE POLICE - REGGATTA DE BLANC

LED ZEPPELIN - LED ZEPPLIN III LED ZEPPELIN - INCLUDES STAIRWAY TO HEAVEN

LED ZEPPELIN - HOUSES OF THE HOLY LED ZEPPLIN - PRESENCE GRATEFUL DEAD - THE BEST OF ISKELETONS! THE DOOBIE BROTHERS - BEST OF THE DOOBIES

EAGLES - GREATEST HITS 1971 - 1975 CROSBY, STILLS, NASH & YOUNG - SO FAR

NEIL YOUNG - AFTER THE GOLD RUSH

THE KNACK - GET THE KNACK

BARRY MANILOW - ONE VOICE STYX - CORNERSTONE

CHEAP TRICK - DREAM POLICE

BLONDIE - EAT TO THE BEAT

VILLAGE PEOPLE - LIVE AND SLEAZY DONNA SUMMER - ON THE RADIO

KAREN SILVER - HOLD ON I'M COMIN' SAL SOUL ORCHESTRA FEATURING COGNAC - HOW HIGH DON ARMANDO'S 2nd AVE RHUMBA BAND - DEPUTY OF LOVE QUEEN SAMANTHA - TAKE A CHANCE DONNA SUMMER/BARBARA STREISAND - NO MORE TEARS



MID PRICE SPECTACULAR

SPECIAL OF THE MONTH





ELVIS PRESLEY - PURE GOLD PERRY COMO - PURE GOLD BENNY GOODMAN - PURE GOLD GLENN MILLER - PURE GOLD HARRY BELAFONTE - PURE GOLD HENRY MANCINI - PURE GOLD EDDY ARNOLD - PURE GOLD **BEST OF TOMMY DORSEY BEST OF ARTIE SHAW NEIL SEDAKA - PURE GOLD ELVIS PRESELY - HIS HAND IN MINE** FIEDLER, BOSTON POPS - PURE **GOLDEN WALTZES**

FRANK SINATRA WITH THE TOMMY DORSEY ORCH - PURE GOLD **DUKE ELLINGTON - PURE GOLD** MARIO LANZA - PURE GOLD

J. GLEASON - MUSIC FOR LOVERS ONLY NAT KING COLE - UNFORGETTABLE NAT KING COLE - NAT COLE'S GREATEST FRANK SINATRA - COME DANCE WITH ME FRANK SINATRA - NICE N' EASY BENNY GOODMAN - HITS OF: HARRY JAMES - HITS OF: WOODY HERMAN - HITS OF: GUY LOMBARDO - DRIFTING & DREAMING KINGSTON TRIO - BEST OF: BEACH BOYS - SURFIN' U.S.A. JUDY GARLAND - HITS OF: DEAN MARTIN - BEST OF: LOU RAWLS - BEST OF

Call or send for our FREE complete 54 page Mid-Price All Label Catalog LISTING THOUSANDS OF OTHER TITLES.

SENSATIONAL VALUE IMPORT L.P.'S

WINGS - Venus & Mars PINK FLOYD - Dark Side of the Moon JIMI HENDRIX - Isle of Wight JIMI HENDRIX - In The West

JIMI HENRIX - Loose Ends BEE GEES - Children of the World **BEE GEES - Main Course** BEATLES - Sgt. Pepper

BEATLES - Rubber Soul **BEATLES - Yellow Submarine BEATLES** - Help **BEATLES** - Revolver

BEATLES - Collection of Oldies **BEATLES** - Abbey Road **BEATLES - Magical Mystery Tour BEATLES** - Hey Jude

2 REC. SETS

CREAM - Pop History (2 Rec. Set) JIMI HENDRIX - Pop History (2 Rec. Set) PINK FLOYD - A Nice Pair (2 Rec. Set)

IMPORT

ARISTA 8300

BEATLES - Red 62 to 66 (2 Rec. Set) BEATLES - Blue 67 - 70 (2 Rec. Set)

(3 Rec. Set)

STEVIE WONDER

'Looking Back"

SUPER SALE!

ONLY \$2.25

ONLY CUT OUT L.P. BONANZA

1.75	MUSH	5012	CHILLIWACK - DREAMS	
1.75	MUSH	5008	HEART MAGAZINE	
2.25	MOT	804	STEVIE WONDER - LOOKING BACK IS REC. SETI	
2.25	CAPR	0141	GREGG ALLMAN - TOUR (Z REC. SET)	11
2.25	RCA	2545	HOT TUNA - DOUBLE DOSE (2 REC. SET)	CHAIN
1.75	REP	2251	BEACH BOYS 15 BIG ONES	E-24 74
1.75	P/S	2030	ROBERT GORDON - LINK WRAY	PERSONAL PROPERTY.
1.75	PIS	7008	ROBERT GORDON - FRESH FISH SPECIAL	PROFES A
2.00	ABM	4666	CAPTAIN & TENNILLE - GREATEST HITS	The same
2.00	ABM	4704	PETER FRAMPTON - I'M IN YOU	
1.50	ATL	19161	ARETHA FRANKLIN - ALMIGHTY FIRE	124
1.75	ATL	8116	LOUIS PRIMA - A TRIBUTE TO	
1.75	ATL	8104	GUY LOMBARDO - THE SWEETEST MUSIC THIS SID	DEDEHEAVEN
2.00	CAPR	0214	MARSHALL TUCKER - GREATEST HITS	SE OF HEMACIA
OTD	ACU	OBIL V		

8 IRACK ONLY CROSBY, STILLS NASH & YOUNG 4 WAY STREET (2 TAPES) YES YESSONGS (2 TAPES) WOODSTOCK OS T. (2 TAPES) IMPORT 2 IMPORT 3

BARRY MANILOW - LIVE (Call For More Titles)

WE RESERVE THE RIGHT TO LIMIT QUANTITIES - PRICES SUBJECT TO CHANGE

DIRECT - DISC LABS

CANDY STRIPE RECORDS EXCLUSIVE N.Y. DISTRIBUTOR

BUY 10-GET 1 FREE

2 Rec. Set 13.99

DD-102 - Buddy Spicher and Friends... Yesterday and Today

DD-103 - Rosie O'Grady DD-104 - Spectrum

(Over 200 Pages Ea.)

NEW ORLEARS

DD-105 - The Neophonic String Band DD-106 - The New Brubeck Quartet * SPECIAL 2 Record Collectors Edition * DD-107 - Power - Rock ... Direct-To-Disk

DD-108 - Tommy Newsom - Live From Beautiful Downtown Burbank

DD-109 - Better Than Live - Larry Coryell and the **Brubeck Brothers**

DD-110 - Thumbs Carllile - Guitar Wizard DD-111 - Jazz Carllile Style

DD-112 - Lenny Breau DD-113 - Dukes of Dixieland - New Orleans Jazz

RECORD COLLECTOR'S PRICE GUIDE BOOKS

The Record Album Price Guide (1st Edition)

Record Albums 1948 - 1978 (2nd Edition)

Popular & Rock 45's 1948-1978 (2nd Edition)

1-20 LIST 6.00

7.95 .21+ 1-20 LIST 5.00 6.75

SPECIALI Great Collector's Item The ROCK N' ROLL GREATS
SUPER SUPER (RETAIL VALUE \$15.00)

Full Color Rock Photo DREAM BOOK



COLLECTOR'S ITEM!

ORIGINAL 1964 ISSUE SUPER MADE IN ENGLAND

(100 STAMPS PER PACK)

(VALUE \$10.00)

24 SETS PER BOX ONLY \$48.00

(SAVE \$24.00)

REPEAT OF A SELLOUT!

introducing

SOUND GUARD™ STARTER PACK

12 PRESERVATION KITS
 12 CLEANER KITS

3 TOTAL RECORD CARE SYSTEMS

PLUS BONUS

3 TOTAL RECORD CARE SYSTEMS FREE (VALUE \$36.90)

IF PURCHASED SEPARATELY \$206.89

COST



CONSUMER MONEY-BACK OFFER IN NEW COLORFUL COUNTER DISPLAY FEATURING NEW PACKAGING (LIMITED TIME OFFER)

crestmark

AMERICA'S BEST SELLING **RECORD RACKS**

Assembles instantly

locks together permanently Durable, fully

guaranteed 45's RACK

LPRACK

INTRODUCTORY OFFER **Buy 12 Get 1 FREE**

Attn: Radio Station, Disc Jockeys & Dealers Green or White Sleeves

7" Green (1,000)..... 10" Green (700) 12" White Plain (1,000) 29.00 7" White Glossy (2,500) 48.75 LP Poly Sleeves 12" Heavy Wt. Poly Plain (1,000) 39.95

BLANK CASSETTES THE BEST FOR LESS

PRE XMAS SPECIAL

Buy 12 Get 1 FREE

		SELLING
ITEM	COST	PRICE
C-60 HE	.95	1.89
C-90 HE	1.19	2.39
C-120 HE	1.39	2.79
C-45 LN	.44	.89
C-60 LN	.45	.99
C-90 LN	.69	1.39
C-45 HD	.57	1.19
C-60 HD	.65	1.29
C-90 HD	.85	1.69

PLUS 2 GREAT PROMOTIONS

PROMO #1 100 C60's

PROMO #2 100 C90's Packed in Self-Selling

Counter Display

4 BASKETS

FLOOR RACK

Packed in Self-Selling Counter Display

35.95

WIRE DISPLAY RACKS

PERFECT FOR IMPULSE SALES!

\$4.99 ea.

Holds 100 LP'S \$8.88 eB.

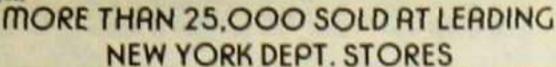
Candy String Becords # 371 Sn Main St Freenant N V 11520 . 18001 645 3747 . (800) 645 3748

HEAVY WIRE

COUNTER RACK

Holds 48 - 8 Track or 48 Cassettes





A SUPER HIGH IMPULSE PROMOTION!

Beautiful 4 Color Package High Impact Plastic Storage Box In High Impulse Graphics

LOW NOISE • HIGH OUTPUT • SCREW DOWN CASSETTE •



Each Tape In Norelco Box

6 PACK 6 C60 CASSETTES

ALSO AVAILABLE IN C-90 4 PACK (\$4,49) INTRODUCTORY SPECIAL

THE LASER SERIES

SUPER FOR THE CONNOISEUR ON A BUDGET! HI-BIAS PERFORMANCE, LOW NOISE



PREMIUM TAPE SUPER DELUXE FOIL PACKAGE!

AMPEX

PERFECT STOCKING STUFFER

"CANDY STRIPE EXCLUSIVE" The Greatest Promotion of the Year!

Super Deal #1

Super Deal #2

5 C45 CASSETTES

In Norelco Box

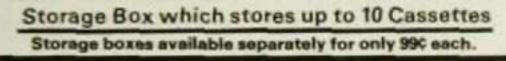
LOW NOISE-HIGH OUTPUT

LOW NOISE

5 C60 CASSETTES

In Hard Plastic Box

Both Promotions Packed in Deluxe Smoked Plastic Storage Box which stores up to 10 Cassettes





MEMOREX

"Is it Live or is it Memorex?"

BEST SELLING 3 PACK PROMOTION IN THE COUNTRY!

PROMO #1

C90 3 PACK

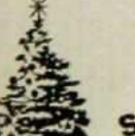
Buy 2 Tapes Get 1 FREE



3 Memorex Cassette Head Cleaners With Every 12 3 Packs Purchased!

PROMO #2

8 TRACK 90 MIN 2 PACK



Buy 1 Tape Get 2nd For ½ Price

WE RESERVE THE RIGHT TO LIMIT QUANTITIES - PRICES SUBJECT TO CHANGE

\$3.29



VIDEO CORNER SPECIALS!

OUR BEST SELLING VIDEOTAPE





LOWEST PRICES EVER **ON VIDEOTAPE!**

1-2 HOUR VHS - \$11.99

2-4 HOUR VHS - \$15.99

BETA L500 - \$11.99

"HI FIDELITY FOR THE EYES"



ANNOUNCING,

L750 BETA

SUPER PRICED

F-120

MAKES IT HAPPEN!

"Videotape Exclusives"

- ONLY 2nd GENERATION 6 HR. TAPE AVAILABLE
- PACKAGED IN ATTRACTIVE WHITE PLASTIC BOX PLASTICIZED LABELS, NO PAPER DUST
- DROP-OUT FREE PERFORMANCE

FAMOUS AMERICAN TAPE

ASSEMBLED IN ORIENT

SCREW DOWN HOUSING

BEAUTIFUL PACKAGE

WORLD REKNOWN BERIDOX FORMULATION

INTRODUCTORY OFFER!"

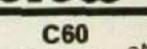
PLUS CONSUMER INCENTIVE SPECIAL!

Mail away coupon for a FREE Fuji C-90 Audio Cassette with each Video Tape purchased PLUS a \$1.00 OFF coupon towards the purchase of the next Video Tape.

CANDY STRIPE features a complete line of Pre-Recorded Beta and VHS all time favorites and adult films. Please call or write for further information.



Ultrasound



ONLY 3 BAG

(PLAYS UP TO

6 HOURS)

72¢ C90

ONLY 99¢ 3 BAG



The Inventor of Record Care Products **BELOW DISTRIBUTOR COST!**

> YOUR PRICE SUGGEST RETAIL Disc Preener 1.99 6.49 Turntable Dust Bug 2.99 8.99 Preener/Stylus 2.99 7.49 Cleaner Kit



THE BEST TAPE DEAL **AVAILABLE TODAY!**

THE INVENTOR OF RECORDING TAPE

Buy one 90 minute 8 Track and get a second one for 1/2 price.

3.19.



FREE!

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

ea. 2 pack

SPECIAL OFFER

New, improved formula.

 Clean, sensitive sound across the full frequency range.

Candy Stripe Records * 371 So. Main Straffer approprisible Your 1520 * (800) 645-3747 * (800) 645-3748

While the phenomena of playing full albums is generally restricted to FM stations in an after midnight slot, among stations following the practice is WGBS-AM Miami.

WGBS program director Charlie Cook says he doesn't think anyone is taping albums off his station because of the poor quality and mono transmission of AM. He does suggest that album sales may be slowed by playing entire albums over the air. however.

He reasons that when listeners hear an album through they realize that they don't want to buy it. "A good example is the new Stevie Wonder album. There aren't four good tracks in the whole album."

There are some broadcasters responding to record labels' pleas beside Case; most notably WLUP-FM Chicago program director Jesse Bullett, who says, "We're phasing out of playing albums. We don't think there's a lot of taping going on, but we're willing to help the record industry."

At Seattle's KZAM-FM, new program director Paul Sullivan has eliminated all album tracking from programming. "You've got to remember, more than half the cuts on any given album are no good anyway," he reasons.

Aside from this consideration, he notes that it stifles creative programming, inevitably hurts the station as listeners play back the tape instead of turning on the radio and hurts the record industry. "This has been going on for 10 years. Record companies should have been reacting all

along," he says. In the same city, at KISW-FM, Beau Phillips says his station featured an album every night in its entirety. Now, entire album play is limited to the "Six Pack" show heard at midnight on Saturdays wherein six albums are played back to back. "At that time, the audience is minimal. It doesn't make much difference," Phillips says. "What the record industry has to realize is that it's pumping out \$8.98 albums, or \$15.98 for double sets and listeners are saying 'hey, I can't afford it.' And when you realize only a small percentage of people listening at that time are taping, you're not down to a whole lot."

Phillips adds that he doesn't encourage taping, though the station does advertise beforehand that albums will be played in their entirety.

Bill Martin, program director at WCMF-FM Rochester, N.Y., says he has now instructed his jocks to talk over the beginning and end of the album and there's a break in the middle of the album for commercials.

But he complains that his gut feeling is that "record companies are just using radio as a scapegoat. The local promotion people just want us to play unknown albums. We're not going to play only their junk."

Horace Moore, program director of WPHD-FM Buffalo, N.Y., says his station only occasionally played a superstar's album. "We'll go along with record company wishes and not do it anymore. We don't want to hurt

anyone."

But Chris Earl Phillips, program director of WLPL-FM Baltimore says he "won't change anything" about his station's featuring one or two non-current albums a week. "I don't like the tone of the record people's attitude. They act like radio is being malicious. That's crazy, I think they need a scapegoat and radio looked good to them. To hell with the record people. We're here to serve the public. That's my commitment. That's my job."

Another who won't change is Larry Berger, program director of WPLJ-FM New York. "We don't encourage people to tape," he explains.

WPLJ is part of the ABC group. There is no official word from ABC, but unofficially the word is, "Do whatever is necessary to be number one in your market."

Jeff Appleton, program director of WBUF-FM Buffalo, N.Y., will also keep his Monday to Friday midnight albums plays unchanged. He says the device is an important programming tool. He cites a Pat Benatar album which he added to the playlist after a strong listener re-

Appleton thought it strange that record labels object to album play on the air since "local promotion people encourage it and ask for their albums to be featured."

Mark Shevitz of KFMZ-FM Columbia, Mo., says he believes the albums his station plays stimulate sales. He has no plans to drop them.

Denise Oliver, program director of WIYY-FM Baltimore, also noting the encouragement of the local record promotion people, says, "We can't just play the unknown stuff. The record companies can't have it both ways."

She adds, "Taping off the air is not as substantial as the record companies think. People don't have the equipment. Kids buy albums and pass them around the make some tapes. We've been made the scapegoats because business is bad."

Don Benson, program director of WQXI-FM Atlanta, agrees that "radio play is not affecting sales. People borrow other people's albums and tape them."

Bernie Kimball, program director of WMJQ-FM Rochester, N.Y., says, "It's silly for one station not to do it (play albums). I don't like this block programming, but I have to do it if others do."

He continues, "I can guarantee there are a lot of people taping. They call up to get the running time of the albums." But he adds, "There's no solution unless there's a law passed."

WABX-FM Detroit's airing of several complete classic rock albums Sunday nights is not likely to stop, says acting program director Eric Goldberg, who replaces departing Ted Ferguson.

"My personal response is that I think we are serving the listeners by running albums in their entirety." says Goldberg. "There's been no talk of changing policy because of the lack of record sales," he adds.

John Young, program director of WZGC-FM Atlanta says he can "see where the record companies have a beef, but sales are off because the product is not good. They're trying to make their problem our problem. people are trying to get stations a Continues Young, "I have no

plans to change. I talk to 30 local promotion men. None have eve complained. If they say I'm hurting them, then I won't do it."

Agreeing with Young that poor sales are the result of poor product Burkhart/Abrams consultant John Perikhal. "There's too much produc from too many groups that sound alike. Record companies don't do research and then they search for scapegoats. Radio is a good whipping boy."

Ken Burkhart, who has promised that research he is doing will show how much taping off the air is being done, declined comment until the research is completed.

Bill Young, program director Houston's KILT-FM, has no inter tion of eliminating his station's me

(Continued on page)

Motor City Goes Beautiful, Says Arbitron

DETROIT-Beautiful music has jumped into the top position among formats in this market, according to an exclusive Billboard analysis of the Arbitron July/August ratings.

Beautiful's share of audience age 12 and over climbed from 10.9 a year ago to 15.3 while MOR fell from 20.2 to 14.1 and contemporary slipped from 16.3 to 10.0.

Mellow music also gained, up from 5.7 to 9.5, but black music slipped from 8.5 to 6.1. The biggest gainer is disco, up from no share at all to 5.7. Country music is down from 5.7 to 3.4.

AOR is off from 10.5 to 8.1 and progessive music is up from zero to 5.9.

Among teens, AOR is in first place with a 20.5 share, followed by progessive with 15.4, mellow with 12.3, contemporary with 10.9, black with 9.9 and disco with 9.3.

AOR is also tops with men 18 to 24 for a 29.0 share. Men 25 to 34 give contemporary a 21.8 share while men 35 to 44 and 45 to 54 prefer beautiful music with 21.8 and 2 respectively.

Among women 18 to 24 and 25 34, mellow is the favorite with 2 and 22.8 respectively, but AOR a close second among the young group for a 20.2 share and conten porary almost makes it a tie among the 25 to 24s with a 22.1 share.

BILLBOARD ARBITRON

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

DETROIT JULY/AUGUST 1979

LASSE.		AVERAGE QUARTER HOUR—METRO SURVEY AREA									I I	SH	ARE	S-M	ETR	SU	RVEY	ARE	A				
Sin later	TOTAL	TOTAL TOTAL MEN WOME		TOTAL MEN WOMEN TEENS		TOTAL	MEN					wo	MEN										
FORMATS	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18-	25- 34	35- 44	45- 54	55- 64	12-	FORMATS	PERSONS 12+	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45-
AOR	491	340	133	47	17	0	2	106	19	7	4	3	151	AOR	8.1	29.0	7.8	3.9	0.0	20.2	3.0	1.6	1.0
AOR	619	429	136	97	16	1	0	128	38	8	3	0	190	AOR	10.5	28.3	17.7	3.9	0.2	21.6	7.3	1.9	0.6
BEAUTIFUL	925	875	16	66	96	76	76	28	97	89	119	80	50	BEAUTIFUL	15.3	3.5	10.9	21.8	20.9	53	14.9	20.1	28.3
BEAUTIFUL	639	635	6	26	58	101	55	14	30	51	107	96	4	BEAUTIFUL	10.9	1.2	4.8	14.4	23.3	2.4	5.8	12.6	22.2
BLACK	373	300	38	30	15	28	12	34	33	45	17	16	73	BLACK	6.1	8.3	5.0	3.5	7.6	6.5	5.0	10.1	4.1
BLACK	500	379	48	59	14	24	18	65	38	34	35	18	121	BLACK	8.5	10.0	10.8	3.4	5.6	10.9	7.5	8.3	72
CLASSICAL	18	17	0	7	2	2	0	1	0	2	1	0	1	CLASSICAL	0.3	0.0	1.2	0.5	0.5	0.2	0.0	0.5	0.2
CLASSICAL	27	27	2	1	1	-1	3	1	2	3	2	1	0	CLASSICAL	0.5	0.4	0.2	0.2	0.2	0.2	0.4	0.7	0.4
CONTEMP	610	530	42	132	48	25	7	61	144	41	18	6	80	CONTEMP	10.0	9.1	21.8	10.8	6.8	11.6	22.1	9.3	43
CONTEMP	958	750	58	112	55	53	19	139	136	82	60	22	208	CONTEMP	16.3	12.0	20.4	13.6	12.2	23.5	26.5	20.2	12.4
COUNTRY	202	200	4	17	32	15	24	3	15	27	24	15	2	COUNTRY	3.4	0.8	2.8	7.2	4.1	0.6	2.3	6.0	5.7
COUNTRY	332	313	17	35	22	31	18	8	30	27	46	27	19	COUNTRY	5.7	3.5	6.4	5.4	7.1	14	5.8	6.6	9.5
DISCO	349	280	30	53	45	6	15	43	33	9	21	9	69	DISCO	5.7	6.5	8.8	10.2	1.7	8.2	5.1	2.0	5.0
01500	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
ETHNIC	25	25	0	0	1	0	7	0	0	3	1	5	0	ETHNIC	0.4	0.0	0.0	0.2	0.0	0.0	0.0	0.7	0.2
ETHNIC	63	56	- 2	0	0	19	7	0	0	3	4	5	7.	ETHNIC	11	0.4	0.0	0.0	4.4	0.0	0.0	0.7	0.8
IAZZ	179	164	28	22	6	29	4	22	40	7	5	0	15	IAZZ	3.0	6.1	3.6	1.4	7.9	4.2	6.1	1.6	12
IAZZ	209	177	29	27	17	8	5	13	36	15	21	5	32	IAZZ	3.6	6.0	4.9	4.2	1.8	2.2	7.0	23	4.3
MELLOW	577	485	36	50	40	14	7	127	149	43	6	7	91	MELLOW	9.5	7.9	8.2	9.1	1.9	24.1	22.8	9.7	15
WELLOW	334	392	64	35	10	3	1	113	48	19	6	2	32	MELLOW	57	13.3	6.4	2.5	0.7	19.0	9.3	4.7	12
MOR	856	827	11	69	53	65	90	9	51	74	79	72	29	MOR	14.1	2.4	11.4	12.0	17.8	1.7	7.8	16.7	18.8
MOR	1190	1165	20	68	137	134	99	38	78	101	116	129	25	MOR	20.2	42	12.4	33.9	30.9	6.4	15.2	24.7	23.9
NEWS	380	377	1	22	28	47	47	1	6	10	41	49	3	NEWS	6.3	0.2	3.6	6.3	12.8	0.2	6511	145.5	9.8
NEWS	295	289	2	5	25	26	49	3	4	6	47	33	6	NEWS	5.0	0.4	1.1	6.2	6.0	0.5	0.9	2.3	9.7
OLDIES	94	93	4	30	4	0	0	15	19	18	2	1	1	OLDIES	1.6	0.9	5.0	0.9	0.0	2.9	0.8	15	0.5
OLDIES	40	40	2	9	3	0	0	2	18	6	0	0	0	OLDIES	0.7	0.4	16	0.7	0.0	0.3	2.9	4.1	0.0
PROG ROCK	360	246	94	34	10	8	0	67	22	5	5	1	114	PROG HOCK	5.9	20.5	5.6	2.3	2.2	12.7	3.5	1.5	1.2
PROG ROCK	0	0	0	0	0	0	0	0	0	0	0	0	0	PROG ROCK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1.1	Land .
RELIGIOUS	45	44	0	0	9	1	1	0	4	9	8	2	1	RELIGIOUS	0.7	0.0	0.0	2.1	0.3	0.0	0.0	0.0	0.0
RELIGIOUS	18	15	3	1	1	3	0	0	1	1	3	1	3	RELIGIOUS	0.3	0.5	0.2	0.2	0.7	0.0	0.2	2.0	1.9
TALK	237	231	1	3	7	27	17	3	8	10	41	49	6	TALK	3.9	0.2	0.5	1.6	7.4	0.6	1.2	0.2	0.6
TALK	0	0	0	1 10		6	- 70	0	0					Table 14 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	2.2	-	1000	-		0.0	1.6	2.3	9,8

TALK

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

0.0

0.0

The Complete History of Billboard's "Hot 100" Charts!

From ABBA to ZAPPA, Each Page Packed With Information About Every Artist & Single to Hit Any of Billboard's Pop Charts From January, '55 Through December, '78!

Over 3600 Artists & 14,000 Singles Listed!

Plus Much More...

- alphabetically . Highest position record reached . Year of peak popularity . Title . Artist . Various versions of same title ranked according to popularity
- Chronological Listing of All #1 Records
- Photographs of the Top 100 Artists
- Top Artist Achievement Section listing artists with: The most charted records . The most #1 records . The most weeks in the #1 position . The most Top 10 records . The most consecutive Top 10 records . The most Top 40 records . The longest chart span
- Records of Longevity (30 or more weeks charted)
- . Top 10 Hit Creators Section listing: . Top labels . Top songwriters
- Top producers
 Top arrangers
 Top publishers
- Full-color cover Over 660 pages

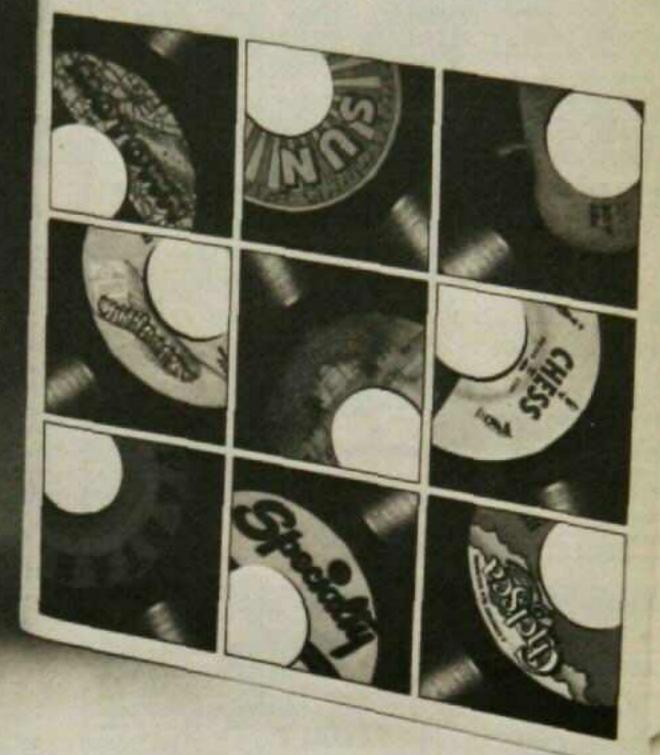


Record Research Inc. P.O. Box 200

The same of the sa	178 UMI & 98
	170
	52707 — Board 109 + 103 5276
	THE PROPERTY OF THE PROPERTY O
	WOM THE WEST PART SHOPPING COMMISSION AND STATE OF THE PART OF T
	The state of the s
	10 to 6 M I STATE OF THE PARTY OF MARKET
	SUTTEM PERSON DE SENSON BLANT SUPERA DESENDA DE SENSON D
Month of peak popularity	NOTES DE
/	
Year of peak popularity	The state of the s
	STEWART MICH. STORE BY CO. MICHAEL STORE
Total weeks charted	1400
Highest position reached on	a fa fa fame (the four agent of a state
any of Billboard's pop	The state of the s
charts ("Hot 100," "Top	
100," "Best Sellers," "Most	THE PERSON NAMED IN COURT OF TAXABLE PARTY AND ADDRESS OF TAXABLE PARTY ADDRESS OF TAXABLE PARTY AND ADDRESS OF TAXABLE PARTY AND ADDRESS OF TAXABLE PARTY ADDRESS OF TAXABLE PARTY AND ADDRESS OF TAXABLE PARTY AND ADDRES
Played By Jockeys," "Most	2 2 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Played in Juke Baxes 7	- 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	THE THE PARTY OF T
RIAA-certified Million	
Seler	The second secon
RIAA-certified Platinum	
Seller	- 7 1 2 2 2 2
	171.1 7 1 1/1 1/1 min 16 77
All Top 10 records in bold	
type	92 14 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Number refers back to cor-	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
responding record in rank	1 (Dec 71)
column	
	CHOCK
Artist	SCENT AND LOTS LOTS (ADD 161)
AND DESCRIPTION OF THE PROPERTY OF THE PROPERT	THE PARTY OF THE P
Numerical ranking of artist's -	
total charted records	The second secon
	Mary 10 10 10 10 10 10 10 10 10 10 10 10 10
Symbols indicate artist had	
other hits on the Country	2 M 2 M 2 M 1 Danie - 1 M 1 Danie - 1 M 1 M 1 M 1 M 1 M 1 M 1 M 1 M 1 M 1
Soul, Easy Listening or	20 20 20 20 20 20 20 20 20 20 20 20 20 2
1940-1955 Pop charts	Table 1 To 1 T
-	100 13 2 25 13 small Glas LA (100 170)
Symbols indicate Christ-	Company of the Compan
mas, Instrumental, Novelty,	
Comedy, Spoken or Foreign	## 100 6 42 10 Canta Late Mark Mark Market M
Language records	and the state of t
	The last of the la
Record title	

Joel Whitburn's

TOD DOD ANISIS & SINGLES 1955-1918 Artists & Singles 1955-1978



Artist's last or most recent charted record

Artist's first charted record

Flip side of a higherpositioned single

Label and record number

Special notes of interest (names of group members. previous groups an artist was with; date of artist's death; author's commentary on artist: cross references and other key information)

Total weeks record held #1 or #2 position

STATE

Terms & Conditions

Check or money order for full amount in U.S. dollars must accompany order. U.S. orders add \$1.25 for postage and handling. Overseas orders add \$5.00 per book and \$1.00 per supplement. All Canadian orders add 15% to total (unless paid in U.S. dollars).

Singles 1955-1978 at	\$60.00 each.	s) of Joel V	Whitburn's Top	Pop Artists a
Please send me Singles 1955-1978 at	softcover edition(s) (\$50.00 each.	of Joel Whit	tburn's Top Pop	Artists &

In addition, I'd like to complete my Record Research collection with the following books and supplements:

Books	Supplem	ents :	1550			200		\$10 eac	th:
Pop Annual '55-77 (Hardcover)† \$50	_ NA_ NA_	78	77	76	75	74	73	72-73	
☐ Pop Annual '55-77† \$40	Pop*								
☐ Top Pop '40-55	LPs	D		D		0			
☐ Top LPs '45-72\$30 ☐ Top Country Singles '49-71\$25	Country**	D	D	0		D		0	
☐ Top Soul Singles '49-71 \$25	Soul**								
☐ Top Easy Listening Singles 61-74. \$25	Easy								- 1
"Year-by-year history of Billboard's "Hot 100"	Listening	D							10
charis	'Supplement to "78 suppleme								
NAME				_					
ADDRESS									

CITY ZIP

Mail to: Record Research Inc./P.O. Box 200/Menomonee Falls, WI 53051

All books and supplements compiled by Joel Whitburn with exclusive rights as licensed between Billboard Publications, Inc. and Record Research Inc. Published and sold exclusively by Record Research Inc.

Radio Programming

NEW YORK-Marilyn Tallman has been named music director of KIQQ-FM (FM-100) Los Angeles,

moving up from program coordina-

Before joining the Outlet Co. sta-



PAYMENT MUST ACCOMPANY THE ORDER Rates:

POSITIONS WANTED 40¢ per word per insertion-\$10.00 minimum \$20.00 per column inch per insertion

POSITIONS OPEN 70¢ per word per insertion-\$14.00 minimum \$40.00 per column inch per insertion 4 times, \$36, 26 times, \$32; 52 times, \$28 ea.

BOX NUMBERS \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded Suggestion, arrange for follow-up directly when replying

SEND TO:

Billboard RADIO-TV MART, 1515 Broadway, New York, N.Y. 10036 (212) 764-7433

Call TOLL-FREE (except in NY) 800/223-7524

IN NEW YORK STATE CALL (212) 764-7433

Deadling: Tupeday 11 days prior to date of issue

Deadline: Tues	day, it days prior to	date of issue
NAME	STATIO	N
ADDRESS		
CITY	STATE	ZIP
TELEPHONE		
American Express Diners Club	Credit Card # .	
☐ VISA ☐ Master Chg.	Expires	
Bank #	Signature	

POSITIONS OPEN

The AIRCHECK Guide

Have radio stations with the newest openings tune into your aircheck. Forward tape and resume. \$35 service fee.

B Constance Avenue Lewiston, ME 04240 1-207-782-0947 Mon-Fri. 9 A.M.-6 P.M. EST.

IMMEDIATE OPENING

FULL-TIME PRODUCTION DIRECTOR

Must be a pro with variety of skills. Good salary and benefits with a great company in the super city of Houston. Tapes and resume to:

Steve Roddy, Program Director KULF RADIO 2100 Travis St., Houston, TX 77002

STATION MANAGERS ... PROGRAM DIRECTORS ...

ANNOUNCERS . . . DJs .

the Marketplace is open and your best buy is BILLBOARD



Position wanted or position openyour message gets to over 100,000 readers weekly.

Don't Miss Another Week

CALL Leni Teaman (TOLL FREE) 800/223-7524 NOW to place your ad

POSITIONS WANTED

EXPERIENCED RADIO ANNOUNCER

is looking for a late night shift in major market or top 50 market in the US at a contemporary station. For tape and resume call Ramey at

1 (601) 843-2469 before 11 AM Tues thru Sat.

JAMES CARISMA

The most unique DeeJay around! With the music I play, I always touch your inner-emotions.

> 2940 W. 31st St. Brooklyn, NY 11224 (212) 946-4402

PROGRAM DIRECTOR/JOCK - EXperience and references. Management-oriented programmer seeks medium market position. Increase your listenership thru my innovative programming concepts. Let's talk! Call Mike (314)

CLASSIFIED ADVERTISING DOESN'T COST. IT PAYS.

By DOUG HALL

tion she spent several years as customer service manager of Drake-Chenault.

Bob Alou, midday jock on WOKV-FM Cincinnati, is promoted to assistant music director. ... Jay Preston, WLBJ-FM Bowling Green, Ky., program director, has moved to Spartanburg, S.C., to take over programming of WSPA-AM.

Richard Sands is upped to p.d. at KTHO-AM-FM Lake Tahoe, Calif. He continues his midday air shift. Mark Lennartz moves from being p.d. to music director and continues his morning show. Joel Fredrickson, from 2 to 6 p.m.; Bob Turner, evenings; and Chuck Johannsen overnight; round out the lineup.

Mark McCain moves from WAYS-AM Charlotte, N.C., to take over the 2 to 6 p.m. air shift at WRJZ-AM Knoxville. Fred Story is also new to WRJZ in the 10 p.m. to 2 a.m. shift. He comes from WJSO-AM Johnson City, Tenn., and succeeds Adele, who moves to middays. Midday man Rick Kirk has moved into sales.

Barry "Hook" Hoekstra, p.d. at KCTO-AM Columbia, La., has added similar duties for KLPL-AM-FM Lake Providence, La. in a group programming post. Doc Evert continues as p.d. and morning man at the country FM station in Lake Providence and Ray Soul is p.d. and morning man on the sister black AM outlet. Danny Fuller has been added to middays on the FM. Tom Gay, general manager of the three sta-

Bubbling Under The HOT 100

101-DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka, MCA 41131

102-GLIDE, Pleasure, Fantasy 874

103-YOU GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)

104-YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)

105-IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M 2186

106-JEALOUS, Robert Palmer, Island 49094 (Warner Bros)

107-ONLY TIME, Robert John, EMI-America

108-BODY LANGUAGE, Spinners, Atlantic 3619 109-HOW HIGH, Salsoul Orchestra, Salsoul

72096 (RCA) 110-1 FOUND LOVE, Deniece Williams, ARC/ Columbia 1-11063

Bubbling Under The Top LPs

201-THE SPORTS, Don't Throw Stones, Arista AB 4249

202-IAN HUNTER, Shades Of Ian Hunter, Co. lumbia 236251

203-ROGER WHITTAKER, Mirrors Of My Mind, RCA AFL1 3501 204-GEORGE DUKE, Master Of The Game, Epic

JE 36263 205-HIGH INERGY, Frenzy, Gordy 67-989 (Mo-

206-38 SPECIAL, Rockin' Into The Night, A&M SP 4782

207-LIVE, Mother's Finest, Epic JE 35976 208-PAVARATTI, O Solo Meo, Favorite Neapoli-

tan Songs, London OS 26560 209-LAUREN WOOD, Lauren Wood, Warner

Bros BSK 3278 210-DAVID SANCIOUS, Just As I Thought, Arista AB 4247

tions, says country and soul record service is needed.

Bud Becker is appointed director of recording artists promotions for WLPL-FM Baltimore. Before joining the station he was in the concert promotion field and has coordinated tours for Seals & Crofts and Uriah Heep.

Buddy Baker, who recently joined the on-air staff at KRUX-AM Phoenix, is boosted from middays to morning drive. ... KPLZ-FM (K+PLUS 101) Seattle has added "The Slim One" to the afternoon drive slot. She comes from KNBO-FM Tacoma.

WRVQ-FM Richmond p.d. Bill Thomas has added John Lyle to the station's lineup in the 6 to 10 p.m. slot. He comes from WFLB-AM Fayetteville, N.C. Station's lineup includes Mike Bell, 6 to 10 a.m.; Thomas, 10 a.m. to noon: Bob Sommers, noon to 3 p.m.; Jeff Jackson, 3 to 6 p.m.: Kevin Connors, 10 p.m. to 2 a.m.; and Rick Shaw, 2 to 6 a.m.

Bree Bushaw, evening jock on KPRI-FM San Diego, escaped an auto accident which wrecked her car with cuts and bruises. ... LeMarr Renee is celebrating her eighth anniversary on WBLS-FM New York. She is on from 8 p.m. to midnight.

... Maurice Tunick, program coordinator at WYNY-FM New York. addresses students at Yeshiva Univ. Thursday (15).

Alan Bishop is the new general manager of WUNI-AM Mobile, Ala., a station recently battered by hurricane and gutted by fire. He segues from WGIG-AM/WSBI-FM Brunswick, Ga. ... Houston DJ Kenny Miles has a new record out impersonating President Carter over a disco beat called "Tighten Up." Miles works the 3 to 6 p.m. shift on KULF-AM. The record, on the

Brown Nose label, was produced by former KILT-AM-FM Houston jock Ed Shane, now a consultant and producer.

Rusty Faust vice president and comptroller at KIIS-AM in Los Angeles, has been given the added postion of manager of the outlet which switches from adult contemporary to religious programming Dec. 2.

At country WIBM-AM in Jackson, Mich., Michael Kay adds the position of music director to his duties as afternoon drive announcer and production director. ... Bill Jackson joins KGW-AM in Portland, Ore. as a weekend announcer. He is on the air from 7 to 10 p.m. Sunday nights with alternate air time scheduling. For the past three years, Jackson was program director at KBDF-AM in Eugene, Ore.

Detroit's WDRQ-FM, a disco outlet, is searching for morning drive talent. Tapes and resumes should be sent to Mark Driscoll, program director, WDRQ-FM, 20300 Civic Center Dr., Southfield, Mich. 48075

Don Rhea comes in as program director at country KQIL-AM in Grand Junction, Colo. Rhea had been in the Kansas City market for 17 years with such stations as KCKN-AM-FM and KFIX-AM.

Dennis Correll is now music director at WGCR-FM in Mansfield, Pa., which is country-contemporary during the day and Top 40 at night. Formerly, Correll was a restaurant management trainee in the area

* * *

Noah Griffin and Bill Minckler become a morning team over Top 40 KYA-AM in San Francisco, Gnffin had been public affairs director at KYA-AM-FM while Minckler was a midday air personality over KYA-

Pro-Motions

LOS ANGELES-Debbie Newman, associate director of artist development for Columbia Records. was responsible for getting Journey into the "Simulconcert" program over KZEL-FM and KOZY-TV in Eugene, Ore. This show lets the artist perform while KZEL provides the stereo sound and KOZY the picture.

Several celebrities participated in the Radio-thon sponsored by KEZY-AM-FM in Anaheim, Calif., and the Greenpeace organization Oct. 27. Some \$23,000 was raised to help the environment during nine hours of commercial free broadcasting. Those participating included Burleigh Diamond from Ambrosia, Bonnie Raitt, Melissa Manchester, George Thorogood, Graham Nash, Greg Kihn and Louise Goffin among others. Music by these artists was played and the artists themselves were interviewed.

WBHP-AM in Huntsville, Ala., had a Crystal Gayle weekend Nov. 2-4. The station gave away a United Artist's "Crystal's Best" LP to selected callers.

Philadelphia's WMMR-FM is sending a pair of listeners to see the Who in Pittsburgh Dec. 2. The first

1000 people who write in to enter the drawing receive a "Kids Are All Right" booklet.

Polydor Records is promoting the Yachts' self-titled LP by giving away windbreakers through various stations. Stations participating are Philadelphia's WMMR-FM, Boston's WCOZ-FM, Detroit's WAQX-FM. Albany's WQBK-FM, Rochester's WMJQ-FM, Buffalo's WBUF-FM and Minneapolis' KQRS-FM Coordinating the campaign in each of these respective markets are Don Masters, Olga Chokreff, Fred Weissman, Alex Maye and Timothy Kerr. Maye handles Rochester and Buffalo.

Local Atlantic field rep for Detroit Ronnie Counts and Atlantic associate director of national disco promotion Roxy Myzal arranged station interviews for Bette Midler on CKLW-AM and WJR-AM while Midler was in Detroit for appearances. Midler in hour-long taped interviews on both stations discussed her forthcoming film "The Rose. which opens Nov. 8 in New York and Los Angeles, the forthcoming Atlantic soundtrack from the film and her current Atlantic album "Thighs And Whispers."

NOVEMBER 17, 1979.

Few Stations Heed RKO Full-Album Play Ban

Continued from page 30

night album feature which is heard nightly. "There are a lot more problems with record sales than featuring albums on the radio," he states. "All of a sudden the record companies are making this is a big deal. It's true. tape companies sponsor these shows but there's usually a tag at the end of the commercial saying to get the tape at a certain record store. There's an inconsistency there."

In fact, Young feels broadcasting entire albums could help the industry. "A small number listens from midnight to I a.m. But the talk about that album goes on throughout the day and this is of more benefit to the industry."

KILT does not encourage people to tape though the station does advertise its feature. Young balks at the idea that taping could harm radio as he believes people turn to radio for a mix of personality, news, features and music. "If radio is solely dependent on music, its days are numbered," he reasons,

They give us the records to play. don't they?" explains Armand Chianti, programmer at Seattle's KZOK-FM. "This is an overreaction by the industry." This station too has a nightly midnight album feature which is advertised but taping is not encouraged. As with KISW in the same city. KZOK sometimes plays LPs by hot acts in the daytime hours.

"We owe it to our listeners. It's strong from a programming view." notes KISW's Phillips.

Spike Santee, programmer at KYTX-FM in Amarillo, Tex., says he has been told by major labels that they are not as concerned with smaller markets, such as Amarillo. "I don't encourage taping but it's much easier for the all-night jock." Santee says of his Saturday and Sunday show in which eight albums are played back to back. However, various sides are broken up with station i.d.'s and he admits most of the albums featured are older ones.

"The record companies have a big problem but they're making a feeble stand," he says. "I'm willing to cooperate but the problems are more deeply rooted. Record companies have long rosters and big staffs."

At KOME-FM in San Jose, Calif., program director Mike Hunter says his station no longer features albums on a regular basis but it had nothing to do with the record industry, "We tried different times and it ended up at midnight," he explains. "People that didn't want it left and those who did stay up, fell asleep."

Despite this program's lack of popularity, the station will sometimes play a new album all the way through. "We did it when the Eagles came in but we didn't promote it or hype it," he adds.

KLOL-FM in Houston also no longer programs entire albums. On weekends, the station now has "Half And Half Weekends" in which only one side of an album is played. However, even these are not regular with the last one being two months ago, "We did this because we realized we might be hurting the record industry," says assistant program director and music researcher Maralise Howze.

"There's no policy," states Judy McNutt, programming assistant at KBPI-FM in Denver. "If we wanted to track an LP, we could but we rarely do it with a newly released album." KBPI has "The Midnight Snack" each night but it is usually restricted to older albums.

"The record industry concern focuses on the first couple of weeks of release," she reasons, "Even without recording, if a listener has heard an entire album, he might wait a week or until the next paycheck to buy it."

KBPI does not encourage people to

"We now avoid giving running times on records or giving a countdown beforehand as to how many seconds remained until the album play would begin. "It might be construcd as encouraging people to

record," offers programmer Tom Owens

He feels his station is going to ben-(Continued on page 79)

COAST-TO-COAST, THE GREAT AMERICAN MUSICAL'S ON THE GREAT AMERICAN STATIONS.



THE GREAT AMERICAN MUSICAL

From WNEW in New York to KSFO in San Francisco, THE GREAT AMERICAN MUSICAL is on the prestige stations - attracting the prestige audience - the high-profile, high-spending adult listener who'll tune in especially to hear our weekly two-hour excursion through the greatest songs of Broadway and Hollywood, past and present - plus our exclusive interviews with stars like Ethel Merman, Rex Harrison, Gene Kelly and Eleanor Powell.

If THE GREAT AMERICAN MUSICAL isn't already in your market, you can get it on a barter basis - and you can get the audience when the show goes on the air in March 1980.



1373 Westwood Blvd. Suite 202 Los Angeles, CA 90024 (213) 475-0817

Gopyrighted material

Talent



Billboard photo by Chuck Pulin

JP'S PARTY—Al Kooper entertains the patrons of JP's in New York during the sixth anniversary party of the Upper East Side club popular as a music business hangout.

Alberts Can't Use 4 Aces Name

PHILADELPHIA—After a threeyear court battle involving two musical groups using the name of the Four Aces, U.S. District Court Judge John P. Fullman has ruled that Al Alberts, original founder of the group, can no longer use the name.

The original Aces, which also included Dave Mahoney, Sol Vaccaro and Lou Silvestri, made its debut in 1947. Before it had disbanded in 1958, it had racked up five gold records and two Academy Awards for "Tell Me Why," "Love Is A Many-Splendored Thing," "It's No Sin," "Stranger In Paradise" and "Three Coins In The Fountain."

The original group had not performed together since 1958 and in 1975 it brought suit against the Four Aces group that evolved from the first group. The second Four Aces began when Ferdinand Diodati re-

IT'S RECORD TIME

placed lead singer Alberts, who struck out on his own in 1958.

Over the years, Joseph Giglio, Anthony Alesi and Harry Heisler replaced the other members who quit, and the second group continued to perform as the Four Aces. In June 1975, the originals decided to regroup as the Four Aces and later filed suit against the second group.

Judge Fullman ruled that the original oral partnership agreement was too informal and indefinite to permit a firm conclusion that each partner, upon withdrawing from the partnership, was legally obligated to surrender his interest in the partnership assets, including the name, service mark and goodwill.

Alberts, the judge declared, "plainly did relinquish his rights" and found that Mahoney and Vaccaro did also. Silvestri, he added, clearly violated the partnership agreement of the four by his various activities in 1975.

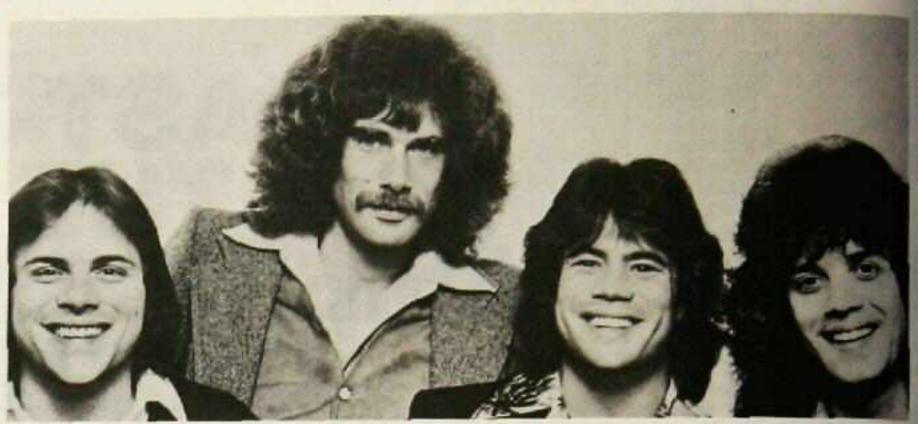
While not playing such places as the London Palladium and the Hollywood Bowl as the original Four Aces did in its heyday, the second Four Aces have been playing nightclubs in recent years. Alberts hosts a talent show on local television station WPVI every Sunday morning.

MAURIE ORODENKER

'PART OF THE GAME' CONFIRMS

Latest Album By Pablo Cruise Shows 'More Realistic' Sound

By ED HARRISON



Pablo Cruise: Moving from a tropical good time sound to a more realistic one.

LOS ANGELES-With the release of its fifth album, "Part Of The Game," Pablo Cruise is deviating from its trademarked West Coast, tropical good time sound to one which lead singer David Jenkins describes as "more realistic."

States keyboardist Cory Lerios:
"The exciting thing about this record is that it is a slight departure from 'Worlds Away.' The music deals simply with the games we all play with one another, the games we're all used to and those we experience day by day. I think there is a lot more emotional content in this record."

Lerios points to the album's first single, "I Want You Tonight," as representative of the group's departure from its regular sound. The track has a semi-disco flavored rhythm line and some suggestive lyrics. Other cuts on the album like "Lonely Nights" are more rock-oriented songs, although still retaining the group's blue-eyed soul sound.

Jenkins notes that there is more lyrical depth on "Part Of The Game" partially due to the writing talents of Allee Willis, who wrote the lyrics to much of Earth, Wind & Fire's recent material.

"The lyrics are more complex and harder and not as happy as on the last two albums," states Lerios.

Says Jenkins: "We looked at the things on all our minds, especially loving and losing and moving in and out of relationships."

For the first time, Pablo Cruise has incorporated saxophone to complement Lerios' keyboards, Bruce Day's bass, Steve Price's drums and Jenkins' guitar. The sax solo appears on "Hold On."

Despite two consecutive multiplatinum albums with "A Place In The Sun" and "Worlds Away," Pablo Cruise is aware of the changing face of radio and is not content on regurgitating the same sound.

"We have to keep proving our-

selves to radio," says Jenkins, "It's more than just putting something over on the public. You have to push yourself for your own sanity. Just because people liked 'Worlds Away' doesn't mean they will love this album.

Adds Lerios: "The bottom line is the record. We can't try to be too image conscious; we have to take some chances and be in control of what we do. We can't get bored making the same records. It's easy to say 'is there 'A Place In The Sun' or 'Love Will Find A Way' on there?"

The band is in the midst of a 30date tour playing small rooms ranging from 3,000-10,000 seaters. The tour commenced before the album's release to avoid the poor traveling conditions during the winter and to try out a new stage show before it starts a major spring tour when it hopes to have another album cut.

Pull off "RECORD TIME" 45 display, press on your lavorite 45 record, which rotates as a second hand, Electric well clock, raised gold notes, gold hands, on 33 LP record. RECORD TIME P.O. Box 9791 N. Hollywood, CA 91609 (213) 769-6095 10 days with money order.



Ca. Sales Tax

Shipping (USA)

Limited Offer-

\$21.95

1.32

1.25

\$24.52

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's 500 - \$37.00 1000 - \$54.00

> COLOR PRINTS 1000 - \$257.00

SEND BATE PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST



Spinners Spinning To Belated Dance Beat On New LP By PAUL GREIN

LOS ANGELES—Spinners manager Buddy Allen has a ready retort for those who criticize his group's side-stepping its classic pop-soul sound for trendier dance rhythms on its 11th Atlantic LP, "Dancin' And Lovin'."

"Some people say they should stick to what was successful for them," says Allen, "but when it stops being successful, you have the choice of sticking to your guns or freshening up the whole act. That doesn't prostitute the talent.

"You can just stick to what you do," he adds, "and hope that the music will come back to you, but that could take from one year to 20, and you might disappear in the meantime."

Did the Spinners themselves feel the group's sound, so fresh and vital in its 1972-76 heyday, was becoming a bit dated? "Personally, I felt that way," acknowledges John Edwards, who replaced lead singer Philippe Wynne three years ago.

"The real problem occurred when disco came on the scene. A lot of established acts were lulled into a false sense of security, figuring this was just a passing fad and within a year or two it would run its course.

"By the time the realization hit ev-

around for a while, there was this

"The onslaught of disco was so fierce it caught everyone flatfooted," maintains Edwards, "Some of the standup vocal groups are just now starting to feel their way back."
Other acts Edwards feels were affected include the Temptations, O'Jays, Manhattans, Dells, Four Tops and Stylistics.

"We're finding that we're starting to win back a lot of people in the 13-25 range that we were sort of getting out of touch with," says Edwards. "If you seek longevity in this business, you have to change with the times. If you don't, you run the risk of being completely washed away."

The irony, of course, is that the group ignored disco for five years (except for a tip of the hat in 1976's "Rubberband Man") and is only now diving into the idiom after it seems to have peaked as a pop force.

Explains Allen: "From the time we went into the studio with this album to the time it was released, there was something of a backlash against disco. But I don't think disco is gone; I've been around since the jitterbug days and people will always love to dance."

The group's new LP is its first not produced by Thom Bell; it was instead produced by Michael Zager and Jerry Love, who earlier did an LP with Ronnie Dyson, another of Allen's long-time management clients. (He also manages rock group Steeplechase and Jeree Palmer, whose new disco 12-inch disk "Late Night Surrender" is on New Yorkbased Reflection Records.)

"Atlantic had hired Thom to produce us exclusively," says Edwards, "so we had to get his okay to use the services of another producer."

Was the fact that the Spinners have been slipping from their mid-'70s pre-eminence as one of the foremost black acts a factor in the split? "That's part of the reason," acknowledges Allen, "but the real reason is that Thom was tied up doing the music for 'The Fish That Saved Pittsburgh' and felt he couldn't do anybody at that time.

"Both of us felt maybe it was just time to go separate ways. But there are no hard feelings; possibly at some time in the future we'll go back with him."

The group also coproduced three songs with Detroit producer Will Hatcher, one of which was used on the LP: "One, One, Two, Two Boogie Woogie Avenue." The song half-owned by the group, is also the first copyright under its new BMI publishing firm, Spinners Music Vocal Co. (Continued on page 45)

7 Hunter L.A. Roxy Dates a Record

LOS ANGELES—Chrysalis artist lan Hunter set a precedent here Sunday (11) when he closed his weeklong Roxy Theatre engagement. He is the first artist to play the venue for seven consecutive nights. All seven were soldout.

The label recorded the concerts using the Le Mobile remote operation and plans a double live album for the first quarter of next year.

Joining the ex-Mott the Hoople singer/guitarist were guitarist Mick Ronson, Tommy "Mad Dog" Meeongiello, bassist Martin Briley, key boardist Tommy Mandrell and George Meyer and drummer En-Parker.

"You're Never Alone With A Schip ophrenic" is nearing gold status, as cording to the label.

The double live album will be mix of material from that album Mott The Hoople classics and seeral newer songs. 1977: "STEVE MARTIN LET'S GET SMALL" WINS A GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR

1978: "STEVE MARTIN A WILD & CRAZY GUY" WINS A GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR

1979: "STEVE MARTIN COMEDY IS NOT PRETTY"
...THE GREATEST COMEDY ALBUM EVER MADE

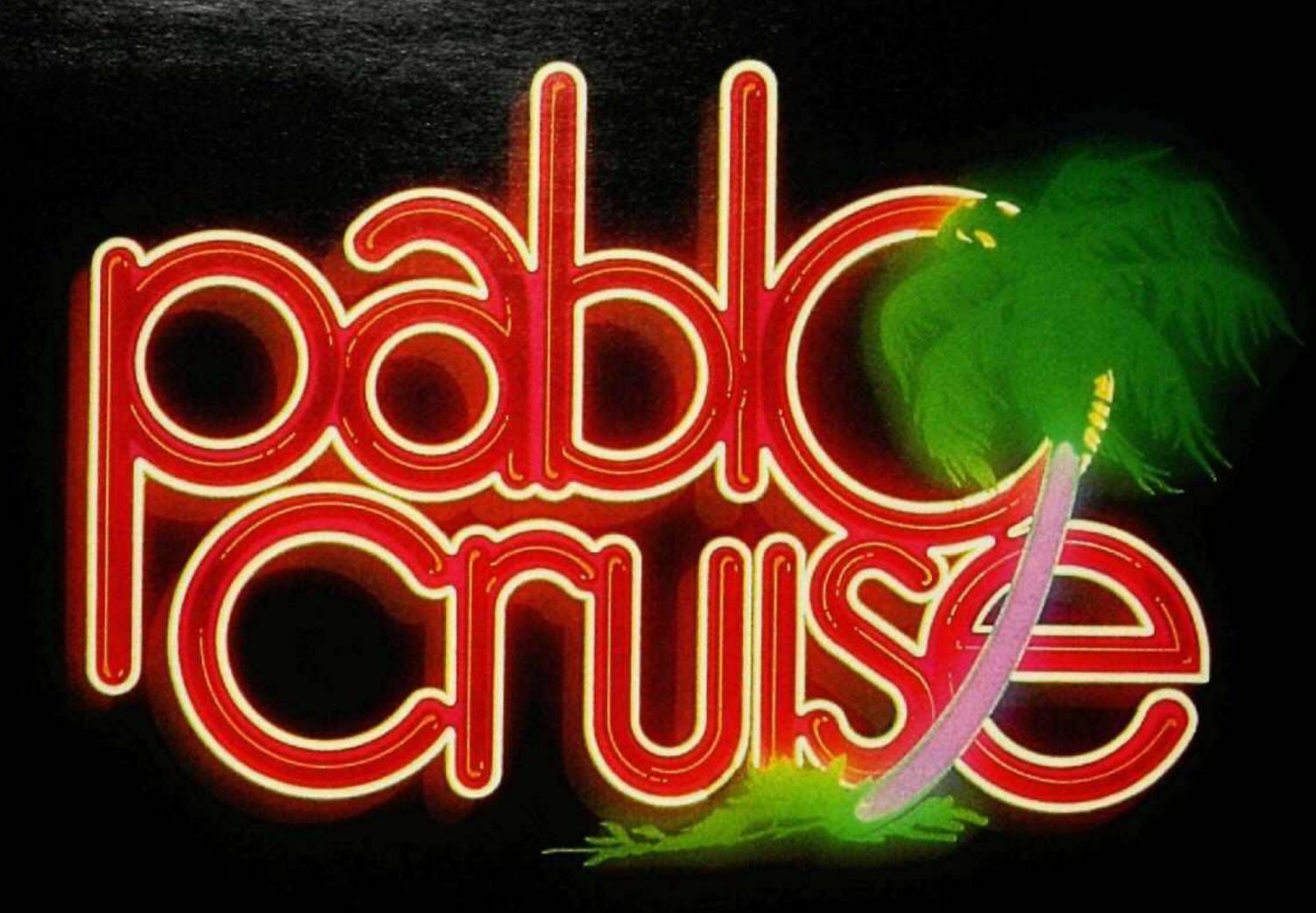


Coming for Christmas: STEVE MARTIN'S FIRST MOTION PICTURE, "THE JERK."
AN ASPEN FILM SOCIETY PRODUCTION FOR UNIVERSAL PICTURES RELEASE



Retailers: For information regarding Steve Martin merchandise, please write: Aspen Merchandising, 890 Tennessee Street, San Francisco, CA 94107





Part One 1977

The Album A PLACE IN THE SUN SP 4025 Platinum, Top 10 on the national charts. The Single, "Watcha Gonna Do" Top 3 on the national charts.

Part Two 1978

The Album WORLDS AWAY 57 4697 Double Platinum, Top 5 on the national charts. The Singles "Love Will Find A Way" Top 5 on the national charts. "Don't Want To Live Without It?" Top 15 on the national charts.

The Next PART OF THE GAME...



PART OF THE GAME... THE NEW PABLO CRUISE ALBUM

Includes the Single" Want You Tonight" A Winning Combination from PABLO CRUISE and A&M RECORDS & TAPES

Produced by Bill Schnee. Agency: Monterey Peninsula Artists. Management: Bob Brown.

THE AAM Hotel ds. Inc. All Rights Recerve



Billboard photo by Jeffrey Mayer

IAN EXCITES—lan Hunter and band excite the Roxy crowd in Los Angeles on opening night of his seven-night stand. Shown, left to right, are rhythm guitarist Tommy "Mad Dog" Morongiello, Hunter, guitarist Mick Ronson and saxophonist George Meyer.

Crystal Mansion Debuting

LOS ANGELES-For a new record act, 20th Century-Fox's Crystal Mansion has managed to garner some of the top veteran local jazzmen to accompany it on its debut "Crystal Mansion Album," now hitting the racks.

Among the stellar players are: saxophonists Jim Horn, Bill Green, Bud Shank, Buddy Collette, Marshall Royal and Tom Scott; bassist Richard Davis, trumpeter Jerry Haye, trombonist Bill Watrous, keyboard man Steve Porcaro and percussionist Alan Estes.

According to Brooks Arthur, three-time Grammy winner and producer of the LP, his reasons for seeking out these noted musicians dates back to earlier years in his native Philadelphia, where he first met Crystal Mansion leaders Johnny Caswell and Dave White.

"I feel so strongly about Crystal Mansion's musicianship and ability," he boasts, "I felt only guest artists of that caliber could perform well enough with this band."

Arthur, who is now in the studios with MCA Records singer Bernadette Peters, has asked Dave White to round up the latter's former band, Danny & the Juniors to sing background on Peters' new album. On the same tack, Debby Boone, whose latest Warner Bros. LP was produced by Arthur, sang background on the "Crystal Mansion Album." She was returning the favor for the group's performing a similar function on her album.

Disneyland/Vista Records, 350 South Buena Vista, Burbank, CA 91521 (213) 845-3141

CHANGE OF POLICY

Buddy Lee Agency Open For Rockers

By ROMAN KOZAK

NEW YORK—The Nashvillebased Buddy Lee booking agency is moving toward a greater identification with contemporary rock via a greater emphasis on rock within its New York and four-month-old Los Angeles offices.

These recent rock-oriented signings of the company have included Joe Cocker, Jorge Santana, Colleen Heather, J.J. Cale and Sam the Band. In addition, Buddy Lee manages Johnny Paycheck, and, says Glen Knight, head of the agency's contemporary music department in the Northeast, the agency will be working on developing Paycheck in the contemporary rock market.

"There is no reason we can't book Paycheck in the same places where Santana plays or the New Riders or Kingfish," says Knight, who concedes that the agency does have a problem in attracting some rock-oriented acts because of its strong identification with country.

"If an artist wants to work, we are interested," continues the agent. "We are definitely interested in new wave artists but we know that we have to go out and find them. I am out there almost every night."

In his travels Knight says he is finding that the ballroom/small club circuit is growing again. "People are going back to the clubs. It reminds me of 1971-72. Rock is definitely happening again, while disco is where it was two years ago. Those disco die-hards who were going to their clubs two years ago are still going now."

Lee books such artists as Chic, Trammps and the Spinners on the state fair circuit, where, says Knight, they are not perceived as disco artists, but rather as popular artists.

The state fair business, has changed in recent years as well, says Knight. It is no longer strictly MOR or country. For instance, he says for the Michigan State Fair he booked in successive nights Styx, Chic, Tavares and Crystal Gayle.

Despite a general slowdown in other sections of the music and entertainment industry, Knight says the country fair business went virtually unscathed.

Signings

Amy Holland to Capitol Records to begin sessions for her debut album with producers Michael McDonald and Patrick Henderson.

Ovation artist Sheila Andrews to Jim Halsey's Thunderbird Artists booking agency.

Saundra Steele to United Artists with a debut album and single due for release in January.

Rick Christian to Good Music Management, a Minneapolis agency.

Marla Avian to Featherstone Talent Organization, a Sarasota, Fla., agency.

Talent Talk

Singer/songwriter Melissa Manchester is taping the Bob Hope two-hour television special "Bob Hope's All Star Homecoming USA" at the Univ. of Southern California. Joining Manchester on the show, which airs on NBC Nov. 19, and Teddy Pendergrass, the Village People, Dionne Warwick and Sister Sledge.

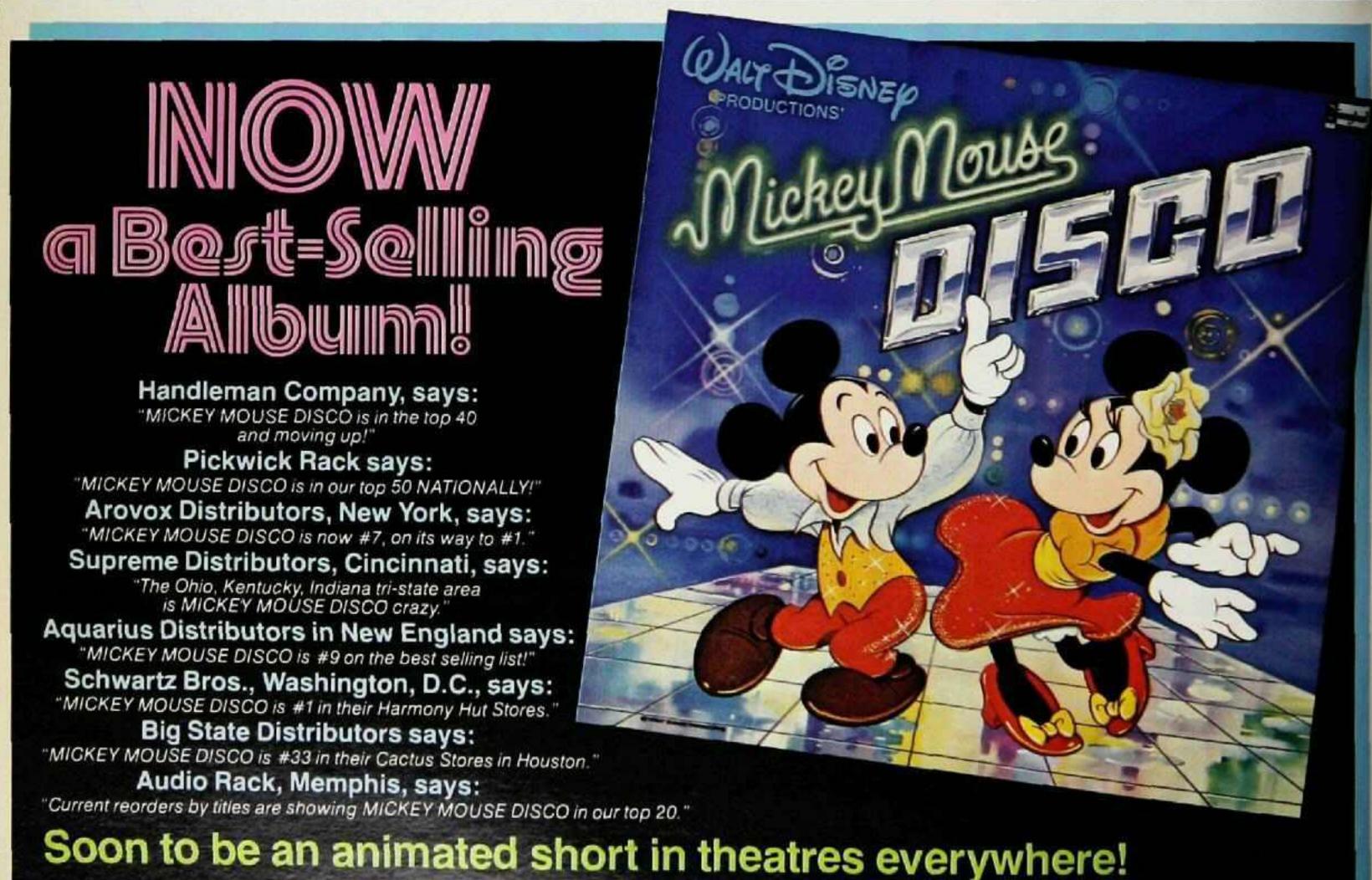
William B. Williams, WNEW-AM New York deepay scored a coup this week when he best out his competition to air a tape of Frank Smatra singing "Summer Me, Winter Me" from the up coming Sinatra album "Trilogy" due out next

Al Staehely, former lead singer and bass player for Spirit whose songs have been recorded by such artists as Bobbie Gentry, Path Dahlstrom and Keith Moon, produced a benefit for the Austin Symphony Oct. 27 at Austin's his toric Symphony Square amphitheatre. More than two dozen musicians performed 2% hour of Staehely compositions and the show double the highest previous grosses of the 100 year-of theatre.

Randy Edelman flies to London for a special solo concert at the Palladium Friday (16). Edelman has had three number one hits on the English charts and will arrive in London immediately following the release of his latest album

Charley McClain, Tommy Overstreet, In Steagall, the Osborne Brothers, The Kendul and Faron Young are touring 11 West Germa cities as part of the Marlboro Concert Festiva Cities include Offenbach, Hamburg, Hanove Mannheim, Karlsruhe, Bochum, Munster, Dus seldorf, Berlin, Munich and Nuremburg.

Teddy Pendergrass is looking for temperature black belt karate experts to serve as the security force for his scheduled tour later this year. "Nightout," Ellen Foley's debut LP, has gone gold in Holland. ... Manhattan Transfer is moving to a more rock and jazz-oriented sound, and is adopting space age after on a European tour.





BILLBOARD'S CELEBRATED YEAR-END AWARDS ISSUE

Talent-In-Action 1979
In the December 22 Issue
(On Newsstands December 17)

Campus

Labels Expect Results From College Radio

· Continued from page 6

visibility are assured of album service today.

Panelists included Bob Frymire, indie promoter through the Ampersand college rep network; Bruce Tenenbaum, head of Atlantic Records college department; Dean Alexenburg, head of Infinity/MCA's college promotion arm, Jim Delbazo, Polydor's college department head; and Paul Brown, independent college promotion service head.

Labels are scrutinizing stations carefully today with support going only to broadcast operations that have their act together, the panelists indicated.

Paul Brown, who services 600 college stations, said the "heyday" of extravagant support to college radio was over.

But Brown added that stations supplying good feedback aren't likely to disappear from album service roles.

Atlantic is maintaining its college department at full strength. However. Tenenbaum said some of the freebies to stations have been trimmed.

In working college radio promotions, explained Tenenbaum, consideration today is being given only if there is an artist appearing locally.

Local store tie-ins also are called for in most cases, said the college division chief. "Stick your head up and make yourself stand out from 1,000 other college radio stations in a America," Tenenbaum advised.

Polydor's college department has not experienced cutbacks. However, Delbazo noted a tightening of requirements for service.

"We don't service carrier current stations unless they can prove they can do good with the product," noted Delbazo, "KLA, the UCLA carrier current station is one exception," he noted. "They (stations) have to prove to me that it's worth sending records."

Stations that work in partnership with retail stand an excellent chance of getting what they want, the panel concurred.

"If you check the store or have a sales report, that's important," related Brown.

Stations can help even when they do not play the records. "If you're not going to play it I want to know why," Infinity/MCA's Alexenburg explained.

The panel supplied some insights into the root mechanics of scoring service from record labels. It's suggested that only one station representative at a time correspond with labels, and the changeover of station personnel must not disrupt label relations, it's stressed. Many phone callers forget to leave their number, always a headache. Panelists said they were frequently bugged by repetitive callers, but admitted that this type of persistence often results in service.

Frymire recounted the shutdown of A&M's college department, which he formerly headed. Frymire said A&M has no immediate plans to reopen the wing, however there have been some special college mailings.

Infinity/MCA is taking a direction contrary to many pull-backs with its campus intern program, claimed Alexenburg. The program reportedly is being expanded.

Talent



NEW TEAM—Michael McDonald joins Burt Bacharach in a song during a Mike Douglas show which was part of a week-long tribute to the composer. Bacharach recently produced McDonald's first solo recording, "I've Got My Mind Made Up," which will be featured in the soundtrack of the film "Together."

Talent In Action

BOB DYLAN

Warfield Theatre, San Francisco

Throughout his almost 20 year career, Bob Dylan has presented many faces to the public, but certainly none have been more confusing or problematic than his born again Christian per sona as it was projected in an all-gospel show here Nov. 3, one of a series of 14 dates, coproduced at the 2,200-seat theatre by Bill Graham and Jerry Weintraub.

Backed by a basic rock quartet (Fred Tackett, guitar, Ken Drummond, bass; Spooner Oldham, keyboards; Jim Keltner, drums) and four gospel singers. Dylan presented 17 songs in 90 minutes, doing all the tunes from his current album "Slow Train Coming," plus brand new and unfamiliar songs such as "Saved By The Blood Of The Lamb" and "A Rock Made Before The Foundation Of The World" that were even more zeal-

Many of the patrons simply did not know what to make of the proceedings. There were penodic calls for older material, arguments broke out among various factions in the audience and at the conclusion a healthy dose of boos and catcalls accompanied the general applause.

The music was excellent throughout. At times the band plays rock'n'roll, directly reminiscent of that achieved by Dylan on the three albums of his golden age in 1965-66, and the wonderfully gifted women sang with voices that would stop an entire CB convoy. Best material was "Precious Angel" with its Dire Straits guitar hooks, and the aforementioned "Rock," a strong piece. Dylan played harmonica only once.

The content of the songs was something else again. It is clear that the most disastrous consequence of Dylan's conversion has been its effect on his lyrics. The best example of this is the current single (and show opener) "Gonna Serve Somebody." It is certainly one of the most embarrassingly banal things Dylan has ever writ-

Dylan never thanked his audience-in fact, he never spoke to it at all-and he never introduced his players or gave them credit for their contribution.

Most serious of all, he took the fans' money (at the skyhigh prices of \$15 and \$12.50) and never gave them any of the songs they had full rights to expect to hear

The man must decide if he is going to be an entertainer or a preacher. Like everyone else, he has a right to his own private beliefs, and if he wants to proselityze at revival concerts, that's

But he should advertise the program that way. His failure to so inform the fans who have long supported him, and who are justified in expecting from a successful public entertainer at least a little bit of the material that made him successful, is certainly not Christian at all.

JACK McDONOUGH

DARYL HALL & JOHN OATES THE STATES

Roxy, Los Angeles

Hall & Oates fractured the capacity crowd Nov. 3 as the six piece ensemble had at least half of the audience on its feet at the end of every tune and all of them standing at set's end during its 11-tune, 70-minute swinging set.

The reasons for this great response were manifold. Aside from the recognition value of some of the group's past hits ("Rich Girl," "Sarah Smile," "She's Gone," etc.) the principal enthraller was lead guitarist G.E. Smith.

Relatively new to the group (as are all the sidemen except drummer Jerry Morotta), Smith, whose crewcut, orange shirt and tie (and boots to match) made him look about as incongruous as chop suey in a deep-dish pizza tray. He did just about everything with his instrument but eat it.

He served up solo after sensational solo while running in place, jumping up and down, dancing back-to-back with bass player John Siegler or reed man Charley DeChant, jogging across stage at full speed, flashing it, pointing it and aiming his guitar at the audience like a machine-gun, and all the while attacking every note with the aplomb of a master.

Also excellent instrumentally was reed man DeChant, whose solo turn on alto sax in the Arthur Conley oldie "Sweet Soul Music" was scintillating

Other highlights were. "Blame It On Yourself," in which Smith and Oates held a sparkling instrumental conversation on their respective guitars; "It's A Laugh" and "X-Static." Both Hall and Oates' vocal work, their harmonies and falsetto melds were expectedly ebullient throughout

Opening act, the States, preferred a somewhat dullsville seven-tune, 35-minute set. The Chrysalis act erred in paying no attention to pacing. All of its numbers had near identical beats. The most memorable ditty it did was the Beatles' "I Want To Hold Your Hand," the only non-original in the package. JOE X. PRICE

BONNIE RAITT LAMONT CRANSTON

Palladium, New York

"You got it, you paid for it!" shouted Bonnie Raitt over the non-stop din as she returned for her third set of encore tunes. And for one given a hero's welcome by the SRO crowd here Nov. 3. Raitt also played the gracious and well-prepared

Supported by a five piece backup band, she comfortably moved through the 17-song repertoire. Her 95 minute program struck an impressive balance between original material and an appetizing array of r&b and rock-folk covers.

The husky voiced songstress opened with Aretha Franklin's "Baby I Love You" and then segued into "I Thank You," the Sam and Dave hit, infusing both with a hard-edged sensuality that grabbed the hall full of fans for the remainder of the evening.

Other cover material included a Jackson Browne selection, Little Feat's "Fool Yourself." and a powerhouse version of Robert Palmer's. "You're Gonna Get What's Coming," her latest single on Warner Bros.

Raitt offered a musical boost with her sustained electric slide guitar notes charging broadside across the accompaniment. Her own material also shone, particularly the raucous tuba-fueled "Give It Up."

(Continued on page 41)

Billboard SPECIAL SURVEY For Week Ending 11/4/79

Top Boxoffice

Copyright 1979. Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts		
	Stadiums & Festivals (Mor	re Than	20,000)			
1	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Tiger Flower & Co., Capital Centre, Landover, Md., Nov. 2	20,476	\$8-\$9	\$177,474		
	Arenas (6,000 To 2	0,000)				
1	THE GRATEFUL DEAD—Monarch Entertainment/ Ruffino & Vaughn/Ron Delsener, Col., Uniondale, N.Y., Oct. 31-Nov. 2 (3)	48,066	\$9.50-\$10.50	\$491,928		
2	Presents, McNichols Arena, Denver, Co., Oct. 31- Nov. 1 (2)	20,978	\$11-\$15	\$299,714		
3	EARTH, WIND & FIRE—Pace Concerts/Louis Messina, Summit, Houston, Tx., Nov. 1 & 2 (2)	26,754	\$9.\$11	\$268,800		
4 THE JACKSONS/LTD—Rowe Productions, Cobo 24,000 \$9.50-\$10.5 Arena, Detroit, Mich., Nov. 4 & 5 (2)						
5 STYX/APRIL WINE—Brass Ring Productions, Cobo 20,657 \$9-\$10 \$20 Arena, Detroit, Mich., Oct. 31 & Nov. 1 (2)						
	THE MONORME ATT O IS A S. C. A.	10.000	#7 FO #0 FO			

THE JACKSONS/LTD-Rowe Productions, Stadium, 19,000 \$7.50-\$9.50 | \$176,706 Chicago, III., Nov. 2 THE CARS/BRAM TCHAIKOVSKY-Donald K. Donald. 14,644 \$9.50 \$138,263 Forum, Montreal, Canada, Oct. 30 EARTH, WIND & FIRE-South West Concerts, Col., \$8.50-\$9.50 \$126,139 13,524 Dallas, Tx., Nov. 3 & 4 (2) THE GRATEFUL DEAD-Frank J. Russo, Inc./ 13,296 \$7.50-\$9.50 \$118,051 Monarch Entertainment, Civic Center, Providence, R.L., Nov. 4 \$7.50-\$9.50 \$117,654 EARTH, WIND & FIRE-Lewis Grey Productions, 14,834 Assembly Center, L.S.U., Baton Rouge, La., Oct. 29 EARTH, WIND & FIRE-South West Concerts, Events 13,652 \$7-39 \$115,494 Center, Univ. Austin, Tx., Oct. 31 \$9-\$10 \$113,487 KISS/BREATHLESS-Schon Productions/Concert 10,543 Group, McNichols Arena, Denver, Co., Nov. 4 FLEETWOOD MAC-I.J.S. Productions, Col., \$10 \$107,000° 10,700 Albuquerque, N.M., Nov. 2 **BOB MARLEY & THE WAILERS-Concert Productions** \$9-\$10 \$106,483 11,007 Int'l., Maple Leaf Gardens, Toronto, Canada, Nov. 1 \$9-\$9.50 \$104,790 JETHRO TULL/U.K.-Gulf Artist Productions, 11,500 Sporatorium, Hollywood, Fla., Nov. 4 THE JACKSONS/LTO-Rowe Productions, Public \$87,192" 9,588 23 Hall, Cleveland, Ohio, Nov. 3 THE CARS-Ruffino & Vaughn/Andy Govatsos, Civic \$9 \$85,194* 9,300 Center, Portland, Ma., Nov. 2 OUTLAWS/MOLLY HATCHET/JOHN COUGAR-Schon 12,000 \$7-\$8 \$84,516* Productions, Met. Center, Minneapolis, Minn., Oct. 19 JETHRO TULL/U.X.-Sound Seventy Productions. \$7.50-\$8.50 375,221 9,696 Municipal Aud., Nashville, Tenn., Oct. 30 20 FOREIGNER/CHARLIE-Ruffing & Vaughn, Civic \$74,700 \$8.50-\$9.50 8.481 Center, Providence, R.L., Oct. 29 21 JETHRO TULL/U.K.-Gulf Artists Productions. Civic \$71,883 8,000 Center, Lakeland, Fla., Nov. 3 22 SAMMY HAGAR/PAT TRAVERS-Pace Concerts/Louis \$6.50-\$7.50 \$70,117 9,816 Messina, Convention Center Arena, Dallas, Tx., Nov.

Auditoriums (Under 6,000)

1	ENGELBERT HUMPERDINCK/DICK CAPRI—Dick Clark Presentations, Syria Mosque, Pittsburgh, Pa., Nov. 1-4 (6)	22,220	\$8-\$15	\$263,500*
2	OUTLAWS/MOLLY HATCHET—Jam Productions, Aragon Ballroom, Chicago, III., Nov. 2 & 3 (2)	11,000	\$9.50	\$104,500
3	ELTON JOHN-Concert Productions Int'l., O'Keefe Center, Toronto, Canada, Oct. 30-Nov. 1 (2)	6,498	\$12.50-\$15	\$91,435
4	ELTON JOHN-Electric Factory Concerts, Tower Thea., Philadelphia, Pa., Nov. 2 & 3 (2)	6,004	\$15	\$90,060
5	ASHFORD & SIMPSON—Lewis Grey Productions, Paramount Thea., Oakland, Calif., Nov. 2-4 (3)	8,518	\$8.50-\$9.50	\$75,520
6	ELTON JOHN-Brass Ring Productions/Univ. Major Events, Hill Aud., Univ., Ann Arbor, Mich., Oct. 29	4,136	\$10-\$15	\$55,170
7	BAR KAYS/KOOL & THE GANG—Feyline Presents/ R 'n' B Productions, Bruce Hall, Milwaukee, Wisc. Nov. 3	5,800	\$7.50-\$8.50	\$47,865
8	BONNIE RAITT-Ron Delsener, Palladium N.Y.C., N.Y., Nov. 3	3,300	\$8,50-\$9.50	\$30,000
9	OUTLAWS/MOLLY HATCHET—Contemporary Productions, Mem'l Hall, Kansas City, Mo., Nov. 5	3,300	\$9	\$29,700
10	JUDAS PRIEST/POINT BLANK—Ron Delsener, Palladium, N.Y.C., N.Y., Nov. 4	3,220	\$8.50-\$9.50	\$29,000
11	LITTLE RIVER BAND—Avalon Attractions, Co. Bowl, Santa Barbara, Calif. Nov. 4	3,521	\$6.50-\$8.50	\$28,874
12	TODD RUNDGREN & UTOPIA-Monarch Entertainment, Capitol Thea., Passaic, N.J., Oct. 31	3,410	\$7.50-\$8.50	\$27,817
13	AMERICA/GALLWAY REVUE—Jack Utsick Presents, Forum, Presque Isle, Ma., Nov. 4	3,014	\$8 50	\$24,769
14	Orpheum Thea., Boston, Mass., Nov. 2	2,800	\$7.50-\$8.50	\$22,669

Talent In Action

Continued from page 40

Bright blues, r&b and rock lurked in the mind of Lamont Cranston, an enjoyable septet that opened the show. Similar to Raitt's set, the 45-minute, seven song offering included oldies and originals.

The band joined the Raitt team for her encore numbers, turning the concert into a happy, festive affair. Special guest Ion Hall also sparked the encores with vocals and bdy guitar leads.

BOB RIEDINGER JR.

J.D. SOUTHER

Old Wardorf, San Francisco

Souther inaugurated his four with a somewhat erratic set here Nov. 1, with the 600-seat house about two thirds full.

Souther was playing with a newly formed wive man band composed of relatively unknown players, and it was clear from various miscues and sour notes that not everything was nailed down properly.

However, it was equally clear that the players are enthusiastic and competent and that any problems should clear up after several more road dates.

The talented writer did most of the tunes from his current CBS album, "You're Only Lonely" with the highlight being the title single (now in the top 20 of the charts) a song which re-creates in marvelous fashion the aura of Roy Orbison's classic "Only The Lonely" while still being thoroughly valid as a classic in its own right. "Trouble in Paradise," which was recorded previously by the Souther-Hillman-Furay Band was also notable. Throughout the set, Souther's vocals were smooth and captivating, with good harmony vocals by several band members.

Souther spiced up current songs with a judicious selection of older tunes such as "Faithless Love" (recorded by Linda Ronstadt) and a flast version of James Dean (recorded by the Eagles).

Many of the tunes had a crisp and persuasive Latin touch due to the impressive percussion work of Jorge Calderon, who had sung harmony on the album cut of "White Rhythm And Blues."

Souther did a few songs solo, playing a beautiful 1959 Everly Brothers model Gibson.

The main set was cut short at 10 songs and 45 minutes but the group returned for two enteres with one of the tunes served for dessert being a wifty little contemporary comedy called Football Takes its Toll," penned by the band members.

JACK McDONOUGH

CRAMPS

Palladium, New York

The Palladium was 90% full for a Halloween night concert by Iggy Pop, and appropriately enough half of the audience came in costume to catch one of the most outrageous figures to emerge from rock.

With a history behind him that includes vomiting and a certain amount of self mutilation, all Iggy would have had to do serious bodily harm to himself to top some of his previous concerts, so it was just as well that he didn't try.

Instead, the healthy looking Pop put on a pick and powerful show that had him slowly stalking the stage before erupting into spasms of violence where he would wrestle with his mike stand or deliver some sharp karate kicks.

This symbolic assault did not offend the audience, most of which spent the 90 minutes of the program standing atop their seats. The music, too, was hardly soothing with Iggy's fourman unit delivering it in fast and sharp pulses.

The backup band, which looked only casualty evil, included former Sex Pistol Glen Matlock on bass. Neither as raucous as once were the Stooges, or as dense and metallic as was the David Bowie-led unit that backed Iggy on his last visit to New York two years ago, this present crew appeared willing to take a back seat to Iggy's giant vocals and presence.

Considering his material (which is getting a touch more melodic on disk if not in concert), one does not think of Iggy as much of a vocalist. But he can pull off a surprise or two His one and only ballad, a not-introduced drinking song, showed a singer with considerable depth and Sensitivity.

But for the most part the 18-song show was an aural attack that offered no quarter. Some of the newer material did not seem to have the same bite as a few of his oldies and some ap-

peared totally unfamiliar, as if Iggy was using the opportunity to fest new songs. Our Tive Foot One from his new Arista LP worked well.

Also sounding well were Iggy's punk classics, some more than 10 years old. Outstanding were "No Fun," "I Wanna Be Your Dog." "Your Pretty

Face Is Going To Hell" and "TV Eye." All that was missing was "Search And Destroy."

Appearing on the show with Iggy was the Cramps, a four person new wave group, whose vampirish lead singer had a penchant for eating the microphone while climbing over the seats in the audience. It was obvious, too, that he has learned a few moves from (ggy.

A highly visual act that played a sort of monster rock rockabilly, the Cramps did not bore its audience during its 30 minute, 10 song set that included a bit of the old ("Night Train"), a bit of the new ("I Was A Teenage Werewolf"), and a great deal of visual dementia and histrionics.

But playing to an audience of punk ghouls and goblins on 14th St. in New York at the end of the 70s, it did not appear that strange at all.

ROMAN KOZAK

Don't let your speakers control your sound...

Electro-Voice stage systems put you in control.

Why should a musician allow his creativity to be limited by his speaker system? With amplifiers, pre-amps and the myriad of other state-of-the-art electronic devices available, why should a musician limit his sound by playing his equipment through a speaker system that hasn't changed in design since 1957? The answer is he shouldn't and with Electro-Voice Stage Systems he doesn't have to. These three new instrument speaker systems let you hear all the sound your instrument is capable of producing, the way you want it to be heard, by choice not by chance.

The S18-3 lets you hear all the notes you never heard before from your keyboard or synthesizer from below 40 Hz to above 16,000 Hz. The famous EVM-18B delivers the bass. The Electro-Voice

exclusive vented midrange driver delivers the midranges as efficiently as a horn, but without the typical "honky" small horn sound. The ST350A tweeter gives you clean highs over a solid 120 angle, eliminating the high-frequency "beaminess" that limits the enjoyment of your performance to the few people sitting directly in front of the speaker.

The two new bass guitar systems also incorporate the VMR'" vented midrange. It can be controlled from the front panel, thus giving the bass player total control over the midrange harmonics missing from "standard" bass enclosures. The B115-M uses a single EVM-15B in an optimally vented enclosure. The result is the tight sound preferred by many jazz bassists and studio musicians. The B215-M has two EVM-15B's for a bass sound with more "carry", perfect for the larger venue.

or for the rock musician who wants more low-frequency "punch." In both cases, the VMR brings out sounds you may have heard before only on studio recordings.

All systems have identical styling. Black vinyl covered 44 plywood construction for durability, further protected by extruded aluminum trim on all edges. A metal mesh grille screen protects the drivers from accidental abuse.

If you want to have control over your sound, these are the speakers for you. See and hear these superb instrument speaker systems at your Electro-Voice dealer.



Electro-Voice

a gullan company

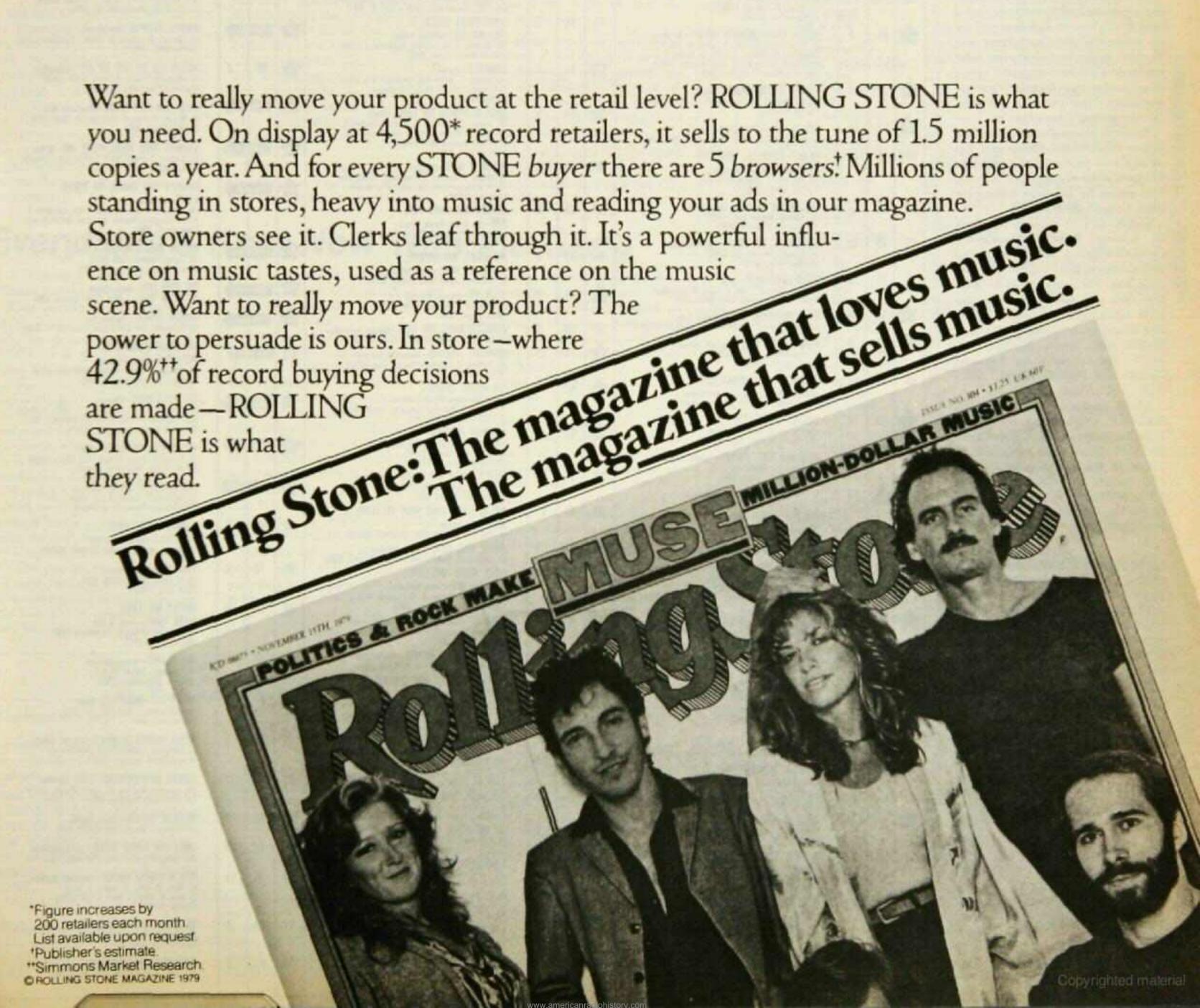
600 Cecil Street, Buchanan, Michigan 49107



ATTHE PURC



VER OF OF CHASE.



rifer), Label & Number (Dist. Label) (Publisher, Licenser)

HAVEN'T YOU HEARD-Patrice Rushes

ASCAP/Freddie Dee. BMI)

IT'S MY HOUSE-Diana Rass

(N. Achford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)

I JUST WANNA WANNA-Linda Citiord (R. Stone, T. Baldursson), Curtom/RSO 1012

PULL MY STRINGS-Labeside

(F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)

LET'S DANCE-9th Creation

Hilltak 7901 (ATV, BMI)

(A.D. Burke, J.D. Burnise, D. Allen).

I WANT YOU-Wilson Pickett

4)121 (MCA) (Ascent/OPI VII BMI)

PARTY PEOPLE-Parliament

(Curtom/OF-02/BMG, BMI/ASCAP)

(Merlin/Sock Cymbal, ASCAP)

BUSSLE-Opus-7

(Rubberband, BMI)

(Scarab/Ensign, BMI)

LOVE-Emetions

Foster Frees, BMI)

RIGHT OR WRONG-Larry Hutsen (N. Hutson, L. Hutson), Curtom/RSO 1011 (Appa/Silent Gunt, ASCAP)

(Roussel, Simon, Fickett), EMI-America 8027

(G. Crist, C. Burns, S. Hamlin Jr., G.S. Hairston, WT Robinson, A.R.J. Amryr, V. Burks), Source

(G. Clinton, W. Collins, G. Shider), Catablanca 2222

MOVE ON UP/UP UP UP-Destination

(C. Mayfield, E. Ahi). Butterfly 41064 (MCA)

YOU CAN GET OVER-Stephanie Mills

() Mtume, R. Lucas). 20th Century 2427 (RCA)

I WANT YOU HERE WITH ME-07491

WHAT'S THE NAME OF YOUR

WITCH DOCTOR-Instant Funk

(Henry Suemay/Dischappell, BMI)

(B. Sigler), Salsoul 2108 (RCA)

TIT FOR TAT-Bobby Bland

MOON CHILD-Captain Sky

DO WHAT COMES SO

NATURAL-Sene Chandler

SO DELICIOUS-Packets

(Gaetana/Slyheart/Cachand, BMI)

Modern American/Verdangel, ASCAP)

WE FUNK THE BEST-BHT

Golden Fleece, BMI/Valley Stream

ROCK DON'T STOP-Changes

(Richell/Jamersonian/Con K. ASCAP)

I ONLY HAVE EYES FOR YOU-Heaves & Earth

FOR YOU-Noel Punter

WHILE WE STILL

(Mightly Three, BMI)

(Moonstruck BMI)

(N. Pointer), United Artists 1311 (Olive Tree, ASCAP)

HAVE TIME-Cody & Roy

MY FLAME-Bobby Caldwell

(B. Caldwell), Clouds 18 (T.K.)

MEET THE BEAT-East Coast

(Callins/Ample Parking ASCAP)

4761 (Minnie's/Bull Pen, BMI)

BOOGIE DOWN-Street Players

(M. Dollison), Anota 7770 (Mo-So. BMI)

(C. Palminteri, T. Barbella), RSO 1002

ROCK ALONG SLOWLY-Duncan Sisters (5. Azizollah), EarMarc 5501 (Casablanca)

LOVER AND FRIEND-Minnie Riperton

(M. Riperton, Rudolph, St. Lews, Dazier), Capital

LOVE ON YOUR MIND-Con Funk Shut

IT'S A DISCO NIGHT-The Isley Brothers (E tsley, M tsley, C. Jasper, R. Isley, Q. Isley, R. Isley), T Neck 9-2787 (CBS)

BE EVER WONDERFUL-Rockie Robbins

WALKING ON SUNSHINE-Eddy Grant (E. Grant), Epic 9-50766 (Marco, ASCAP)

(M. White, L. Dunn), ASM 2180 (Saggifre, ASCAP/Ninth, BMI)

(F. Pilate), Mercury 76002 (Val-le-loe, BMI)

(Sherlyn, Lindseyanne, BMI)

(O Williams, I. Jamerson Ir.), Sciola 7733

(A. Dubin), Mercury 76012 (Remick, ASCAP)

(T. Wortham, C. Biggs), Casabianca 2702

(X. Gamble, L. Huff). P.I.R. 9-3726 (CBS) (Might)

(M. White, D. Fester, A. Willis), ARC/Columbia 1. 11134 (Saggifire/Modern American/ASCAP/Irving

(V. Pez. M. Higgins), MCA 41140 (Alvert. BMI)

(D Cameron), AVI 299 (Upper Level/Mr. 1, BMI)

(V. Willis), 20th Century/Chi-Sound 1428 (RCA)

(V. White, R. Wright, C. Fearing, F. White, L. Starr).

ARC/Columbia 1-11121 (Patmes/Charleville, BMI/

(E. Young, B. Gray), Salsaul 2106 (RCA) Ensign/

(Baldursson, ASCAF)

(P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 48551 (Baby Fingers/Mims/Shownbreree,

Soul

Stokes Has A Plan On Crossovers

By PAUL GREIN

LOS ANGELES-The key to long-term success in crossing over a black act is to take no shortcuts, according to Michael Stokes, the 25year-old Detroit-based producer who has written and produced soul hits by Enchantment, Creative Source, the Soul Searchers and Nature's Divine, which this week is up to number six soul with "I Just Can't Control Myself' on Infinity.

"When you're dealing with black artists, you still must go through black channels," says Stokes. "You have to build a solid foundation and then go for general appeal. Otherwise when you stop selling pop you'll have no r&b base to fall back on."

Acts that have made a successful penetration into r&b before trying for pop acceptance in Stokes' view, include such titans as the Commodores and Earth, Wind & Fire.

Two acts which may have tried for pop crossover before really having a solid black base to fall back on, by his reasoning, are the Sylvers and Tavares. Still, Freddie Perren, who produced both acts' biggest Capitol hits, remains one of Stokes' favorite producers. "He learned a lot from that experience," says Stokes.

Through his production firm, Sky Tower Productions, Stokes also has written and produced the past two Shirley Caesar inspirational albums. And earlier he did some writing for Brass Construction on UA.

Stokes' newest projects are both for Infinity: Federal Reserve, an eight-man group fusing rock and soul elements, and Magic Lady, a female trio consisting of Jacki Ball, Z Kim Ball and Adriana Speele, who is on maternity leave until January. Her temporary replacement is Linda Stokes, with whom Michael has written several songs for Solomon Burke's new Infinity album, "Sidewalks, Fences and Walls."

Stokes produced one side of the Burke LP, emphasizing, by his description, material in the Thom Bell/ Stylistics school. The other side is aimed at the contemporary crossover market and was produced by Jerry Williams Jr., alias Swamp Dogg. The first single from the set is Williams' title tune.

The Commodores' sublime and soulful "Still" moves into the top singles spot on the Hot 100 this week, becoming the Motown family of labels' 45th to hit No. I pop. It's often said that Motown had its real heyday in the '60s-and of course it did in the that era when there was far less competition from majors like CBS and Warners-but the company has actually had more charttopping singles in the '70s, by a margin of 25 to 20.

This is the second No. 1 pop hit for the Commodores, which also topped the Hot 100 in August 1978 with "Three Times A Lady." Only a half-dozen acts in Motown history have given the label more No. 1 hits.

The Supremes are out front with 12, followed by Stevie Wonder with six; the Temptations, the Jackson Five and Diana Ross, all with four. and Marvin Gaye, with three. Tied with Lionel Richie and the group with two No. 1's are the Four Tops and the Miracles. Acts scoring one topper each for the company are the (Continued on page 45)

Billboard Hot Sou Sing

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

This Week	Week	Chart	s STAR Performer—singles registering great- est proportionals upward progress this week TITLE, ARTIST	Week	Week	eeks Chart	TITLE ADVICE	s Week	it Week	Weeks on Chart	TITLE, ARTIST
E .	Est	M co	(Writer), Label & Number (Dist: Label) (Publisher, Licensee)	This .	Last	* 8	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	₽	Last	- 8	(Writer), Label & Nur
4	1	11	(G.M. Brown/Nool & The Gang) De Life 801 (Mercury) (Delightful/Gang, BMI)	34	19	13	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI) BODY LANGUAGE—Spinners	血	78	2	(P. Rushen, C. N Elektra 46551 (B ASCAP/Freddie D
台	2	7	STILL - Commodores (L. Ritchie), Motown 1874 (Jobele, Commodores Entertainment, ASCAP)	4	41	7	(E. Fox. F. Fuchs, A.R. Scott), Atlantic 3619 (Sumac, BMI/Louise Jack, ASCAP) MELLOW, MELLOW RIGHT DN—Lowrell	由	80	2	IT'S MY HOL (N. Ashford, V. S (Nick-O-Val, ASC
4	5	9	I WANNA BE YOUR LOVER—Prince (Prince), Warner Brus. 49050 (Estarp, BMI) CRUISIN'—Smokey Robinson	由	42	4	(G. Redmond, L. Brownlee, F. Simon, J. Simon), AVI 300 (Ensign, BMI) ROLLER-SKATIN' MATE—Peaches & Herb	由	81	2	PULL MY ST (F. Lewis), Solar
			(W. Robinson, M. Tarplin), Tamta 54306 (Motown) (Bertam, ASCAP)	38	23	15	(D. Fekaris, F. Perren), Polydor/MVP 2031 (Perren Vibes, ASCAP) STRATEGY —Archie Bell & The Orelis	由	82	2	(Spectrum VII, A I JUST WANI (R. Stone, T. Bai
台	6	6	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	39	40	8	(G. McFadden, J. Whitehead, J. Cohen), P.I.R. 9-3718 (CBS) (Mighty Three, BMI) I DON'T WANT TO BE	由	83	2	(Baldursson, ASC LET'S DANCE
4	7	10	MYSELF - Nature's Divine (M. Stokes, L. Smith, R. Carter), Infinity 50027	4	53	5	A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey), Solar 11694 (RCA) (Spectrum VIL/Rosy, ASCAP) YOU KNOW HOW TO	由	84	2	
7	3	13	(MCA) (Willow Girl, BMI) KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal Biz, BMI)	-	33	1	LOVE ME—Phytlis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	由	85	2	(N. Hutson, L. F (Appa/Silent Go I WANT YOU
4	14	6	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette)	41	33	6	MY FORBIDDEN LOVER—Chic (B. Edwards, N. Rodgers), Atlantic 3620 (Chic. BMI) NEVER CAN FIND A WAY (HOT				(Merlin/Sack Cy
9	8	16	(Sugar Hill, RMI) RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151	12	20	,	LOVE)—Vernon Burch (V. Burch, H. Redmon Jr., J. Gadson), Checolate City 3291 (Casablanca) (Rick's/Sand B., SMI)	76	79	4	(G. Crest, C. Bur W.T. Robinson, A 41121 (MCA) (A
由	16	5	(Almo/Badezz, ASCAP) MOVE YOUR BOOGIE BODY—Bat-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F.	43	38	9	(OOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M. Buckins, R. McGormick), Columbia 1-11084	血	et*	1	PARTY PEOF
			Thompson, W. Slewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar Mays/Warner Tamerlane, BMI)	山	55	4	(Muscle Shoats Sound, BMI) SPARKLE—Camen (A. Lockett, L. Blackmon), Chocolate City 3202	仚	88	2	MOVE ON U
血	12	7	(B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	由	51	5	(Casablanca) (Better Days, BMI/Better Nights, ASCAP) JUST A TOUCH OF LOVE—Stave	山	eft		YOU CAN G
山	13	10	DON'T LET GO-Issac Hayes (J. Stone), Polydor 2011 (Screen Gems EMI, BMI) DON'T STOP TIL YOU GET				(M. Adams, D. Webster, M. Hicks, R. Torner, S. Amington, S. Yaung), Cotillion 45005 (Atlantic) (Cotillion/Spurfree/Slave Song/II's Still Our Funk, BMI)	4	NEN	1111	(Scarab/Ensign, I WANT YOU (X. Gamble, L.
674			ENOUGH — Michael Jackson (M. Jackson, G. Phillinganes), Epic 9:50742 (Miran, BMI)	46	48	6	WEAR IT OUT-Stargard (R. Wright, C. Fearing, R. Runnells), Warner Bres. 49066 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)	4	-	1011	WHAT'S THE
14	10	14	BREAK MY HEART—David Ruffin (D. Garmer), Warner Bros. 49030 (Groovesville/Forgotton, BMI)	47	39	8	REMEMBER WHO YOU ARE—Siy & The Family Stone (S. Stewart, H. Banks), Warner Bres. 49062				LOVE - Emetio (M. White, D. Fo 11134 (Saggiffer Footer Frees, EA
15	15	13	SO GOOD, SO RIGHT—Brenda Russell (B. Russell), Horszon 123 (A&M) (Rutland Road, ASCAP)	48	49	6	(Fresco, 8MI/Bubba, ASCAP) NO LOVE, NO WHERE, WITHOUT YOU—Linds Williams	血	-	(111)	WITCH DOC (B. Sigler), Salss (Henry Suemay)
16	11	20	I DO LOVE YOU - G.Q. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426	由	60	4	(L. Williams), Arista 0442 (IVSOA, BMI) DEJA VU—Dionne Warwick (L. Hayes, A. Anderson), Arista 0459	台			TIT FOR TAT
面	20	5	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamta 54305 (Motown) (Buggier, ASCAP)	50	50	6	(Ikeco/Angela BMI) CONCENTRATE ON YOU—Stanley Turrentine	山	ate		MOON CHIL (D Cameron), A
血	46	3	ROCK WITH YOU—Michael Jackson (R. Temperton), Epit 9-50797 (Almo, ASCAP/Rendor)	由		2	(H. Johnson), Elektra 46533 (Jobete, ASCAP) NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099	仚	MEN		DO WHAT C
19	17	14	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)	由	64	3	(Nick-O-Val. ASCAP) NO MORE TEARS— Barbra Streisand/Denna Summer (F. Jabara, B. Roberts), Columbia/Casabianca	4	250	(10)	(V. Willis), 20th (Gaetana/Slyhea SO DELICIO
由	25	7	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	台	65	1	(1-11125 (Olga/Fedora, BMI) PEANUT BUTTER— Twensynine Featuring Lenny White			1	(V. White, R. Wr ARC/Columbia 1 Modern America
21	21	12	DIM ALL THE LIGHTS—Donna Summer (D. Summer), Casablanca 2201 (Sweet Summer Night, RMI)	54	52	6	(D. Blackman) Elektra 46552 (Nodiew/Mchoma, BMI) DON'T DROP MY LOVE—Anita Ward	TO		I.	WE FUNK TO (E. Young, B. G. Golden Fleece, I
由	26	6	A SONG FOR DONNY—Whispers (D. Hathaway), Selar 11739 (RCA) (Kuumba, ASCAP)	55	27	12	(F. Knight), Juana 3425 (T.K.) (Knight After Knight, BMI) MORE THAN ONE WAY TO LOVE A	面		Teller .	(O Williams, I (Kichell/Jamers)
23	22	10	RRRRROCK—Fory (I. Ledesma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroe, BMI)	56	34	9	WOMAN—Raydin (R. Parker Jr.), Arista 0441 (Raydinia, ASCAF) DOIN' THE DOG—Creme D'Cocon	89	63	5	FOR YOU-H
24	24	6	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis). ARC/Colombia 1-11093 (Saggifre,	57	43	7	(T. Camillo, C. Barker), Venture 112 (Barcam, BMI) LOVE HURT ME, LOVE HEALED ME—Lenny Williams	90	73	4	FOR YOU—N (N. Pointer), Un (Olive Tree, ASC
由	45	2	ASCAP/Ninth/Irving/Foster Frees, BMI) SEND ONE YOUR LOVE—Stevie Wonder	58	47	7	J. Footman, J. Wieder, T. McFadden), MCA 41118 (Spec-0-Lite/Jobete/Traco, BMI) LOOKIN' FOR LOVE—Fat Larry's Band (L. James, D. James), Fantaty/WMOT 867	91	54	9	WHILE WE S
由	30	7	(S. Wonder), Tamis 54303 (Motown) (Jobete/Black Bull TM, ASCAP) KING TIM III—Fatback Band (F. Demery, B. Curtis), Spring 199	59	59	5	(Parker/WIMOT, BMI)	92	57	9	(T Wortham, C. (Mightly Three, E MY FLAME—
仚	31	8	(Mercury) (Clita, BMI) THE SECOND TIME AROUND—Shatamar (L. Sylvers, W. Shelby). Solar 11709 (RCA)	60	56	8	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold	93	67	5	(B. Caldwell), Ci (Sherlyn, Lindse MEET THE E
由	36	6	(L. Sylvers, W. Sherby). Solar 117(9 (RCA) (Spectrum VII/Rosy, ASCAP) STRANGER—LTD (J. Riley, J.L. Osborne). A&M 2192	61	61	9	9-1409 (C85) (Seven Songs/Ba-Dake, BMI) COME TO ME—France Inki (T. Green). Prelude 8001	94	89	3	(C. Palminten, T (Moonstruck, BN ROCK ALONI
29	29	8	(Alms/McRovacad, ASCAP/Irvine/McDorsbov, BMI) YOU'RE SOMETHING	62	62	5	(Cicada PRO/Trumor, BMI) TO BE LOVED - Michael Henderson (B. Gordy Jr., T. Carlo), Buddah 615 (Arista) (Meminar ASCAR)	95	58	13	(S. Arizoltah), E. (Callins/Ample ? LOVER AND
4		3	SPECIAL—Five Special (R. Banks, T. Green, R. Johnson), Elektra 4653) (Al Home/Baby Dump, ASCAP)	由	75	3	(Merrimac, ASCAP) BREAKIN' THE FUNK-Faze-0 (K.O. Harrison, R. Neal Jr., R. Aikens Jr.), She 800 (Atlantic) (Match, BMI)				(M. Riperton, Rt 476) (Minnie's/
1	18	21	(R. James), Gordy 7176 (Motown) (Johnte/Stone City, ASCAP)	由	74	3	(P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	96	72	12	(M Dollison), Ar
31	18	21	(G. Johnson), L. Blackman), Chocolate City 019 (Casabianca) (Better Days, BMI/Better Nights, ASCAP)	65	66	4	SHAKEDOWN—Bell & James (L.M. Bell, K.C. James), AAM 2185 (Mighty Three, BMI)	98	71	11	(F. Pilate), Merc IT'S A DISCO
32	32	12	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees), T.K. 1835 (Moonsong/East	66	68	1	HOW HIGH—Salsout Orchestra (S. O'Donnell, C.H. Jennings), Salsoul 72096 (RCA) (Salsoul, ASCAP)	00	70		O. Isley, R. Isley (Bovina, ASCAP)
由	37	7	Memphis/Two Knight, BMI) I FOUND LOVE—Deniecz Williams	67	69	1	PURE FIRE—Sun (K. Yancey), Capitol 4780 (Glenwood/Detente, ASCAP)	99	70	6	BE EVER WO (M. White, L. Du ASCAP/Ninth, BA WALKING ON
ш	3/		() D. Williams, T. Baskett, R. Nichols), ARC/ Columbia 1 11063 (Kee Brick/Mane/Randy, BMI)	由	77	2	(G. Duke), Epic 9-50792 (Mycenae, ASCAP)	100	86	3	

UNFORGETTABLE

Lerry Hutson: RSO, RS-1-3067.

75 69

TOTALLY CONNECTED

I Connection, Dash 30014 (T.K.)

NOVEMBER 17,

LBOARD

Copyright 1979, Billboard Publications. Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any torm or by any.

		mea	ns electronic mechanical photoconor written permission of the put	ODIVIT	ig rec	ordin	g or otherwise without
		Chart	a STAR Performer - LP's registering greatest propertionate appeard prog-			Chart	
11	THE RE	8	Cata Sin mank	Heek	Week	8	me
This	H	Weeks	Artist, Label & Mumber (Dist, Label)	The	H	Weeks	Artist, Label & Number (Dist. Label)
4	1	12	OFF THE WALL Michael Jackson, Epic FE 15745	39	18	21	TEDDY Inddy Pendergrass.
台	2	5	UNCLE JAM WANTS YOU Funkadelic, Warnes Boys, RIA 3371	40	32	22	P.CR. FZ 36003 (CBS) THE BOSS
台	4	14	MIDNIGHT MAGIC Gommodores, Motows MX-926	41	41	21	Diana Ross, Motows M7/923 DO YOU WANNA GO
4	3	9	KOOL & THE GANG Ladies Night, De Life	1	" "		PARTY IC & The Sunshine Band.
5	5	10	IDENTIFY YOURSELF	42	39	4	MARATHON
6	6	6	07 (ays. F.L.R. FZ (160)27 (CBS)	43			Santana, Columbia FC 36154 MINNIE
台	ŽI	3	FIRE IT UP Bick James, Gordy		10 27		Minnie Kiperton, Capitol 50-11936
4	23	2	GR-990 (Motown)	44	44	13	TAKE IT HOME HB Ring MCA MCA-3151
9	7	12	Bar Keys. Meetury SRM 1-3781 STAY FREE	45	45	4	ONE WAY FEATURING AL HUDSON
		1	Ashford & Simpson, Warner Scox, HS-2257	100			One Way Featuring # Hudson, MCA 3178
10	9	8	DON'T LET GO base Hayes, Polydor PD 1-6224	46	48	5	Shaleman, Solar BX.(1:3479 (RCA)
面	14	2	ON THE RADIO-GREATEST HITS VOLUME	47	40	32	IN THE PUREST FORM Mass Production, Atlantic SD-5211
	18		ONE & TWO Dinns Summer Casalitance NELF 2 /191	48	42	7	LA DIVA Aretha Frankin, Atlantic SD 19248
12	10	22	WHERE THERE'S SMOKE	49	49	5	THE WORLD WITHIN Str. Hupper, MCA 3180
13	13	15	Tamia 17.366 (Matawa) PLEASURE	50	52	23	WINNER TAKES ALL Isley Brothers, T Neck PZ 2 36077
14	12	22	Future Now, Fattacy 9578 1 AM	51	50	8	GOIN' HOME FOR LOVE
			Earth, Wind & Fire, Arc/Columbia FC 25/30	由	No. at	-	Sunshine Sound 7805 (T.K.) SURVIVAL
15	15	20	DEVOTION LT.D. AAM SP-4771				Bob Martey & The Waiters, Island ILPS 5542 (Warner Bros.)
16	16	8	TII Fathack Band, Spring SF 1-6723 (Memory)	53	53	4	SHE'S KILLING ME Johnnie Taylor, Columbia JC 36061
17	17	5	IN THE BEGINNING	仚	MEN IN	-	MASTERIAM Rufus & Chake, MCA MCA-5103
18	11	22	INF 9013 (MCA) DIONNE	55	55	9	BOBBY BLAND I Feel Good, I Feel Fine,
			Distante Warwick, Arista Alli 4230	4	1111	-	MCA NCA-3157 PIZZAZZ
W	24	4	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes. Poredox PD-1-6229	57	57	32	Patrick Rushen, Elektra 5E-243 MORNING DANCE
台	37	2	ANGEL OF THE NIGHT Angels Botil, Areas/GRP GRP 5501	4	niza (I		Spyro Gyra, Infinity INF 9004 MASTER OF THE GAME
21	20	18	SECRET OMEN Camero. Obocolate City	59	60	2	George Duke, Epic JE 36263 AIN'T IT SO
由		-	PRINCE	60	47	7	Ray Charles, Atlantic SO 19252 STRATEGY
23	19	7	SO SOON WE CHANGE	~	7/	-	Archie Bell & The Dreits, P.I.R. IZ 36096 (CBS)
	22		David Ruffin, Warner Bress, BSX 3306	61	54	18	WHEN LOVE COMES
24	22	26	SWITCH II Switch, Gordy G7-588 (Motown)				Deniece Williams, Art/Columbia JC-35568
25	25	24	STREET LIFE Crusaders, MCA MCA 3054	62	Min (s	100	TEN YEARS TOO SOON Sty Stone, Epic JE 35874
2.0	2.0	1	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (AAM)	63	62	16	FIVE SPECIAL Five Special, Elektra 6E-206
27	27	4	ROUGH RIDERS Lakeside, Solar BXL1 3489 (RCA)	T	74	2	DANCIN' AND LOVIN' Spinners, Atlantic SD 19256
28	28	28	WHATCHA GONNA DO WITH MY LOVE	65	65	18	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor 82-2
			Stephanie Mills, 20th Century T-583 (RCA)	66	61	17	DO IT ALL
29	29	17	Gurtis Mayfield, RSO 85-1-3053				Michael Henderson Buddan BDS 5719 (Arista)
30	30	34	DISCO NIGHTS G.Q. Arists AB-4225	67	63	11	BROWNE SUGAR Tum Browne, Arista/GRP GRP-5003
31	34	3	BACK ON THE RIGHT TRACK Sty & The Family Stone, Warner	68	58	9	Fantate, Mercury SRM L-3763
32	33	3	Bros. BSX 3303 LIVE	69	45	10	RAINBOW CONNECTION IV Rose Royce, Whitfield WHS 3387 (Warner Bros.)
33	31	7	Mother's Finest, Epic /E 33978 FRANCE JOLI	70	51	31	ROCK ON
34	8	13	France Juli, Prelude PML-12170 RISQUE	71	71	6	Raydio, Arista AB-4212 FEEL IT
35	35	27	Chic, Atlantic SD 16003 BAD GIRLS	72	56	4	Noti Pointer, United Artists UALA-973
35	20		Donna Summer, Casablanca NBLP 2-7150	50			GARRIE GAYNOV, POLYGOT POLICEST
	36	3	ONLY MAKE BELIEVE Hell & James, A&M SP 4784	73	66	8	Fam-Q, She 742 (Atlantic)
ш	SIN II	-	TWICE THE FIRE Peaches & Herb. Polydor/MYP PO.1.6239	74	70	12	OUTRAGEOUS Richard Pryor, LAFF A 206

LOOKS LIKE-Babara McGee, the winner in a Natalie Cole look-a-like contest, is flanked by James Thomas, assistant program director at WRBD-AM in Pompano, Fla., and Capitol Records Steve Buckley, Miami promotion manager. She won Cole catalog LPs, a picture disk, painting, dinner for four, tickets to a concert and a meeting with the vocalist.

DANCIN' AND LOVIN' Spinners Spinning Into Disco

Continued from page 34

The new LP includes a remake of the Four Seasons' oldie "Working My Way Back To You," the first tune the Spinners have ever cut which was not written expressly for the group. How did they come to do that? "It was a battle, I'll tell you that," quips Edwards, "A couple of guys in the group were highly reluctant to do it, thinking the ablic might say the Spinners are in a lot of trouble because they don't have fresh material."

The group acknowledges that it will likely include more ballads on its next album, due to begin production in New York in January, with Zager and Love again in charge.

In live performances the group will be playing more supper clubs and theatres-in-the-round plus smaller venues in the 3,000 to 3,500 range rather than the bigger halls and arenas it filled earlier in the dec-

Edwards says the group is revamping its stage act, though it won't overhaul it too radically.

"We're not going to paint our faces and spit blood or fly all over the stage," he jests.

Part of the reason the group feels revitalized is that this is its first LP where the songs were written expressly for Edwards. The tunes on "Spinners 8" and "From Here to Eternally" had been written for Wynne before he departed.

Wynne, who had a self-produced LP on Cotillion after leaving the Spinners, has since joined the Parliament-Funkadelic organization.

Deodato, best known for his jazz-

pop version of the theme from

"2001," has a jazz background as

does Kool & the Gang. Both began

as mainstream jazz artists and later

switched to a more commercial ap-

proach. However, only one cut on

the album, "Too Hot," reflects this

Aside from the production talents

of Deodato, there are other reasons

why the band is re-emerging. "This

album has the kind of music that can

be played at all levels," states Bill

Haywood, vice president of r&b for

Mercury which distributes De-Lite.

Night Fever" soundtrack which reestablished the band in people's

Despite the good numbers, Price

Everything's Kool Now With the Gang

This story prepared by Nelson George in New York and Cary Darling in Los Angeles

LOS ANGELES-After a relatively dry period during the mid-1970s, Kool & the Gang is experiencing a commercial rebirth this year due to a hot funk-disco single, "Ladies Night."

Both the single and album of the same name have prospered on the soul charts, while the 12-inch version is still one of the most popular recordings in discos nationwide.

This week, Kool & the Gang move to 24 on the pop album charts while the single jumps to 21 from 25. This marks the first time the band has had a top 30 LP and the single is their first pop hit since 1974.

A major factor in the album's sucecess was the presence of keyboardist Emir Deodato as producer. "We'd never had an outside producer before," says bassist Robert "Kool" Bell. "But at this point in our career we felt we needed a different outlook on our music."

"It proved to be a good marriage," declares Keith Carlos, who is in charge of disco promotion for De-Lite Records for which the band records. "He was looking for something that they were not quite grasping when they produced themselves. He maintains a simplicity." Stevie Wonder was first choice for the project but was unavailable.

"Deodato was a great asset," says Stan Price, head of radio promotion for De-Lite. "Kool had a tendency to overproduce themselves."

Deodato was recommended to the band, and coincidentally was recording with guitarist John Tropea at New Jersey's House of Music, the same studio at which Bell had already booked time.

"Pop programmers can't say it's too black. There was little difficulty with it in pop in most markets." Another feather in Kool & the Gang's cap was the inclusion of one of its cuts, "Open Sesame," on the multi-million selling "Saturday

minds.

background.

Soul Sauce

Continued from page 44

Marvelettes, Mary Wells, Edwin Starr, Michael Jackson, Eddie Kendricks and Thelma Houston.

And it doesn't take a prophet to see that the Motown group could be headed for its 46th pop No. 1 as Stevie Wonder's "Send One Your Love" on Tamla leaps 12 points to number 14 in its third week on the Hot 100.

Wonder, incidentally, contributes a mean harmonica solo on the title tune of Andrae Crouch's new Light Records LP "I'll Be Thinking Of

You." Light is distributed by Word Records of Waco, Texas.

Speaking of Waco (talk about segues), that's where Barry White was awarded an honorary doctorate degree from Paul Quinn College. The presentation was made by Dr. Eugene Carter at a banquet Nov. I.

Brenda Russell, whose top 15 soul hit "So Good, So Right" has happily survived the shakeup of Horizon's dissolution into A&M, will make her American television debut on Midnight Special in the late hours of Friday (16).

has a lingering feeling that pop stations still erect barriers when confronted with some r&b product that is by someone who is not immediately thought of as crossover. "A group like Kool & the Gang doesn't turn as fast as it could. I do think we

Disco play also helped the record reach a mass appeal audience. "There was strong street level promotion and certain key clubs wanted it. A lot of Kool & the Gang's songs. 'Funky Stuff,' 'Open Sesame,' 'Rocky 2' have been big in the dis-

cos," says Carlos.

have to do better r&b wise than

some others, then we'll go pop."

(Continued on page 51)

Disco

Studio 54 Co-Owners Enter Pleas Of Guilty

By ROBERT ROTH

NEW YORK-Studio 54 co-owners Steve Rubell and Ian Schrager have entered pleas of guilty to reduced charges of corporate and personal tax evasion in an agreement with prosecutors who had originally charged them with skimming \$2.5 million from the proceeds of their disco.

The two were named in a 12-count indictment along with their former manager Richard DeCourcey last June following a raid by Internal Revenue Service agents Dec. 14.

In a hearing before U.S. District Judge Richard Owen Nov. 2, all the defendants withdrew their previous not guilty pleas to selected charges in return for the government agreeing to a dismissal of the remaining counts.

The tax return filed by Rubell and Schrager for their Broadway Cater-

w/Lamps

\$47.20 \$19 EA 100

L-4000 CONTROLLER

Immediate pickup—Free consultation

Lighting & Audio

\$ W3200 96200

Latest international effects

(for Rainlights

or Balls)

ing Corp. showed a taxable income of \$47,807.27 for which \$8,366.97 was due to the IRS for Studio 54's first year of operation. The government had claimed that the true income was \$791,182.67, for which taxes should have been \$366,267.68.

Rubell's personal reported taxable income for the same period had been \$55,675 in contrast to the government's claim of \$131,862. For Schrager the figures were \$40,838.96 and \$116,976, respectively.

In a statement read to the court, Rubell admitted that, "Substantial income was realized in 1977 which I did not file on my return."

Schrager further acknowledged the government's allegation that "A separate bookkeeping system was established at Studio 54" to aid in the skimming operation.

(changing to Metro-Lites)

The world's most extensive

Disco Showroom

750 10th Ave., N.Y., N.Y.

(212) 757-1220

Jack Ransom, Manager

MIRRORED

17"....3885. 2675

23... 445... 3125

41"... 1000 ... 4925

TO MANCHE IN D

0000000000

10 x 1200

(Award Winning)

\$82700 \$53750

PULSAR 10×600 MEMORY

MGM STAGE EQUIPMENT INC.

THY PAY MORE?

Each faces maximum penalties of (Continued on page 51)

Disco Mix

By BARRY LEDERER

NEW YORK-With synthesized music an integral part of disco today, two new releases have incorporated this type of instrumentation as their mainstay.

On Sire Records comes "Rock Around The Clock" by Telex which runs only 3:56. Based on Bill Haley's classic, the tune has a churning midtempo beat that is electronically interphased. echoed and synthesized

The flip side, "Moskow Diskow," is reminiscent of Kraftwerk's "Trans-Europe Express" sound. This group has come across with com mercially viable new wave music that is more than suitable for discos.

From Horizon Records, distributed by A&M comes the Yellow Magic Orchestra's 12 inch 3315 two-sided disco of "Computer Game" and "Yellow Magic." Both cuts are taken from the group's recently released LP. Again, electronics play an important part in the synthesizing of this Japanese-flavored disk geared for Western play. The Yellow Magic Orchestra is more than a studio group, as its members are currently making personal appearances throughout the coun-

A rock-flavored instrumental introduction sets the pace for Gary's Gang new 12-inch 33% r.p.m. disk from Sam Records titled "Do Ya Wanna Go Dancing." The group has taken a new direction with its sound which is more riveting and exciting than the smooth sailing tempo of its previous hit. Taken from an upcoming album titled "Gangbusters," this disk engages nifty guitar licks and pulsating rhythm tracks. Arrangement and production credits go to Eric Matthew

From Arista Records comes Phyllis Hyman and her new LP "You Know How To Love Me" which is also the title of her current 12-inch 33% r.p.m. disk. This effort showcases the sultry vocal quality of the artist with a strong, fullbodied tempo. From the LP, two cuts which should not be overlooked are. "Under Your Spell" and "Hold On " Other selections include ballads such as "This Feeling Must Be Love" and "Some Way." Produced by James Mtume and Reggie Lucas, Hyman's abilities are in top

Michael Lewis and Lorin Rinder have progressed another musical step with their "Warriors" LP on AVI. Two cuts from the 1950s have been given a new treatment. "Willie And The Handjive" at 8:31 has been well-synthesized with a sturdy guitar backbeat and pulsating electronic overtones adding to a choir-like vocalization; all combining to perform magic with this old Johnny Otis hit. In the same vein, but not as pungent, is "Love Potion No. 9" which is worked in a much softer vein while still capturing the catchy melody of the original.

From RSO comes Linda Clifford's new album "Here's My Love." The range of Clifford's style is shown to great advantage as she gets down to a funky beat, sings a sweet ballad and keeps feet dancing on hot disco tunes. Of the latter, "Bailin" Out" at 4:24, "Lonely Night" at 7:12 and "Repossessed" at 5:36 deserve particular attention

Boris Midney once again proves his producing and arranging talents to be versatile as seen



Billboard Photo by Robert Steinau, Louisville Courier-Journa Louisville Boogies: The cream of Louisville's social crop boogies merrily at

the recent opening of Octaves, the city's first million dollar discotheque Club's operators hope to turn the room into the Studio 54 of Kentucky.

POSHY OCTAVES

Louisville Gets Its 'Studio 54'

LOUISVILLE-Big time disco has finally come to this Kentucky municipality best known for mint julips, race horses, and basketball. Octaves, an 8,000 square foot lavishly appointed disco, recently opened in one of the area's fastest growing shopping centers.

Bob Snow, head of the group of 14 Louisville businessmen that own the club, hopes to make Octaves the Studio 54 of Louisville. To that end Snow and his partners have spent six months studying some of the major clubs across the country and nearly \$1 million to bring their dream to fruition.

The club has a 1,500 square foot octagonal dance floor and a state-ofthe-art light system designed by Litelab of New York.

Octaves sound system was designed by one of Snow's partners, John "Skeeter" DeReamer.

The sound system features four Technics SL 1500 MK2 turntables. Sound Workshop mixers and amps by BGW and MacIntosh. Th 15 JBL woofers, Gauss horns and Hartley subwoofers.

Another partner, local architect G. Raymond Berry, designed the club with the advice of Roy Webb. a New York consultant.

Snow admits to having chosen his partners carefully as a banker, a lawyer and Louisville's leading public relations man, (all handy men to have around) are also members of the corporation.

DeReamer also doubles as the club's chief deejay and his programming, like most middle American general audience club's features a mix of rock, pop and disco.

Snow, who is operations director for the club, comes from the liquor (Continued on page 47)



Audio Mixing-console Mfc. for Discotheques

8-2000 ANTWERPEN Beigium ... requests inquiries for import

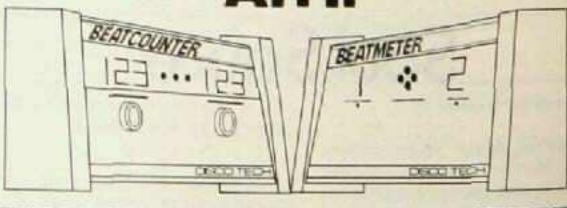
U.S.A.- Countries of Central and South America-

African States - Near East - Australia - New Zealand on two of his current releases. Balkan States-Denmark-Italy-Greece-Turkey



66 Commerce Drive, Farmingdale, N.Y. 11735 • (516) 752-9824

PERFECT THE FINE ART.



BEATCOUNTER

The stopwatch is now obsolete. In seconds BEATCOUNTER detects the tempos of two records, and digitally displays the Beats Per Minute of each simultaneously. It's indispensible for cataloging new material or calculating turntable pitch relationships. BEATCOUNTER also includes visual beat pattern and match indicators for that perfect segue every time

BEATMETER, the world famous disco beat monitor. Lets your eyes handle the mechanics of beat matching while your ears concentrate on the finer aspects of musical blending. Bright green indicators signal when you're fine tuned for a razor sharp mix. Like BEATCOUNTER, it connects to any mixer and is covered by a one year warranty For more information and a test drive, ask your professional sound dealer of

DISCO TECH, INC. P.O. BOX 8064, PITTSBURGH, PA 15216 (412) 531-0711

Parents pending. Dealer inquiries welcome

Louisville's

board's Disco Action

Copyright 1979 Birmboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ATLANTA

MOVE OR UP, UP, UP DESTINATION'S THEME WY #1 MOUEST - Destination Butterfly (LP)

2 FEVER-ad cuts-Fever-Fautany (LF/12 inch)

1 NAMES OF THE PARTY (LP/II) onch)

COME TO ME-all cuts-France Job-Preluge (LP)

5 LOVE INSURANCE-Front Page-Panorama (12 inch).

6 DON'T STOP TR. YOU GET ENDUGH-Michael

Jackton-Epic (12-mrh)

7 NO MORE TEARS (Enough to Enough)-Dronna Summer Barbes Strenged-Cesablanca Unlembia

A ANGTHER CHA CHA-Santa Exmoralita - Caupbinera

1 MCXSTREET-Fatts Whalley-Warmer (DFC (12 inch))

COMCOD- all carb-Compre-Coupliance (LP)

DANCER-Gregg Diamond's Stateroom-TX (12-inch)

12 POP WIZE-W-Sire (12 inch)

HOLLYWOOD-Freidir later-Warner (LP/12 meh)

14 DON'T LET GO-hanc Hitten-Palvier (12 such)

15 LADES RICHT-Knot and the Gang-Delite (12 sect).

BALT./WASHINGTON

1 PLL TELL YOU-Serger Mender-Elektra (12 mch)

2 WEST IT DET-Stargard-Warner (12 moh) 3 I DON'T WANT TO BE A FRENE-Dynasty-Solar (17-

4 FORD-at cub-fever-factory (LP/12 inch)

5 MINER FOR TOUCH ME-Taxes Carden-West End

& SADRESS IN MY EYES/BOYS WILL BE BOYS-Duncar Solten-Earmant (LF) 12-inch)

LADES ROST-Roof and the Gang-De-Lite (LP/12-

I DON'T STOP TIL YOU GET EMOUGH-Michael lackton-Epic (LP/12 inch)

NO WORE TEXAS-(Except is Enough)-During Sammer: Barbris Stringard-Casablanca (Columbia

DEPETY OF LIDER-Date Armande-21: (12 such)

II MOVE OR UP, UP, UP/DESTINATION'S THEME/MY #1 MEDOEST-Destination-Butterffs (LP/12

17 LOCKING FOR LOSE-Fot Larry's Band-Festans! ###21 (32 inch)

13 HAZMONY-Sur Lane-Debtra (LP/12 exch)

14 BODY LANCONCE-Spinners-Atlantic (12 inch) 15 FRETRET-Bruss Pagest-Dektry (12 oct)

BOSTON

1 MEAR IT OUT-Stargard-Warner (12 inch)

Z LADIES RIGHT-Root and The Gang-De-Life (LP/12-

3 THE SECOND TIME AMOUND-Shalamar-Solar (LP/ 12-max

4 NO MORE TEARS (Exmept in Enmight)-Drama Sameur Barbra Streams-Casablency Columbia

5 THE REPTERS DELICAT-Tager Hill Carg-Super Hill (12 web) 6 HARMONY-Sign Lame-Deates (17/12-mcs)

7 MOVE DR UP, UP, UP/DESTINATION'S THEME/MY

#1 #EQUEST-Destination-Butterfly (LP/12) \$ DOWN STOP THE YOU GET ENDUGH-Mickey!

lackson-Epic (LP/12 exch) 9 PLL TELL 1985-Sergio Mender-Elektra (12 onch)

IN SING A SIMPLE SOME/SAMCE TO THE WUSIC-SIV Stone-Epic (12 mch)

11 FEREN-AN cuts-Ferrer-Fantany (LP/12 inch)

17 WHEN YOU TOUCH ME-Taura Cardon-Wed and (LP/12-mck) IN LET ME KINDW (I HARVE A RECHT)-Cloric Caynor -

Palydor (12 mch) 14 PSF WIZE-W-Sire (12 inch)

15 LOVE INCOMENCE-Front Page-Pateranta (17 inch)

CHICAGO

1 DEPUTY OF LOWE-Don Armando-ZE. (17-inch)

2 HARMONY-Sep Lane-Deates (LF/12-mcs)

J DOW'T LET GO-Issac Hayes-Polydor (12-inch) 4 UNDES NIGHT-Keel and The Garg-De-Lite (LP/12-

5 KEEP OR MAKING WE HIGH-Doyour-DIM Records (XF/12-inch)

6 LOWE MASSAGE-Mussique-Prelude (LF)

7 FEREI-at cats-Fever-Factory (LF/12 each)

I DON'T STOP THE YOU GET ENGUGH-Michael lackme-Epic (LP/12-mch)

5 GORGIO-all cets-Giorgio-Casablanca (LF)

10 LOVE INCLUMENTE-Front Page-Panorama (12-inch)

21 WEAR IT OUT-Stargerd-Warner (17 inch)

12 POF MUZIK-M-Sire (12 inch)

13 NO MORE TEAMS (Enough in Enough)-Dynna Semmer/Barbra Streisand-Casablanca/Columbia

14 OME WAY TICKET-Eruption-Arisis (LP/12-inch) 15 MOVE ON UP, UP, UP/DESTURATION'S THEME/MY #1 #EQUEST-Destination-Butterfly (LP/12-

DALLAS/HOUSTON

DON'T LET GO-Stanc Hayes-Polydor (12 inch)

2 FEVER-all cuts-Forst-Funtacy (LP/12 inch)

3 HOLLYWOOD-Freddin James - Warner (LP/12 inch)

4 FLL TILL TOU-Sargie Manden-Elektry (12-such)

5 DEPUTY OF LOVE-Don Armando-IE (12 inch) & MIGHT DANCER-loan Sky-RSO (17-mch)

SMEET TALK-Robin Buck-Mercury (LP)

SADRESS IN MY EYES/BOYS WILL BE BOYS-Duncan Soften-Emmar: (LF:12 inch)

HARMONY-Sun Lane-Duamy (LP/13 sun)

10 KEEP ON MAKING ME HIGH-Ureque-BIM (LP/12-

MOVE ON UP, UP, UP/DESTINATION'S THEME, MY *) MEDICAL -Destruction - Bellevilly (LP-12)

12 POP MUZIE-M-See (12-min)

13 MEAR IT OUT-Stargerd-Warner (17 inch)

14 GO DANCE-Billy Moore-Emergency (12-inch)

15 LOWE MISSE-Ann Margret - Ocean (12 inch)

DETROIT

1 DEPUTY OF LOVE-Doe Armando-ZE (12-mch)

FEVER-all cuts-Fever-Fantary (LP)

1 DON'T LET GO-hast Haves-Polydor (LP/12 inch)

4 HARMONY-Suzi Lane-Elektra (LP/12 inch)

Polydor (12-inch) 6 NO MORE TEAKS (Enough in Enough)-Donna Summer/Barbre Stressand-Casabianca/Columbia

5 LET NE KNOW (1 HAVE & RIGHT)-Glass Gaynor-

LADIES MIGHT-Roof and The Gang-De-Lite (12 inch)

8 WHEN YOU TOUCH ME-Taxona Gardner-West End (LF/1Z inch)

THAT'S WHAT YOU SAID-Loinefte Holloway-Salmol

10 DANGER-Gregg Diamond's Startrymer-TR (12-inch) 11 SADRESS IN MY EYES/BOYS WILL BE BOYS-Duncan

Softers-Earmans (LP-17-meh) 12 MICHT DANCER-Jean Sky-RSO (12-inch)

13 WEAR IT OUT-Stargard-Warner (12 inch)

15 GIVE ME BACK MY LOVE AFFAIR-Sister Power-Ocean (12-inch)

14 FLL TELL 100-Sergio Mendes-Elektra (12-inch)

LOS ANGELES

I THIS IS HOT-Pamela Stanley-EMI (12 inch)

2 DON'T LET GO-Issue Hayes-Polydor (12-mch)

3 NO MORE TIAKS (Enough to Enough) - Donna Summer: Barbra Strenand - Cesablanca/Columbia

4 FEVER-all cets-Fever-Factory (LP/12-inch)

5 MOVE OR UP, UP, UP/DESTINATION'S THEME/MY #1 #QUEST-Destination-Buttarily (LP/12

6 MARROWY-Son Lane-Bektra (LF/12-mch)

GORGO-all cats-Gurgio-Catablanca (LF)

MIGHTDANCER-Iran Shy-RSO (17 mgs)

5 LOVE INSURANCE-Front Page-Panorama (12-inch)

18 AMOTHER CHA CHA-Tanta Esmeralda-Casablanca 11 NOCK (T-Liggs, Inc.-Casablanca (12-met)

12 POP MUZIE-M-Sire (12 mch)

BOYS WILL BE BOYS-SADNESS IN MY EYES-Duncan Sisters - Earmant (LP / 12 inch) HOLD ON THE COMIN - Karen Silver - Arista (12 inch)

15 GO DANCE-Billy Moore-Emergency (12 inch)

MIAMI

NO MORE TEARS (Enough in Enough)-Donna Summer / Barbra Streisand-Catahlance / Columbia

SADRESS IN MY EYES/BOYS WILL BE BOYS-Duncan Tisters-Earmant (LP/17 inch)

FEFEE-all cats-ferre-Factory (LP)

ANOTHER CHA CHA-Santz Expersids-Casablance (CF) RICHT DANCER-Jean Sty-RSO (12-lects)

GORGIO-all cuts-Gorgio-Grablenca (LF) MOVE ON UP, UP, UP, DESTINATION'S THEME, MY #1 MEQUEST-Destination-Suttertly (LP/12

HARRIGHY-Sizri Lann-Elektric (LP/12 (exch))

POP WUZIK-M-Sex (12 inch)

WHER YOU TOUCH ME-Taana Gardner-West End DON'T STOP THE TOU GET ENOUGH-Michael

lackson-Epc (LF/12 meh) 12 TiM-all cuts-TiM-Catablanca (LP/12 mch) IS USA EUROPEAN CORNECTION - HE ENTS-USA

European Connection-Marlin (LP/12 inch) 14 BIG MOISE FROM WINNETEX-Bette Midler-Atlantic (17-mch)

15 COME TO ME-all cuts-France Juli-Prejude (LP)

NEW ORLEANS

1. FLYER-all exits-from-fautacy (LP)

GORGIO-all suts-Gorgio-Canabianca (LF):

SADRESS IN MY EYES/BOYS WILL BE BOTS-Dumian Sisters-Earmany /LP/32 inch)

4 SMILT TALK-Hober Back - Marcury (LP/12-leach)

5 LOVE MASSAGE - Musique - Protude (LP)

6 KEEP OR MAKING ME HIGH-Dityque-XIM (17/17

7 HOLLYWOOD-Freidie James-Warner (LP/12 inch)

A POP MUZIK-M-Size (17 mch)

1 DEPUTY OF LOVE-Dun Armando-2E (12 inch)

18 LADIES MIGHT-Roof & The Gang-De-Lite (LF/12-

11 DON'T LET 60-Haus Hayes-Polysor (12-inch)

12 MR. BIG SHOT-Simon Orch -Pillydox (17-inch) 13 GO DANCE-Billy Moure-Emergency (12 inch)

14 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 MEQUEST - Destination - Butterfly (LPV1)

15 HARMONY-Suzi Lase-Dektra (LP) 12-mch)

NEW YORK

1 DEPUTY OF LOVE-Dun Armando-2E (12-inch)

HARMONY-Sun Lane-Elektra (I.P./12-mch)

3 NO MORE TEARS (Enough in Enough)-Donna Sprimer Barbra Streinand-Canabianca Columbia

4 DOW'T STOP THE YOU GET ENOUGH-Michael lackson-Epic (LP/17-inch)

5 WEAR IT OUT-Stargard-Warner (12-sech) 6 LADRES MIGHT-Roof and The Gang-De Life (12 inch)

7 GORGO-aft cats-Giorgio-Canabianca (LP) 8 PLL TELL YOU-Sergie Mendes Brasil '88-Clektra

9 PM CAUCHT UF-Life-TCT (LF/T2 such)

18 POP MILEM-M-Say (17 arch) 11 FEVER-all cath-Fever-Fantasy (1,F/17 inch)

12 LOVE INSURANCE-Front Page-Panoruma (12 stch) 13 HOLLYWOOD-Fraddie James-Warner (LP/12 mch)

#1 MEQUEST-Destination-Butterfly (LP/12 15 VERTICO/RELICHT MY FIRE-Dan Hartman-Blue Say

MOVE ON UP, UP, UP/DESTINATION'S THEME/MY

PHILADELPHIA

I THE SECOND TIME ANSUND-Shatamar-Solar (12

2 THE RAPPERS DELICHT-Sugar Hill Gang-Sugar Hill (12 inch)

3 LADIES WIGHT-Knot and The Gang-De-Life (12-inch) 4 WEAR IT OUT-Stargard-Warner (12 inch)

NO MORE TEAKS (Enough is Enough)-Donna Summer: Barbry Stressand - Casablanca/Colombia

6 DEPUTY OF LOVE-Don Armando-21 (12-inch) 7 POUVERT-John Gibbs/lam Band-TEC (12 inch)

I DON'T WANT TO BE A FREAK-Dynasty-Solar (17) 9 HOW HIGH-Salrout Dichestrs/Coynac-Salsoul (LP/

12-inch) 10 FM CAUCHT UP-Life-TCT (LF/12 each)

11 FLL TELL TOG-Sergio Mendes Brasil 168-Elektra (12

17 DON'T LET GO-masc Hayes-Polydor (LP/17-inch)

13 BODY LANGUAGE - Spinners - Atlantic (12-mch) 14 MUSIC-One Way Al Hodson-MCA(1P)

15 FEVER-all cats-fever-fantary (LF/12 mich)

PHOENIX

This Rest 1 FEVER-all cults-fever-Funtary (LP/12 inch)

GIORGIO-all cuts-Giorgio-Casablanca (LP) MOVE ON UP, UP, UP/DESTINATIONS THEME/MY #1 MEQUEST-Destination-Butterfly (LP/12

SADRESS IN MY EYES/BOYS WILL BE BOYS-Doncan Sisters-Larmarc (LP/12 inch)

CIMME BACK MY LOVE AFFAIR/SISTER POWER-States

Power-Octan (17 inch) BOCK IT - Deborah Washington - Ariola (LP/17 men) PUT YOUR FEET TO THE BEAT-Ritches Family-

Catablanca (LP/17-inch)

1 NIGHT DANCER-Jean Sty-RSO (12-inch)

GET LOOSE/SEXY THING/54-Bob McGilpin-Butterfly (3.P/32-inch)

DON'T DROP MY LOVE-Anits Want-Th (17 inch) 12 ONE WAY TICKET-Eruption-Armis (12 inch)

DON'T LET GO-Isaac Hayes-Polydor (12 mch)

13 THE BITCH-[Rympur Runners-Polydor JLP/12 inch)

KEEP ON MAKING ME HIGH-Unyque-DIM (LF/12

imcf() 15 ANOTHER CHA CHA-Santa Exmeralds-Casabianca

PITTSBURGH

This Beak

HARMONY-Sigs Lann-Elektra (12 mch)

BEAT OF THE HIGHT/PUMP IT UP-all cuts-fener-

NO MORE TEARS (Enough is Enough)-Doors Summer/Barbre Shimsand-Casablanca/Golombia

4 LET ME ENOW (I HAVE A RIGHT)-Clock Caynu-Pulydor (12 mch)

ANOTHER CHA CHA-Santa Euroralda - Casablanca

POF MUZIK-M-Sine/Watner (12-inch) LADRES MIGHT-Kool and The Gang-De Life (LP/12)

FLL TELL TOU-Sergio Mendes-(liektra (12 inch)

HOLLYWOOD-Freddie James-Warner (LF/17-inch) PUT YOUR FEET TO THE BEAT-Mitchie Family-

Casablanca (LP/12-inch) WEAR IT OUT-Stargard-Warner (12 mch)

mcN1

WHEN YOU TOUCH ME PARADISE EXPRESS-TARRE Eardner - West End. (LP/12 inch) MR. BIG SHOT-Simon Orchestry-Polydor (LP/12)

#1 MEQUEST-Destination - Butterfly (LF/12 15 (EVERYBOOT'S) DANCING ALL OVER THE WORLD-

Busta Jones-Polydor (12-inch)

14 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY

SAN FRANCISCO

1 FEVER-all cats-Fever-Fantacy (LP/12-mch)

CIONCIO-all cub-Enrysi-Casablanca (LF)

TAKE A CHANCE/SWEET SAN FRANCISCO-Quinn Samenthy-TK (12 inch)

DON'T LET 60-base Hayes-Polydor (12 inch) THIS IS HOT-Pamela Stanley-EMI (12-inch) DON'T DROP MY LOVE-ARRA Ward-TK (17 inch)

PLI TELL TOU-Sergio Mendes Brasil '88-Elektra (12)

DEPUTY OF LOVE-Dun Armando-ZY (12-inch)

HOW HIGH-Tahoul Dick / Cognac-Salonel (LP/12-MOVE ON UP, UP DESTRUCTION'S THEME MY

#1 #EQUEST-Destination-Butterfly (LP/12 11 HARMONY-Sun Lane-Diektra (LF:12 inch)

TIM-all cuts-TIM-Casabianca (LP/12 inch) KEEP OR MAKING ME HIGH-Unyque-DIM (LP/12

NO WORE TEARS (Enough in Enough)-Donna

15 SADNESS IN MY EYES/BOYS WILL BE BOYS-Duncan Softes-Earmarc (LP/12-incl)

Sommer/Barbra Stressand-Casablanca/Columbia

1 FEVER-all Cuts-Fever-Fantary (LF)

SEATTLE/PORTLAND

HOLLTWOOD-Freddie James-Warner (LP/12-inch)

SADRESS IN MY EYES/BOYS WILL BE BOYS-Duncan Solers-Earmant (LP/17 inch)

HARMONY-Tigs Lane-Bektra (12-lecti) LADIES NIGHT-Kool and The Gang-De-Life (12-mch)

GORGIO-all cuts-Gergio-Casablanca (I.P)

MO MORE TEARS (Emugh is Enough)-Donna Summer Barbra Strenand - Catablanca / Columbia

DOW'T LET GO-Itaac Hayes-Polydor (LF/12 inch)

WEAR IT DUT-Stargard-Warner (12-inch) ONE WAY TICKET-Eruption-Ariela (LP/12-mch)

SMEET TALK-Robin Beck-Mercury (LP/12 inch) PUT TOUR FEET TO THE REAT-Ritchie Family-Casablanca (LF/12 inch)

L3 POP MUZIK-M-Sire (12 inch) CHINE BACK MY LOVE AFFAIR/SISTER POWER-Sister Power-Ocean (LP/12 men)

15 DON'T DROP MY LOVE-Anits Ward-TK (17 inch)

MONTREAL

1 HOLD ON TW COMIN - Karen Silver - RCA

EXERTBOOY GET UP AND BOOGSE/HOLLTWOOD-Freddie James LON

THE BREAK-Kat Mandu-LON

COME TO ME-France Juli-CAP 5 LOVE INSURANCE-Front Page-RCA

DEPUTY OF LOVE-Don Armandos-QUA

5 LUCKY NUMBER-Lene Lorich-DBS

IS VICTIM OF LOVE-Ellen John-MCA

11 CONTORT YOURSELF-lames White and The Stacks-

HERE COMES THAT SOUND AGAIN-LIVE Deluve-WEA

7 PUT YOUR FEET TO THE BEAT-Hitchie Family-LON

12 BEAT OF THE NIGHT/PUMP IT UP-Fever-Fantacy 13 SPOOKS IN SPACE-Aural Excitors-QUA

14 REASONS TO BE CHEERFUL-Ian Dury-CBS 15 STOP YOUR TEASING-Hydro-LON

dispensing drinks. Octaves is situated in the Plain-

Louisville is the ninth leading

Octaves' official opening was preceded by an invitation only preview party Oct. 18 that attracted many of the area's leading business men, politicians, trendsetters and media people.

There is only one line of high quality disco light and sound equipment.

The name is

Meteor.

155 Michael Drive, Syotset, NY 11791 Telephone (516) 364 - 1900 Telex 96 - 1396 West Coxxt (213) 846 - 0500 England (Ryllinet) 51051

Copyrighted material

New Venue Continued from page 46 industry where he spent more than 20 years doing marketing work for Heublin and Glenmore distributors.

his life in Louisville. Snow has used his experience with liquor to create a fully automated bar that substantially cuts the cost of

A native of New Haven, Conn.,

Snow has spent the last 12 years of

view shopping center off the area's busiest interstate highway in the middle of a very young and very affluent suburb. The location of the club puts it no more than 30 minutes away from the entire one million population of the local metro area.

convention center in the country and Snow hopes that the city's busy convention schedule will help his club. Every Monday night will be reserved for private convention parties. Octaves will open Tuesday through Friday at 4 p.m. to cater to the afterwork crowd with an 8 p.m. opening on Saturdays and a special Sunday teen disco night.

In addition to disco, Snow plans to bring some of the country's top disco acts here on a monthly basis.

Memor Light and Sound Company

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 key disco product retailers/one stops

Disco is burning up the world's dance floors. It's crazy, it's fevensh, it's already an international phenomenon that's spread like wildfire. Billboard is fanning the flames with the 'first ever' summit conference with a worldwide perspective: The Billboard Disco Internationale/Monte Carlo Conference is designed especially for maximum Disco growth through increased international cooperation and participation.

REGISTRANTS: MEET THE PEOPLE WHO CAN BOOST YOUR BUSINESS, INCREASE YOUR KNOWLEDGE AND OPEN NEW VISTAS TO CONQUER!

Billboard's Disco Internationale/Monte Carlo Conference—totally Disco, totally international—will put all registrants together with designers and manufacturers of all the latest audience-grabbing Disco equipment, as well as experts representing every phase of the Disco industry.

Billboard's Disco Internationale/Monte Carlo Conference is your opportunity to participate, study and question the leaders, trendsetters and decision makers of this industry. Top professionals from over 30 countries representing every phase of the business will meet December 4-7, 1979.

Billboard's Disco Internationale/Monte Carlo Conference is unquestionably a unique business opportunity. Be part of it and discuss:

- How To Find New Disco Product in International Markets
- Importance of Discotheques vs. Radio in Foreign Markets
- Marketing and Merchandising Disco Product in Foreign Markets
- Disco Programming in Foreign Discos
- Promotion of Disco Products in Foreign Markets
- Artist Development in Foreign Markets
- Sound Equipment in Foreign Markets
- Lighting Equipment in Foreign Markets
- Disco Club Management in Foreign Markets
- · Foreign Disco Charts. How are they formulated?
- · Franchising of Clubs in Foreign Markets
- Foreign Licensing Counterparts to BMI/ASCAP. How do they function re licensing of music to Disco clubs?

ALL WORK AND NO PLAY? NO WAY!

Billboard's Disco Internationale/Monte Carlo Conference DJs each night will spotlight internationally acclaimed Disco performers and the world's hottest DJs...to keep you "in" on what's happening around the world!

DILLBOARD'S DISCO INTERNATIONALE/MONTE CARLO CONFERENCE PRESENTS THE 80'S AND INCREASED PROFITS FOR DISCO.

See and learn what's happening on the street worldwide. Disco is exciting, but it also will be profitable for you. It's your chance to leap ahead in the world of Disco. You really can't afford to sit this one out. Mail your reservation form today. Contact:

U.S./Other

Diane Kirkland/Nancy Falk Disco Internationale/Monte Carlo 9000 Sunset Blvd. Los Angeles, CA 90069 (213) 273-7040 Telex: 69-8669

Europe

Helen Boyd Billboard's Disco Internationale/Monte Carlo 7 Carnaby St. London W1. England (01) 439-9411 Telex: 262100

EXHIBITORS: MEET THE PEOPLE WHO MAKE THE DECISIONS TO BUY.

Billboard's six successful forums in the U.S. have generated millions of dollars of new business for exhibitors. Choice exhibit space went fast. With the world's Disco fever still rising, Billboard's Disco Internationale/Monte Carlo Conference presents a unique opportunity to increase your penetration into the worldwide marketplace... face to face with the decision makers of this \$6 billion-a-year+ industry.

The biggest international Disco audience to assemble under one roof...a steady stream of solid prospects converging on the only worldwide conference.

Meet: Disco Owners

Disco Managers

DJs

Disco Recording Artists

Disco Club Franchisers

Disco Chain Purchasing Agents

Disco School Consultants

Disco Entertainment and Audio/Video Distributors

Disco Food and Spirits Managers



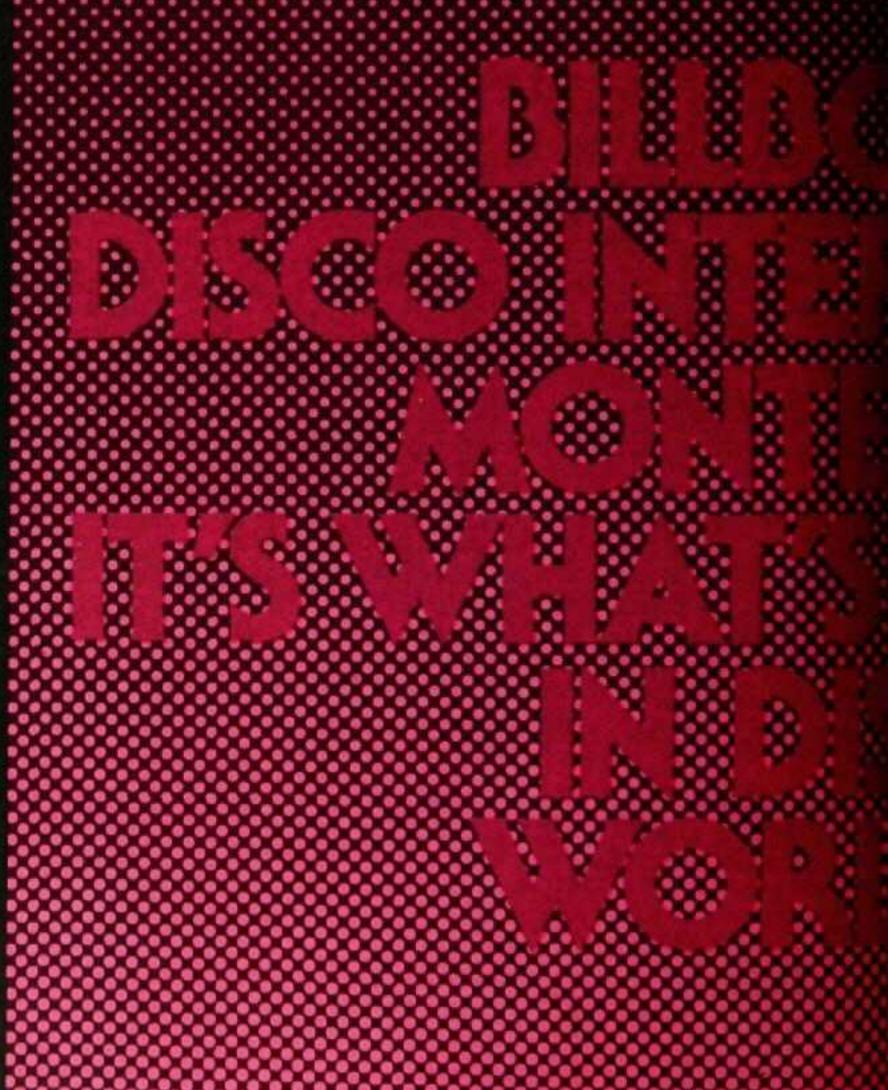


LARGER, THIS IS YOUR DISCO MARKET COULD BE LARGER, THIS IS YOUR OPPORTUNITY TO DO SOMETHING ADOUT IT

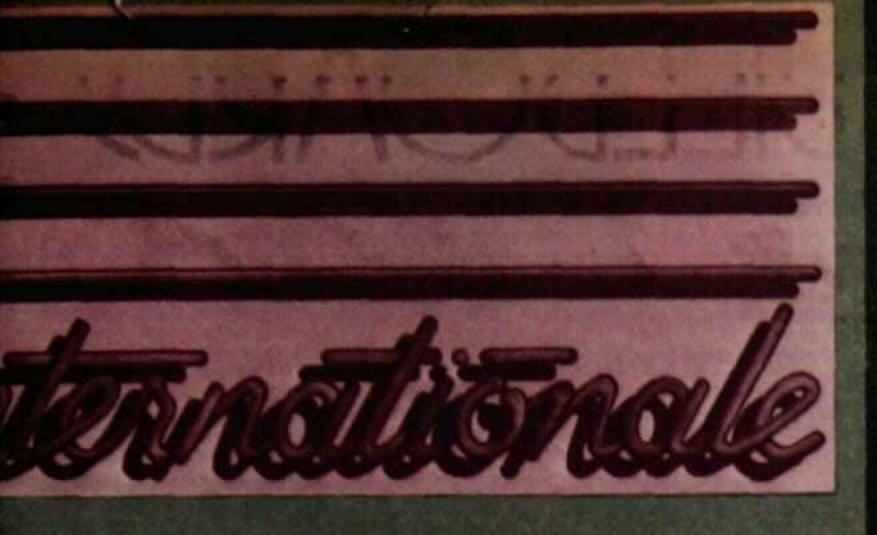
The four levels of the Convention Center adjacent to the Loews Monte Carlo Hotel contain more than 125 exhibition spaces, sound rooms and meeting facilities for participants.

Exhibitors are at the crossroads of all conference seminars, forums and other activities...thus maximizing your company/product sales potential!

Billboard's Disco Internationale/Monte Carlo Conference will be the most stimulating conference of its kind ever held anywhere



OEWS/AONTE C



Meaningful problem-solving sessions, spectacular entertainment-the ideal selling climate that is available to you if you participate.

Reserve your exhibit space today.

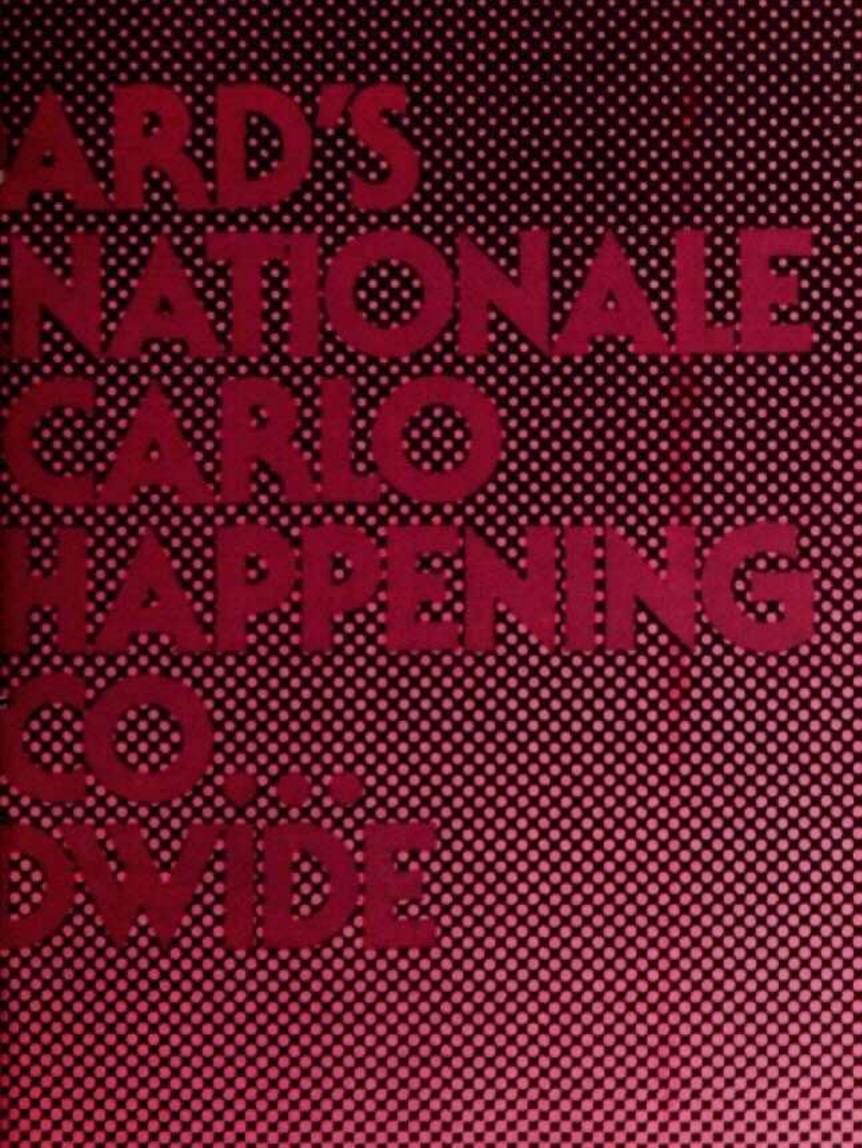
For exhibitor information, contact:

U.S./ Other

Fred Favata Expocon Management 115 New Canaan Ave. Norwalk, CT 06850 (203) 847-3857

Europe

M. Ladislas Chamski S. International 15, Rue Eugene Flachat 75017 Paris, France Phone: (1) 380-7320 Telex: SINTER 640070F



RODEC.4-74979

AL CONFERENCE RAVEL PACKAGES OR INCREASED SAVINGS AND CONVENIENCE

TRAVEL PACKAGE #1

From LOS ANGELES, NEW YORK or CHICAGO (DEPART DEC. 2 - RETURN DEC. 9)

Just have enough time for the Conference itself? Save on this travel package—air fare and hotel for less than regular air fare alone! From \$759

From LOS ANGELES, NEW YORK or CHICAGO (DEPART DEC. 2 - RETURN DEC. 15)

For those of you who want to really EXPLORE Europe on your own after the conference. A self-drive car for seven days with unlimited From \$859 mileage.

From LOS ANGELES, NEW YORK or CHICAGO (DEPART DEC. 2 - RETURN DEC. 16)

Visit the famous DISCO cities of Europe! Thirteen nights, four cities, all inclusive! MONTE CARLO...PARIS...AMSTERDAM... LONDON! From \$1299

Three Great Travel Packages, provided by Billboard because we want you to be with us at Disco Internationale in Monte Carlo ... and see Europe as a Bonus! Remember, the costs listed are far below regular airfare and travel costs. Take advantage of these unique travel packages by calling Hilton Tours today at (800) 252-0640 (Within California); (213) 550-0520 (Local Los Angeles); (800) 421-0450 (Outside California)

Prices include all air transportation, ground transportation, hotel accommodations, and special sightseeing tours.

REGISTRATION FORM

Mail completed form to:

U.S. Other

Telex: 69-8669

Diane Kirkland/Nancy Falk Billboard's Disco Internationale/Monte Carlo 9000 Sunset Blvd. Los Angeles, CA 90069 (213) 273-7040

Europe

Helen Boyd Billboard's Disco Internationale/ Monte Cano 7 Carnaby St. London W1, England (01) 439-9411 Telex: 262100

Please register me for Billboard's Disco Internationale at the Loews Monte Carlo | Dec. 4-7, 1979

I am enclosing a check or money order, in the amount of (please check):

- S315 / £155 Early Bird Rate (before October 12, 1979) for the following registrant categories: Club Owners/Manager/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
- □ \$265 / £130 for Disco DJs, Disco Forum Panelist, Students, Military, Spouses.

S350/£170 Regular Rate (after October 12, 1979) for the above categories.

You may charge your Disco Internationale Registration if you wish: □ BankAmericard / Visa ☐ Master Charge

Diners Club

□ American Express

Credit Card Number

Expiration Date

Signature _____ Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to November 16. Absolutely no refund after November 16, 1979.

Name(s)

1st Name for Badge

Title(s)

Company/Disco Telephone (

Address

DE PARIS

State Zip Country

Billboard will make all hotel reservations. Please indicate the following: Departure Date

Arrival Date

(Confirmation will be sent to you)

ACCOMMODATIONS REQUIRED (check one):

☐ single ☐ twin ☐ 1-bedroom suite ☐ 2-bedroom suite

Single/Twin

1-Bedroom Suite FF550/662/\$133

2-Bedroom Suite FF780/£89/\$190

Circle One: LOEWS MONTE CARLO FF220/E 25/\$54

> FF260/E 29/\$63 FF260/E 29/\$63

FF500/£56/\$121 FF500/E56/\$121

FF700/£79/\$170 FF700/E79/\$170

L'HERMITAGE Third person in a room: Loews, FF55 extra per day. De Paris/L'Hermitage, FF80 daily.

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

HEAVY WEEKEND CELEBRATION

Southwest Pool Is 3

By AL SENIA

PHOENIX-The Southwest Record Pool celebrated its third anniversary Nov. 2 with the start of a weekend of disco activities that included business meetings, panel discussions, a teen dance and an awards banquet.

Festivities began Friday when the Record Pool, in conjunction with the Mesa, Ariz., Mayor's Youth Committee, sponsored a disco dance at Centennial Hall for 2,500 junior and high school students.

Mesa mayor Wayne Pomeroy had officially declared the week "Disco Week."

Columbia artist Patrick Hernandez, RSO's Jeanne Shy, Butterfly's Bob McGilpin and the group Destination, which includes Phoenix native Danny Logo as lead singer, were among those making live appearances at the dance. Tickets were \$5.

Saturday's activities were highlighted by a huge disco party at Southwestern Recording Studios in Carefree, Ariz. Billed as "A Night At The Studio," the event featured the state's first look at a Studio 54-style discotheque.

Tickets, priced at \$20, offered fans an opportunity to mingle with artists Hernandez, McGilpin and Shy; listen to "Tetrasound," an innovative sound system developed by Fosgate

Electronics; an experience a light show powered by Ekkor's LS-4 Controller.

The sound system was designed to separate stereo into a four-dimensional pattern.

The disco gathering was to begin at 10 p.m. and continue until 5 a.m. A crowd of 700 was expected.

The Record Pool scheduled an official business meeting at the Pointe Resort in Scottsdale Sunday (4).

The meeting was to feature an afternoon panel discussion about promotion and programming involving club owners and deejays.

The Record Pool scheduled an awards banquet Sunday night where best disco artists, best disco group, best album and single and most popular local club and deejay were to be selected through a "people's ballot." Southwest Discotheque Industry Awards were also to be presented.

The agenda left time for those who had not visited disco clubs in the Phoenix area to do so.

Weekend activities coincided with a first anniversary party by Phoenix station KXTC-FM. That event was held Wednesday (31) at the Pointe Resort Grande Ballroom.

Registration fee for the entire weekend of activities was \$35.

Use nothing but the very best **Disco Lighting Effects** Now available from dealers worldwide



Billboard Disco Top 100

Copyright 1979, Billboard Publ cations, Inc. No part of this publi cation may be reproduced, storein a retrieval system, or trans mitted, in any form or by any means, electronic, mechanical photocopying, recording or other erwise, without the prior written permission of the publisher

March Marc								erwise, without the prior written permission of the publisher
1			Meeks on Chart	TITLE(S), Artist, Label		Last	Meeks on Chart	TITLE(S), Artist, Label
Trans-France (1979-990) France-Desire (1979-	-				台	61	2	
2	183	1	14		由	60	6	(not just) KNEE DEEP-Funkadelic-Warner (LP/
The content of the	4	8	4		52	52	22	THE BOSS-all cuts-Diana Ross-Motown (LP/12
1			i e	Columbia (12-inch) NBD 20199	The state of the s		13000	ROCK IT-Lipps, Inc.—Casablanca (12-inch*)
Time	#	7	9	Rhumba Band—ZE (12-inch) ZEA 12-003				(12-inch) 61A
1	4	6	11	7169				50771
1	6	3	13	#1 REQUEST—Destination—Butterfly (LP/12-		64	2	12 inch) MCA 5104
Samples of the Property of the Control of the Con	7	4	11	POP MUZIK-M-Sire/Warner (12-inch) DSRE			1	(LP) PLP 1003
10 5 1	4	9	9	SADNESS IN MY EYES/BOYS WILL BE BOYS-		-		Century (LP/12-inch) T583/TCD 99
10 5 11	4	11	7	DON'T LET GO-Isaac Hayes-Polydor (LP/12-	M			(LP/12-inch) FLY 3106/13937
13 7	10	5	11	LADIES NIGHT-Kool & The Gang-De-Lite (LP/12-	360			TOMORROW-Scott Allen-TK (12-inch) TKD 426
12 14 DOWT STOP TH. YOU GET ENOUGH—Michael lackon—Figure (127-12-metr) 18 18 11. TELL YOU—Surpey Modes Shard 38—Elektra (12 inch) 25 1420 15. Tell THE YOU — Frode la Imas—Warner (1P.12	由	13	7	WEAR IT OUT-Stargard-Warner (12-inch) DWBS			0/1	215/AS 11423
18	12	12	14	DON'T STOP TIL YOU GET ENOUGH-Michael	2000	1	11	inch) CP 707
17 20 HOLLYWOOD—Fredde Lames—Warmer (LP/12- inch*) PUNS SOFT Page—Panorama/RCA (曲	18	8	I'LL TELL YOU-Sergio Mendes Brasil '88-Elektra	183		10	Salsoul (12-inch) GG 503
15 14 LOVE INSUMANCE—Front Page—Panaman/RCA 66 67 17 17 18 19 11 14 10 167 17 18 10 167 17 18 10 167 18 18 18 18 18 18 18 1	曲	17	20	HOLLYWOOD-Freddie James-Warner (LP/12-	200	-	- 1	inch) DRCS 8884
THIS IS NOT-Pamala Stately-EMI (12 mch) 780 71 14 10 10 10 10 10 10 1	15	15	14	LOVE INSURANCE—Front Page—Panorama/RCA	65			
13	77.157.951	-225	14 - 350 V	THIS IS HOT-Pamala Stanley-EMI (12-inch) 7800		1000	35/4/3	
19				TKD 415		74	7	4Z86401
19 20 5 REEP ON MARINE M. HIGH-Ullyque-DIM Records (LP12-inch) DR. 20 6 6 MIGHTOMACER—Jean Shy—R50 (12-inch) RSS 308 70 76 6 1 1 1 1 1 1 1 1	1			(LP) NBLP 7175	69	71	4	The state of the s
The Scion of International Contents of Science Scien	100	- 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1	-	Records (LP/12-inch) DJM-26	70	76	6	TK (12-inch) TKD 409
1	21	A	877000		- 1210			
23 24 13 C(P-1/2 inch) BXL1-3479/ID-11733	由	36	5			E 122-010	20072	THE RESERVE OF THE PROPERTY OF
The content of the	Par I	24	13					European Connection - Marlin (LP/12-inch)
1	由	28	6			-		
29 7 LET ME KNOW (I Nave The Right)—Gloris Gaynor—Polydor (LP) 12-inch*) PD-1-6231 COME TO ME—Jail cuts—Trance Jol—Prelude (LP) 76 81 3 MISIC—One Way. All busion—MICA (LP) 3178 TPS 1 DISCO MIGHT—Listy Brothest—Takek (LP) 12-inch 72 73 79 13 13 13 13 13 13 13 1	由	35	4	LOVE RUSH-Ann Margret-Ocean (12-inch) OR	血	96	2	DANCING ALL OVER THE WORLD—Busta Jones—
Polydor (IP/12:mich*) PD-1-6231	4	29	7	LET ME KNOW (I Have The Right)-Gloria Gaynor-	由	93	2	SMACK DAB IN THE MIDDLE-Janice McLean-
1		23	15		1		100000	THE PARTY OF THE P
WHEN YOU TOUCH ME-PARADISE EXPRESS— Tanna Gardner—West End (LP/12-inch) WES 10/7/PQD 513 13 13 32 8 ONE WAY TICKET—Eruption—Ariola (12-inch) AR-90/20 19245 1	4	45	5	LOVE MASSAGE-Musique-Prelude (LP) PRL-		2000	1000	12-inch) PZ 36077/4Z8-2289
107/P00-513	29	10	11	WHEN YOU TOUCH ME/PARADISE EXPRESS-				12-inch) JC 36123/43-11075
Solidar Soli				107/POD 513	79	83	5	BE CHEERFUL-lan Drury-Stiff/Epic (12-inch) 48
19245 1924	33.1			9020	80	82	6	SLEAZY-Village People-Casablanca (LP) NBLP-2-
Ocean (12-inch) OR 7501 82 83 84 84 84 84 86 840 85 85 85 85 85 85 85 8				19245	由	90	2	VERTIGO/RELIGHT MY FIRE-Dan Hartman-Blue
1 1 1 1 1 1 1 1 1 1		550		Ocean (12-inch) OR 7501	82	nen e	-	ON THE RADIO-Donna Summer-Casablanca (LP)
Math				1 6216	83	84	5	GIRL YOU NEED A CHANGE OF MIND-Paul
40 6 GO DANCE-Billy Moore-Emergency (12 inch) EMDS-5503 41 8 SWEET TALK-Robin Beck—Mercury (LP) SRM 1- 3787 3787 388 27 11 LOOKING FOR LOVE—Fat Larry's Band—Fantasy WMOT (12-inch) D-137 WMOT (12-inch) D-149 WMOT (12-inch)	35	10000	400	POW WOW/GREEN LIGHT-Cory Daye-New York	合	NEED		STRAIGHT TO THE HEART/ALL NIGHT MAN-LOGSE
1	由	40	6	GO DANCE-Billy Moore-Emergency (12-inch)	85	49	14	WHEN YOU'RE #1-Gene Chandler-20th C.
38 27 11 LOKING FOR LOVE—Fat Larry's Band—Fantasy/ WMOT (12-inch) D-137 39 30 12 DANGER—Greg Diamond's Starcruiser—TK (12-inch) TKD 408 40 21 15 THE BREAK—Kat Mandu—TK (12-inch) TKD 155 44 4 SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794 50 5 DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 101/ TD201A 44 46 9 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693 45 43 19 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWSS 8874 46 71 3 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940 47 13 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) SD19256/DSKO 205 48 47 13 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) SD19256/DSKO 205 48 47 13 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) SD19256/DSKO 205	由	41	8	SWEET TALK-Robin Beck-Mercury (LP) SRM 1-	86	88	2	YOU KNOW HOW TO LOVE ME-Phyllis Hyman-
39 30 12 DANGER—Greg Diamond's Starcruiser—TK (12- inch) TKD 408 THE BREAK—Kat Mandu—TK (12-inch) TKD 155 44 4 4 5 SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50/94 90 92 3 50 5 DON'T DROP MY LOVE—Anita Ward—TK (12-inch) 70 70 70 70 70 70 70 7	38	27	11	LOOKING FOR LOVE-Fat Larry's Band-Fantasy/	The second second			RED HOT-Mary Wilson-Motown (12-inch) 65743
15	39	30	12	DANGER-Greg Diamond's Starcruiser-TK (12-		The same	_	inch*) JC-35632
1		10101		THE BREAK-Kat Mandu-TK (12 inch) TKD 155	100			inch*) F-79010/D-149
10				Stone-Epic (12-inch) 48-50794	91			8521 SWEET BLINDNESS—Mighty Pope—Warner/RFC
1				TKD 420	92	nin t	111	(12-inch) DRCS 8885 DANCE YOURSELF DIZZY—Liquid Gold—Parachute
45 43 19 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) SDI03/L33-1852 ROCK ME—Cerrone—Atlantic (12-inch) SDI0 194 FESTIVAL—all cuts—Evita—RSO (LP) RS-1-3061 THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196 BIG NOISE FROM WINNETKA—Bette Midler—Atlantic (12-inch) DSKO 218 CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384 I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008	0.0	2000		TD201A	93	91	3	(12-inch) RRD 20527 DANCING IS DANGEROUS—Noel—Virgin (12-inch)
45 43 19 FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874 54 4 ROCK IT—Deborah Washington—Ariola (LP) SW 50066 51 3 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232 48 47 13 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940 53 5 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205 65 Chaka—MCA (LP/12-inch) 5103/L33-1852 ROCK ME—Cerrone—Atlantic (12-inch) SDNO 194 FESTIVAL—all cuts—Evita—RSO (LP) RS-1-3061 THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196 BIG NOISE FROM WINNETKA—Bette Midler—Atlantic (12-inch) DSKO 218 CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384 10 10 59 11 I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008				(12 inch) YD 11693	94	MEN E		ST DSKO-37353 DO YOU LOVE WHAT YOU FEEL—Rufus and
The state of the s	45	43	19	Ashford & Simpson—Warner (LP/12-inch) HS	100000		-	ROCK ME—Cerrone—Atlantic (12-inch) SDK0 194
TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205 100 100 100 100 100 100 100	台	54	4	ROCK IT-Deborah Washington-Ariola (LP) SW	A STATE OF THE PARTY OF THE PAR		B	FESTIVAL—all cuts—Evita—RSO (LP) RS-1-3061 THE BITCH—Olympic Runners—Polydor (LP/12-
48 47 13 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940 53 5 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) DSKO 218 CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384 100 59 11 JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008	血	51	3	TEMPEST TRIO-all cuts-Tempest Trio-Marlin	98	Min II		inch*) PD 1 6196 BIG NOISE FROM WINNETKA—Bette Midler—
53 5 BODY LANGUAGE/MEDLEY-Spinners-Atlantic (LP/12-inch) SD19256/DSKO 205 100 59 11 Warner/RFC (LP/12-inch*) RFC 3384 1 JUST WANT TO BE-Cameo-Chocolate City (12-inch*) NBLP 2008	48	47	13	SEXY THING/GET LOOSE-Bob McGilpin-Butterfly	99	58	13	Atlantic (12-inch) DSKO 218 CATCH THE RHYTHM—Caress/Boris Midney—
	曲	53	5	BODY LANGUAGE/MEDLEY—Spinners—Atlantic	100	59	11	Warner/RFC (LP/12-inch*) RFC 3384 1 JUST WANT TO BE—Cameo—Chocolate City (12-
non-commercial 12 inch					a para	1000		INCH) NBLP 2008

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Kool & the Gang Revived Again With 'Ladies' Single

Continued from page 45

Haywood is not surprised by the band's sudden re-emergence. "Musically, it's the same people but it's the production which brought them right on time. Initially, our campaign was to release the single, then the LP about four weeks later." By doing this, Haywood felt excitement was generated for the album.

Both the single and LP are being helped by a coordinated push from the promotion and marketing staffs of De-Lite and Mercury, according to Bernie Block, marketing and sales vice president for De-Lite.

The band went into the studio with the idea of recording a concept *album called "Street Opera."

"It was supposed to be a mix of funkier street elements and a more popish approach," explains Bell. "But difficulty getting the cover art ready and contractual pressures to get the album out by a certain time forced us to alter our approach.

The idea was to show the different lifestyles of an average man, how he feels while working and then when he goes out. The current album is made up of much of the material we intended for that concept."

The new album has also made the group an arena draw. It is headlining and coheadlining across the country in 8,000 and 10,000-seat

Ironically, all this success coincides with the band's 10th anniversary. For a time Bell felt that commercial black music, r&b and funk, were overshadowed by the so-called Euro-disco sound, "but these things run in cycles and a danceable sound with jazz elements is coming back," he asserts.

Helicopters For Chicago Opening

CHICAGO-The opening of Juliana's new Cinderella Rockefella disco will include a helicopter ride for invited guests and performances by Peaches and Herb.

Reporters and vips are being flown from downtown Chicago to attend the Monday (12) grand opening. The new \$3.2 million club is part of the suburban Arlington Park Hilton hotel.

Studio 54 Tax **Evasion Pleas**

Continued from page 46

10 years imprisonment, \$20,000 fine and the costs of prosecution.

The government agreed to drop an additional misdemeanor charge of criminal possession of cocaine against Schrager.

Judge Owen scheduled sentencing for Jan. 18, 1980 and ordered the grand jury minutes turned over to the IRS to begin civil proceedings.

Schrager, who is an attorney, faces the possible loss or suspension of his license to practice law.

DeCourcey, who is now in the vegetable business in Connecticut, pleaded guilty to one count of personal tax evasion in that his \$7,000 claimed income had been understated from an actual \$12,000. He could receive a penalty of up to three years imprisonment, \$5,000 fine and the costs of prosecution.

In remarks to reporters after the hearing, attorney Roy M. Cohn said he doubted that the disco would lose its liquor license. The New York State Liquor Authority had quietly filed a proceeding against the club the day before the case which made one charge relating to the use of drugs and seven to taxes.

Studio 54 has come under fire recently because of this case and the owner's claim that White House aide Hamilton Jordan had once used cocaine there. The alleged supplier of that cocaine, John "Johnny C." Conaghan was himself arrested and indicted recently.

Manhattan's Les Mouches **Lures Clients With Buses**

NEW YORK-In a move to attract more clients to its somewhat out-of-the-way location. Les Mouches has recruited a fleet of mini-buses to shuttle "older and more refined" patrons to and from its West Side location and the mid-Manhattan shipping district.

The club, in business about three years, is housed in a large factory building on Eleventh Ave., on the lower West Side, several blocks away from main thoroughfares and the city's mass transportation sys-

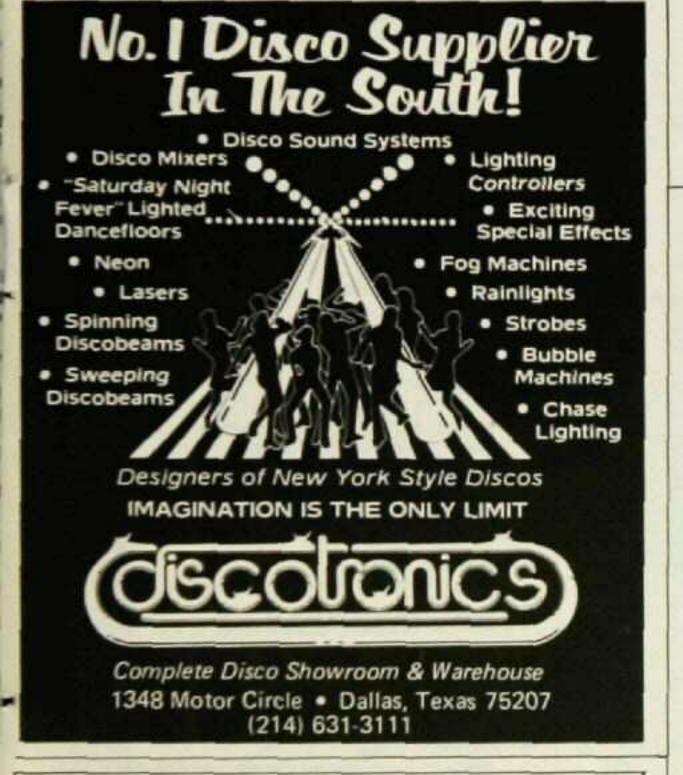
According to Tom Ward, the club's assistant manager. "We realize that if our patrons cannot flag down a cab outside our doors then our location must be inconvenient." The buses seat between 30 and 40 persons and are equipped with stereo sound systems.

Ward explains that they are part of the club's efforts to broaden its base. He adds: "Today you have to give people more than a dance floor to be competitive."

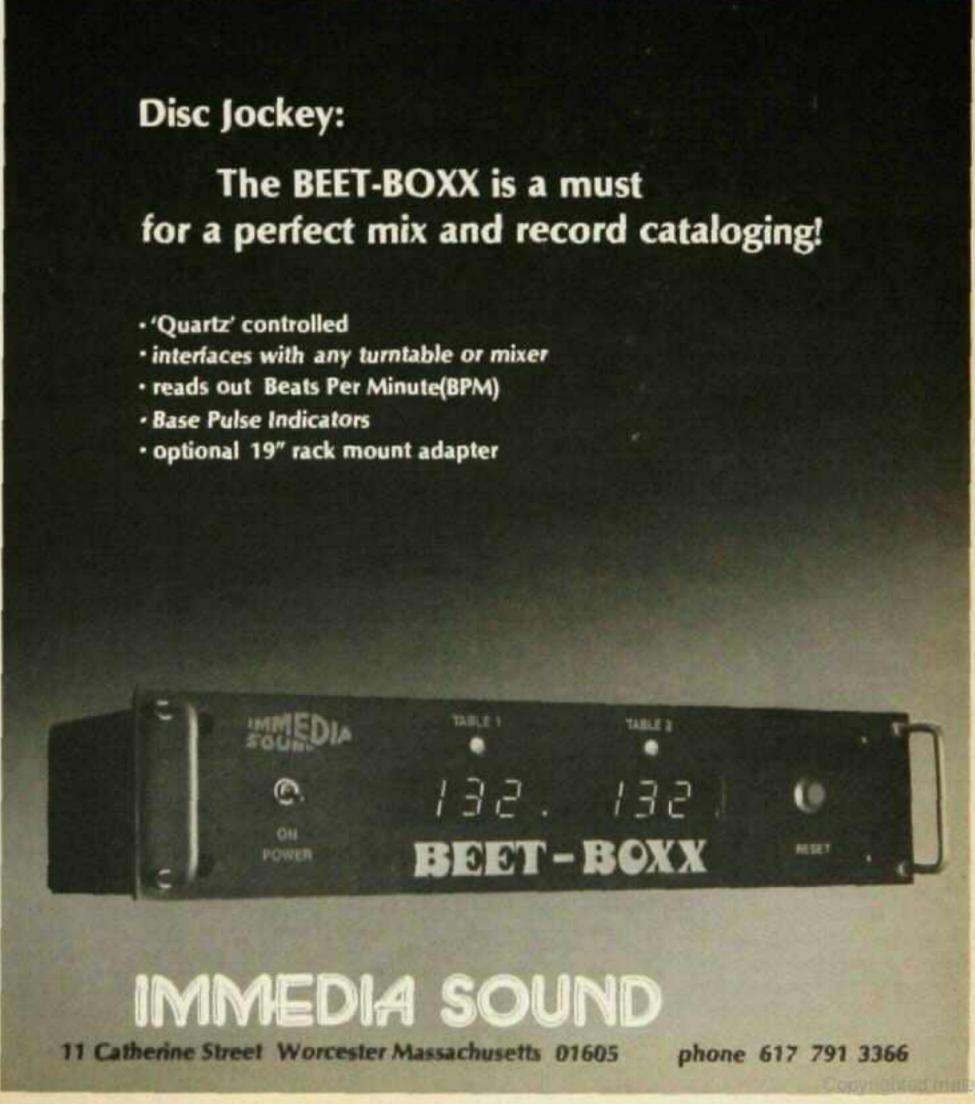
In addition to the buses, Les-Mouches will begin to place greater emphasis on its cabaret acts. It has featured performers like Rita Moreno and Cissy Houston. On the nights that live talent is offered the price of admission is varied according to the calibre of the performer and his production needs.

The club has also enlisted the services of Design Circuit to remodel its lighting system, and has had a 10foot crystal chandelier installed over the dance floor. More colored lights have been installed along the sides of the walls to add variety. Les Mouches also features a full-service









Classical

NUMEROUS U.S. SESSIONS SCHEDULED

Angel Goes All-Out For Digital

By ALAN PENCHANSKY

CHICAGO - EMI/Angel is thrusting itself into the forefront of digital recording developments this month with a series of U.S. recording sessions.

According to Tony Caronia, East Coast head of Angel Records, the most ambitious series of digital recordings yet mounted in the U.S. will be carried out.

Included will be a digital recording of Richard Strauss' "Also Sprach Zarathustra," with its universally quoted opening fanfare, theme music from the motion picture "2001."

Eugene Ormandy will conduct the



RECORD TENURE—Eugene Ormandy accepts an award from New York's NARAS chapter honoring his record 44-year tenure with the Philadelphia Orchestra. Making the presentation is chapter president Alfred G. Vanderbilt, who is joined by CBS classical a&r director Thomas Frost, left, and Ray Moore, New York chapter vice president and a CBS recording engineer.

Classical Cable TV Skein Starts Feb. 1 Via Satellite

dio service for cable television is scheduled to go into operation Feb. 1—an outgrowth of the burgeoning satellite communications industry.

The new service, National Classical Network, will offer fine arts programming 24 hours per day with a reported 15 kHz stereo signal, project designer Bud Housner explains.

Plans for a number of satellite audio feeds have been announced this year, with several in operation. Housner's operation, based in Cocoa, Fla., expects to employ about 11 persons including a live announcing staff, and will sublease space on the newest RCA Satcom satellite from National Christian Network Corp., Housner says.

National Christian Network, also headquartered in Cocoa, provides religious video programming to cable systems.

Housner says programming will include easy listening throughout the night, with light classics such as Mozart, baroque and classical string quartets following dawn.

From mid-morning until 11 p.m. major symphonic pieces, concerti and chamber works will be offered.

According to Housner, cable systems with 1.4 million subscribers have signed for the services. There is no charge to the cable systems.

The service will be promoted both to large community cable systems and to the smaller satellite receiving stations maintained by apartment complexes, Housner relates.

With 30 years of broadcasting experience, Housner has worked radio stations in several Florida markets. Today, he hosts a Sunday remote classical broadcast from a local shopping mall over WWBC-AM, Cocoa.

"I'm semi-retired," the broad-

CHICAGO-A new fine arts auo service for cable television is up and I'm intrigued with it."

Says Housner: "Very little overhead is involved; it's an extremely simple operation."

The network's programming mix also includes two hours of Broadway shows and movie scores daily, a four-hour Saturday night big band stanza and Sunday morning devotional classics.

The audio programs are scheduled to be piggybacked onto the Christian Network video signal, which is beamed up 24,000 miles to the orbiting station.

RCA's new Satcom 3 satellite, being launched Dec, 6 from Cape Canaveral, will relay the programming, explains. Housner. This new orbiting relay is being turned over exclusively to the cable industry, Housner notes.

Saturday and Wednesday afternoons will bring opera and operetta to the proposed fine arts service.

ALAN PENCHANSKY

Philadelphia Orchestra in the taping. Multiple sessions also involve conductor Riccardo Muti, organist Jane Parker Smith and pianist Joshua Rifkin.

"We're sort of going full blast into digital," comments Caronia.

EMI/Angel's thrust promises to intensify the excitement surrounding digital technology which is having a profound shaping effect on the classical recording industry today.

Angel/EMI's first digital LP, Debussy's "Images" for orchestra, is scheduled for pre-Christmas release. The disk will carry a \$10.98 list price.

Andre Previn conducts the London Symphony in the performance, taped in England.

Getting underway Nov. 21, production work will be carried out entirely in Philadelphia, reports Caronia.

Two organ LPs will be recorded on the instrument in the Church of St. Francis de Sales.

Philadelphia Orchestra tapings will be held in the Old Metropolitan Church. Joshua Rifkin, who will cut an album of Scott Joplin Rags, also will work in Philadelphia.

Technical specifications of the new EMI digital system have not been divulged, explains Caronia. "The British have been a little secretive about the equipment because it is their own development."

Decca/London also has developed its own digital system, and Japan's digital Denon label records with proprietary machines as well.

Riccardo Muti, Ormandy's named successor as music director of the Philadelphia Orchestra, will conduct Beethoven's "Fourth Symphony" and "Leonore Overture No. 3" in digital.

A second Muti-conducted album will convey a Spanish theme, explains Caronia. Repertoire includes the Ravel "Rhapsodie Espagnol," Falla's "Three-Cornered Hat Dances," and Chabrier's "Espana."

Caronia is extremely optimistic about the growth impact digital can have upon the classics business.

"It's an entirely new concept that opens up the most vast possibilities of recording imaginable," he relates.

"It's the most exciting thing," he adds. "There's no question about it, we are totally committed to digital."

Producer John Willam will handle the Ormandy recording and the organ sessions, with John Mordler working with Riccardo Muti.

The album of ragtime pieces is being produced by Angel Records of the U.S. under George Sponhaltz's direction.

Classical Notes

The Philadelphia Orchestra's great principal hornist Mason Jones performs Mozart's Quintet K 407 in a new Gasparo label recording with Philadelphia'a Philarle String Quartet. The recording, a digital taping, also includes Bernard Heyden's Horn Quintet. The Alard Quartet of Pennsylvania State Univ. essays works of Hindemith and Janacek in a new Golden Crest release.

The Moss Music Group will market recordings by Britain's King's Singers under an exclusive North American license, and Moss' Canadian operation adds Desmar Records for distribution.

S10 million Symphony Hall as a recording venue came with the taping of a Christmas Carols LP by Salt Lake City-based Phoenix Records using Soundstream digital equipment.

RCA is negotiating a new three-year recording agreement with Vladimir Horowitz. The label

will issue Ravel's "Bolero" and other Ravel pieces by Tomita in January.

The U.S. premier of Offenbach's "Tales Of Hoffman" in a new edition incorporating "lost" manuscript pages will be given in January. The production of the Greater Miami Opera casts Nicolai Gedda in the title role, with Ruth Welting, Rosiland Elias, Pilar Lorengar and Jose Van Dam. Antonio De Almeida, editor of the new version, will conduct.

Michael Gielen conducted Mozart's Symphony No. 34 and Mahler's Sixth Symphony in his first Cincinnati Symphony appearance since being designated the new music director. A live telecast was carried by WCET-TV 48 with stereo simulcast over WGUC-FM. Performances by the New Cleveland Opera Company are being recorded by WCLV-FM for broadcast, beginning in October with Menotiti's "The Medium."

ALAN PENCHANSKY

Best (Published Once A Month)

Best (Published Once A Month)

Selling LPS

Classical LPs

Copyright 1979 Billboard Publications, Inc. No part of this publication may be reproduct stored in a retrieval system or transmitted in any form or by any means, electronic mechanic photocopying, recording, or otherwise without the prior written permission of the published.

	This	Last	Weeks on Chart	TITLE, Artist, Label & Number				
	1	1	14	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003				
	2	4	27	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2				
	3	5	18	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004				
	4	3	36	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061				
	5	6	5	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421				
	6	2	14	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia JS 36020				
	1	7	5	GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX-3868				
	8	nêm t	itt	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560				
	9	nin i		FIEDLER'S GREATEST HITS: A 50th Anniversary Celebration Boston Pops, RCA CRL 2-3383				
	10	NEW I		HINDEMITH: Mathis Der Maler Fischer-Dieskau (Kubelik) Angel SZCX-3869				
	11	19	57	HITS FROM LINCOLN CENTER: Pavarotti London DS 26577				
200	12	20	10	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042				
	13	9	27	JULIAN BREAM & JOHN WILLIAMS: Live RCA ARL 2-3090				
Tile -	14	11	5	CHOPIN: Nocturnes Array, Philips 6747-485				
	15	15	5	RAMPAL: Greatest Hits Vol. II Laskine, Stern, Columbia M34176				
	16	17	14	MOZART: Gatway London Symphony (Mata), RCA ARL 1-3353				
	17	34	5	BEETHOVEN: Emperor Concerto Israel Philharmonic (Mehta), London Digital 10005				
	18	8	10	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388				
	19	10	27	PETER GRIMES Britten, Davis, Philips 6769-014				
	20	all a	1111	VERDI: Rigoletto Sills, Milnes, Kraus (Rudel) Angel SZCX-3872				
	21	14	5	MUSIC OF DELIUS: Academy of St. Martin In The Fields (Marriner), Argo ZRG 875				
	22	22	23	MASSENET: Cendrillion Von Stade, Columbia M3 35194				
	23	13	14	PIPA CONCERTO: Boston Symphony China Tour (Ozawa), Philips 9500 692				
	24	12	27	PACHELBEL: Kanon Stuttgart Chamber Orchestra (Munchinger) London CS 7102				
	25	16	14	MOZART: Piano Concertos 21 & 17 Ashkenazy, Philharmonia Orchestra, London CS 7104				
	26	MEW E	división de	HOROWITZ CONCERTS 1978-79 RCA ARL 1-3433				
	27	18	44	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128				
	28	25	5	OFFENBACH: Orpheus Capitole de Toulose Orchestra (Plasson), Angel SZCX-3886				
	29	26	5	BARTOK: Music For Strings, Percussion & Celesta Ormandy, Angel SZ-37608				
	30	24	5	BACH: Complete Cantatas Vol. 22 Leonhardt, Harnoncourt, Telefunken, Telefunken 26.35364				
	31	23	18	STRAVINSKY: Firebird Suite Atlanta Symphony (Shaw), Telarc Digital 10039				
	32	27	31	FREDERICK FENNELL CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038				
	33	21	10	DEBUSSY: Images Jacobs, Nonesuch H-71365				
-	34	32	62	BRAVO PAVAROTTI: Pavarotti London-PAV 2001				
	35	nitw	1111	ROSSINI: Otello Carreras Philips 6769-038				
	36	30	197	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233				
	37	39	71	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568				
	38	38	10	BRUCH: Violin Concerto Zukerman, L.A. Philharmonic (Mehta), Columbia M 35132				
	39	28	31	VIRTUOSO VIOLINIST: Itzhak Periman Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S-37456				
	40	35	18	BRAHMS: German Requiem Chicago Symphony (Solti), London OSA 12114				

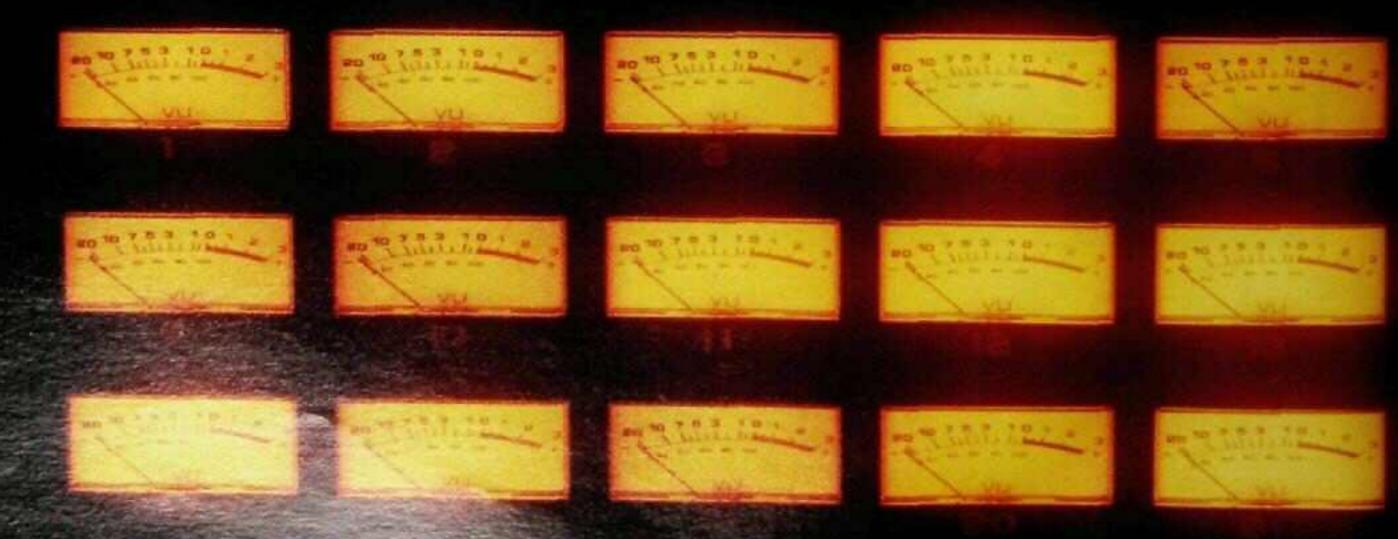
Billboard

BILLBOARD'S FORWARD LOOKING 85TH ANNIVERSARY SPECIAL

Copyrighted materia









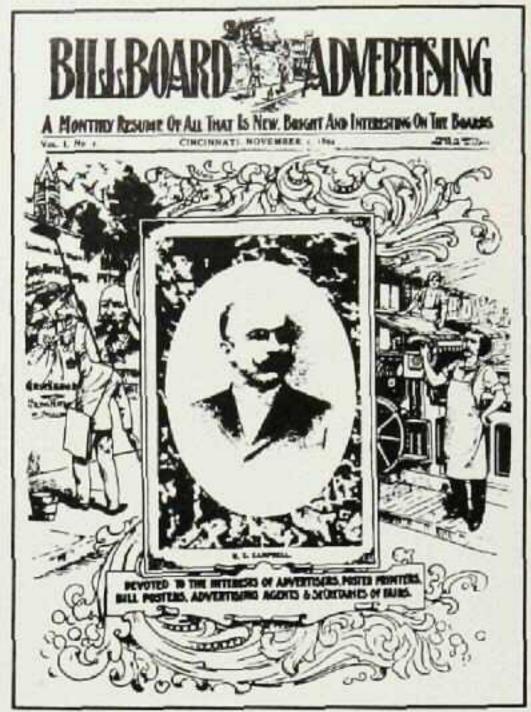
BILLBOARD AT 85: A Look Ahead

At 85 the temptation is great to take pause, if ever so briefly, and savor the rich and heady past.

The fourscore and five which preceded this milestone embraced the most dynamic period in the history of our country and, indeed, the most colorful era in the entertainment/music business.

But we have little time for yesteryears, as happy and glorious as they may have been. The challenges of the moment are far too compelling for us to be able to spare attention to what had come before.

The magnetic pull of today's happenings, and tomorrow's beckoning demands that the here and now take center stage.



The first issue of Billboard, Nov. 1, 1894.

Thus, against the rich backdrop of yesterday this section takes stock of today, and, even more intriguing, of that which lurks behind the curtain of tomorrow.

In so doing, we feel like that hearty, vigorous octogenarian who thoroughly enjoys his daily dip in a wintry sea and his regular ritual of calisthenics. He does so because he knows it's good for him, and he loves the stimulation. At times, he gets a kick out of seeing the soft, shivering kids who gawk at him as he proves one can grow younger and stronger with the passing years.

At least, that's the way we feel at 85.

BEGINNINGS:

The Man Who Loved Show Business

A SPECIAL REMEMBRANCE BY ROGER S. LITTLEFORD, JR.

My granddad, William H. Donaldson, the man who founded Billboard, America's oldest entertainment tradepaper, was an imposing figure—tall, robust, with beautiful brown hair, a full beard and a ruddy complexion. But the feature most vivid in my mind—even after 50 years—is still the twinkle in his eyes when he told us stories. He was an artful and exuberant storyteller, I was 13, the oldest of the four Littleford grandchildren, when he died on Aug. 1, 1925. The grandchildren included my sister, Jane; my brother, William Donaldson Littleford; and my youngest sister, Majorie, just two years old. Marjorie, of course, was too young to understand, but brother Bill was 11 and Jane was 12, and deep sorrow and grieving filled our hearts and our home.

By the time Bill Donaldson died in 1925, Billboard was a prosperous show business trade newspaper, Granddad and Granny were living in comfort in Sarasota, Fla., near their dear friends, Charles and Edith Ringling and the John Ringlings. Granddad still kept a sharp eye on the paper. Each week he sent a "marked" copy of the current issue with comments and criticisms to the editors and other key executives in New York. But brother Bill, our sisters and I knew little about how and why Billboard was founded, or its history since 1894.

It was not until 1934, when Bill and I both joined Billboard, that we began to get the first glimmerings of how deeply our granddad had loved show business and what a vast portion of his life was dedicated to it. Until we went through back issues and dug up W. H. Donaldson's memos to various staff members and his correspondence, we had no idea of the hardships and financial sacrifices both he and Granny had endured in the first decade of the paper's life. Granddad worked a very hard, full day in his father's (William Mills Donaldson) Donaldson Lithographing Company in Newport. Ky. Evenings and week-ends he worked long and late to turn out Billboard. (A friend, James Hennegan, co-founded the publication with

This story is excerpted from the book American Entertainment, by Joe Csida and June Bundy Csida.

Granddad but sold out his interest in the paper to Bill Donaldson in an amicable settlement soon after it was launched.)

For the first eight years, until 1902, Bill Donaldson wrote practically every word of the paper himself, sold ads, laid it out, and took it through production. Jennie Donaldson worked by his side, handling circulation, hand-addressing subscriber copies, and performing sundry administrative and clerical functions. Virtually every penny Bill Donaldson made on his lithographing job, plus other assets, went into the struggling publication.

Granddad founded Billboard on a basic principle of humanity, i.e., every person needs a "home base," a "place" he may share with others of like interests. In his work with his dad's lithographing firm, he had come to know many of the "billposters," and the owners and managers of the traveling circuses, carnivals, vaudeville, dramatic, minstrel and other shows who were the major users of the colorful lithograph posters. All these people were itinerants, many of whom had no permanent address and no way of communicating with one another.

One of the earliest features in Billboard was the "Letter List." Billboard readers would use Billboard's address as their own permanent address, and Billboard would either forward their mail to them upon request or hold it at the Billboard office where they could pick it up. There was no charge for this service. By 1914, more than 42,000 performers, agents and other showmen were using one of the Billboard offices in Cincinnati, New York, Chicago, St. Louis or San Francisco as their permanent address. The Billboard Letters department was forwarding between 1,100 and 1,250 letters per day to show people.

The "Letter List" was only the first of literally scores of practical and valuable service features developed by Bill Donaldson. The bedrock upon which Billboard was built was the philosophy of helping show people on all levels and fostering the growth of the entertainment industry.

While editor of the paper, Bill Donaldson conducted editorial campaigns to fight elements and practices he considered harmful to American entertainment and gave aggressive and

unqualified support to causes he considered in the best interest of show business. In every area of entertainment he battled tirelessly, frequently at great cost to himself, against showmen who purveyed smut or practiced corruption. The editorial, "Our Moving Picture Reviews," is just one example of Bill Donaldson's unrelenting editorial war against what he considered to be filth in entertainment. He waged similar campaigns in never-ending, although sometimes futile, efforts to clean up carnival and circus graft and indecent performances in burlesque, nightclubs and the theatre. At the same time, he was outspokenly against "blue-nose" censor-ship.

He gave whole hearted and unselfish support to the actors in their struggles against the managers. In 1925, upon his death, Frank Gilmore, Executive Secretary and Treasurer of Actors' Equity Assoc., wrote of Bill Donaldson's support of the successful 1919 actors' strike:

Not for a moment did he hesitate (to support the actors) because of his possible loss of managerial advertising—his principles meant far more to him than his pocketbook.

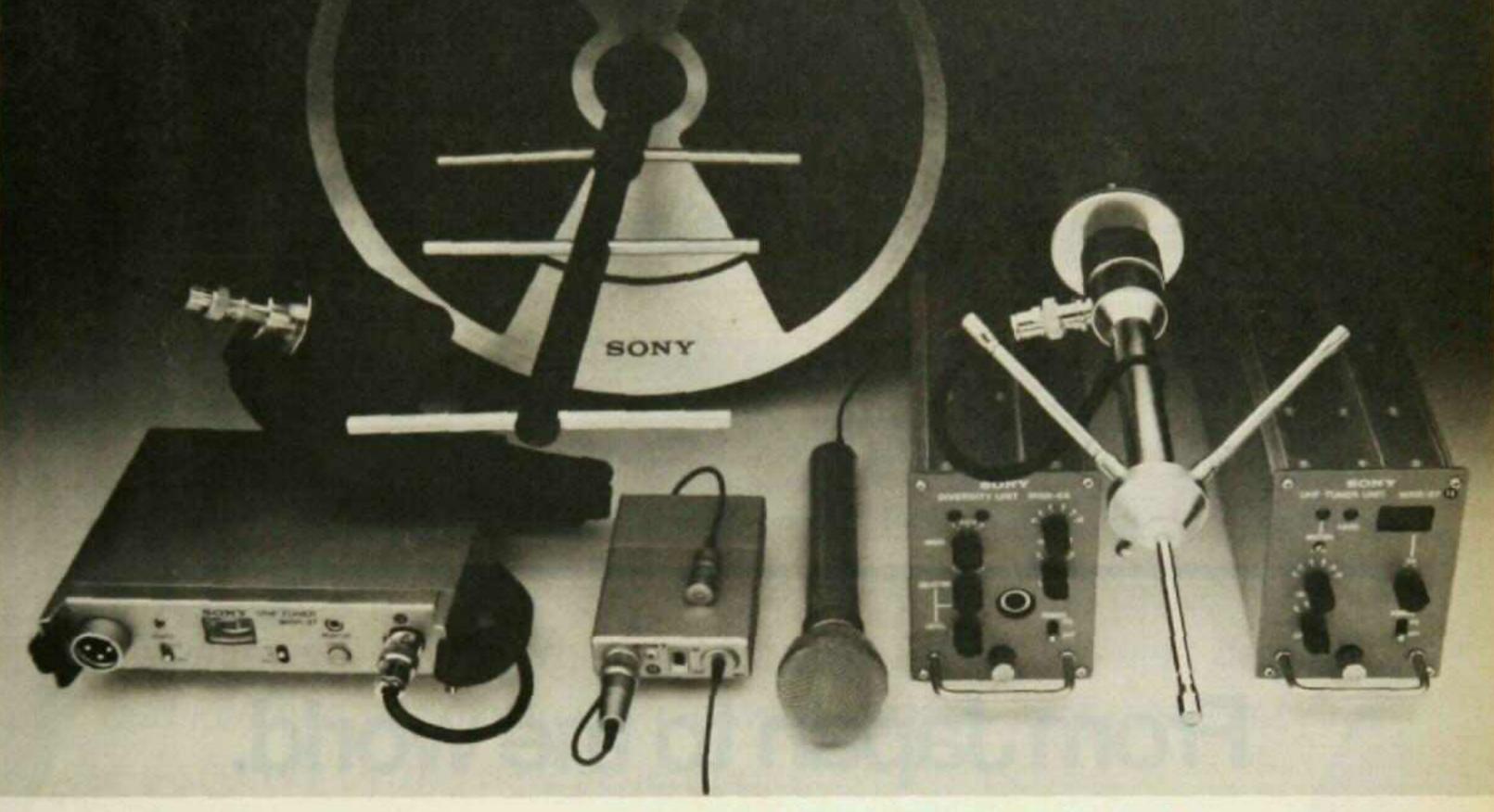
In 1912, the Outdoor Showmen of the World made Bill Donaldson their honorary president and Frank Spellman, chairman of that organization, praised Donaldson for the many successful campaigns he had conducted for the betterment of outdoor showmen. Among these were the fund raising drive which had created an outdoor showmen's ward in the American Theatrical Hospital, and the sustained and aggressive editorial crusade which resulted in the creation of an office of Public Defender in many cities across the country.

The latter campaign was the deep-reaching, far-sighted kind of trade journalism rarely encountered now or then. Aware that impoverished, travelling show people often ran into venal prejudices on the part of townspeople and were trequently arrested, tried and convicted without adequate representation by defense counsel, Bill Donaldson carried on a successful crusade in Billboard to persuade communities to make the services of public defenders available free of charge.

(Continued on page Horizons-14)

Copyrighted maieria

SONY INTRODUCES WIRELESS MICROPHONE SYSTEMS WITH AN INNOVATION NOBODY ELSE HAS: SIGNIFICANTLY BETTER SOUND.



Until now, using a wireless microphone system meant sacrificing the quality of the sound in a trade-off for portability.

No more.

Sony has engineered wireless microphone systems as portable and versatile as any on the market.

But with a very big difference. Excellent sound.

To begin with, Sony offers a wider dynamic range than any other wireless system, a range of 96 dB. This accommodates sound pressure levels up to 130 dB. (While most other wireless systems have limiters which hold their dynamic range to, at most, 75 dB, Sony engineering has produced a system that requires no limiters.)

So what goes into the microphone comes out again at the same sound level. And nothing takes away from the thrill of performance.

What's more, audio distortion is less than 0.1% and signal-to-noise ratio is better than 57 dB (both ± 2.4 kHz deviation, at 1 kHz).

And the new Sony systems are virtually drift-free. Frequency stability is an amazing ± 0.005%.

Furthermore, Sony wireless systems are available with up to 14 channels in UHF, which means that interference from other sound sources is much less likely than at lower frequencies.

And while many wireless systems are put together with a mixture of components from several manufacturers, Sony uses only one: Sony.

So we've been able to create fully integrated systems that offer you a wide variety of options.

For EFP and ENG, Sony's system includes a tiny lavaliere mike, a transmitter about the size of a cigarette

pack and a tuner smaller than a paperback book.

The system also comes with a shoulder-strap antenna and a leather carrying case. Altogether, it's compact and efficient and offers outstanding sound.

For studio and stage use, Sony has a modular rack-mounted system that can be engineered in any combination you want, from single-channel to multi-channel diversity reception.

It can be portable or fixed, and runs from 110 volts AC or 24 volts DC.

For more information, call Sony Professional Audio Products at (212) 371-5800, extension 143 or 145.

You'll find out that no other wireless systems sound as good as Sony's.

SONY

We've never put our name on anything that wasn't the best.



INDUSTRY OVERVIEW:

Moving Back to the Basics

By ELIOT TIEGEL

The disasterous sales slump of 1979 has left an indelible mark on the American recording industry as it enters the 1980s.

Excesses and wonton guilelessness which hallmarked the activities of U.S. record manufacturers during 1979 should be a thing in the past, if you are to believe the leaders of industry who all acknowledge they went over the boundaries of good, solid business tactics.

The shock of business dropping by 30% 40% over last year's record breaking \$4 billion sales plateau has sobered many a company president.

The American recording industry will probably never be the same because of the sales fallout of 1979 with its concomitant personnel firings and staff reductions as top managements sought to put the brakes on their internal wrongdoings.

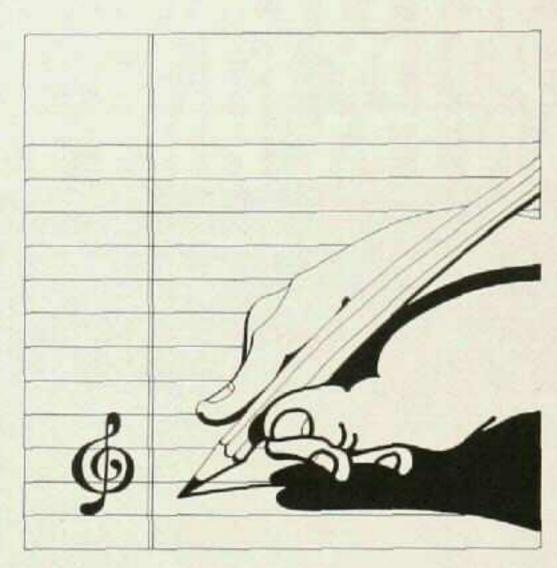
The frigid summer of 1979 has had the effect of making the winter of 1979-80 a really cool period hn terms of abuses and excesses.

Afterall, how many satin jackets emblazoned with either the name of a company or one of its push artists can one use without getting bored by the similarity—and stupidity of it all?

So the new decade enters with a house cleaning, a realistic approach to doing business and a forced acknowledgement that show business is business and not a game in which foolhardy folk should dabble.

Where does this leave us? With a score of challenges, sombering promises for reform, opportunities for continued

Eliot Tiegel has been writing professionally about music for 20 years. He has been with Billboard 15, the last tive as managing editor.



growth and a weak spot in many wallets which will have to be filled with new ideas which translate into big bucks.

We live in an inflationary society, admits Henry Droz, president of WEA and the pricing of music will have to be adjusted accordingly.

Record manufacturers are not generally afraid of raising the suggested list to \$8.98 for top line merchandise. Some retailers scoff at this price plateau and warn that music may be getting out of the reach of the youthful customer.

And in an era when disks are vying for the discretionary dollar with other expensive entertainment forms like movies and books, there is great concern that the value aspect of a recording be emphasized to the purchaser.

No one tolls the death knell for any kind of music. Jazz, disco, country will all ride healthily beside king rock'n'roll, which shows signs of getting back to some basic kinds of raw energy . . . almost a throwback to early 1960s rock.

What are the concerns of the men in power who control the American industry as it leaves a sad 1979 and jogs slowly into the winter of discontent, the final winter of the 70s?

There is a tendency for show business executives, rubbing elbows with eccentric people, to carbon their onstage conferes in manners of flamboyancy and entrepreneurial one-up-manship.

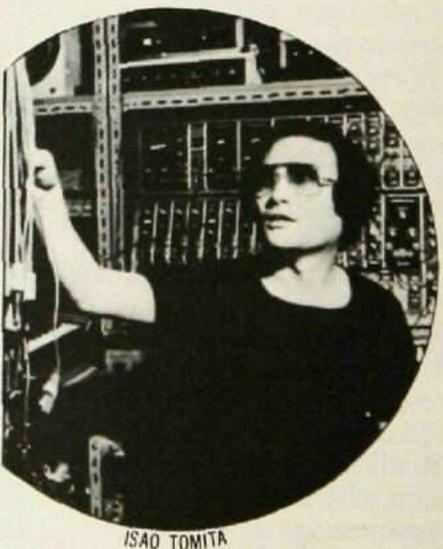
They are concerned about music thievery (piracy, bootlegging and counterfeiting), home taping, improved quality for their pressings, the dying off of old names as new players fill those retail bins, too much technology coming their way too fast and often in an incompatible status.

Comments Bruce Lundvall, president of the CBS Records
(Continued on page Harizons-22)

From Japan to the world.



Corporation
RCA
Records and Tapes



Japan's Newest Creative Force

e RVC Corporation, affiliated with RCA and Japan Victor e GLOBAL MUSIC PUBLISHING CORPORATION

ADDRESS: 1-7-8, Shibuya, Shibuya-ku, Tokyo 150, Japan

Telephone:(03)499-3311

Cable:RVCRCA RECORD.

Telex:242-5162

hen the Fifties turned to Sixties, we were there—with searing, pioneering R&B and adventurous, innovative flights beyond jazz.

hen the Sixties turned to Seventies, we were there—cultivating now-classic rock and nurturing the first stirrings of the new pop.

ow, as the Seventies turn to Eighties, we're stronger than ever—feeding the experimental fires of the next decade, and keeping our most creative work of years past available for discovery by the new generations.

he Atlantic/Atco/Cotillion and Custom Labels. Going beyond the horizon for the music of tomorrow.



ROCK: Something Old, New, Borrowed and Red-Hot

By ED HARRISON

As we stand on the threshold of the '80s, music like other sociological variables is subject to change. Already, in 1979, music is beginning to undergo a radical transformation as a "new wave" of performers are making music dramatically different from anything else in the '70s.

Every 10 years there is a generation shift and with it comes radical changes in fashion, social and political cause celebres and mores occur which have direct correlations on contemporary music.

In the 50s there was the Elvis phenomena. In the 60s there were the Beatles. Perhaps the popularity of disco will be remembered as shaping the sound of the '70s.

We're supposed to be making records for the public wanting escapist values. People want fast food music, not six course dinners.

Miles Copeland, manager of the Police and Squeeze and or ganizer of the International Record Syndicate, a multi-label umbrella company representing a number of British new wave labels, believes that the music industry makes the mistake of "getting wrapped up in the music business instead of the cultural business." As culture changes, so do tastes and that invariably alters the music of the times.

"What happened in England is that the old music became

Ed Harrison has been Billboard's record review editor for the past three. years. Prior to joining the magazine, he was an English major at Brocklyn. College, graduating in 1974. Since the Beatle invasion he has been a devoted follower of contemporary music.



stagnant as each band sounded the same. After 10 years everyone was imitating everyone else and the music lost its vitality." says Copeland.

The essence of rock is and always was its vitality, youth and excitement. Groups like the Police, Joe Jackson, the Knack, Bram Tchaikovsky, the Ramones, Cars, Nick Lowe, Elvis Costello and others are giving rock the kind of fresh new sound that many see as a return to rock's roots but with a few twists.

Says Copeland: "Reggae has become a new source of material to incorporate. It gives another twist to the standard beats and rhythms and will become as influential as blues was a other rock."

He also sees, for the first time, women playing important roles within bands outside of just singing, as they're getting more involved as lead guitarists, drummers and bassists will out it becoming gimmicky.

Says Kim Fowley, rock'n'roll visionary, producer and pub lisher now working with Orchid, an all female band and for merly with the Runaways: "There is a role reversal in musi-There are not many categories for women as opposed to me where there is more diversification. The female spectrum not as diviersified."

"The way a group looks has altered," contends Copelar "Groups are more conscious of clothing. Before the slope the look the better. People want image. Dancing has also be come a phenomena again. When you go to see the Police R mones or Squeeze you dance. With groups like Foreigner Led Zeppelin you sit there and get stoned. Kids are looking their contemporaries instead of the older acts."

"Meat Loaf and Dire Straits were the first tip of the icebers People are tired of the same formulas," contends Forte "The Knack, Nick Lowe and others are fresh sounding even using old formulas."

Opines Greg Geller, vice president contemporary muse a CBS: "What is going on is a return to basic rock'n'roll. I believe rock will continue. It's an evolutionary process. You return to the basics and elaborate on them.

"Rock is action and reaction and had to simplify. During to '70s music couldn't be characterized as people music. The was a lot of pretense involved. Groups see themselves in grandiose terms and then try to pull it off. That's not rock'n'roll in my terms." says Geller.

Fowley believes that "average" people want music they can comprehend, "We're supposed to be making records for th public wanting escapist values. People want fast food mus not six course dinners." (Continued on page Horizons)

Changing Rhythms to Keep the Fever Burning

By RADCLIFFE JOE

In spite of the dire predictions aimed at it by the cassandras. of the entertainment industry, disco is not about to shrivel up and die like some neglected plant in a desert of desolation.

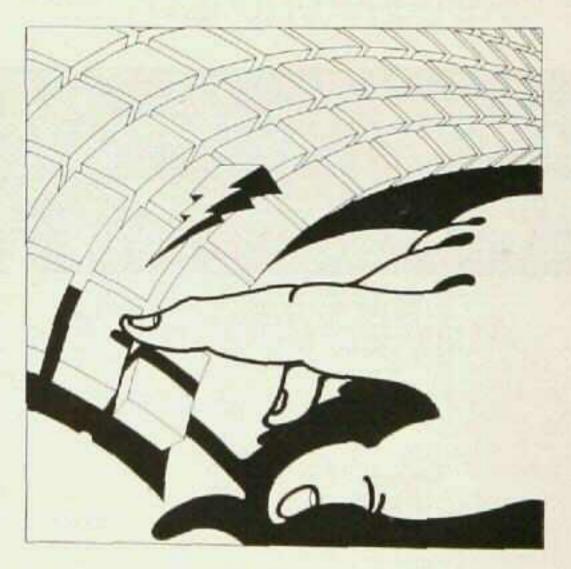
This phenomenal entertainment concept which burst on the U.S. recreational scene in the mid 1970s with the robustness of the eruption of a long-dormant volcano, continues to show unquestionably healthy vital signs for the future.

If anything, disco is growing up, and like all growing things. it is changing ... shedding the innocence and simplicity of its infancy, and assuming the mantle of style and sophistication. necessary to make it viable and competitive in the long haul against other more established entertainment mediums.

It is true that until now disco has lead something of a charmed life, receiving, as if on cue, important transfusions of life-giving blood into its energy-weary veins from such vital supply sources as the movie industry, (films like "Saturday Night Fever," and "Thank God It's Friday"); the television industry, (with a slew of dance shows and disco-oriented dramas); the record industry, (with guest contributions by some of the top pop performers in the business); and radio, (through a mad rush to out-compete competitor for much coveted industry ratings).

Today, disco no longer needs massive transfusions. It has successfully hurdled many of the crises of growing up, and having paid its industry dues, is riding with relative comfort. into viable maturity supported by solid financing from big business interests, wall street investors and monied private entrepreneurs.

Still, it would be ill-advised to be cavalier about disco's future. This lusty foundling of the entertainment industry is not entirely out of the woods. There will continue to be hurdles to vault and pitfalls to circumvent. A constant watchful eye, and



helping hand will be needed for those difficult periods which lie ahead.

Disco's immediate problems lie in the changing face of its music. It is a tricky transitional period in which the sounds associated with the kaleidoscope of lights and innovative interior designs are evolving from an essentially rhythmic r&b beat to a more universal fusion-type sound incorporating many of the basic elements of rock, jazz, country, gospel and even classical.

surprising. In fact, in spite of the opposition it is receiving some guarters from so-called disco sound purists, it was ex pected and inevitable.

One of the major and most consistent criticisms directed a disco since the inception of its renaissance in the mid-1970s was that it's music was simplistic, unsophisticated, units pired and even downright boring. Industry observers often warned that if the music did not metamorphose into a music lyrical and acceptable sound, then it would eventually doomed to failure, and with its passing would also fade to entertainment concept which relied so heavily on it sustenance.

If anything, disco is growing up, and like all growing things, it is changing . . . shedding the innocence and simplicity of its infancy . . .

It was also argued, with merit, that with the exception of handful of disco superstars-Donna Summer and the Village People among them-disco music lacked readily identifiable artists with whom its followers could relate. Being largely a producers' medium, the industry was hard pressed to produce, live and in person, the acts for which the audiences were clamoring. This predicament lead one British music producer to warn out loud, that unless the problem was corrected. It medium was doomed.

It was because of this concern, a revitalized interest in no spurred by the efforts of the once-ridiculed new wave groups that the gradual shift toward a fusion disco sound began tax

(Continued on page Horizons-19)

Aiding this movement, especially in major urban areas like Radcliffe Joe is Billboard's Disco Editor The change is not radical, nor can it really be considered

Then too old to Lock n' Kol Congratulations from EM1-A/UA

3/1/A

CLASSICAL MUSIC: New Shoes for Old Warhorses

By ALAN PENCHANSKY

Twenty-five years ago it was a fairly simple matter to describe the boundaries of classical music. Classics included Bach, Mozart, Beethoven, Brahms, Tchaikovsky and a few other immortals. Classical was opera, a few baroque chestnuts, and one or two infrequently heard renaissance pieces. The modern music—Bartok, Stravinsky, Schoenberg—remained within a recognizable classical framework.

Today, the boundaries of classical music are much harder to establish; blurring around the edges has become consider-

Before joining the Billboard staff in 1976 as classical music editor, Alan Penchansky was managing editor of Zoo World, a bi-monthly rock music tabloid and also wrote for Consumers Digest. Based in Chicago, he is a classical devotee and audiophile. able. We must now fit into the picture electronic music and synthesizer music, ragtime dances and Tin Pan Alley popular songs. And classical shares with jazz an interest in avant-garde activity that appears to defy categorization. Factor in the wealth of pre-classical music brought to light in the past two decades as well.

Today, the boundaries of classical music are much harder to establish; blurring around the edges has become considerable.

Some recent album releases by classical labels demonstrate how the barriers are coming down. Consider: Joan Morris and William Bolcom performing Lieber and Stoller song some of them former pop hits (Nonesuch); concert virtuoso Pinchas Zukerman performing with Claude Bolling's jaz combo in a suite with blues overtones (CBS); Yehudi Menuhin trading licks with jazz bow master Stephane Grapelli (Angel). Canadian Brass Quintet surveying Fats Waller's music (RCA) James Galway, former first flutist with the Berlin Philhammonic covering John Denver's "Annie's Song" (RCA); and conductor and pianist James Levine tossing off an entire of Scott Joplin rags (RCA).

The future of the classical music industry holds an increasing number of these crossovers. Looking into the classical hor

(Continued on page Horizons-24

AZZ: Fusion for Bucks or Bucking Fusion?

Picture this scene: the plane lands and the nattily attired musician walks confidently out of the first class section and is met at the arrival gate by a dark uniformed chauffeur.

Directed to his long, sleek limousine waiting at curbside, immune to the passing glances of airport policeman, the musician finds inside the limo his favorite chilled wine and whatever controlled substance is his favor.

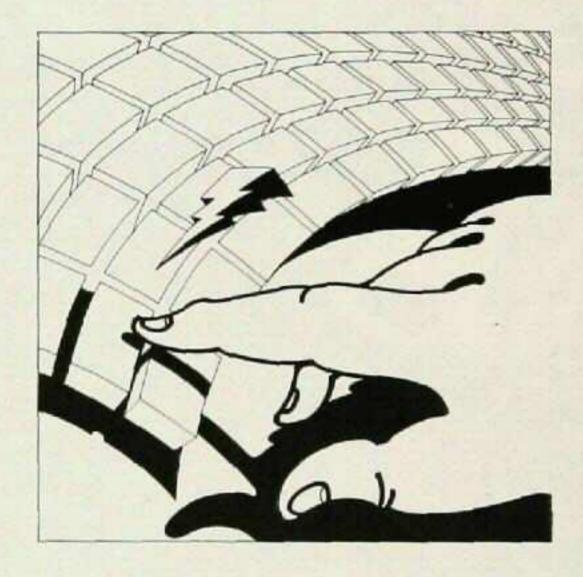
Along the highway leading into the city impressively designed billboards herald the musician's newest album. A large record store shouts out his name on a marquee advertising his new LP.

At the hotel, representatives of his record company have ensured the finest of accommodations. The musician is given a list of possible newspaper and radio interviews he can do. Everything is groovey.

The musician, a top jazz artist, is being catered to with all the aplomb afforded many of the rock stars younger in years. Life is really sweet.

Life is indeed sweet for the commercial musician whose music sells in six and seven figure amounts. Today, volume counts at the large labels more so than at any time in recent history.

Wake up jazzman, you're dreaming about that limo, chauffeur, chilled wine, billboards. Wake up jazzman if you're a tra-



ditionalist, a mainstream pure jazzman who cannot bring himself to cross the boundaries of his conscience and emasculate his art with outside influences.

But wait a minute jazzman. Don't you want to be treated like a first class citizen, like the here today, gone tomorrow, rock players who have come to expect the golden glove treatment because of their potential and also because they do turn hundreds of thousands—even millions—of young people on? Hell yes.

6 If you sell pure jazz in the 5,000-20,000 range, take a cab. Buy your own beer, get your own joints.

As jazz enters the '80s there are enough professional play ers reaching out for their own piece of the glamour pie, there own ego-salving desire to be afforded the same respect and treatment as the young rockers receive.

The sales lessons learned during the past three years indicate that the jazz musician whose music is distinct, unique (Continued on page Horizons-18)

RELIGIOUS MUSIC: A Slow Train Gathers Momentum

Those time-tested analogies of silver linings and golden gateways can be fittingly applied to the future of religious music

Spurred by some remarkable (dare we say, miraculous?) recent breakthroughs, leaders of religious music are some of the most optimistic musicmakers on the song circuit nowadays. They have good reason for their ebullience.

Their form of music has gained momentum and a new aura of importance that even infiltrates the secular market. Besides being a message music, it has become a money music—a development that could spin off problems as well as potentialities.

It has become a money music—a development that could spin off problems as well as potentialities.

The problem is how to deal with the touchy area of determining where the music ends and the ministry, or money, begins. But religious music is populated by some bright, articulate, knowledgeable executives who will be able to handle the problem and counter any black eyes caused by the get-richquickers who are historically attached to any type of music that promises money.

Another problem area could be turned to a plus. It's the tremendous diversity of the varied styles of religious music. Because of its many differing markets—including sales at concerts and "off the back of busses"—and sporadic airplay, religious music is extremely difficult to chart accurately.

Southern quartet gospel will sell strong in one market, yet will be nil in others where contemporary Christian music, or black gospel, or soul gospel (is there a difference?... maybe), reigns supreme. Some stations will play no Florida Boys product, but will jump at the new Evie release.

But religious music leaders intend to turn what could be a tragmentizing development into a cohesiveness that will spawn a unity of purpose for all segments of this glory music.

The Gospel Music Assn. already has its sights set on drawing together the various segments of religious music into a
more powerful union. The Nashville-based organization, once
considered a bastion for traditional Southern gospel music,
will continue to open its arms—and membership—to those
who sing their praises with different methods, beats and lyrics.

This will be the most important future trend for religious music.

Another important development will be the ongoing thrust into the secular marketplace and major label involvement in the religious music scene. It's way too early to gauge the success of MCA's Songbird experiment, but the industry is watching.

The mighty Word spectrum in Waco has prompted many secular executives to take a good hard look at the rewards inherent in the religious music field. The finely-honed operation is crashing into the secular retail outlets and radio operations with a zest and creativity formerly not found in the religious music sector.

We'll see an increasing amount of Christian records on Christian labels crack the Billboard Adult Contemporary and Hot 100 charts, following the path blazed by Dan Peek's 1979 hit "All Things Are Possible" that climbed into the top 10 of the Adult Contemporary chart and soared into the Hot 100, too.

Jim Myers, president of the CMA, sees longstanding barriers now being toppled in the name of unity. "Everyone travels the same road," says Myers. They all sing the same message, but they sing it in different terms."

(Continued on page Horizons-20)



Welcome to our family, Good Sounds Records.

Together we'll make great things happen in the 80's.



SIII AILE

COUNTRY MUSIC: Staying Down-home While it Ventures Uptown

By GERRY WOOD

Though country music and its rustic roots have been around longer than Billboard's 85 years, the music form has seen as many changes as the publication that has chronicled it throughout the years.

These who have helped polish country music's big apple expect that change, surprise—and yet a traditionalistic spine will continue to be the watchword for country in the coming century.

Building on the momentum of the past decades, country music should become the music of the country, predicts a phalanx of country music leaders. Many outside the realm of country music have also touted its future moves toward universality.

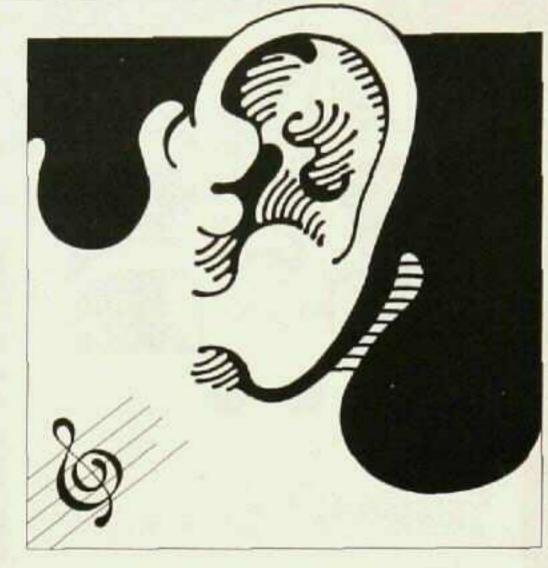
"Country music will become the MOR music of the '80s," is the prediction from Steve Diener, who received a hefty dose of Nashville and country in his stint as president of ABC Records. Now ABC has become MCA—a move that foreshadows a conglomerate trend in country for the next 85 years.

The music will take two courses: the high road and the low road.

The high road will lead to the land of peaks and valleys, crossing over into the nirvana of worldwide popular acceptance. Country Internationale. Subjected to the whims and caprices of all types of popular music.

Country's encroachment into this pop ever-ever land that once was a never-never land is a risky venture because of the oversell and overkill elements needed to achieve what the Bee

Gerry Wood, Billboard's country and gospel editor, formerly served as associate director of ASCAP's Nashville office, director of the Vanderbilt Univ. News Bureau, and worked in radio for such stations as WKDA-AM, Nashville, and WAKY-AM, Louisville. He has worked closely with such talents as Kris Kristofferson, Jerry Jeff Walker, Jimmy Buffett, Yvonne Elliman, and Dave Loggins. He joined Billboard in 1975.



Gees affirm in their song, "Stayin' Alive." So it will go higher on the high road, though few count on staying at peak levels torever.

The low road. Don't let the name fool you.

Country music came from earthy roots, and, unashamedly, a portion of the music form will remain there forever. Country must remember to keep one of its roads low—people-level—so it can hug that clear, cold stream of human consciousness that filters through the day to day realities and the night to night rough spots in the lives of the common man.

Some of country music's trendsetters—spanning the horizons of publishers, writers and label executives—offer a wide variety of crystal ball projections, with one common element. All agree that there will be a traditional lode, a country touch stone, that will remain with country music no matter how sophisticated or advanced it becomes.

Country must remember to keep one of its roads low—people-level—so it can hug that clear, cold stream of human consciousness...

That means a return to the roots, to simplicity . . . to the simple strengths that have made country music an "in" music today. Perhaps Bob Beckham, president of Combine Music, Nashville, sums it up best: "The music will go ahead at a tremendous pace in sound and technology—and then will turn around and go back to 'Stardust.'"

Beckham displays his publisher's bloodline by predicting that the song will remain the lifeblood of country music. He hopes this facet of the business doesn't get too businesslike. "If the song doesn't stay as the main element, then we'll be working from machines. I hope it doesn't get to the point where a computer can write a song."

Beckham predicts an "influx in space music," synthetic instrumentation and evolvement of music sounds and melodic structure.

Molly Ann Leikin, who co-wrote the country hit "Two Steps Forward, Three Steps Back," has a vantage from both the Los Angeles and Nashville viewpoints. She lives in the former and loves the latter.

(Continued on page Horizons-20)

BLACK MUSIC: Time to Translate Creative

Time to Translate Creative to Corporate Power?

By DAVE DEXTER JR.

The future of black popular music?

It's a virile, growing future if one is to accept the predictions of black industry leaders in various fields. By the end of the coming 1980s approximately 35 million black Americans will have boosted that segment of the nation's population from its traditional 10% share over the decades to 15%.

That in itself provides a massive, lucrative market for popmusic. And to it can be added constant crossovers of black musicians and singers into the even larger non-black field.

Bill Shearer, general manager of KACE-FM Los Angeles, owned and operated by black Americans, makes a point when he opines that "eight years ago, there were but six black-owned stations in the U.S. As 1980 nears, there are more than 60. KACE's billings rise every month. I don't choose to sound unreasonably optimistic about the future but it is safe to say that black stations will be heard more and more. The current political flavor within the Federal Communications Commission favors black ownership," Shearer notes.

"A roadblock, of course, is the soaring price of a station. Even in a small market a station today costs \$1 million to buy. But even that figure can be overcome; instead of one man making the purchase we will surely see, in the '80s, consortiums or groups of men and women pooling their resources to become station owners.

"Also," Shearer adds, "there's a new breed of person proliferating today. It is the young, college-educated black man or woman who is not satisfied to be a deejay or a sales rep. They intend to own stations. Keep in mind, too, that the narrowing of the AM space band will allow for 125 new stations to have a

place on the AM dial. Some of those stations are going to be owned by black Americans."

Renny Roker, president of R&B Productions, Los Angeles, one of the West's most respected and successful promoters, declares "we are at a low spot right now, but I have reason to believe the concert field will improve slightly in 1980-81 despite economic conditions. And then, for the remainder of the 1980s, concerts will blossom and prosper as never before in history.

"Look," Roker suggests, "for everyone in black pop music to become more selective. There may be fewer concerts but they will offer stronger, better entertainment than we saw in the '70s. It will be back to the basics—more true entertainment, fewer laser lights and smoke explosions onstage. There will be exciting new talent coming up. This year I'll be associated with 180-200 concerts. In 1985 I suspect I'll handle no more than 100, but they will all be bigger and better."

The pivot upon which all music activity revolves, of course, is records.

Concerts will thrive, as Roker predicts, only if records continue their dominance in the way of life of millions of Americans. Radio stations will build audiences only if the records they air are entertaining. Most nightclubs are dependent on record acts. So are several hundred thousands of jukeboxes. Discos are built around recorded sounds.

In 1977 the music industry grossed more than \$3.5 billion. Approximately one third of that gross volume was receipts on black music. . .

Black and white color lines are ever so gradually and imperceptibly merging throughout the nation's 50 states. An overwhelming segment of America's youth is without prejudice; it shows in record sales. Roadblocks still exist for the black but remarkable changes in social attitudes have occurred in the last 15 years. This snowballing effect can only gain in momentum as communications improve, as varied races are thrown together and as elderly, bigoted Americans die off. Pop music (and sports) are doing more to eliminate (Continued on page Horizons-28)

Carter, Coleman Hawkins, Julia Lee, Nellie Lutcher and numerous other black artists. Since 1974, he has served as copy editor of Billboard.

Dave Dexter Jr. has produced and written about popular music/jazz for

45 years, including more than 30 years with Capitol Records. He has

worked closely with Duke Ellington, Nat King Cole, Ella Fitzgerald, Benny

Happy Birthday Billboard



Motown Records



INTERNATIONAL: Mapping the New and Shifting Terrain

By ADAM WHITE

There are signs that the international record industry will emerge from the most sobering year of its history with a new maturity, a new grasp of business realities-and a recognition that the '80s may be the most changeful and challenging dec-

In fact, the changes have already begun, and they have to do with demographics, and the very geography of the market

In the Western world's industrially developed countries during the next 10 years, there will be fewer of music's most prized consumers, young people. This is the result of the dramatic declines in birth rates, the end of the post-World War II baby boom.

How to protect itself from the potentially damaging effects of this? Only with thorough market research and analysis, as Dr. Werner Vogelsang, vice president of the Polygram Group. notes. Only this way, he says, will the industry "be able to develop successful and meaningful countermeasures to safeguard continuous and profitable growth."

But analysis and research are only allies for the future if the industry knows how to work with them. This year's sales slump, felt in virtually every developed music market around the globe, caught many companies off guard. There was no preparation for adversity during the boom years, and the re-

Adam White has been international editor of Billboard since 1978, joining the magazine after four years with Music Week, trade paper serving Britain's record industry. Prior to that, he was editor of Music Trades International, covering the U.K. instrument market. White has also been a freelance contributor to Melody Maker, Disc and New Musical Express, and worked with British record companies on the concept and compilation of more than 30 albums of rock n'roll history.



sult has been galloping indecision and unplanned responses—some of awesome proportions, particularly the EMI debacle.

So from the crash of '79 may come belated recognition of the need for long-term planning, for the good and bad times.

That long-term planning will have to be based upon more than demographics, of course. The very terrain of the record business is shifting, as another Polygram executive, president Coen Solleveld, observes: "If the U.S. was responsible for 60% of the record market 25 years ago, it now accounts for 35% "

As a result, it's no longer obligatory for non-American art. ists and repertoire to crack the U.S. to generate remarkable revenues. Today's most successful recording acts worldwide are probably Abba (reportedly over 100 million units sold) and Boney M (more than 50 million, it's claimed) from Europe. and they've achieved that success with minimal dependence on the U.S.

And while Americans will be looking abroad for profits, even as their percentage of the international market shrinks, financially firm foreigners will be scanning the U.S. landscape more than before.

The reverse is even becoming true: that for a reasonable rate of return on investment, American companies must increasingly depend on foreign royalties, as the \$100 million net volume now thought necessary for survival provides only a domestic break-even point for a fully staffed, full service record operation.

And while Americans will be looking abroad for profits, even as their percentage of the international market shrinks, financially firm foreigners will be scanning the U.S. landscape more than before.

(Continued on page Horizons-41)

Continued from page Horizons-8

Rick Stevens, vice president of a&r at Polydor Records, feels that "production ideas have become primary over substance."

"The Knack, Bram Tchaikovsky and Joe Jackson have revitalized the most alive form of music," says Stevens. "They have relatable lyrics, good melodies and playing, which will be a major portion of what kids will be buying."

Producer David Anderle compares the new wave acts of the '60s to groups like the Who, Yardbirds and Kinks. And out of this new wave will come the major artists of the '80s.

"Rock is going back to simply structured songs," states Anderle "Songwriters are going back to writing simpler songs. It's kind of historical reverting back to simplicity."

States Peter Philbin, part of the talent acquisition team at CBS: "During the late '60s and '70s there were a lot of achievements in the technological aspect of recording. The machines became toys to producers and started to influence the music of groups like Yes and Electric Light Orchestra.

"The technical aspects of recording to a great extent became over-embellished with too much emphasis on it. We're returning to the attitude of making simpler music.

"The reason for the music changing is that people are more receptive to it. Not only buyers and the industry but musicians looking for something new. It's healthier than resurrecting hits of the past," contends Philbin.

Copeland likens the growth and acceptance of new wave to that of progressive rock which took three to four years before radio began playing eight minute cuts. "People said new wave wouldn't happen because radio was into mellow rock. A year ago everyone believed punk was dead only because they expected it to happen overnight.

Eight months ago, there was nothing on the charts. Now there are 13 acts classified as new wave on the chart. Bands are realizing that what's important is its attitude and what can be put across to the public," says Copeland.

"Technique has never been important. If technique was a criteria for success we'd only have classical and modern jazz. It's what the audience feels coming from that group."

States producer John Ryan: "The new bands are not so immersed in studio gimmicks. They have different values cast ing back to the early '60s and to what bands sounded like. Music in the '80s has to have immediate appeal."

According to artist Frank Zappa, the essence of music is the sound which led him to obey one very fundamental guideline: "timber rules."

"If 'Purple Haze' was played on an accordian instead of guitar, it's impact would be entirely different," he says.

"My approach to rock is different since I'm a composer

working in rock. The key is the sound of the instruments. You go for a sound and combine them just like a stew in a food dish."

Zappa views the record industry as one "providing any kind of noise that will sell. If there is a sound that people crave to hear, the industry supplies that demand."

When disco began making commerical headway during the latter part of the '70s, all the major record companies quickly jumped on the bandwagon to supply the public with what Zappa says is the sound people crave.

Many agree that as we enter the '80s disco will not fade entirely, but will be reborn in a hybrid form.

"New wave acts are now incorporating elements of disco such as Talking Heads and B-52's," says Geller. "There is a cross-pollination going on."

Geller cites "Pop Muzik" by M as being a pivotal record because of its appeal to all tastes. "The disco people consider it disco and the pop people see it as pop," he states.

Polydor's Stevens also looks at "Pop Muzik" as "an important new category of music." Stevens sees the fusion of dancing and rock as a harbinger of things to come as it "combines both the social concept of dancing with the energy of new wave rock'n'roll."

Opines Geller: "Since Elvis in 1954, rock'n'roll has been a hybrid of various pop music before it. Rock'n'roll of 1980 will be back to basics incorporating new wave, disco and other forms. But whether disco remains as potent is an open ques-

Offers Fowley: "If disco had been as visible as rock, it might not have lost out. And besides, the pure disco songs are not among the great copyrights. But elements of disco technology and arrangements will be used in the body of pop music just like elements of r&b and folk are used in pop music."

Producer Ryan sees music heading back to a more primitive style with the trick being to make simpler records sound great.

"Guitar, bass and drum groups that can blow people away will be successful," says Ryan. "Too many records are overproduced and too slick. It's becoming challenging to the producer to create a good sound."

Injects Copeland: "The new wave bands will learn more about the studio and become more technically proficient. With every album they want more. In 10 years, the Clash will perhaps be as technical proficient as Led Zeppelin."

A&r executives concur that a new band's live performance, demo tape and believability are the areas they see as most crucial when it comes time to sign.

Says Geller, who was responsible for signing Elvis Costello and Nick Lowe: "When looking at artists, I first look at the songs. Even if the demo is rough, good songs shine through. We also look for a super voice, instrumentation, and the live

(Continued on page Horizons-41)

BEGINNINGS:

Continued from page Horizons-4

He editorialized consistently in behalf of numerous causes be yond show business's immediate boundaries. In a 1912 editorial on the issue of women's suffrage, he wrote:

If benefits will accrue to women from suffrage, actresses will share in them. There is no excuse, therefore, for their not taking an interest in the subject, and a lively interest at that.

Women's rights were only one of his social concerns. He was acutely conscious of the discrimination against blacks and other minority groups. In 1920, he inaugurated a special department in Billboard devoted exclusively to giving recognition and encouragement to blacks in all branches of show business. James Albert Jackson, whom Bill Donaldson de scribed as "a Negro writer of attainments and distinction," was appointed editor of the new department. It was the first department of its kind in entertainment history.

As the years went by and brother Bill and I worked in post tions of increasing responsibility in various departments of Billboard, we met and worked with many who had known Granddad. We learned how undiscriminating and total was his affection for all show people. On the daily short walk from his office on 42nd Street in New York to the Astor Hotel on 44th Street-where he joined friends for lunch in the Hunting Room—Bill Donaldson would pause and say hello to a dozen or more actors and other showmen. Invariably a number of them were down on their luck. As unobtrusively as he at tempted to handle the delicate "handshakes," Granddad nevertheless became known as a "soft touch." The lunch time stroll cost between \$10 and \$20 per day in handouts.

Much has transpired in the 52 years since Bill Donaldson's death. In a manner almost mystical, his publishing policies have been perpetuated by a series of dedicated editors, reporters, administrators and employees in every department. American entertainment grew to dimensions hardly conceiv able a half century ago. Billboard found it could best service its show business constituency by creating separate publications for the outdoor phases of entertainment, and thus were born Fun Spot and Amusement Business. Then the phenomenal evolution of the prerecorded and tape music industries plus other economic factors, dictated that Billboard should cover television, radio, theatres, motion pictures, et al. prima rily as they related to the music/record/tape areas of entertainment.

But the Billboard of 1894 and the decades that followed under Granddad's affectionate and inspired leadership-and those who carried on in his tradition-made its own unique contributions to American entertainment.

I think our granddad, Bill Donaldson-a man who truly loved show business-would be proud of his work and the work of those of us who followed



We Speak Their Language.

And your language, too, if you're a contemporary radio station with an 18 to 34 year-old audience. We are "The Source." The new "young adult" network from NBC. Unlike some other youth-oriented networks, The Source offers upbeat, twominute newscasts 24 hours a day. specifically designed by and for today's generation. Written and produced in language that 18 to 34 year-olds understand. And plugged into their needs and interests. Plus rock concerts and entertaining, provocative drop-ins. More good stuff. Commercials are fed adjacent to the

programming, not within. Is The Source for

NBC Radio's Young Adult Network

real? Burkhart and Abrams helped us get born and they do continuing audience research to keep us on track. Our chief "Sourcerers" are Big Jim Comeron, former News Director. WCOZ, and John McGhan, former Program Director, WDVE. We also keep our heads straight by listening to what our stations have to say. Looking for a sound alternative? Write to: Affiliate

> Relations, Room 823. The Source, NBC Radio, 30 Rockefeller Plaza, New York, NY 10020 or call (212) 664-5757.

TECHNOLOGY: Fathoming the Evolution Revolution

By STEPHEN TRAIMAN

All that has produced the marvelous audio and video electronics and software in Billboard's first 85 years of covering the entertainment industries will be as a flash compared to what is just ahead and in the decades to come.

The remarkable inventions of Edison and others will take a back seat to tomorrow's tape, audio and video breakthroughs, with many glimpses already available as to what the music industry can expect in the immediate future and the years

A growing inter-relationship of audio and video already is apparent, and the tightening links between the razors and the blades-the hardware and the software-are more in evidence every day.

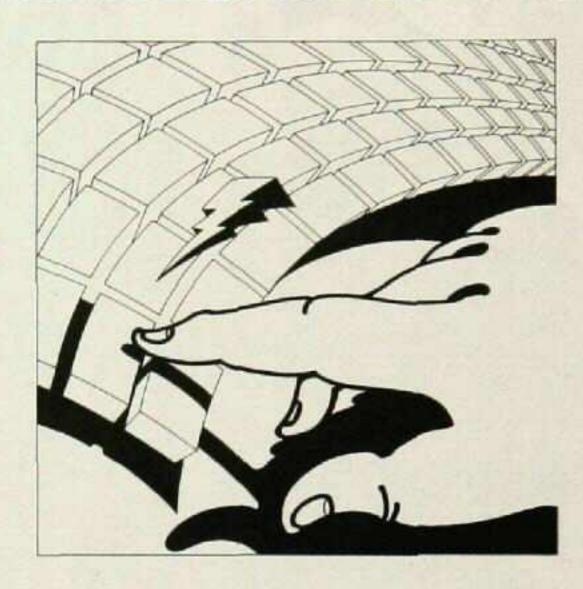
No responsible executives in any of our industries today can be lackadaisical or quiescent with so much happening around them. The technological developments are so rapid, that any attempt to forecast too far ahead runs the risk of obsolescence before the words are dry on the paper on which they are written.

Every vital segment of the entertainment industry is tied more closely with the others as media forms meld with the breakthroughs in audio and video hardware, and the magnetic products on which sound and sight are imposed.

Consider just a few of the possibilities that have come to light in the last several years, and what they offer to the music industry for the future:

"Metal" Tape—The announcement in the spring of 1977

Stephen Traiman has been tape/audio/video editor of Billboard since 1974 and with parent Billboard Publications Inc. for 20 years. He was founder and publisher of VidNews, one of the first video industry newsletters, produced Billboard's First International Video Music Conference in November 1979, and is a freelance contributor to audio and video trade and consumer publications.



that 3M had developed a Metafine formulation for blank audio and video tape that offered the ability to "pack" much more information in much less magnetic media space opened the doors to today's long-play videocassettes (up to eight hours of recording) and the music Microcassette.

 High-Speed Duplication—With cassette equipment now able to provide quality copies of music tapes at 64:1 real time ratios, and 8-track copying at 32:1, the video capability is even more staggering. The new BASF LVR tape on which 72 longitudinal tracks are recorded at 21/2 minutes per "shuttle" back

and forth will be duplicatable in that same 21/2 minutes-to the entire three-hour program, as each track is copied at the same time. And Matsushita has a "mirror-image" duplicate in the works that will copy a two-hour VHS program in min utes, the firm's engineers claim.

Every vital segment of the entertainment industry is tied more closely with the others as media forms meld with the breakthroughs i audio and video hardware, and the magnetic products on which sound and sight are imposed.

- Digital Audio—The newest dimension in sound recording is getting more exposure through a growing number of se tem developers-Sony, Soundstream, 3M, Ampex, EMI, Mal sushita and Decca among others-with the promise of frequency response to 90 dB (compared to the best analog recordings ranging to 60 dB, with no measureable wow and flutter, noise or distortion. The absence of workable standards among the U.S., European and Japanese pulse code modulation (PCM) systems is a big stumbling block to industry acceptance, but the promise of the digital medium should overcome this in time.
- Videodisk Systems—The emergence of the first optical (laser-readout) system on the market in December 1978 by Philips and MCA via Magnavox in the U.S. marked the start of the era. But with the machines only in two markets 10 months later due to a critical shortage of disk capacity and an attend ant inability to mass-produce the players the system face (Continued on page Horizons-2)

RECORDING STUDIOS: Keeping Time to the Ever-Faster Beat of Change

By JIM McCULLAUGH

As Alvin Toffler points out in his forward-looking "Future Shock," change is an inevitable element in the modern human/industrial experience.

Certainly changes on all levels-particularly those in the technological realm—have been wide and vast in the last 50

But what is intriguing, exciting and yes, perhaps even frightening in Toffler's future shock sense, though, is that change, itself, has reached an almost incomprehensible pace.

The distance between the DC-3 and the Concorde or the Model T and the \$50,000 Porsche 934 was lengthy. Given today's technology and the gifted minds that direct it, those distances have shrunk considerably. The professional recording industry shares the same phenomenon.

The last 20 years have been spent making analog recording state of the art. Now, suddenly, a radically different and demonstrably superior method of recording-digital-bursts on the horizon. And while the digital jury still sits there are those on the pro recording side of the music business who claim that even newer and better recording technologies will eclipse that development in the not too distant future.

At this point in time it's hard for anyone in professional audio to predict with any sure degree of certainty what the music recording medium, or even the message, will be in five years, never mind 10 or beyond.

One thing, rapid and ear boggling change, is certain and some of the prime movers in the recording studio mileau offer their observations:

Donna Summer producer Giorgio Moroder who also runs

Jim McCullaugh has been covering the recording studio scene, in addition to other music beats for Billboard, for the last four years in Los Angeles. Prior to joining Billboard Publications, Inc., in New York in 1974 he was with the New York Daily News. He is a graduate of New York University where he majored in Sociology and minored in Journalism

his own highly sophisticated studio complex in Germany called Musicland speculates: "It's going to be digital and more computerized."

Moroder recently released what is touted as the industry's first all disco digital LP as well as the first electronic 'live todigital' LP called "E=MC2." The process involved a unique human/computer collaboration: 25 computerized synthesizers. four computerized keyboards, three micro-computers, and electronic percussion, drums and vocals. The music was coded numerically to computer and recorded with the Soundstream digital process.

. . . while the digital jury sits, there are those on the pro recording side who claim that even newer and better technologies will eclipse that development...

"The engineer will probably have less work to do," continues Moroder. "All the mixdowns will be digital and automated. Also, perhaps studios won't have to be that large anymore since so much will be done on overdubs. Studio control rooms shouldn't be that large anyway since the larger you make them, the less the atmosphere. They are making so many instruments now, like the synthesizer, that go into the board direct and don't require the use of acoustics.

"I guess the main thing is that there will be more computers working and digital electronics. Right now it takes quite a bit of time to do the digital editing process. Later on, however, it will take less time. And portability will be a factor. Perhaps you will just carry certain electronic equipment into your living room and record right there."

Another producer, David Rubinson, who operates the way technically sophisticated Automatt recording studio complex in San Francisco observes: "One of the basic reasons why base in San Francisco is the closeness with Silicon Valley. That's where a lot of the new technology of the future is coming from and it will impact the recording studio business.

Silicon Valley, as it is commonly referred to, is a stretch of land in the Santa Clara Valley south of the Bay Area that it home to such high technology, semi-conductor-based firms as National Semiconductor and Hewlett-Packard. He feels firms of that ilk may eclipse recording studio manufacturers now who are pioneering digital and go way beyond current recording methods-to music being stored in "pure memory cores."

One example of what the Automatt can do in 1979 is: the Harrison 40-32 automated console and Allison 65K automated tion system in Studio C have been interfaced with a Zilog Z-80 microprocessor computer system. According to the Automatt. it is the only one of its kind in the world. A theoretically infinite amount of information (as much information as there is on tape) can be programmed into the system and is displayed of the television monitor simultaneously. All this is done without taking up any additional time or space in the Allison automa tion system. For example, all the information desired regarding a particular album being recorded can be stored along with the existing automation data of that album. The track as signment sheet and lyrics for each of the album's songs, mu sician's names, the length of each cut even copyright information, any data desired-can be recalled and displayed automatically by simply playing back the tape.

Harry Hirsch is president of the Soundmixers studio com plex in New York City. He is also the founder of Media Sound still a major recording studio factor in New York. He muses "Before I put Soundmixers together, people said to me that was crazy to open a 12,000 square-foot operation. They said

(Continued on page Horizons 22



Continued from page Horizons 8

New York, were club owners, hard-pressed by the highly competitive nature of the conventional disco format, who began turning to rock, country and other fusion type sounds as a possible viable alternative.

The enterprising urban club owners found almost immediate support. In spite of the apparent sweeping popularity of the conventional disco sound, rock had not entirely lost its following. Its hard-core supporters remained. Although largely an underground movement in the cities where disco ruled the roost, they were, in the more suburban and rural areas of middle America, a highly visible group, almost fanatical in their anti-disco sentiment. To cater to their needs (and demands) the suburban disco entrepreneur was forced to tailor his club's format into a sort of disco hybrid incorporating sound elements then considered treasonous by disco loyalists.

Compounding the woes of the disco sound, was the fact that the music, in spite of its popularity in the clubs, had failed in its efforts to translate into the sort of mass commercial appeal enjoyed by pop music at the retail record level. A problem traced back to the absence of disco superstars, and the ongoing argument that conventional disco music lent itself more readily to dancing than to listening, and failed to travel well beyond the environment of the club.

The major problems in transition of the sound are posed by those purists of the industry who are either unwilling or unable to adjust to change. These span the spectrum of producers, mixers, deejays, promotional personnel, and even some audiences. These special interest groups may decide to adopt a stone-walling attitude in the hope of staying the wheels of change. If this attitude prevails, it could well result in a schism within disco's ranks. On one hand, the purists, with their group of loyal supporters could well move the conventional disco format back underground where it had been nurtured for years before bursting on to the national entertainment scene.

On the other hand, the new wave disco will gain in commercial appeal and acceptance, and in the final analysis may well be absorbed into the pop entertainment format, thereby losing much of its unique identity.

However, before this happens, it will enjoy a redoubled burst of splendor. For instance, radio, which two years ago had leaped on to the disco bandwagon with the enthusiasm of a freshman on his first day at college, only to cool the relationship with disenchantment as vital ratings see-sawed, is expected to be once more drawn irresistibly to the format's magnetic fold

The record companies, especially the major labels, which have hitherto witheld their total commitment to disco, will now, lured by the promise of a more commercial disk market, strengthen their bonds with the industry, infusing money and creative talent which had, until now been excruciatingly slow in coming.

Disco's new garb will also insure de-emphasis of the faceless artist which had troubled it for so long. The rock, country and other acts which are playing such a vital role in disco's transformation, have long established roots in the musical entertainment industry. They are not the figment of an inventive producer's fertile imagination. Their contributions to music do not begin and end within the cloistered confines of an impersonal recording studio. They are seldom, out of desperation, forced into lip-synching over recorded music tracks when called on to perform in public. They are! And they are able to lend their talents, and the creedence which goes with it, to boosting disco's viability.

The renewed availability of live talent, and the corresponding needs of disco audiences' changing tastes, will result in a resurgence of live entertainment in the disco environement. This is already being evidenced by the fact that many clubs, including the more nationally-recognized ones like New York, New York, and Studio 54, are restructuring their designs to accommodate this growing trend.

Over the long haul, this evolution within disco's ranks shows promise of creating the climate conducive to a revitalization of the sagging cabaret scene, hard-hit by the emergence of (ironically) discotheques.

The sequence of events should gladden the hearts of musicians and their unions, which had fought so hard with such futility to stem the tide of disco's relentless growth and popularity.

As long range evolutionary trends develop, there are also short-haul changes and developments that are also contributing to disco's continued growth and viability. In the forefront of such developments is the emergence of roller disco.

The trend started inauspiciously in a Brooklyn, N.Y. rollerdome that like hundreds of other rinks across the country. had fallen on hard-times when interest in roller derby by a fickle, young audience began to wane.

The decision to bring disco sounds into the roller skating environment signalled a dramatic turn in the fortunes of the rinks; and general, widespread interest in roller skating both as a sport and as a hobby. There is even talk of a movement to have it recognized by the Olympic Games Committee

Roller disco has, in turn, resulted in a major boom of related industries specializing in the manufacture and sale of skates, protective gear, fashions and instruction. There are also at least four movies with a roller disco theme currently in the works. Television has already placed its stamp of approval on the concept through a couple of special programs utilizing the theme; and a number of roller disco records have already either found their way to the marketplace, or are currently in various stages of production.

There is fear in some sections of the industry that the cur-

rent recessionary state of the economy will hurt the disco growth pattern. These fears are unfounded. Research has shown that in times of economic difficulties, American are inclined to cut back on anything but their entertainment. Entertainment, as one psychologist puts it, is their (the public's) escape valve. It allows them, if only but for brief periods, to forget the hassles of everyday living with which they are beseiged.

Attendance at discos around the country would tend to bear out this theory. Bar and door receipts show no signs of slacking off. Even in those areas where a car is a necessity to get to and from the neighborhood discotheque, operators have seen no noticeable signs of a slack in attendance that could be attributed to the shortages. In fact, to insure that they get to and from their favorite clubs, disco fans in these areas are turning more to car pooling to offset any ill effects of a gas crunch.

Even as banks raise their prime lending rates, and the value of the dollar sinks discouragingly to an all time low, and the record companies slash their staffs and their product output, disco operators like those at Studio 54 in New York, are, in a surprising show of confidence in their industry, sinking millions of dollars into the refurbishing of their clubs in preparation for what they see as a consistent pattern of growth in the years ahead.



RELIGIOUS MUSIC:

Continued from page Horizons-10

Myers cites the recent gospel day at the White House as a "shining" example of where religious music is headed. "There will be a working together of all areas of religious music, bringing together traditional, contemporary, black and inspirational people."

He sees the next realm to include Latin America, and new groups with new styles developing down the long and winding road of religious music.

Noted gospel writer Mosie Lister, a member of the Gospel Music Hall of Fame, also was wowed by the White House religious music showcase that featured all styles of gospel music. He marveled, "Larry Norman, the Goodman Family, James Blackwood, James Cleveland and Shirley Caesar all on the same stage, singing songs and having a wonderful time."

The future will unfold more surprise artists trying their fortunes in religious music. Could there be a bigger surprise than Bob Dylan gave us in '79? His "Slow Train Coming" LP, deeply religious, put Dylan on the playlists of religious music stations. It was a first for Dylan the artist. But, Dylan the writer had penned two songs often used in folk church services-"The Times They Are A Changing" and "Blowin' In The Wind."

There will be another Barry McGuire going from an "Eve of Destruction" to a morning of rebirth. Another B.J. Thomas will ditch dope for Jesus. Another burned out pop star will turn on to a second-chance song of life.

The wide range of talent parading across the stage at this fall's White House concert provides a dramatic forecast of the diversities that will rule the future. Larry Norman sounded like a pre-Dylan Dylan with his caustic lyrics concerning the shape of the world. Reba, with her upbeat version of "Somewhere Over The Rainbow," suddenly gave the song a religious connotation that had long lain dormant in the lyrics. Doug Oldham belted out a rousing, rollicking gospel song. It was a remarkable day in the sun at the citadel of worldly power.

Perhaps the biggest breakthrough will have to be in the world of radio. "Basically, there's no radio market," explains Charlie Monk of April/Blackwood Music, and a GMA board member. "If it gets the radio market with specialized stations, if we can get the same type of interest with gospel music stations in the coming years, it'll have a great impact on record sales, personal appearances and establishing careers. That's what we need-radio exposure."

Monk terms gospel the most "eclectic" music form of all. But he thinks it will prevail: "It's coming," says Monk. "It's a slow train moving."

The religious music industry leaders—from creators to executives-believe that in the beginning there was a song.

They also believe that in the end, there will be a song, too.

Billboard

COUNTRY MUSIC:

Continued from page Horizons-12

"Sometimes I think these traditional songs will disappear from the charts," says Leikin.

Is that good?

"Oh, God, no!" she exclaims. "That's an important part of the tradition."

Yet she feels that the production of records will sound more pop and the lyric content much more sophisticated. "Country music is reaching out for the whole world."

What about that bastion of country conservatism and traditionalism-the "Grand Ole Opry"? What's ahead for the longest continuous running radio show in all of America?

Probably more of the same.

"The 'Opry' doesn't set or lead trends-but it reflects the gamut of country music," explains Hal Durham, vice president and general manager of the "Opry." "It runs from the basics-the beginning of country music-to the current performers."

The "Opry" is now 54 years old. What about those next 54? "They'll be like the first 54," predicts Durham, who adds that he doesn't lend credence to the fears that country music will lose its identity despite a trend toward erasing labels and mel ding diverse elements together.

Ahead, he sees, "basic traditional country music acts on the 'Opry' along with current acts, whatever that will be." What will that be?

Shelby Singleton believes it'll be rockabilly, that venerable offshoot of country and rock. He should hope so. The Single ton Sun Records vault is rich with rockabilly.

"It's a matter of convincing the idiots out there that rockabilly isn't a billy goat that eats rocks," states Singleton. He feels that disco will die and that country will replace it as the new trend music form.

In the supersonic, ultramodernistic society of the future, what will country's role be? A new 8/9 rhythm pattern? Will the Billboard instrumental of the year be "Dueling Syndrums?" Will Hank Williams be just a memory?

No, no, and no, again.

Singleton, as visionary a person as you'll find in Nashville, believes in the root theory. "There'll be a new breed of distributor out there who isn't the old-line computerized type of distributor we have nowadays. He'll be going down to the record shops and getting down on his knees and merchandising record labels."

Believes Singleton: "The independent distributor today is nothing but a one-stop for the majors. Tomorrow, he'll be more like the old-fashioned traveling salesman."

He also sees future success patterns for self-contained country groups such as the Oak Ridge Boys that follow the rock formula where everybody in the band is a star.

Singleton, head of Shelby S. Singleton Enterprises, also feels that the technology should go backwards, not forwards "The average buyer doesn't have a \$25,000 sound system to play the music on." A \$124 K-mart special will do just fine, be lieves Singleton, who plays back his studio tapes on a three inch car speaker.

Jimmy Gilmer, head of United Artists Music in Nashville, also envisions a trend back toward the basics. "It's going back to monaural, and recording in basements," he jokes, then, on contemplation, believes he's made a statement he can live

Agreeing on the back-to-basics approach is Jo Walker, executive director of the Country Music Assn. "I hear a little more of a real country sound now than I did a year ago."

But the quest for crossover will precede the traditional resurgence, she believes. Adds Walker: "Merchandising will be a lot more cognizant of country music in the future."

She doesn't think country music will lose its identity even though it will continue to grow to be an internationally important music form.

Demographics will expand from the 25-49 age group that country now controls to both a younger and older audience. predicts Joe Galante, vice president at RCA/Nashville.

"We've started to attract a younger audience," says Ga lante, pointing to such youth-drawing acts as Dolly Parton. Waylon Jennings, Crystal Gayle and Kenny Rogers. "We'll be blending more into pop, and pop into us."

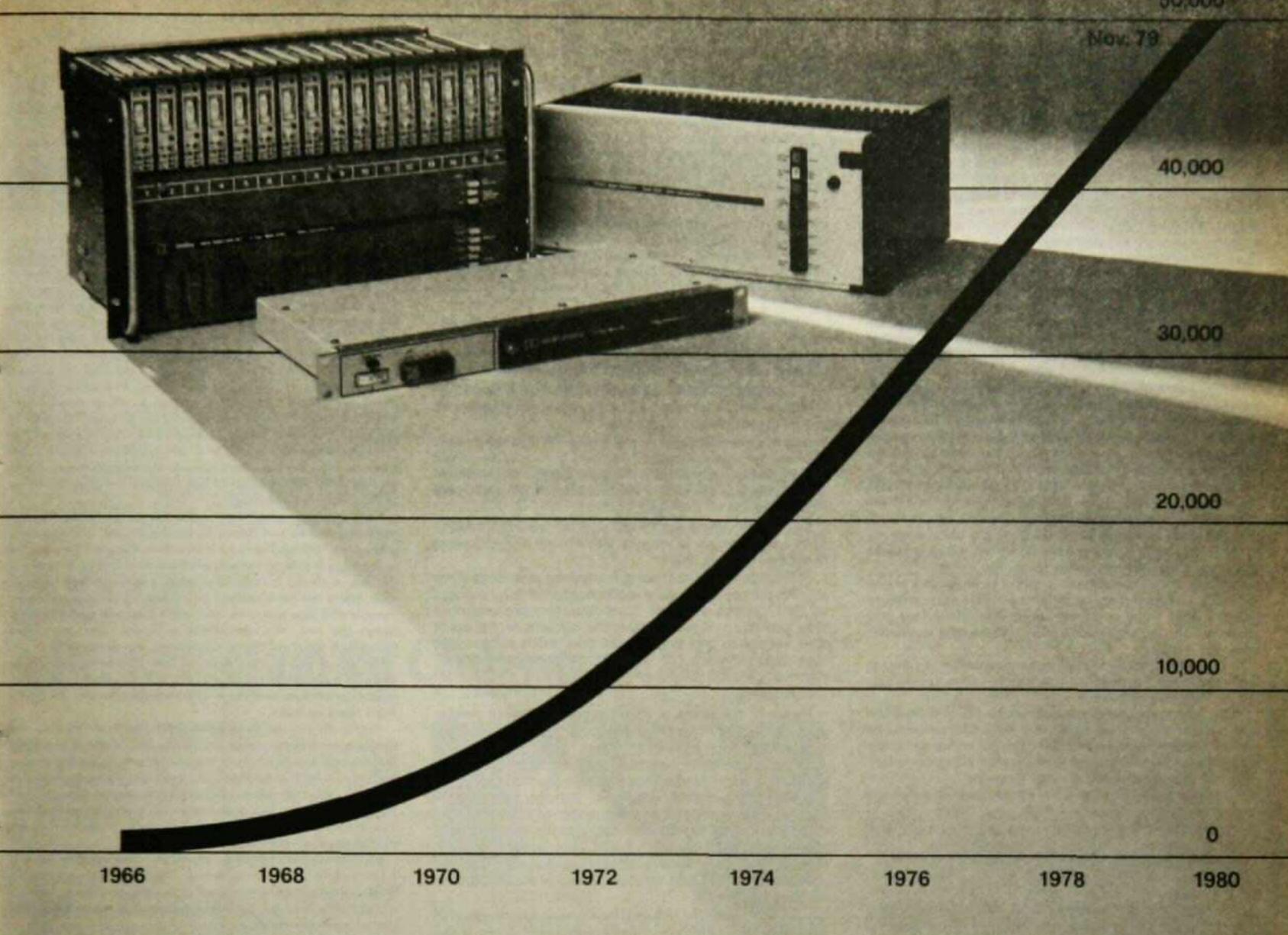
He foresees a new crop of more standard country stars "There has been an overall education in radio, retail and the general public. The hillbilly image has been shelved."

Frances Preston, vice president at BMI, Nashville, also sees the pop/country hybrid growing stronger. She expects contained growth of country music on network television and the appearance of more country artists on variety and talk shows Likewise, she observes that the movie industry will be looking more closely at country music for film scores and be more alert to country music-based stories.

"It'll be the native music of America because it's the music of the masses," comments Preston.

From Chattanooga to China, country music will be soaring through the ether. It'll be one of the few music styles that reflects change and traditionalistic tendencies at the same time.

That internal struggle will provide a contrast that the music buying public, and the music listening public, will find irresist ible.



50,000 Tracks Of Dolby Noise Reduction

In November 1979, the number of audio tracks throughout the world equipped with Dolby A-type noise reduction passed the 50,000 mark. No other single form of signal processing has ever been so widely accepted by professional sound engineers.

The reason is simple. Every practical method for storing and transmitting sound adds noise to the original signal. The Dolby system diminishes the noise by 10 dB without audible side effects on any kind of program material. This performance is maintained with any type and amount of noise encountered in normal professional applications. Add proven dependability and world-wide compatibility, and that is why each year more and more professionals continue to choose Dolby noise reduction.

The original Dolby noise reduction unit was the two-channel A301, nearly all of which are still in use. Today there is a range of models for every application, from the MH series for multi-track recording to the CP series for cinema sound reproduction. Together they account for the more than 50,000 equipped tracks now fulfilling the Dolby system's original promise: effective noise reduction combined with complete signal integrity.

DOLBY LABORATORIES, 731 Sansome Street, San Francisco CA 94111, Telephone (415) 392-0300, Telex 34409 • 346 Clapham Road, London SW9, Telephone 01-720 1111, Telex 919109. Dolby and the double-D symbol are trademarks of Dolby Laboratories



INDUSTRY OVERVIEW: • Continued from page Horizons-6 Division: "We've been through a serious period that now calls

for far more prudence in what we do as businessmen."

Reflects Neil Bogart, president of Casablanca Record & FilmWorks: "In 1980 the industry has to buckle down and prove itself. You should see a big boom after the slump year of 1979."

RSO Records, with its two herculean sellers in 1978: "Saturday Night Fever" and "Grease" which according to label president Al Coury, sold 50 million copies worldwide, is a good place to look at what hath success brought.

The label has not been able to duplicate its 1978 level, much the way Capitol was never able to recover and develop followup artists after the Beatles dominated and peaked in the mid-1960s.

Rising prices are inevitable for future disks, Coury says. "Everybody is making a little to a lot less profit in the industry and the record company is caught in the middle."

Coury says that not only are raw materials going up but "artists are asking for astronomical advances."

Now get this: "Last year before we released 'Sgt, Pepper' at \$15.98, we did a calculation on what would be left for us after all our royalty payments. RSO wound up with 51 cents net profit per unit."

Flying back from New York recently Coury says he sat next to a personal manager whose two super status acts are on Columbia and Elektra/Asylum. "He told me he believes that today the so-called superstars who earn \$1 to \$1.20 royalties per album are now making more money than the record company which puts up all the risk collateral.

"That's why we have to sell beyond \$5.98, \$6.98 and \$7.98 tops."

How can a label stand up to an act—new or established that demands unusually high royalties? It's hard, Coury, a hard talking, hard negotiator himself, admits. There seems to always be somebody else willing to pay the freight.

One only has to remember the recent bidding wars involving CBS and Warner Bros. for top names of the past two years to know what Coury is talking about: Paul McCartney and Wings to CBS, James Taylor to CBS, Paul Simon to Warner Bros., for starters.

Having a hit LP puts oneself in the unenviable position of being the ripest cherry on the tree for the music thieves. Listen to Coury and empathize:

"Last year I was visited regularly by the FBI and the RIAA who showed me phoney copies of 8-track and cassettes of 'Saturday Night Fever' and 'Grease.' But our demands for the legitimate product were so great that we had little time to contend with the counterfeits. It was a disaster.

"Between the FBI and RIAA they figured that in taking back returns on 'Grease,' 'Saturday Night' and 'Pepper,' 25% to 40% were counterfeit. And these were records I was giving credit on.

"Counterfeiters were selling 'Sgt. Pepper' on the street before it was available from me and I got stuck with their returns."

Angered by this, RSO and one of its jacket manufacturers have come up with a system which Coury says can detect the bogus from the legit copy. The FBI and RIAA have been let in on the printing detection system and naturally Coury is not about to tell the world how this system works.

One concept which has gained supporters—and hopefully works—is reducing catalog LPs and new unknown releases to \$5.98 (the stores still discount below this price) as part of a variable pricing concept.

"We see the concept of variable pricing, a wide range of prices, rather than the narrow prices of the last 5-10 years, coming into play," says CBS' Lundvall.

There will be records sold above \$8.98 because of higher production costs, the executive admits, but he says he hasn't seen any price resistance from the public for \$8.98 tagged LPs.

Casablanca's Bogart says the public is still paying LP prices like those of 5-10 years ago. He sees prices rising minimally over the years but he does admit there will be some problem with \$9.98.

The rising cost of gasoline is cutting into LP sales. "If it now costs \$20 for a kid to fill up his car and last year it cost \$10," comments Bogart, "that's two records we've lost."

Controlling pricing so it doesn't work against the sale of LPs prompts WEA's Droz to comment: "I think the responsibility rather than the obligation of the industry is to avoid pricing ourselves out of the marketplace. I know we have an inflationary way of life but I think we are at the maximum at \$7.98, \$8.98."

Already, sales have picked up as the pipeline has seen superstar releases emerge. "What happened this year is what took place in 1978," continues Droz. "We all got spoiled but I don't think that what happened this year is an indication of things to come."

Droz sees 1980 as a much more realistic year, "a sobering year having been sobered by 1979."

The continued rising cost of producing an LP-anywhere from \$75,000 to beyond \$100,000, prompts Bhaskar Mennon, EMI's top man in the U.S., to state that "a more realistic adjustment of the relationships between artists, manufacturers and distributors" is called for in terms of what it costs to do business today.

And with new technology costing more for studio time-especially for digital recording-Menon says digital will offer a new dimension to recordings. (And possibly jack the cost of the LP up.)

Retailer Jim Greenwood, co-owner of the Licorice Pizza

chain in Southern California, is concerned about the transitory nature of the industry's fluctuating pricing, but is high on new technology products.

He sees videodisks as the new growth area for the '80s as audio disks were the growth item in the '70s. He finds \$5.98 for catalog titles a "step in the right direction." As a discounter he sells \$5.98s for \$4.99, \$7.98s for \$5.99 and \$8.98s for \$6.99. By the time you read this, however, that may all be scrambled.

Joe Smith, Elektra/Asylum's chairman, feels the \$5-\$6 price for an LP "has lost some of its tarnish," but he doesn't think today's prices are out of anybody's reach.

Concerns for the future? "For a lot of names who have been in the business for years, who've had tremendous careers on records, like Frank Sinatra, Steve and Eydie and Tony Bennett, the public seems to have given up on them."

Smith says this is a consideration a manufacturer has to keep uppermost when thinking of signing contracts. What he doesn't say is that labels are so overly concerned with six figure LP sales-except in the specialty areas like jazz, blues, classical, folk-that they themselves don't have the guts to record these basically MOR artists with realistic sales projections.

Another Smith concern: the problem in the quality of the vinyl which produces poor to mediocre disks. "The industry has to dedicate itself to improving this condition. We're prisoners of some company which provides us with the vinyl. We need more quality control to insure a better product.

"Digital will certainly sound better, but it won't sound as good if it's pressed on crappy vinyl."

And finally this hotspot: home taping. "It's an epidemic if you believe the sales figures of the blank tape manufacturers. Nothing legally or technically can hold it back. Only the winners are taped not the losers. And the industry is based on the winners paying for the losers."

Smith hopes the industry can pool its resources intellectually and financially to come up with a battle plan to combat home taping in the '80s.

With labels having given away many creative controls starting with the pop hippie band movement out of San Francisco in 1967, Smith says labels "must assume more control of their operations. While we value the opinions of the talent area, we have to take away some of the liberties abrogated to them like designing total marketing campaigns and their LP covers."

It all adds up.

Musically, the sound of music is heading toward simpler productions and increased social content in lyrics, believes Bob Summer, RCA Records president.

"It has to do with the cycle that I think can be tracked where society in general moved from a passive to an activist state. Lyrics tend to track those directions." Summer feels we have been in a passive state for an extended period of time. "World circumstances say we will be moving into a dynamic period."

Involved in the dynamics is the development of one entertainment system which encompasses audio and video-the videodisk, Summer says. (Naturally there is the RCA SelectaVision videodisk.)

Videodisks, Summer believes, "will take us to a new level of sight and sound before a broader audience." There is the danger, the executive believes in losing "sight of the essentially creative nature of the business" in the rush to jump on a technological bandwagon. Better to take things slowly so as not to confuse the public.

About returns there is no confusion. "Every record company has been burned by returns," Summer says, adding that in the '80s every company will have to deal with it. "The only question now is how long will our memory be?"

Ron Alexenburg, presently president of Infinity and former head of Epic, Portrait and Associated Labels at CBS knows about past returns ills. The dangers to be avoided, he admits, in the tomorrows to come are "shipping more records than the street can handle to overload dealers and hollering hit when we may not have a hit."

And a company has the commitment to sustain an act for a reasonable period of time until it breaks, Alexenburg concedes.

"It costs me more to record today than it did five years ago," Alexenburg says. Unlike some executives who espouse the philosophy that records are a vital part of a young person's lifestyle, Alexenburg offers this contradictory thought: "We have to remember that we are not in the 'must have' business."

There is a tendency for show business executives, rubbing elbows with eccentric people to carbon their onstage confreres in manners of flamboyancy and entrepreneurial oneup manship.

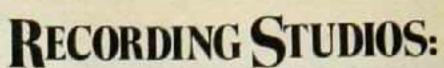
When business went into a severe slump the panic began, the freebee extravaganzas ended, people were fired, decision makers began talking in Wall St. hushed tones about bottom line profits.

But what happens when fear disappears, quality music appears on a more frequent basis, labels regain some of the dollar controls they surrendered to their hirsuite superstars?

Remember, baby, you're in show business and that apparently gives you more liberties to spend lavishly and with great aplomb.

One thing's for sure: companies are going to be a bit slower in trying to outdo each other in the immediate future because of being socked in their quarterly reports during tumbling 1979.

Then someone will uncork a major sales achievement and ... you fill in the rest. . .



Continued from page Horizons-16

wouldn't work. Well, it's working. Large, well-run complexes will flourish."

He also adds, "I see a de-centralization of studios outside the city, to sites like Colorado and other places such as is lands. And they will all be state-of-the-art facilities. You will see more five and ten acre studio 'hotels.' You may see more studio conglomerates, more joining together of studios in different cities for the benefit of each."

On the technical side, he predicts, "You will see a central digital assignment room. All the technical guts will be in one room from which it will interface with each recording studio. And not only will you send and receive instructions from that room but you will be able to have an equipment option. You will be able to switch from a Harrison to a Neve board if you want. There will be more options. You will see studios with four different types of monitoring systems per room. And computers will not only direct equipment but they will be used for such items as managing and billing. And video will be a major portion of studios for various kinds of audio/video work. Set-up time will be miniscule. It will be hard, however, to get away from the 'magic' acoustics of certain rooms. You can't get away from space and reverberation. There's a reason now why the Bee Gees want to cut strings in one place, why an artist wants to go to Los Angeles for a certain brass sound. That kind of thing."

Kent Duncan, who helms both the Los Angeles Kendun recording studio and Sierra Audio design and building complex notes:"I think the most interesting thing will be from the technological side, in the equipment end of things. In terms of the way a studio is organized from a data storage point of view, there will be a central processor which is a combined console and tape machine. You won't have any distinction between the two once everything is digital. You won't have things like separate digital delay lines, for example.

"In actual fact there is a studio in existence in Japan now, which is a digital demonstration studio, where the analog to digital conversion is done in the microphone and it's digital from there on back.

"Let's say you will have three or four separate studios with that one central processor that is say 300 tracks or channels. You will just assign as many tracks or channels as you need to each studio for the purposes you need. So, if you are only overdubbing, you may have 14 channels recorded already, then you may only need four or five more to do your vocals that day. The studio adjacent may need 120 tracks because they are mixing down a variety television show.

"All material will be stored on chips. There won't be any medium such as tape or disk storing. There will be no mechanical limitations such as running out at the end of a reel or running out of tracks because it will be a system that will be totally and ultimately expandable.

"As far as costs go, they won't be that great because the efficiencies of not having to convert back and forth in the system, such as analog to digital.

On the acoustic side, Duncan reflects, "Nothing has changed about sound or hearing for all time. Sure, we're learning about it consistently. The biggest differences I see in design parameters is the isolation from the studio to the outside, which is really poor in most studios. You won't be able to skate by that problem any more. On some of our recent proects, one design parameter was to give 95 dB broadband rejection to the outside which is roughly the signal-to-noise ratio available on some of the new digital stuff. Most studios now may have a rejection of as much as 60 dB down to 100 Hertz. But below 100 Hertz they have considerably less. You can skate by it now because of the way record quality is but you can't always rely on having loud rock'n'roll music to cover up all that crosstalk to the outside. When you go to digital there will be a lot of studios that will be unusable."

Pioneering studio designer Tom Hidley, now based in Hawaii, indicates studio design in the future will largely be dictated by music and people.

"In a real sense," he says, "we are governed by what the public wants in the way of music and the demands of those people, studios and musicians, who make the music. The way studio design will go will depend on the timbre, loudness, density and complexness of music as it progresses. From that will come the need to properly acoustically handle not only the music type but the type of bands there will be. Right now the trend seems to be a lighter sound.

"One can only speculate," he continues. "Even with digital and newer kinds of equipment, people will still find things to fill the control room with. And certain people find large control rooms intimidating and small rooms claustrophobic. Again,

the human element." "I see automation as a continuing factor in a business sense," observes Record Plant, Los Angeles, president Chris Stone. "The automation that the larger studios now have allows us to conduct our business more efficiently. We can get daily readouts of what's going on.

"With the industry," he continues, "pointed towards more exotic equipment. I think we might see fewer state-of-the-art studios but not conglomerates. Prices will get sky high. I think efficiency will be a key factor. More efficiency in running a studio and more efficiency in recording.

(Continued on page Horizons-42)

RADIO:

Tuning in Your Friendly Neighborhood Satellite

By CARY DARLING

Fantasy writers have tended to shape our perception of the future as bleak. Ironically, as the 1970s fade into the 1980s—supposedly ushering in an era of brave new worlds and a host of other horrors—the radio broadcast community is optimistic about the future and radio's place in it.

From indications, radio is going to prosper despite older demographics or the state of the economy. Radio networks and the technology which makes them possible—will add a new dimension to the medium as may the increasing Hispanic population.

"The medium is always going to be determined and identified by the technology available to it. With the proliferation of satellites and other means of distribution that are beyond the

Cary Darling reports on West Coast broadcasting for Billboard. He is a recent graduate of the Communication Arts department of Los Angeles' Loyola Marymount University. While still a student, from September 1978 to March 1979, he interned with Billboard's editorial staff.

technology that exists right now, the programming and services are going to increase exponentially," says Tom Rounds, president of Watermark Syndication in Los Angeles.

This technology involving satellites has given rise to a net-

It's not going to be the syndication companies or the networks that are going to lead the way. Radio is a local medium and tends to find its own way.

work system whereby an outlet can provide its affiliates with increased amounts of up to date news, sports and entertainment information. This enables local stations to attain a more national outlook and there's no doubting the increased use of

networks in the future. However, Jo Jo Interrante, director of programming for the RKO Radio Network, throws in a word of caution.

"It's an absolute necessity to remember who's in the driver's seat. Network programming has to be on par with what the local stations are already providing. If not, we're use less. We're dinosaurs. We're not programming a station. We're only offering supplementary material," she says.

"Matters of global or national interest are going to become much a part of what we hear on the radio as the technology increases," states Rounds. "But I don't see stations becoming anything but local. I think that's what makes radio entirely different from any other form of the media. A radio station in a market can provide a service to that community that nothing else can."

The rise of radio networks, which can provide continuous national programming instantaneously, does not mean the death knell for radio syndication. "There's a lot of room in ra-

(Continued on page Horizons-40)

ALENT:

A Resurrection for Clubs and Colleges?

By JEAN WILLIAMS

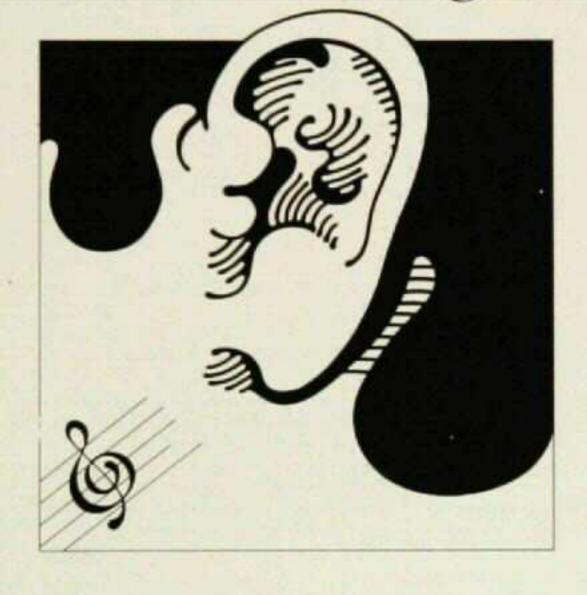
The future of the live talent industry seems bright and promising. Moving into the '80s, the industry is undergoing a change and for the first time in recent memory, new, unsigned acts are carving out a place for themselves, complete with audiences and record companies vying for their signatures.

This appears to have come about through the upswing of rock'n'roll showcase nightloubs, and the "new" music that these bands are offering.

Although the last six months of the decade seemed to plunge the industry into what some call a recessive period, industry leaders believe it's a healthy time for the entire business because the industry is emerging as far more professional, while touting a renewed respect and sense of commitment.

The industry has been associated with high living, and

Jean Williams began her career in the music industry at Slotkin's Record Distributing Co. in Philadelphia and graduated to freelance writing. She attended North Carolina College majoring in business administration and the Charles Morns Price School of Journalism in Philadelphia. Having joined Bilboard in 1975 as general assignment reporter, she now serves as talent editor.



dubbed the leisure time business. While it will continue to be a leisure time industry to those buying tickets for concerts and those outside the entertainment world, the '80s, if industry executives and some artists are to be believed, will bring about a shuffling of priorities from inside.

... most of the new acts on the charts were initially turned down by practically every major label but the acts went into the clubs to play, which generated interest from the labels.

Industry executives such as entertainment attorney Jay Cooper; personal manager Herbie Herbert; Don Dempsy, Epic Records; Steve Jensen, ICM; Mike Klepfner, Frontline Management; and Bob Finkelstein, Concerts West and Management Three, say new acts are being developed, demanding much less than acts of the past.

(Continued on page Horizons-41)

MARKETING: Re-setting Belt Notches for the '80s

By JOHN SIPPEL

Industryites, who orchestrate the sales methodology, perceive the eighties with a reserve and caution.

The conservative outlook stems from the recession of 1979. The supposedly recession-proof record/tape/accessories stratum took its monumental lumps for the first nine months 1979.

Prudently, lessons were learned from the severe setback. Belt tightening is manifest everywhere.

"We're headed generally in the same direction into the eighties," Evan Lasky, president, Danjay Music and PJL Distributing, Denver and Seattle, respectively, states. The two

entities are distribution centers for the world's first and largest franchisor of retail outlets.

"We're right at 90-plus stores, about the same number as a year ago. We opened some. We closed some. We made some mistakes. Now our goal is to handle expansion without jeo-paradizing what we have.

"Growth of franchises in the upper Midwest almost dictates an additional third shipping point there. It's been like that for

Actual interest of the participant is paramount. Maybe we have to write in a clause concerning the minimum hours the store owner must participate directly in the business.

almost a year. But with money hovering at 14%, can we afford the luxury of another warehousing point?" Lasky inquires.

"I do see a great link communication wise with our building group of franchises. It will be electronic in nature. It could be computerization. It must be an improved communication of more beneficial information.

"We must screen new store owners more carefully. I don't want the investor type. Actual interest of the participants is paramount. Maybe we have to write in a clause concerning the minimum number of hours the store owner must participate directly in the business. Security agreements and all the rest of the guarantees are out the window if there's nothing in the store," Lasky notes.

"More and more new store owners will come from within our present ranks. Perhaps a store boss will single out a good employe and help financially. There are only so many Budget stores one person can handle capably."

Paul David, founder/president of Stark Record Service, N.

(Continued on page Horizons-38)

gional sales manager in 1951 to vice president, promotion, in the late sixtles and five years with Monument Records as executive vice president/general manager from 1960 on. He is a graduate of Marquette Univ. School of journalism.

John Sippel's 35 industry years span three stints with Billboard, both in advertising and editorial, 11 years with Mercury ranging from its first re-

district and the second second

- Copyrighted mater

CLASSICAL MUSIC:

Continued from page Horizons-10

izon one also can discern these trends: increasing emphasis on new developments in sound recording technology, musical arts with strong visual element such as opera and ballet receiving greater attention through media exposure, and heightened interest in historical accuracy in classical performances, with more and more "original instruments" presentations.

The 1980s hold several important musical anniversaries that will impact on the classical business. These will be celebrated in concert and recital halls and in the record market. In 1981, performers and audiences will pay reverence to the Hungarian composer Bela Bartok, on the 100th anniversary of his birth. Some of Bartok's finest compositions still await discovery outside the connoisseur's circle, and Bartok's relatively popular works-such as the Concerto for Orchestrashould be vaulted to new heights of acceptance.

The following year will mark the birth centenary of another twentieth century master, Igor Stravinsky. A major reexam-

ination of Stravinsky's music is anticipated.

An even more important anniversary takes place in the middecade with the commemoration of the 300th anniversary of the birth of Johann Sebastian Bach. The advent of digital recording in the 1980s is calling forth many new productions of repertoire staples. Rest assured that there are several new complete Bach editions in the planning, numbering dozens of albums.

Classical label executives offer divided opinion about the amount of new repertoire that should see exposure in the coming years. Major label executives are backing the bread and potatoes of the classical kitchen, a pattern getting reinforcement from digital recording's introduction.

"That's the drawback in classical," explains Marvin Saines at CBS. "Modern music won't sell, so you have to record the same pieces over and over again. It's only the artists that create the excitement."

Saines, who heads the Masterworks division in the U.S., does not see any major new repertoire that will change the majors' dependence on warhorses.

"The probability is that we won't have a new composer to take up the slack of a Bach," Saines explains.

At Polygram International, U.S. head Jim Frey offers support for this view. Frey says he sees no slowdown over the years in sales of standards such as Beethoven's Fifth, and predicts continued label reliance on the warhorses.

Almost everyone expects renewed concentration on the standard repertoire during the first several years of the new o decade. Such a concentration earlier was brought about by on the advent of stereo recording, which offered a new technical incentive to the listener. With the arrival of digital recording there is again a new technical incentive, reason for update c versions of the standard works.

You can expect new digital recordings of the richly scored Mahler symphonies to be creating upcoming excitement. Of course the Beethoven, Brahms and Tchaikovsky symphonies will be resupplied. And expect the Stravinsky ballets, Berlioz' Z "Symphonie Fantastique," Orff's "Carmina Burana," Holst's "Planets" and other richly orchestrated staples to be near the top of the best-sellers charts for the next few years.

One major move away from the standard repertoire has come in the field of opera. While new waxings of "Carmen" and "Cavalleria Rusticana" continue to find support, there is also pleasant surprise at the response to little known operas by such composers as Janacek and Massenet. Particularly when supported by live performances, lesser known operas today can become short-term classical sales leaders.

Not all a&r men are agreed about the limited possibilities for new repertoire either.

"I think Beethoven's Fifth Symphony has run its course," professes Ward Botsworth of Caedmon Records, the longtime spoken word operation. Botsford is turning to a good number of obscure classical titles for Caedmon to include in a new classical series due to be launched early in 1980. The \$6.98 list line, Arabesque, will be the first musical series for the company.

"Classical music has been through more trends than people would like to believe," insists Botsford. "First there was the baroque boom, which tapered off. Then there was the romantic thing which has not yet tapered off entirely.

"Now music that's been out of the spotlight is becoming more popular," says Botsford.

Botsford argues that the veteran classical buff, the backbone of the business, has finally reached a saturation point with standard repertoire. The first Arabesque release will include, among its more unusual titles, the first U.S. release of Beethoven's opera "Fidelio" in its original 1805 version (presented under the title "Leonora"), and Samuel Coleridge-Taylor's oratorio "Hiawatha's Wedding Feast."

Marcos Klorman, head of Desmar Records and of Euroclass Distributors serving New York and the Northeast, also perceives a growing desire to experiment with fresh repertoire.

Says Klorman, "In the short-term development I still see the basic repertoire. But there is a continued willingness to explore off-beat repertoire."

Among the major problems facing the classical industry Klorman sees a failure to promote new talent effectively and the weakness of distribution available to small labels.

The latter problem, says Klorman, can be met if smaller labels band together to create their own distribution consortium.

The entire record industry looks optimistically to the wide-

spread introduction of digital recording in the 1980s. The hybrid digital-analog LP phono record, which has kicked off this new era, is playing a dominant role in classical sales patterns today and the future holds the introduction of entirely new alldigital playback technology for the home.

Says CBS' Saines: "It's a bright outlook. Digital is the first step that over the next 10 years will change the whole method of sound reproduction in the home."

The ultimate step in the digital path is the laser-read alldigital home reproduction system. The properties of such a system are staggering to contemplate: 90 dB dynamic range with music emerging from a background of absolute silence, heretofore unobtainably low levels of harmonic distortion, and software not subject to friction allowing a virtually infinite number of plays without degradation.

Let's backtrack to fill in some of the technical background on this key technological shift.

Digital recording like analog recording preserves information on a tape that has been impregnated with magnetic particles. However, the computer-derived digital technique makes vastly more sophisticated use of the magnetic medium allowing more information about the original sound to be transmitted.

The analog recorder arranges the magnetic particles on the tape to resemble the actual pattern of the physical energy of the sound. To read back the music, analog must read back everything on the tape including the residual noise levels in the medium itself.

Digital, which stores millions of numbers representing sound on the tape, reads back only the numbers. Thus the system is not sensitive to the mechanical imperfections that plague analog.

There is reason to believe that the new technology offers a particular plus to classical music, which is more difficult to recreate on record than pop music. To experience the full dynamic range offered by digital reproduction, a performance by symphony orchestra, symphonic wind band, jazz big band or pipe organ is really necessary.

"Rock music doesn't get from digital recording what it gives to the classics," explains Jack Renner, head of Telarc Records, a leading U.S. digital producer.

Renner, who engineers the acclaimed Telarc classical disks, says analog reproduction of sounds such as electric guitar and keyboards is not that different from digital. Acoustic instruments produce sounds that have greater harmonic complexity and there is greater benefit from the ability of digital to sort out this information.

Many new developments in video are expected in the 1980s, including the widespread introduction of the videodisk and the proliferation of cable tv. Both of these technologies will help in enlarging the audience for classical music, particularly for opera and ballet.

At CBS, work on videodisk classical a&r already is underway. According to Saines, the new medium stands to benefit opera and ballet particularly, if not the "boring part of watching an orchestra and conductor."

Saines also believes the videodisk will play an important role in launching new careers, particularly if the new performers have a charisma that will translate on the screen.

Record label executives credit the increased schedule of PBS opera and ballet telecasts with boosting sales. This trend has been underway at least since 1976 and promises to continue.

Developments in cable to also promise to bring classics to a larger audience. One of the most interesting proposals is the plan suggested last year by New York's Lincoln Center to set up its own closed circuit network. Programming reportedly would come from the Center's various resident theatres with both live and taped presentations offered. Income from the cable network would go to underwriting operating deficits.

Billboard

TECHNOLOGY:

Continued from page Horizons-16

challenges by RCA with its capacitance (mechanical needle-ingroove) system planned for a 1980 introduction, and others in the wings. Offering playback only in the consumer version, the videodisk provides an audio-visual product that till now has largely relied on transfer of existing films and videotape material.

- Video Tape Recorders (VTRs)—Since Sony brought its first hour-long Betamax to market several years ago, the industry has grown to the point that 1 million U.S. homes will have a consumer VTR before 1979 is out. With an equal number in Japan, and Europe catching up fast, the home videotape market is ahead of the videodisk by a long margin. The battle of the speeds-up to six hours for the new models and up to five for the Beta units-is already eclipsed by the new Philips Video 200 that offers up to eight hours on a two-sided compact video cassette.
- Stereo Television—Already a fact of life in Japan where the first multiplex broadcasts went on the air in the fall of 1978, stereo tv is slowly working its way through the Federal Communications Commission process after the initial filing by AT&T last year. Most important, the diplexing or piggybacking of a 15 kHz audio signal onto the video signal by AT&T has brought the promise of decent sound to tv for the first time. Coupled with the shift of the Public Broadcasting System (PBS) to satellite transmission with a similar 15 kHz signal, the audio promise of ty is much closer to realization.



These are just a few of the breakthroughs in technology that offer the music industry some glowing opportunities. But the key question is whether the industry will wake up in time to take advantage before the chances slip by. The initial tracrecord in home video is less than encouraging, and the time rapidly dwindling for positive action before the market move to other pipelines.

Early in 1978 Billboard commissioned The Gallup Organiza tion to ask prospective purchasers of VTRs where they would most likely buy prerecorded video programs. Close to 60% of those who expected to buy a VTR in the next year anticipated their purchase in a record store, the record/tape department of discount, department of variety store (serviced by a music rackjobber), or a stereo/hi fi location.

A Time Magazine mail survey to actual VTR purchasers, re leased this past spring, indicated that only 7% of actual prere corded videocasstte purchases were made in department and audio stores, with the number of record stores too insignificant to report. In contrast, mail order and catalog houses accounted for 64% of video program purchases and specially video stores got 21% of the action.

In the infant videodisk market, only selected Magnavox dealers in Atlanta and Seattle/Tacoma are handling the first 150 of 200 programs delivered in the MCA catalog by early September. And while the MCA Distributing arm of MCA Rec ords is responsible for videodisk progam distribution, Magna vox dealers have first call on all supply until the marketing nationwide, unlikely before mid to late 1980. At that point record/tape dealers will have their first crack at the videodis product.

The music industry has to move now to protect its future No executive in either video or music today believes that i mass market for video will come with the availability of old-o new-movies, tv shows or classics of any type, including video taped or filmed concerts of top artists, orchestras or groups.

"The recording industry will come up with ways to create music videodisk different from anything on tv today," main tains Herb Schlosser, executive vice president of RCA, responsible for that company's videodisk software library in the launch of that system during 1980. The former NBC president maintains "the tv audience of basically older vivers certainly isn't the market that buys most of the records and tapes today. The fertile minds of imaginative people are sure to come up with new forms of music programming."

Schlosser also sees the blockbuster movie musical like "Saturday Night Fever" moving into the home video market ing scheme right after theatrical release, but before pay to network tv and syndication, the current play-off schedule "Imagine a 'Fever' or 'Grease' videodisk available at the en of the theatrical run, capitalizing on the millions spent to pro mote the film that is still fresh in the public mind," he says.

As for the cross-merchandising of video software with hard ware, his views are shared by many execs in both industrie John Hollands, chairman of BSR (USA) Ltd., the world's lan est original equipment manufacturer (OEM) of turntables, b lieves "software leads to hardware and, in turn, hardwa leads to software. We should find ways to encourage sale through common distribution channels."

Interestingly, BSR in Canada is becoming a major factor i audio record/tape distribution, and is one of the first licens ees for the RCA videodisk system. While this does not comm the company to the RCA system, other key BSR execs indicate that the major audio turntable supplier intends to be a key factor in videodisk turntables as well.

Equally vocal on joint marketing opportunities is Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers. "Immediately after his or her purchase of audio or video playback equipment, the consumer realizes the highest rate of record, tape or video program purchase. And there is strong evidence that the more records and tapes consumers buy, the faster they will upgrade their playback equip ment—and in video are moving up to more sophisticated programmable machines."

The NARM exec believes "the marketing of home video is" natural for the recording industry and places significant en phasis on our marketing ability. Our tremendous growth one the last decade, as well as our potential for the future, an valid evidence of this."

Jack Wayman, senior vice president of the Electronic Indu try Assn./Consumer Electronic Shows, not only helped 8 EIA participation in the RIAA Market Expansion study. also worked with NARM's Cohen in producing the cross-me chandising displays of audio and video hardware and sol ware that have been shown at the last four CES events.

"I can recall in the late 1950s and 1960s when more aud equipment retailers would promote the 'Hot 100' singles the Top 50 selling LPs and tapes (now 200)," Wayman serves. "In these days of consumer one-stop shopping might behoove more retailers of both hardware and ware-particularly in the new videotape and disk formals consider side-by-side merchandising."

The seeds are certainly there for music industry cultival in the technology of tomorrow. But they require some time. fertilization and it is past time for the recording business wake up to the realities of what is happening. The horizon virtually inlimited for the products and services that the ma makers will create and distribute to tomorrow's consume

IT'S NOT HARD TO GET GOOD HELP THESE DAYS



Celebration Recording offers two of Manhattan's best 24 track studios, with all the latest equipment and some of the most creative engineering talent in the business. A great track record – including recent work by Diana Ross, Ashford & Simpson, Meco, David Sanborn, Kiki Dee and Joey Travolta.

But the good news is that good help comes easy at Celebration. Prices are realistic. Rates are flexible.

Call Piers Plaskitt right now at (212) 575-9095. He'll help you clean up your act—at prices that won't clean you out.

CELEBRATION RECORDING

2 West 45th Street, New York, New York 10036

PUBLISHING: Listening with Far-Sighted Ears

By IRV LICHTMAN

These could be unsettling as well as exciting times for a music publisher.

The public's musical tastes seem to be shifting, some say with a definite influence from the black musical culture with its syncopated rhythms. The choice for publishers, observers declare, is to either continue to nurture material with a traditional melodic structure and highly sentimental storyline or take careful measure of what's taking place and develop a catalog for what could be a new era in pop music.

Is this a scenario of music publishing in the 70s? It could be-yet history has a habit of repeating itself. Music publishers face "unsettling times" or, if you will, the "challenge of the future," whenever yesterday's song trends are solidly entrenched traditions that face a new wave of public fancies.

In the early years of this century, when the likes of "After The Ball" or the tender innocence of Victor Herbert or George M. Cohan held sway, ragtime began to set the music world on fire.

Or take the '20s, when that roaring decade dictated a "jazzier" beat, the public's penchant for uninhibited dance steps (e.g., the charleston, black bottom). Or the 30s, the crucible of the swing era, when even a "holdover" like Jerome Kern, the master melodist, was moved to combine two eras with his "Waltz In Swingtime," from the Astaire-Rogers film, aptly titled "Swingtime."

Irv Lichtman has 24 years of music industry background, including trade magazine editor and associations in the music publishing and label phases of the business. He's a former member of the New York Board of Governors of NARAS and is a student of popular song, with emphasis on the American musical theatre. He joined Billboard as music publishing editor in Oct., 1978



In the '40s, music publishers didn't have to be prodded to recognize that another world war required songs of patriotic fervor and romantic longings for the guy in uniform. But it was, musically, the calm before the storm.

The '50s and '60s. Well, there's pop music "revolution" at work. Rock moves in, spurred on by great social change, to generate, at first, defiance within the music publishing community. What happened to melody? The lyric storyline? The taboos against direct sexuality? The old questions repeated with a new anger.

Overstating their case, the oldline publishers opened the floodgates to a more fragmented publishing industry, giving way to independents willing to absorb and supply the demand for rock material.

In recent years, however, the major oldline companies, recognizing the facts of rock life, are presently very much a part of contemporary music exploitation, albeit in more instances than these publishers would care to admit, these are largely co-publishing agreements with successful writers, particularly of the "writer/artist" genre.

It will be extremely difficult, if not impossible, for new publishing companies that are not supported by record companies to survive long enough to establish and justify their own overhead.

This is not to say that writers of old displayed naivete in this regard, for the likes of Irving Berlin, Cole Porter and Rodgers & Hammerstein either went on their own or formulated copublishing or administration ties in their day.

But, economic conditions aside, horizons for the music publishing industry are and always will be dependent on two

(Continued on page Horizons-39)

BLACK MUSIC:

Continued from page Horizons-12

• Continue segregation achieved America. segregation and discrimination than all the legislation achieved since 1776. It's a new scene, and a new and better

A cursory look at the scene will inevitably recall an earlier period in the 20th century when exceptional talents like Florence Mills, Ethel Waters, Bessie Smith, Bill "Bojangles" Robinson, Harlan Lattimore and numerous other blacks gained popularity. But it was a limited popularity, restricted to the tiny black community until after World War II when Robinson and Waters (thanks to motion pictures) attained a modicum of prominence with caucasians.

And then came another generation-Nat King Cole, Lena Horne, Billy Eckstine, Harry Belafonte, Sammy Davis Jr., Johnny Mathis, Louie Jordan-along with the memorable big bands which crossed over: Duke Ellington, Count Bassie, Jimmie Lunceford, Earl Hines, Andy Kirk, Erskine Hawkins and Chick Webb were some of the extraordinarily musical ensembles which accomplished much in disseminating black music to all Americans, and to every continent, spectacularly.

It was Cole who outdid them all. His name, his voice and, to a lesser extent, his pianistics achieved more for black artistry than anyone's. He died of cancer in February 1965. No one, not even Diana Ross, has equalled Cole's popularity. Record for record, he outsold Frank Sinatra and Perry Como over an astonishing 30-year period. No one topped Nat.

There's a man on the horizon, however, who could do it. He is Teddy Pendergrass.

Described a few weeks ago in the Los Angeles Times by Dennis Hunt as "tall, bearded, strong and brutishly handsome," Pendergrass' raw, unsubtle appeal to women is undeniable. He can shout and he can croon; his effect on audiences is mesmerizing. Teddy is selling tons of vinyl and he will, in time, sell more. Will there be other Pendergrasses in the 1980s?

"Yes," answers Daniel Marcus of Shep Gordon's Alive Enterprises in Los Angeles, the management firm which represents Pendergrass.

"The truly great performers will survive and grow," Markus declares. "Much depends on the general economy of the '80s. It will become more difficult to break through and I suspect there will be no middle ground. The aspiring artist will either fall by the wayside or make it big. Records will be even more vital to a singer or musician than now."

Markus believes in black contemporary music and is confident it will acquire a larger following in the coming decade. "There is always room for outstanding talent, be it black or white or whatever. We in the Alive shop will continue to look for it."

And Pendergrass, almost certainly, will continue to grow. Perhaps the '80s will see him equal Nat Cole's stature.

Larkin Arnold is a senior vice president of Arista Records in Los Angeles whose responsibilities encompass considerably more than working only with black artists.

How does Arnold see the coming decade?

"Big, big, big," he answers. "Of course the 1979 slump has temporarily affected business in and outside music. But the fast growing black middle class ensures increasing sales of black music on records. People are constantly becoming better educated, and with education come better, higher paying jobs. Jobs bring improved housing, clothing, cars-and more records and stereo equipment."

He says he expects more "message" songs in the '80s to succeed, lyrics dealing with social problems such as Bob Marley and Peter Tosh are now recording. "But the lyrics will be more Americanized," he says. He also foresees records by artists of what he calls the third world-Japan, the South American and the African nations—to make the Hot 100 charts in the coming decade.

"I'm bullish on new talent," Arnold enthuses. "There will always be a place for fresh sounds on records. We just went platinum with the fairly new GQ group (four musicians) and its 'Disco Nights' album. GQ's 'I Do Love You' single hit gold. There will be loads of new talent coming up in the '80s."

Arnold, eight years with Capitol in Los Angeles before swinging over to Arista in 1978, believes there will always be a separation of black pop music from the music composed purveyed by caucasians. "Some black acts seem to sell only to blacks," he observes. "But other black talent is bought by all. There aren't many acts like Nat Cole or Johnny Mathis who sell to everybody, and I don't expect the number to increase substantially in the '80s."

There's yet another aspect of the black pop scene which is prospering-New York's Broadway. Several black singers have attained prominience in the Fats Waller show. And the star of "Eubie!," Lynnie Godfrey, is one of a score of performers who is adding to the lustre of black pop music now that the freeze-out of black musicals has thawed.

"I don't think the issue anymore is being black," she says. "It's just that the business is so competitive. There are singers-good singers-everywhere."

Expect more all-black productions on Broadway in the coming decade.

There are more helping hands along the way than there once was. MCA/New Ventures has lent more than \$4 million. to 22 minority-operated small companies in the last three years. The firm's president, Norbert Simmons, says sizeable loans have been made to the fledgling T-Electric Records pi-

loted by Jim Tyrrell and to Source Records, Love & Comfort, a recording studio, and Brotherhood Attractions, a company which promotes pop concerts, all at attractive interest rates.

"The current recession? We believe the softness will not be reflected in black music sales," says Simmons, "mainly because there has never been a great deal of money spent in that area. And while returns are a major problem with many labels, they are not as great with black-oriented product.

"The small black company is more likely to be vexed by cash flow problems."

Simmons anticipates an acceleration in loans from MCA/ New Ventures in the next decade, "but applications for money will be more thoroughly scrutinized."

The answer is obvious: blacks had no financing source like MCA/New Ventures before 1976.

Out on the street, away from the poshy offices of industry executives, is a person who runs a record store

Lee Mills is representative of the black man who enjoys none of the glamor of the music profession. He sells records in Los Angeles for Freeway (VIP) Records primarily to residents of the black community and he refuses to accept the cries of others who bemoan this autumn's sagging economy.

"We bring in record acts to our store," says Mills, "and we stock up on product by those acts that make the effort to appear. And we buy spots on radio to motivate listeners to come in and see our stock. We get Steve Woods of KDAY-FM to do his deejay show from our place. We are hustling all the time, not sitting back and griping about the economy."

Freeway's grosses climbed in August and September as a result of Mills' determined, driving marketing methods. And Mills is convinced that the 1980s will bring profits to retailers who aggressively merchandise their wares.

"Black music is everybody's music," asserts Edward W. Wright, executive vice president of the Black Music Assn.

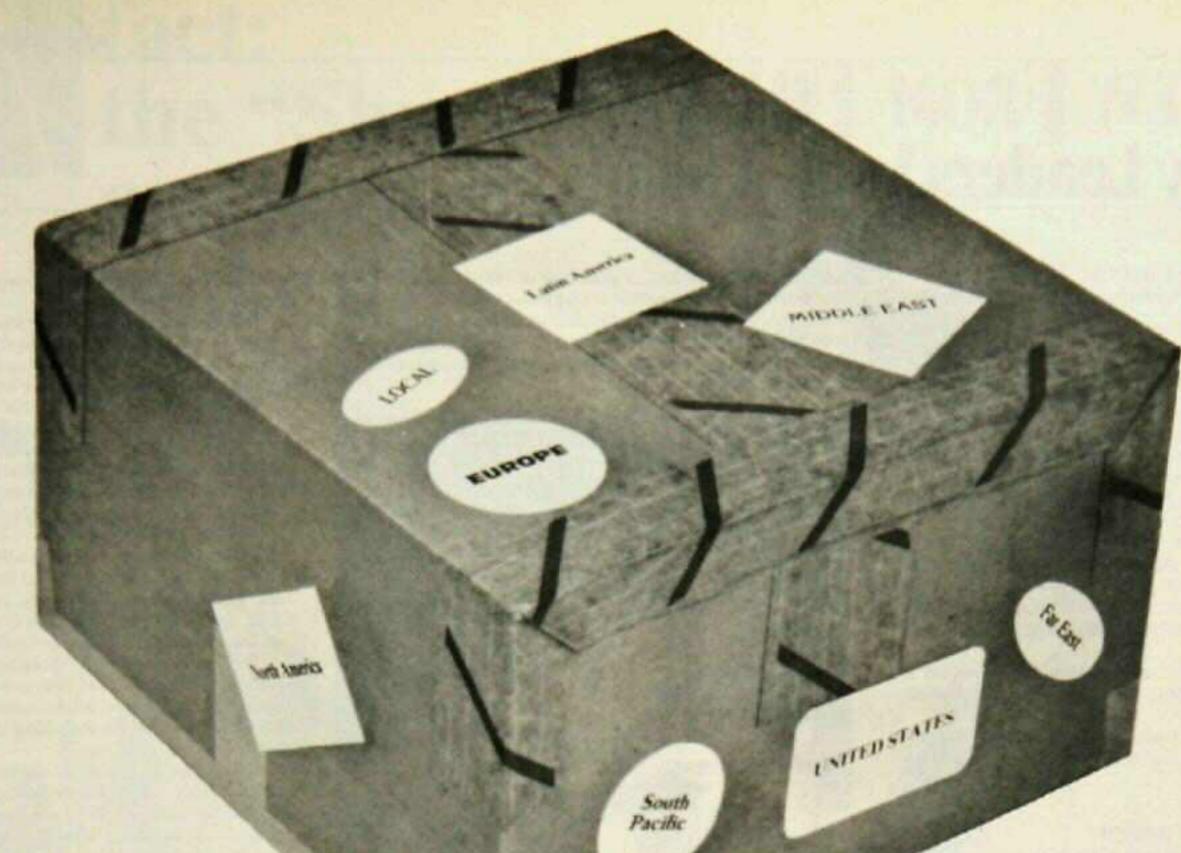
"It is the only form of music that has not received its just dues, both within the industry as well as by those who write sing and perform it," maintains Kenneth Gamble, the BMA's president.

"In 1977," Gamble notes, "the music industry grossed more than \$3.5 billion. Approximately one-third of that gross volume was receipts on black music.

"If we want to reduce this issue purely to economics, the reality is that the music industry has gotten fat off black mu sic. Certainly the nature of business enterprise is to reprofit, but not at the expense of one of the major contributor to its success. Black people of America have gifts they want share with the world. One of these gifts to society is music. will not be exploited any longer."

(Continued on page Horizons

Orders received today . . .



SHIPPED FODAY!

CARDINAL EXPORT CORPORATION One-Stop/Distributor/Exporter ships the latest releases Same Day from New Offices and Warehouse!

We've moved into modern offices and warehousing facilities bulging with a huge inventory of new releases. Top artists! All popular American labels! Virtually the largest selection of records and tapes under one roof—at extremely attractive prices.

Service at Cardinal is designed to meet all your needs! We advise you in advance of new releases and our spectacular close-out deals, and ship the same day as receipt of your order to close-by New York airports and carrier lines.

You get quicker delivery and make more money faster doing business with the oldest and largest export record and tape company in America-Cardinal!

> TELEX OR WRITE FOR PROMPT AND FAVORABLE QUOTATIONS!

THE ONLY SOURCE YOU'LL EVER NEED FOR-

- •LP's •12" Discos •45 Pops
- ·Oldies 8 Track Cartridges & Cassettes
- Video Tapes Blanks

ONE-STOP DISTRIBUTOR/EXPORTER



EXPORT CORPORATION

30-55 Vernon Boulevard, Long Island City, New York 11102 U.S.A. Tei: (212) 545-6200 • Telex: 233486 CEC UR • Cable: COCARDINAL

THE VIEW FROM THE TOP: Industry Leaders Look Ahead

Continued from page Horizons-26

DEREK BLOCK Concert Promoter, U.K.

In my view, the record business is like any other, be it films, clothing or motor cars. An industry grows to a high pitch, then dips and diversifies. It becomes unrecognizable from its original form.

We still have companies like EMI, but the original thinkers who founded the company have gone. One or two companies are building, notably those like Chrysalis, and they will be the giants of the future. They have made their mistakes and this new breed now shows the originals how to run the business. And they diversify into many areas.

My business is as healthy as ever. Over the past eight years, business has expanded and doubled year by year. We live off the personal appearances of artists. There will always be clubs, theatres, discos for people to go to, but the spin-offs will be different. The multi-nationals will go into video, for that will clearly be the big thing.

The expanding commercial radio station networks are a major new force in the industry, a monster growing and which will continue to grow.

But some booking agencies will go under in the 1980s, and I honestly believe that booking by computer will be very much a thing of the future.

ALAN BOXER EMI Music Regional Supervisor Greece, North Africa, Middle East

I believe the music industry has a healthy future, provided we are all good managers. Music has always been an integral part of the pursuit of happiness and always will be.

But the "ifs" involved are big. For example, excessive advances and levels of expenditure on promotional gimmicks must be curbed.

All too prevalent in this part of the world is piracy. If allowed to develop further at its current rate in Greece and the Middle East, the record industry will be eradicated inside 10 years. The onus is on the music industry to change this situation, since governments cannot be relied upon to legislate.

So we have to fight. Fight to change attitudes, to effect new Z laws, to improve enforcement. The fight can be won.

In Greece, particularly, EMI is committed to preserving the distinctive sounds in music as an important part of life.

DON BUTLER Executive Director, Gospel Music Assn.

Many questions are being asked concerning a recession in the music industry. Articles have been written and interviews granted to every major publication in an effort to either quell the fears or explain the reasons.

Gospel music has not suffered a recession primarily because it is expanding so rapidly, (one of those talked-about overnight success jobs) that every day sets a new record.

Oh, of course, companies are not throwing money away and executives are being more selective in the artists they retain, the promotion and production costs and marketing approach; however, there's no recession evident in gospel music.

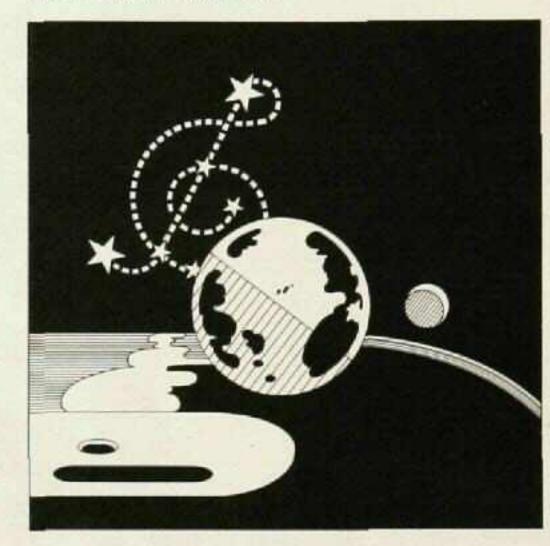
What does the future hold? I'm not a recognized prophet; however, I think the potential is staggering. The surface has only been knicked and the sky is the limit if-and I stress the word "if"—we take care of business and maintain quality control, do not try to reach the moon overnight, but instead carve a niche for gospel as a viable and vibrant part of the music and entertainment industry. Gospel is healthy.

ED CRAMER President, BMI

The next decade will bring us to the brink of the 21st Century and all its possibilities. I recall that, as a youngster, I often thought of that new century peopled by heroes like Buck Rogers who wore flashy uniforms, lived in soaring glass houses, and traveled among the stars with ease. Everything, I was sure, would change. And with my imagination fueled by that glimpse of the future provided by the spectacular 1939 New York World's Fair, I was ready for whatever might come.

Strange, though, while I envisioned new worlds, I never thought of changes in the arts . . . music, painting, literature, dance. People would always read good books, see plays and ballets, go to museums to admire old masters, and enjoy mu-

But now, as the new century looms, I am concerned about the arts. We've just lived through 30 years or so of significant technological advances, a grab-bag of mind-boggling items like moon walks and matter of fact intercontinental jet travel, color television and communications satellites, lasers, LP records and computer electronics, the whole field of reprography and video tapes. It's reasonable to expect continued advances and the arts will be affected.



I cannot predict precisely what will happen in the arts. I expect that there will be new forms and different artistic ways of seeing things. Surely, there will be new sounds, new songs, and new symphonies.

I can predict, however, that just as it was at the beginning of this century, everything will start with the lone, talented individual who dreams and creates for all of us. Whatever lies ahead, we will need these creators to brighten our existence. It is to aid and protect these creators that BMI and similar organizations will continue to be needed, even in the next cen-

CLIVE DAVIS President, Arista Records

Looking toward the coming decade, the music business is witnessing almost unprecedented variety, innovation and tremors of controversy. Local music scenes are thriving; interest in basic rock'n'roll, blues and folk is resurging; the dominance of disco is dwindling; and energy is coming from all directions, rather than being concentrated in what can no longer be called the "mainstream." In the 1980s, regardless of the waxes and wanes of the industry, these trends will continue, music as creative expression and craft will flourish.

Divisiveness always occurs during times of adventurous creativity.

We're entering a period of assimilation, as well as fragmentation. Styles of music are borrowing from each other to an extent rarely seen before, resulting in exciting fusions of jazz, rock and classical elements, while at the same time even the rock audience is becoming more and more splintered. Divisiveness always occurs during times of adventurous creativity-remember the jazz fans' split over be-bop, or the furor when Dylan plugged in his guitar. So the fact that people are arguing means that they're listening, and that's a healthy portent for the industry's next 10 years.

JACK DIMENSTEIN Managing Director, Musikvertrieb, Switzerland

The latter part of the 1970s has seen the record industry embark on an ambitious experiment which affected all record manufacturers, distributors and also employes of these corporations as individuals.

The attempt to "corner" a large portion of the market by actually "buying" artists, production companies, labels and even competitors at what an objective observer would regard as totally unwarranted prices and conditions, has led to a rash of deals which most prudent businessmen would consider unwise and therefore avoid.

But our industry, with its highly creative character, is not always governed by the prudent businessman. So many companies in our industry are facing severely reduced profits, untenable overheads, costly contracts with artists past their prime, insecurity among customers and distributors-and redundancy for many qualified record industry employes.

This situation has to be corrected in the early 1980s, so I envision a period of consolidation rather than expansion. There must be greater selectivity in release of new product with quantity of new disks replaced by quality.

And the 1980s will have to re-channel many of the promotional monies previously expended on lavish parties, gimmicks and non-product related items and put them into more efficient promotional activities. Also the practice of "shipped gold returned silver" will have to be revised if the profitability of the industry is to be maintained.

The trend toward the amalgamation and merging of productive talent will have to be reversed so that the competitive spirit among authors, artists, composers and producers is not stifled to sterility, so depriving the industry of its very life blood.

We also see the growth of digital recordings for the next dec ade, with the parallel development of appropriate hardware. The video recording field will make big progress, but the industry will be faced with precedent-setting legal problems over copyright of videograms.

The growth factor for the industry in the 1980s will be smaller than in the 1970s. So the exhorbitant advances, royalty rates and guarantees prevalent today should return to normal and justifiable figures.

E. DIMITRIOU Managing Director, WEA Greece

It's hard to feel optimistic about the future. We'll all have problems. Most important, certainly in Greece, is whether the government will apply a law that will hit piracy once and for all. Not only record companies, producers, writers, musicians and artists will benefit, but also the government.

But another problem is blank tape and home taping It seems everybody is taping music on home playback equipment. A special tax levied on each tape sold is the best solu-

We also have to face a repertoire crisis. Where is our music heading? Disco is selling now, but we have to ask for how long. People who just don't like dancing are the majority and I don't feel we are satisfying their needs, or tastes.

Something more spontaneous has to evolve. We also have to overcome problems of inflation, and then there is the Greek hope to become the 10th member of the European Economic Community, plus politics generally. No matter where I look, I have to accept there are big problems ahead.

OSKAR DRECHSLER Managing Director, DGG Germany

I believe that the world music market will have continuous and positive development through to 1990. Also I feel that trade with the socialistic world and China, from the small be ginnings of today, will increase enormously.

Personally I find that one of the most important duties of the industry is to activate the middle-aged group and the older consumers. This seems to be more of an outlet problem than a repertoire problem.

Finally I can only wish fervently that in the next decade the problems of piracy and price differentials will be solved at last in Europe.

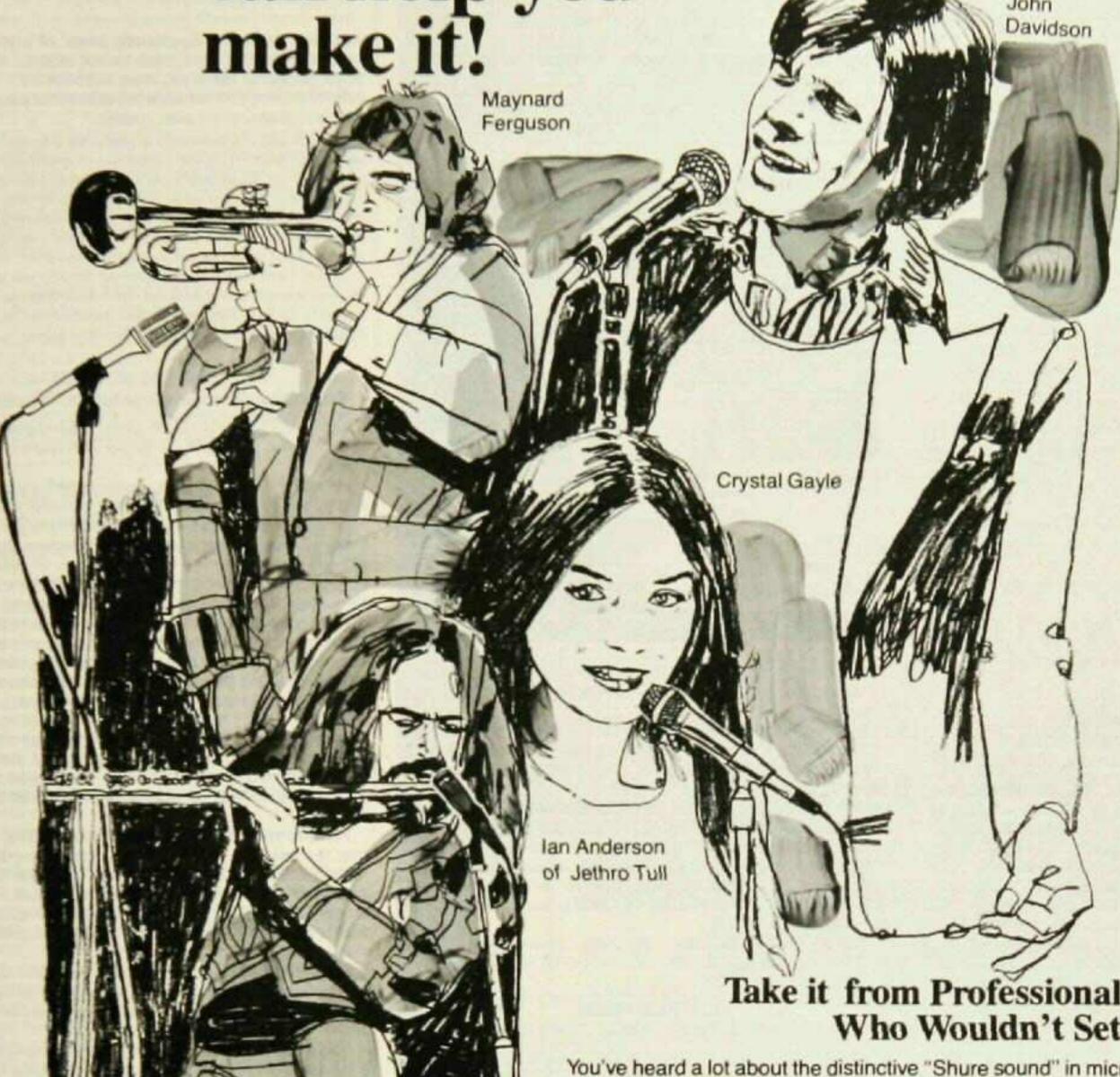
LEONARD FEIST President, National Music Publishers' Assn.

Ten years from now, the accumulated annual and other periodic predictions by a gaggle of industry leaders will have imaginatively forecast a myriad of changes in the world of the music industry. Many of them will sound good on paper. Others would have been better left unstated. Some of them are likely to happen. None of them will have any meaning without the underpinning of the creativity of America's songwriters.

My prediction, therefore, is that the music business 10 years from now will be as good as its songs no matter what marvelous technical innovations will communicate them Since the past is prelude and great songs have made a great music business, the future looks rosy.

(Continued on page Horizons-32)

fact: the "Shure Sound" can help you



Take it from Professionals Who Wouldn't Settle for Less

John

You've heard a lot about the distinctive "Shure sound" in microphones. The truth is, there are as many sounds as there are different microphone models. The truly professional entertainers choose the model with the best sound to enhance their special vocal and instrumental requirements. For instance, these great names all rely on Shure—even though their styles span the entire entertainment spectrum.

John Davidson is one of the most popular artists around. He's a professional every step of the way-and demands a Shure microphone to help make every performance flawless.

Maynard Ferguson builds his special jazz sound from a unique blend of emotion and technique—a spectacular combination of crescendos and rhythm, plus a Shure microphone and sound system.

There's a Shure mike with the hard rock sound of Ian Anderson of Jethro Tull. And, Shure helps Crystal Gayle when she dreams along in a song. Take a lesson from each of these performers and hear what the sound of the professionals can do for your act. If you have questions about which Shure microphone is best for your specialty, ask your dealer, or call the professional microphone specialist at Shure.

professional microphones & sound systems



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor. Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

GIII ANTE

THE VIEW FROM THE TOP: Industry Leaders Look Ahead

Continued from page Horizons-30

JOHN FRUIN Managing Director, WEA U.K.

By nature, the music industry is a very wasteful one but I am optimistic that after the recession this year we will see an upward trend during the early part of 1980, which will be profitable for everyone.

It's quite impossible to see clearly, but I think there will be a much more balanced industry emerging by 1981.

RUDOLF GASSNER Managing Director, Metronome Musik, Germany

The major pre-supposition for a healthy growth in our business is that there be no political disaster during the next 10 years.

The European countries will certainly move together. We'll have a great deal more union between governments. The balance among age groups of the consumers will change, but they'll all have more leisure time and more money to spend on prerecorded music.

We'll have commercial radio and television stations in Germany. The record companies will develop and finance some young and truly creative production companies.

We will have a levy for blank tape which will not be big enough to solve our innate problems in this sound-carrier field. The system of the compact disk will break through, a great innovation for all of us, but not necessarily bringing additional business.

Electronic data processing will be used in sophisticated ways, for dealers, representatives and record companies themselves. Bar-coding, or a similar method, will be used.

There will be greater demand for German-language and singer-writer productions here, but the lyrics will have to be of the highest standards.

ARNOLD GOSHWICH Chairman, Chief Executive Officer CBS Records Canada

Peter Drucker is quoted as saying "long range planning does not deal with future decisions, but with the future of present decisions." Based on this as a reality, the future of the music industry over the next 10 years appears very good. Present decisions being made to bring a greater level of business maturity to the industry, particularly in North America, can only have a positive effect on its future, although the present may be filled with trauma and some confusion.

As the present demographics of our market grow older, the challenge to the creative sector of our industry, I believe, will lead to new forms of music that will further broaden the variety of music to appeal to what should be an even larger market of customers. This may also lead to more innovative and segmented marketing at all levels of the industry.

We should also see a further internationalizing of music with, perhaps, existing language barriers being broken in many parts of the world. Finally, the present decisions to have recorded music become a vital part of the videodisk evolution, can only further serve to present a bright future for the industry.

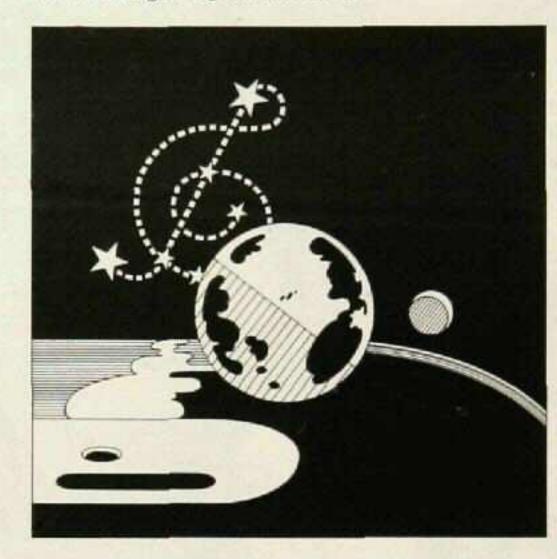
ALAN HELY Managing Director, Festival Records, Australia

The principle problem facing the industry is not the current downturn, the oversupply of records on sale or return to retailers and the volume of the records returned unsold, all of which are current problems and which will be absorbed like a bitter medicine and after which the industry body will recover and be better for the experience. The real problem confronting us is the escalating problem of home cassette duplication. This will cause rapid and cancerous inroads into our legitimate sales and no normal medicine can overcome this problem. All facets of the industry will have to combine to draw to the attention of the governments of each country and the consumer in each territory that such home duplication is nothing less than theft.

The real problem confronting us is the escalating problem of home cassette duplication. This will cause rapid and cancerous inroads into our legitimate sales

WILFRIED JUNG EMI Regional Director, Central Europe

I have to admit that the "this'll be a sure-fire No. 1" hyping and the "my company has done better than any other company" story-telling may have blinded some record executives to the signs of gloom and doom.



"No matter what they have offered you, we can do better" was, and still is, another well-worn phrase in our worldwide music business.

In times of plenty, the expansion of volume hid some of the shortcomings which resulted from considerable mistakes and misjudgements. Those times of plenty are, without a doubt, over.

The music business, however, is still there, and still bright and forward-looking. If all of us in this branch of business can manage to overcome the threat of piracy, if we can succeed in coping with some "plateaus," then our music business can afford to stay resting for a while. We must not allow the word "streamlining" to become another phrase we think we can't live without.

Not only is there most certainly a silver glow on the horizon, but there is a very good outlook for prosperity and progress.

DON KIRSHNER President, Don Kirshner Enterprises

The '70s saw the emergence of music as the dominant entertainment culture in the world. The '80s will see the expansion of that dominance into new areas of video and live entertainment. The major new factor of the decade will be the videocassette and videodisk form which will revolutionize the manner in which the average person will spend their leisure time. The center of entertainment will be in the home where a tremendous variety of programming will become available to the consumer in videocassettes and videodisk form. Just as a major portion of the entertainment business today is music or music-oriented, so will a major portion of such programming involve music and multimedia acts.

The second major change will be the new form of musical theatre to embrace the emergence of rock music as the permanent contemporary music of the '80s. The youngsters of the '60s who grew up on Presley and the Beatles will be the theatre goers of the next decade and the legitimate theatre will have to recognize that change in musical taste.

Music is one of the forms in which we communicate with each other. The thrust of our society is the constant expansion of all communications between people, through television, motion pictures, records, cassettes and disks. That thrust will carry music to a new and important plateau in the '80s.

HEINZ KLINCKWORT Executive President, Fabrica de Discos Peerless, S.A. Mexico

Despite the fact that in the future there will be many inventions and refinements related to electronic home and public entertainment; in coming years surely the base of the record and industry will experience constant expansion, in view of the also ever increasing purchasing power of audiences in developing countries. This phenomenon together with the population growth of these countries will have as a consequence a development that will allow the number of people dedicated to this industry to be ever greater.

Industrialized countries will probably witness the growth of videotape and videodisk industries respectively. This growth to a great extent depends on the repertoire available on these videograms, because only if suitable content is available will the general public, once the cost of videoplayers is accessible, be interested in this product. This does not mean that the popularity of audio recordings will be reduced. With reference to these, I am sure that the coming decade will see the end of the eight-track configuration, technical sophistication of the cassette, both in its manufacture as well as in its reproduction capabilities will completely replace the eight-track cartridge.

MICHAL KULHAN Recording Director, Supraphon, Czechoslovakia

At the AES Congress in Brussels, I talked over the technical future of the gramophone record with Martin Fouque, from Teldec.

He said: "When we have to make something better, we have first to realize what we've been doing wrong, and understand what is the weakest link in the whole chain."

But I believe we have to think of the whole chain, from studio acoustics, to microphone technique, to editing and dubbing of recordings and the actual manufacture of disks right through to the hardware in the listener's home.

I also believe that there are still problems to be solved over studio acoustics. Solving them would solve also aesthetic matters of the best interpretation of music suitable for sound recording. Up to now, many of these solutions are left to the subjective alchemy of the recording engineer.

By that, I don't mean his artistic and creative contribution to recording, which I trust will never become mechanized.

But unsolved problems in the sphere of static acoustics, linked with microphone technique, seem to be the source of most faults we hear in records manufactured in all parts of the world.

I believe in a great future for digital recording, already used over the past five years by Supraphon in co-production with Nippon Columbia. But a necessary condition is the acceptance of an international standard which would make possible an easy exchange of recordings between companies. Besides the digital system must also be adapted to give easy cutting and editing.

Direct-to-disk recording "abandoning" the tape may be a very nice toy for collectors of curios but a serious recording with high performance and artistic achievement, is not possible without editing.

I believe the digital technique will eventually be applied to the whole electro-acoustical chain, including the listener's home. It certainly will not happen soon. We're fully aware how many listeners still listen to mono, or use completely ineffective stereo equipment.

The gramophone record must be prepared for the future. Supraphon bases such preparation on concentration on the music and its interpretation.

This area is decisive in future development of the technical side. We believe that systematic guiding of technical development will enable us to avoid attractive but meaningless technical toys. Technique itself has to use all its possibilities to serve the demands of the aesthetic side.

ROGERIO LEAL President of GPPFV, Portuguese branch of IFPI, and General Manager of Radio Triunfo, Portugal

The development of the record industry in Portugal will be deeply conditioned by general economic crisis, aggravated here after a period of upheaval and social disturbance. Our industry is well-equipped in European terms and we'll try to follow the progress of technology, however badly inflation may restrict investment.

The German system of color television to be introduced here next year will boost the progress of the local tape-audiovideo market.

Our IFPI branch will also fight new battles to get records on the same level as books where taxation is concerned. Nobody can properly explain how records are not considered cultural assets and why they have to have a Value Added Tax of 45%. This levy hits sales and slows production and negates new and possibly audacious projects.

Now we're working even harder to get from government the

JAY S. LOWY President, The Recording Academy (NARAS)

From The Recording Academy's viewpoint, the future of the music industry will be a more balanced one. The effects of creativity, knowledge and especially education (from both inside and outside our business) that we have observed in the past two decades will become even more apparent and important.

To a casual observer the music industry appears full of lads, fancies, trends and novelties. But the Recording Academy has noted the emergence of a broad base that supports these media headlines. Areas of music that previously were thought to be highly specialized are now moving into the mainstream, to become part of the Whole Music Catalog to which the Recording Academy subscribes and supports. The Grammy Award categories (up from 28 in 1958 to 51 in 1979) acknowledge this growth factor.

Therefore the future, to us observers of the complete music scene, seems very positive. The very foundations of the music industry—rock, classical, jazz, r&b, country, etc., etc.,—will strengthen and support. It will give the music business a dignity that goes beyond mere dollar strength and million sellers. It will become what we at the Recording Academy have always known, a genuine art form.

BRUCE LUNDVALL President, CBS Records

Looking ahead to the '80s, it seems like that the future directions of rock'n'roll will be based upon the very exciting developments which are now taking place. Artists such as Cheap
lTrick, The Knack, The Police, Nick Lowe, Joe Jackson, Rachel
Sweet, The Cars, Dire Straits and David Werner, clearly demonstrate that there is no recession in new music.

New artists are breaking left and right, hitting the vital nerve center of contemporary music audiences.

The public has always hungered for new musical trends, and that interest undoubtedly will continue to be strong. As we enter the next decade, the music industry must continue in its responsibility to recognize new musical currents and provide artists with the fullest possible opportunities for exposure and development.

MILIVOJ MARKOVIC RTB, Yugoslavia

Yugoslavia today has eight record companies, the biggest eing SRE Records of Radio-Television Belgrade and Jugoton. Vith full technological development, these cover some 70% of he total market.

And it is a rapidly increasing market. Considering the virtual ack of production before World War II the development is urely as big as any in the world. The record production of Ralio-Television Belgrade is closely linked with the radio and to spects, genuinely part of the media.

It should be mentioned, too, that records, as a product of 'ugoslavia, are treated not only as commercial output but as cultural achievement, as well.

That's the past. Now the future. Development will continue. RTB, for instance, is building a new factory with a capacity of million records pressed in a year. The one problem is gauging exactly how big the industry will eventually grow.

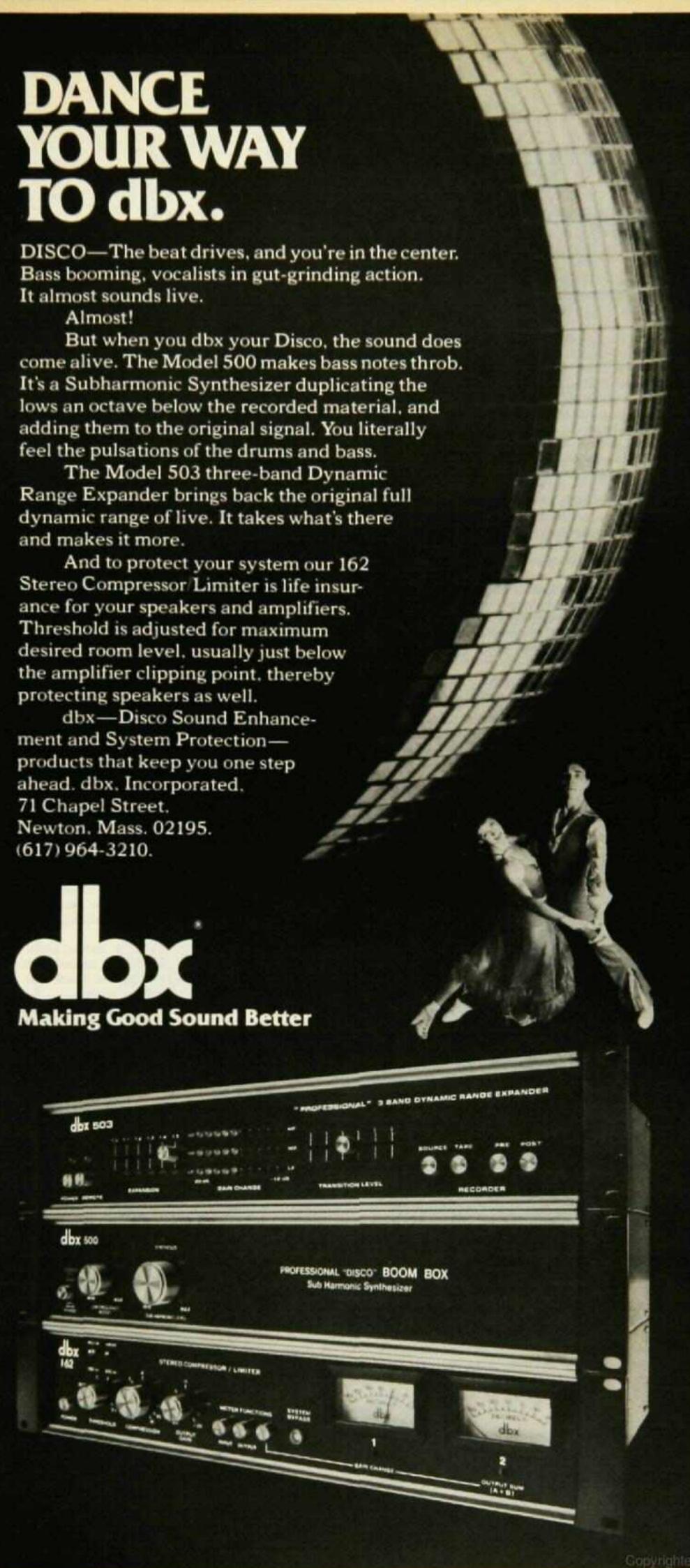
In recent years the import of videocassettes has increased. Soon a domestic company is coming out with the back-up lardware. But I see no real future for videocassettes with recorded programs here over the next five years.

Our recording studio progress will continue through the 1980s. RTB imported five 24-channel MCI units, already in ise. Radio-TV Zagreb and Skopje also fitted out 24-track ceners. The build-up for more local production is under way.

hairman and Chief Executive, EMI Music-Worldwide Operations

Despite the prevailing despondency. I am firmly convinced nat the music business will fully recover in the early '80s and nat in time the industry will surpass previous performance in arms of both creative excellence and financial rewards. The ecord industry's fortunes are affected by national economic roumstances as much as any other sector of business and lithough a hospitable consumer environment is probably esecially important to realize the maximum potential of our roduct's excitement, phonograph records still offer the consumer incomparable, lasting value for money. Additionally, I elieve that in the '80s the record industry will infuse dazzling achnological innovations into its creative processes with adances like digital recording and videograms.

There has been a great deal of comment recently on the asonomical growth rate which the music industry has enjoyed uring the last two decades. Yet, it is seldom recognized that (Comment on page Herizons-34)



NOVEMBER 17, 1979.

LLBOARD

GUA AUG

THE VIEW FROM THE TOP: Industry Leaders Look Ahead

• Continued from page Horizons-33

the practices and mores of today's record business, along with the experience of its executive manpower, have developed under the direct influence, and frequently as a result, of this extraordinary period of expansion.

As the music business moves into a new decade in which our commercial horizons are unlikely to be as seemingly limit-less as in the past, the urgent need is for courageous readjustment to the realities of the '80s.

This readjustment will, in my view, encompass every element of the industry—altering traditional relationships between the talent community, record companies, promotional media, buyers, sellers, suppliers and users, and ultimately between the entire industry and the consumer. The objective in the '80s is to continue providing the public with artistic excellence and with value for money, while maintaining attractive levels of financial rewards for all the participants in the music industry.

Balanced development and cooperation will be the key to our growth in the '80s with increased recognition throughout the industry that the prosperous future development of the music business as a whole requires satisfying the legitimate requirements and aspirations of all its individual constituencies—performers, manufacturers, media, the trade, and above all, the ultimate consumer. I am quite confident that the record industry will find the artistic creativity and the commercial wisdom to prosper in the '80s.

MICKIE MOST Managing Director, RAK Records U.K.

Music from now on will become very much simpler. There is too much streamlining about much of today's music and the reverse effect will come from rock-pop which is much cruder, tougher, fresher and more energetic.

I'm glad that the new wave threw up such people as Nick Lowe, Elvis Costello, Ian Dury and the Police, but in the end rock'n'roll is the great survivor. But music consistently changes direction. So I look to kids of 11 or 12 to provide the impetus for the new music which will take us into the 1980s and thereon.

I'll admit that the future is full of doubt. But I have no doubt that it will be very rich in pickings for producers who keep on an eye and ear on what the youngest record-buyers are interested in.

MAURICE OBERSTEIN Chairman, CBS U.K.

The current poor economic situation will surely get worse before it gets better. And the next half year or so will be allimportant.

Record companies in Britain have already started the big shake-up with the laying off of staff but I foresee a major cutback in general marketing. This means there will be less promotional aids, like free T-shirts, and this aspect of the business will virtually disappear.

It will lead to a back-to-the-roots situation in which the music is all that counts in the long run, which means the emphasis on a&r and the signing of artists. This is the area we must concentrate on, not just spending unnecessary money.

There will still be a major music business with prosperity for everyone but only if we are very careful.

MONIQUE PEER President, Peer-Southern Organization

First and last I am a music publisher and stand for what the music business originally meant—today I can count about only a handful of other music publishing companies that have this in-depth knowledge. Of course, time changes everything. Now that the music publishing companies are mostly owned by cartels, which have endless monies at their disposal, the future will depend eventually on the cartel moves. Up until recently the cartels were buying up the music publishing companies to use for tax loss purposes. Today the cartels find the entire music and entertainment business very lucrative; therefore, their philosophy is undergoing so many changes that the real music publisher must be prepared for anything including being swept down the drain—if he does not stick to his duties.

A composer should never have to be personally worried about problems connected with protecting himself re possible legal situations and personal contacts with lawyers or outside contractors pertaining to his works. The reliable music publisher's business is to fight for the composer's rights, including figures, contracts, infringements—exploitation in its fullest sense of the word—keeping abreast of new developments

that could be of opportunity for his clients, and to expose him to a climate which fosters his creative ability—and also to protect him from any legal questions that might arise. In fact, to fight for any rights due the composer. This may sound idealistic, where in fact it is realistic, because, if the composer needs to take upon himself all such problems, it stands to reason that the quality of his work has to suffer.

A composer should never have to be personally worried about problems connected with protecting himself

. . . (

Just having returned to the United States, after spending two and a half years in Europe, I had the opportunity to study the developments taking place over there. I noted in the pop music field that a great deal of material is coming in, and especially from non-English speaking countries-such as Germany, Italy, France and Spain—and that these local composers are writing original material with original English lyrics. Of course, they are not as good as those whose maternal language is English-but they are constantly improving. Also, the record companies in Europe are definitely recording more and more works using English lyrics. This is so perceptible that maybe 10 years hence English will become the standard world language of pop songs. Furthermore, the homogeneity of the Spanish language market will show marked development within the U.S. and England, plus its commonwealth affiliates.

GEORGE PINCUS President, Gil Music

Everyone knows that independent publishers today are being gobbled up by large conglomerates and foreign monopolies that can afford big money deals and large advances. In addition, the managers, lawyers, and accountants are taking over publishing without having the necessary knowledge of a true, creative publisher's function.

When publishing was healthy, the independent publishers had strong relationships with the a&r staff at record companies, who were much more involved with placing a good song with one of their artists.

The music publishing business thrived when artists recorded the best songs they could find, regardless of who wrote them. Now the publishers must find talent that writes, instead of the song itself being top priority.

Where would Irving Berlin, Dick Rogers, Stephen Sondheim, and many other great writers be today if they had to perform to get a record? Did you ever hear them sing? What about the potential Julie Stynes, Walter Donaldsons, Gus Kahns, Carl Sigmans, Norman Gimbels, and the Bergmans of today who do not have a chance to get their songs into this market?

The music publishing industry will still survive, as there will always be a demand for great writers. The more fortunate writers of the future will be those that wind up with "real" publishers who know how to plug a record and keep a good song alive forever, and not those publishers in name only that this age of big money has created.

WESLEY H. ROSE President, Acuff-Rose Publications, Inc.

My view concerning the future of country music is one of extreme optimism. That faith is reflected in the fact that we at Acuff-Rose Publications, Inc. are constantly signing additional writers. Two of the most recent ones to come with us are Floyd Cramer and Jean Chapel, both proven hit writers. Down through the years we have bought a number of other companies. At the moment, we are finalizing negotiations to purchase one of the major catalogs in the industry.

l believe in the future, we are going to see less intrusion of pop and rock music on radio stations that call themselves country.

The acceptance of country music in Hollywood is very encouraging. Country songwriters are in demand as never before to write original material for films. Country song titler have become the titles for major motion pictures.

I believe in the future, we are going to see less intrusion of pop and rock music on radio stations that call themselves country. We are beginning to weed out some of the phonies I'm talking about music directors and program directors, who know nothing about country music and couldn't care less. The voice of the country music fan is now being heard loud and clear.

As for the overseas market, the picture is almost stagger ing. Twenty years ago, we had one Acuff-Rose owned foreign affiliate. Shortly after, we had 11, and we are growing. The last two years have been phenomenal, but we've barely touched the tip of the iceberg. If I were making one prediction in regard to the future of country music at this time, I would predict a popularity explosion overseas in the next few years.

Managing Director, Gramophone Record Co., South Africa

Indigenous black music will be even more important as we go into the 1980s. This means that South Africa really will offer something to the world. Africa is the place to create a new music, a new wave . . . right from the roots.

I believe a group we've just recorded will show the way. It a Juluka, which is Zulu for "sweat," and is a duo comprising Jonathan Clegg and Sipho Mchunu. Two young men from completely different walks of life, Jonathan from the city of Johannesburg and Sipho from a rural environment.

They met one day at a migrant worker compound, both then 16 and both deeply interested in the traditional Zulu music and way of life. Jonathan could speak, sing and dance if the Zulu way, which astonished the young Sipho, fresh from the kraal and unable to speak a word of English. Their friend ship and partnership has lasted over eight years.

The music is a cross-section of African and Western integration, one tune having a Western verse and a Zulu chorus. If me Juluka shows the spirit and hope of the future of Africa the same time drawing on the roots of true African music

WIM SCHIPPER Managing Director, Ariola, Benelux

My theory about the future is that there will inevitably be growing market for videodisks through the early 1980s, but don't expect this to be detrimental to the marketing of regular audio disks.

And anyway the impact of the videodisk will largely depon the willingness of the hardware manufacturers to produ a real international and universal system.

I find more difficulty in assessing the influence of cable as satellite television in the exploitation of music, but what is disputable is the fact that music in the next decades will plan ever bigger part in recreation activity, so stimulating ore tivity.

For the record industry, I foresee that a few companies we expand into very strong distribution organizations, aroun which creative satellites will be grouped. These will remain small and manageable.

The international exchange of artists and product will gro Music will remain predominant and its power will be great enhanced by the fast growth of radio and to stations.

For Holland itself I look for government ratification of the Treaty of Rome, to protect copyright holders. And I suspente problem of home taping will be solved early in the 1980 probably by taxes on blank tapes. I look for more creativity to and radio.

BOB SINER President, MCA Records

There is no one point-of-view or direction that can help of the future of the record industry. I believe that the strong of music in the 1980s will be in excellent shape, especially various technical and creative breakthroughs are instituted but at the same time, I feel that the industry must reevalue and overhaulits own perception of what it sells, how it seemed who the consumer is.

What the consumer pays for an album is not only fair but bargain. The multiple costs to a company to produce to product is a killer. As the next decade approaches, we will the means that music is broadcast and played in the home vironment change. This can only mean economical gains both the industry and the buying public. This will be for ample, in the form of digital units—small disks that can extend the second transmitted to the second transmitted transmitted to the second transmitted transm

be played, as well as an increase in cassette sales while the popularity of 8 track will diminish.

Also, here at MCA Records we feel that we have one of the most significant technological breakthroughs with Disco-Vision—a music and visual system that can be hooked to both television and stereo which uses a laser beam rather than a needle to emit sound and picture. Additionally, our new joint venture with IBM will further enhance our position in this new field.

The music business for years has often promoted product internally and therefore less effectively—we talk to ourselves.

The music business for years has often promoted product internally and therefore less effectively. By this I mean that everyone in the business has 52 T shirts and 14 silk jackets. We talk to ourselves. We will see in the future a change in direction with more promotional interest aimed at the consumer so that there will be more awareness of artists and all burns.

There will also be more responsible and intelligent people entering record companies who will bring good business techniques and apply them to consumer marketing as opposed to industry marketing. This is very important because the American public is very fickle. Its allegiance for an artist can change easily. One way to cover all the bases though is to be a full-line company, such as MCA is, handling rock, r&b, disco, blues, country, contemporary Christian and variations within those

C. CHARLES SMITH, President, Pickwick

During 1979 we have seen doom forecasts for the record industry because our business is not as good as it was last year.
These forecasts ignore clear evidence that the prerecorded
music industry will be increasingly important to 1980s life
styles and also fail to recognize the steps that we in the industry should be taking to insure future growth. Critical
among these steps is that we make the point effectively with
artists and their managers that an orderly flow of fresh prodluct is as important to their welfare as it is to the manufacturers and merchants.

All year long merchandisers have been plagued by the lack of superstar product. There has been nothing on the order of "Saturday Night Fever" or "Grease" to stimulate the American public. In this period of economic slowdown we have

needed stronger than usual product to excite the consumer and draw him into stores.

Now we see being rushed to market to make the Thanksgiving/Christmas season more hit product than we can adequately promote in a short period: Fleetwood Mac, Led Zeppelin, Eagles, Styx, Barry Manilow and Steve Martin. These top sellers, all being released in a 30 day period, should have been spaced throughout the year so that we could have adequately promoted each one and so that we could have insured to music merchants the predictable product flow necessary to satisfactory profitability.

It has become a tradition in our industry to hold back or rush release superstar product for the holiday season. This is a tradition that must be changed if we are to realize from our music business the exciting potential it has for the 1980s.

COEN SOLLEVELD President, Polygram Group

Looking toward the future from the perspective of 1979, pessimism may seem to be the logical emotion, but I personally view our current problems as growing pains rather than as symptoms of a terminal illness.

We are, I believe, entering an "era of realism" during which we must shed past myths and redefine our success and growth in terms more consistent with economic, social and technological realities.

Indiscriminate bidding for artists and the pumping of huge quantities of records into the marketplace have always struck me as poor substitutes for creative marketing. The expansion and sophistication of musical tastes throughout our established markets will undoubtedly continue, and our success will lie in a far better understanding than we now have of where and how to market all kinds of music.

As we enter the many new geographical markets which represent significant growth potential for our industry, we are faced with another reality—and that is the need for an industry-wide commitment to the improvement of ethical and moral standards and practices. Success in these new markets must be based on our determination to become an active and responsible part of a nation's culture by demonstrating sensitivity not only in a&r and marketing but also in our everyday business behavior.

Perhaps the most exciting reality faced by the industry in the coming years is our continuing audio and visual technological advances. True digital reproduction, especially as promised by the compact disk, can provide a major impetus for the industry. But system standardization and careful and creative marketing of these revolutionary developments are crucial to the realization, and maximization, of their great promise. It would indeed be sad if these true innovations went

the way of quadrophonic sound through counter-productive competition and superficial marketing.

As home video expands, we have the potential for a new art form. By combining video and music in a unique way, we can offer both a new entertainment medium for the consumers as well as a new creative outlet for our artists.

I look toward to the 1980s with optimism and confidence. We are blessed with an abundance of creative energy that I believe will be put to even greater use in forging a stronger and healthier industry in the decade to come.

IRWIN H. STEINBERG Executive Vice President, Polygram Corporation

One of the persistent myths of our industry is that music and business don't mix; that commerciality and creativity are at opposite ends of the spectrum.

This division was natural, I believe, as we took shape and grew. We have now reached a point in our development where it is no longer appropriate. As we enter a new decade, this division of responsibility is a luxury we as an industry can ill-afford.

Selecting the right music will more and more consist equally of sound as well as sound marketing and financial judgments, and what we now call "distribution" will be concerned not only with fulfilling orders but developing the market for new music and new artists.

the emergence of the "complete music person"—as comfortable and knowledgeable in the recording studio as in the board room.

I believe that in the coming years we will see the emergence of the "complete music person"—as comfortable and knowledgeable in the recording studio as in the board room.

With this development and advancing technology will come a blurring of organizational lines and job descriptions within our companies, offering far greater responsibility to fewer individuals.

In summary, I believe the lean organization to be the sound organization and I see this principal becoming the corner-stone of record industry management, a management made up of seasoned generalists, who have been specialists in one or more areas during their careers.



STROTE and WHITEHOUSE

PROFESSIONAL CORPORATION

280 South Beverly Drive, Suite 402 Beverly Hills, California 90212 (213) 858-8816

Joel R. Strote

(Member California, New York and Washington, D.C. Bars)

S. D. Ashley

(Member California and New York Bars)

Philip I. Moncharsh

Of Counsel

Richard W. Whitehouse John T. Chadwell, Jr.

JOSEPH E. PORTER, III

Counselor and Attorney-at-law

Ronald E. Sweeney

Associate

Donald L. Hambrick

of Counsel

Specializing in:

Copyrights

Music & Recording Matters

Civil-Business Litigation

Law Offices

Joseph E. Porter, III

9465 Wilshire Boulevard, Suite 730 Beverly Hills, California 90212

TELEX-696-191 TELEPHONE-(213) 478-4782

CLAUDIA ONEY

Attorney at Law

Contracts
Copyrights
Trademarks
Taxes

One North La Salle Street Chicago, Illinois 60602 312-782-1964

THE VIEW FROM THE TOP.

Continued from page Horizons-35

ROBERT D. SUMMER President, RCA Records

How many of could foresee the dynamics of the '70's if faced with the challenge of writing this piece in 1969? Was there reason to anticipate multi-platinum sales of dozens of titles, cassette growth, distribution changes, explosive artist costs, disco, new recording techniques, etc.?

Forecasting directions for an entertainment business is not an enviable task but it is essential to planning and growth. Principally, I see a series of necessary changes aimed at the restoration of the record buyers' sense of the prerecorded record and tape as good value. Superior quality from beginning to end of the production cycle and a heightened sense of the individual artist as creator and social interpreter is a likely direction.

An amazing new generation of playback equipment will stimulate interest in recorded music and the awareness of outstanding performances will be extended by a marketing sophistication that is unknown to us today. Music on disk will continue to be the principal entertainment attraction of the coming decade.

ALAIN TROSSAT Managing Director, Polygram Italy

The music message will always get through to wider and better audiences, but it's hard to foresee if the world record market's development in the 1980s can be as remarkable as it has been through this just-ending decade.

The dimensions of the industry as a whole, not in Italy, have trebled in the past few years and highly sophisticated structures are needed to cope with the present problems. In fact, specialization and professionalism are the two major trends that can be identified in the two leading markets, the U.S. and U.K.

Technological improvements in sound reproduction are vital to the evolution of the industry. Two major changes are currently taking place, through digital recording and through the use of laser beams for optical reading of recorded sound. The introduction of the videodisk will not influence so much the music field as the movie and television sectors.

Real improvements to the quality of tapes and cassettes are less probable as long as this sector is polluted with piracy, both in home taping and in counterfeiting.

The role of the record companies, however, will not change much in the 1980s, and as long as we live on the artist's creativity, we'll need the producer's cooperation both inside and outside the companies. On the other hand, I don't believe the independent producer will become so important in the future.

More probably, small labels and independents will be absorbed by the bigger companies, due to economic considerations in view of rising costs in artist development.

Unfortunately, none of the four international companies which now share 80% of the entire record market are of Italian origin or have Italian capital.

VINCENT T. WASILWESKI President, National Assn. of Broadcasters

A fairly recent hit song by a popular group included the words "... united we stand ..."—not a new phrase but an encouraging one. Ever the optimist, united is the way I envision the music industry in the next decade—specifically a union between the performers and radio broadcasters on the issue of performers' royalty.

Broadcasters already pay fees for music rights and performers benefit from free airplay of records. Radio play of new recordings often catapults unknown performers to stardom and wealth. The present relationship works well but, unfortunately, too much time is being spent trying to make changes which certainly would harm the radio industry and might not be nearly as beneficial to individual performers as some believe. There is no insurance that even if performers' royalty legislation were enacted, backup musicians and

others not in the spotlight would appreciate benefit.

I predict the next 10 years will see the counterproductive battle replaced with united stand of broadcasting and recording industries to better service American musc lovers.

MISA WATANABE President, Watanabe Music Publishing Corp.

The past thirty years saw Japan rapid grow, and become known for its great technological advances. Japanese products, can radios, television sets, stereos, etc. are not highly recognized throughout the world. Not one doubts that Japan will continue to make even greater technological advances. Yet one can be sure that the next 10 years of the new decade, the 1980s, will see the Japanese software industry make astonishing achievements that will make it known to its outsiderends.

The music industry has a tremendous potential of growing, and will most likely plate the biggest role in developing the software in dustry in Japan. In fact, the music industry throughout the world now realizes that music is not just something to listen to. The new decade will require the industry to develop the visual elements, the combination of sight and sound, will make the overall picture for the music industry. Good music does not have any boundaries, and the next decade will undoubtedly see music originated in Japan spread throughout the world.

NORMAN S. WEISER President, SESAC Inc.

As a new decade looms on the horizon, and a new century rapidly approaches, we most certainly can look forward to an ever-continuing era of excitement in the world of music

As has been the case for the past 85 year, the next 85 will see exciting new writer emerge, and new superstars appear to sing their songs, sell millions of albums, cassetter, and introduce to the world new areas of exposure such as audio-visual disks and as yet undreamed of media.

Those of us who have been fortunally enough to have been a part of the infancyant adolescence of the recorded music scene will find bright new minds and faces moving in that take over and that, too, is a part of the excitament and the fascination of our world.

It has been a great privilege to have been part of this industry, and I look forward to the future with the same excitement and enthus asm that has marked the past. I am certain that Billboard will be right there to keep us a informed as each new development occurs.

RON WHITE Managing Director, EMI Music Publishing, U.K.

I have confidence in the future of music publishing and am sure that today's immedia ate problems will not persist into the 1980s ob but only if we seize this opportunity to prune overheads and stop making unrealistic deals involving huge advances and small reten-

We're not in the banking business but we must prove to our writers that big advances are no guarantee of lasting success. We must prove our value to them by working hard with great enthusiasm and get back to being creative again.

The days of easy money have gone and we now have the opportunity to build for the future on a strong foundation, forgetting the extravagances of the past.

Finally we must all work to encourage the governments of the world to outlaw pirary and control home taping, both of which are great threats to composers, publishers and the very future of music itself.



FAREWELL SEVENTIES... A DECADE OF HITS IN REVIEW Billboard Top LPs

1979: To be announced in Billboard's Talent In Action, 12/22 issue

1978	1 SATURDAY NIGHT FEVER / SOUNDTRACK — Bee Gees & Various Artists (RSQ) 2 GREASE / SOUNDTRACK — John Travolta, Olivia Newton John & Cast (RSQ) 3 RUMOURS — Fleetwood Mac (Warner Bros.) 4 THE STRANGER — Billy Joel (Columbia) 5 AJA — Steety Dan (ABC) 6 FEELS SO GOOD — Chuck Mangione (ASM) 7 THE GRAND ILLUSION — Styl (ASM) 8 SIMPLE DREAMS — Linda Ronstadt (Asylum) 9 POINT OF KNOW RETURN — Kansas (Kirshner) 10 SLOWHAND — Enc Clapton (RSQ)
1977	1 RUMOURS—Fleetwood Mac (Warner Bros.) 2 SONGS IN THE KEY OP LIFE—Stevie Wooder (Tamla) 3 A STAR IS BORN—SOUNDTRACK—Barbara Streisand, Kris. Kristofferson (Columbia) 4 HOTEL CALIFORNIA—Eagles (Asylum) 5 BOSTON (Epic) 6 A NEW WORLD RECORD—ELO (United Artists) 7 PART 3. K.C. & THE SUNSHINE BAND (TK) 8 SILK DEGREES—Box Scaggs (Columbia) 9 NIGHT MOVES—Bob Seger & the Silver Bullett Band (Capitol) 10 FLEETWOOD MAC—Warner Bros. (Reprise)
9261	1 FRAMPTON COMES ALIVE —Peter Frampton (A&M) 2 FLEETWOOD MAC —Fleetwood Mac (Warner Bros.) 3 WINGS AT THE SPEED OF SOUND—Wings (Capitol) 4 GREATEST HITS 1971 1975—Eagles (Asylum) 5 CHICAGO IX GREATEST HITS—Chicago (Cosumbia) 6 THE DREAM WEAVER—Gary Wright (Warner Bros.) 7 DESIRE—Bob Dylan (Columbia) 8 A NIGHT AT THE OPERA—Queen (Elektra) 9 AMERICA'S GREATEST HITS—(Warner Bros.) 10 GRATITUDE—Earth, Wind & Fire (Columbia)
1975	1 ELTON JOHN'S GREATEST HITS—(MCA) 2 THAT'S THE WAY OF THE WORLD—Earth, Wend & Fire (Columbia) 3 JOHN DENVER'S GREATEST HITS—(RCA) 4 BACK HOME AGAIN—John Denver (RCA) 5 PHOEBE SNOW—(Shelter) 6 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY— Elton John (MCA) 7 AN EVENING WITH JOHN DENVER—(RCA) 8 AVERAGE WHITE BAND—(Atlantic) 9 ON THE BORDER—Eagles (Asylum) 10 PHYSICAL GRAFFITI—Led Zeppelin (Sean Song)

6166	issue.
	1970-1978 OVERALL TOP LPs
1	SATURDAY NIGHT FEVER/SOUNDTRACK Bee Gees & Various Artists (RSO)
2	RUMOURS Fleetwood Mac (Warner Bros.)
3	TAPESTRY

<u> </u>	Carole King (Ode)
4	FLEETWOOD MAC (Warner Bros.)
-	

5	Simon & Garfunkel (Columbia)
6	ELTON JOHN'S GREATEST HITS

	(mcA)
7	PEARL Janis Joplin (Columbia)

8	GOODBYE YELLOW BRICK ROAD Elton John (MCA)
	The second secon

	Billy Joel (Columbia)
10	FRAMPTON COMES ALIV

GOODBYE YELLOW BRICK ROAD -- Elton John (MCA) GREATEST HITS-John Demer (RCA) BAND ON THE RUN-Paul McCartney & Wings (Apple) INNERVISIONS-Stevie Wonder (Tanila) YOU DON'T MESS AROUND WITH JIM-Jim Croce (ABC)

IMAGINATION-Gladys Knight & The Pips (Buddah) BEHIND CLOSED DOORS-Charlie Rich (Epic)

9. THE STING-Soundtrack (MCA)

AMERICAN GRAFFITI-Soundtrack (MCA) 10 TRESHOMBRES-ZZ Top (London)

THE WORLD IS A GHETTO-Way (UA) SEIMMER BREEZE-Seals & Crofts (Warner Bros.) TALKING BOOK -- Steve Worder (Tamla) 4 NO SECRETS—Carty Simon (Eleatra) 5 LADY SINGS THE BLUES -- Dunix Ross (Motown) 6 THEY ONLY COME OUT AT NIGHT -- Edgar Wester Group 7 JAM WOMAN - Helen Reddy (Capital) 8 DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER-Ellen 9 I'M STILL IN LOVE WITH YOU - AI Green (HI) 10 SEVENTH SQUOURN--- Moody Brues (Threshold) HARVEST-Neil Young (Reprise) TAPESTRY-Carole King (Ode) 3 AMERICAN PIE-Don McLean (UA) 4 TEASER & THE FIRECAT-Cat Stevens (A&M) 5 HOT ROCKS 1964-1971—Rolling Stones (London) 5 KILLER-Alice Cooper (Warner Bros.) 7 FIRST TAKE-Roberta Flack (Atlantic) B AMERICA-(Warner Bros.) 9 MUSIC-Carole King (Ode) 10 MADMAN ACROSS THE WATER-Elton John (Uni) JESUS CHRIST, SUPERSYAR - Various Artists (Decca) TAPESTRY-Carole King (Ode) CLOSE TO YOU -- Carpenters (A&M) PEARL-Janis Joplin (Columbia) ABRAXAS-Santana (Columbia) 6 THE PARTRIDGE FAMILY ALBUM (Bell) SWEET BARY JAMES -- James Taylor (Warner Bros.) B TEAFOR THE TILLERMAN -- Cat Stevens (A&M) 9 GREATEST HITS-Sty & the Family Stone (Epic) 10 CHICAGO III - (Columbia) 1 BRIDGE OVER TROUBLED WATER-Simon & Garfunkel (Columbia) 2 LEDZEPPELINII-(Atlantic) 3 CHICAGO-(Columbia) 4 ABBEY ROAD-Beaties (Apple)

5 SANTANA-(Columbia) 5 GET READY-Rare Earth (Rare Earth) 7 EASY RIDER - Soundtrack (Dunhill) 8 BUTCH CASSIDY & THE SUNDANCE KID-Burt Bacharach/ Soundtrack (A&M) 9 JOE COCKERT-(A&M) 10 WAS CAPTURED LIVE AT THE FORUM-Three Dog Night (Dunhill)

Billboard Hot 100 Singles

1979: To be announced in Billboard's Talent In Action, 12/22 issue.

8261	1. SHADOW DANCING—Andy Gibb (RSO) 2. NIGHT FEVER—Bee Gees (RSO) 3. YOU LIGHT UP MY LIFE—Debby Boone (Warner / Curb.) 4. STAYIN ALIVE—Bee Gees (RSO) 5. KISS YOU ALL OVER—Exile (Warner / Curb.) 6. HOW DEEP IS YOUR LOVE—Bee Gees (RSO) 7. BABY COME BACK—Player (RSO) 8. LOVE IS THICKER THAN WATER—Andy Gibb (RSO) 9. BOOGIE DOGIE DOGIE—A Taste of Honey (Capitol) 10. THREE TIMES A LADY—Commodores (Motown)
1077	1 TONIGHT'S THE NIGHT—Rod Stewart (Warner Bros.) 2 I JUST WANT TO BE YOUR EVERYTHING—Andy Gob (RSO) 3 BEST OF MY LOVE—Emotions (Columbia) 4 LOVE THEME FROM "A STAR IS BORN"—Barbra Streisand (Columbia) 5 ANGEL IN YOUR ARMS—Hot (Big Tree) 6 I LIKE DREAMIN"—Kenny Notan (20th Century) 7 DON'T LEAVE ME THIS WAY—Theiria Houston (Tamia) 8 (Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Cookidge (AAM) 9 UNDERCOVER ANGEL—Alan O'Day (Pacific) 10 TORN BETWEEN TWO LOVERS—Mary MacGregor (Ariola America)
9261	1 SILLY LOVE SONGS—Wings (Capitol) 2 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket) 3 DISCO LADY—Johnnie Taylor (Columbia) 4 DECEMBER 1963 (OH WHAT A NIGHT)—Four Seasons (Warner / Curb) 5 PLAY THAT FUNKY MUSIC—Wild Cherry (Sweet City / Epc) 6 KISS AND SAY GOODBYE—Manhattans (Columbia) 7 LOVE MACHINE Pt. 1—Miracles (Tamta) 8 SO WAYS TO LEAVE YOUR LOVER—Paul Simon (Columbia) 9 LOVE IS ALIVE—Gary Wright (Warner Bros.) 10 A FIFTH OF BEETHOVEN—Walter Murphy & Big Apple Band (Private Stock)

LOVE WILL KEEP US TOGETHER -- Captain & Tenille (A&M)

RHINESTONE COWBOY-Glen Campbell (Capitol)

BEFORE THE NEXT TEARDROP FALLS-Freddy Fender

MY EYES ADORED YOU - Frankie Valle (Private Stock)

SOME KIND OF WONDERFUL-Grand Funk (Capitol)

PHILADELPHIA FREEDOM-Elton John (MCA)

SHINING STAR-Earth, Wind & Fire (Columbia)

9 LAUGHTER IN THE RAIN-Neil Sedaka (MCA)

10 ONE OF THESE NIGHTS-The Eagles (Asylum)

FAME-David Bowie (RCA)

1970-1978 OVERALL HOT 100 SINGLES

NIGHT FEVER

1	Bee Gees (RSO)
2	SHADOW DANCING Andy Gibb (RSO)
3	TONIGHT'S THE NIGHT Rod Stewart (Warner Bros.)
4	YOU LIGHT UP MY LIFE Debby Boone (Warner/Curb)
5	HE FIRST TIME EVER I SAW YOUR FACE Roberta Flack (Atlantic)
6	JOY TO THE WORLD Three Dog Night (Dunhill)
7	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (Columbia)
8	STAYIN' ALIVE Bee Gees (RSO)
9	JUST WANT TO BE YOUR EVERYTHING
10	MAGGIE MAY/REASON TO BELIEVE Rod Stewart (Mercury)

THE WAY WE WERE-Barbro Stressand (Columbia) SEASONS IN THE SUN-Terry Jacks (Bell) LOVE'S THEME -- Love Unlimited Orchestra (20th Century) COME AND GET YOUR LOVE - Redbone (Epiz.) DANCING MACHINE - Jackson 5 (Motown) 6 THE LOCO MOTION-Grand Funk Railroad (Capital) TSOP-MFSB (Philadelphia International) 8 THE STREAK-Ray Stevens (Barnaby) 9 BENNIE AND THE JETS-Elton John (MCA) IO ONE HELL OF A WOMAN—Mac Davis (Columbia)

Panis	
1973	1 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE—Tony Orlando & Dawn (Bell) 2 BAD, BAD LEROY BROWN—Jim Croce (ABC) 3 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) 4 LET'S GET IT ON—Marvin Gaye (Tamia) 5 MY LOVE—Paul McCartney (Apple) 6 WHY ME—Kris Kristofferson (Monument) 7 CROCODILE ROCK—Elton John (MCA) 8 WILLIT GO ROUND IN CIRCLES—Billy Preston (A&M) 9 YOU'RE SO VAIN—Carly Simon (Elektra) 10 TOUCH ME IN THE MORNING—Diana Ross (Motown)
1972	1 THE FIRST TIME EVER IS SAW YOUR FACE—Roberta Flack (Atlantic) 2 ALONE AGAIN—Gilbert O'Sullivan (Mam) 3 AMERICAN PIE—Don McLean (UA) 4 WITHOUT YOU—Nitsson (RCA) 5 CANDY MAN—Sammy Davis, Jr. (MGM) 6 I GOTCHA—Joe Tex (Diai) 7 LEAN ON ME—Bill Withers (Susses) 8 BABY DON'T GET HOOKED ON ME—Mac Davis (Columbia) 9 BRAND NEW KEY—Melanie (Neighborhood) 10 DADDY DON'T YOU WALK TOO FAST—Wayne Newton (Chefsea)
1071	1 JOY TO THE WORLD—Three Dog Night (Dunhill) 2 MAGGIE MAY / REASON TO BELIEVE—Rod Stewart (Mercury) 3 IT'S TOO LATE / I FEEL THE EARTH MOVE—Carole King (Ode) 4 ONE BAD APPLE—Osmonds (MGM) 5 HOW CAN YOU MEND A BROKEN HEART—Bee Gees (Atco) 6 INDIAN RESERVATION—Raiders (Columbia) 7 GO AWAY LITTLE GIRL—Donny Osmond (MGM) 8 TAKE ME HOME COUNTRY ROADS—John Denver (RCA) 9 JUST MY IMAGINATION—Temptations (Gordy) 10 KNOCK THREE TIMES—Dawn (Bell)
	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (Columbia)

(They Long to Be) CLOSE TO YOU-Carpenters (A&M) 3 AMERICAN WOMAN / NO SUGAR TONIGHT - Guess Who

4 RAINDROPS KEEP FALLING ON MY HEAD-B J. Thomas (Scepter) WAR-Edwin Starr (Gordy)

6 AIN'T NO MOUNTAIN HIGH ENOUGH-Diana Ross (Motown) 7 FLL BE THERE—Jackson 5 (Motown)

8 GET READY -- Rare Earth (Rare Earth) 9 LET IT BE-Beatles (Apple)

10 BAND OF GOLD-Freda Payne (Invictus) ODY FIGHTERO ME

AZZ:

• Continued from page Horizons-10

and geared away from the pure jazz area, has a greater chance of riding in the limo and having someone assigned to show him around town.

The mass sales mentality assures that. If you sell pure jazz in the 5,000-20,000 range, take a cab. Buy your own beer, get your own joints.

It's that simple. The potential for a crossover artist continues to influence the established and the new player to seek broader horizons, to receive first class treatment, to be known, catered to, cared for. Money. That's what it's all about.

Yet despite the established patterns of crossover music being top dog, there continue to be hundreds of jazz musicians who continue to play true jazz, sans disco tempos, cooing soul sounding female backup singers, crescending rock rhythms, tightly orchestrated charts which take a little of this, add a little of that and come out with a gumbo which has no real identity but which is a mishmash of musics, spices and accents.

Jazz, as it enters the '80s, remains alive, alert and ever changing. It has never died or faded away as some unknowing persons have suggested within the past five years. It has always been a part of the American culture and American recording scheme, but not with the intensity we have seen over the past several years.

Fortunately there are enough record companies devoted to cutting all forms of jazz that one style does not dominate the marketplace. We still have a choice for our souls.

In fact, some of the abuses which have been heaped upon the music during the past year are fading, according to veteran producers like Norman Granz, George Butler and Orrin Keepnews.

Notes the legendary Granz, who maintains a staunch purist's attitude: "Every once in a while you read an article about a name musician who is not happy with his crossover product and he wants to get back to his roots. That's a crack in the armor."

Notes Butler of CBS: "Relying on disco rhythms is a fad.

Artists who have never sung before who took to singing will fade. It's a fad. They think that's the way to reach a broader audience. I don't see jazz artists continuing to do these things. If he's a true jazz artist he'll get bored with the disco beat."

Jazz has always been a melting pot of elements and that is its savior for the future. It never stagnates or stands still because there are always new players entering the arena and trucking in their new inventions and discoveries.

The stalwarts who go back years as fans and businessmen/ fans sometimes turn off to the watered down kinds of jazz which have always been with us. And always will.

But the spread of the music through the devoted labels who have a true commitment to the music (from CBS Pablo to Inner City to Fantasy, for example) promises at least an outpouring of new and repackaged goods to maintain a beachfront for jazz in the collection of the recorded arts.

Composer arrange Bob James, who heads his own Tappan Zee label and is one of the most successful crossover artists today, is exhuberantly optimistic about the future. The reason? "The audience is very solid," he says from his Martha's Vineyard vacation retreat. "The commercial success of jazz over the last six to eight years has proven not to be a fad."

One reason for the strong audience, in James' opinion, is that today's new listener is a graduate of rock and is still searching for something else, something more sophisticated.

And as rock moves into more simplistic styles, those people whose ears have already become battered will find jazz's own moves toward more melodic music a soothing experience.

There is a move within the musician's community for more acoustic treatments of music. "More transparent ensembles," James adds. He sees players seeking more solo improvisational space plus a decline in emphasis for the synthesizer.

"Only people that have a command of it are using it now. There are enough musicians who can make real music with it to insure it's strong future in music." James says those who used it for a gimmick are fading from the scene.

Jazz will rely heavily in the next decade on other influences, James believes. "The main thing," James says, "that has brought so many new people to jazz are the other things they hear."

Superstar George Benson finds today's young musicians have greater flexibility, are more intense in their playing and are not concerned with fast, overnight success.

Speaking from his home on Maui, Hawaii, Benson says he likes the fact that today's new players are "asserting" themselves and thus keeping "the music progressive and innovative."

In fact, Benson sees a trend for players to get back to pure jazz and he himself is quite anxious to do a pure jazz LP, he admits. "I might just put one out for the heck of it," he says, "since everybody's putting out all my old stuff."

Benson says he's working toward a pure jazz LP for Warner Bros. "I need it now because I need that jazz connection," he admits candidly.

"I'd love to do a jazz LP," he continues, "if I had the opportunity." He points to his guesting on a Tony Williams LP on Columbia "which wasn't all 4/4" and on which all the guys "played all out."

Benson says his own success in the crossover area (this writer finds his work as deep and true as any other pure jazz musician despite what other critics say about him), proves that "it's possible for a jazz musician to really be commercially

successful." And, he points to Earl Klugh as showing that success can come to someone who doesn't play an electric guitar (the way Benson does). The future to Benson is indeed promising.

In Kratka, president of Music Minus One, Inner City and a host of other jazz-related labels, all headquartered in New York, feels the music is assured of an audience in the next decade because so much of America's population will be over 30. "They will have known jazz and will come to know it," he believes.

Approximately 95% of his releases from all his labels including overseas licensees is in the traditional bag. The remainder is fusion. But it is the fusion music that draws the big numbers (20,000-50,000 versus 3,000-5,000).

Comments Pablo's world girding Granz about the growing fusion field: "It's safe to say that most of the people who have been highly successful with crossover jazz have never been primarily jazz artists. Herbie Hancock is one exception and there may be a few others. Hancock is a fantastic jazz pianist and at least his credentials are faultless."

Granz continues filling a consumer need with music by such mainstream players as Ella Fitzgerald, Oscar Peterson, Joe Pass, Louie Bellson, Count Basie and Sarah Vaughan, among others.

Will we see more music labelled jazz that isn't? "Of course," parries Granz in his Beverly Hills headquarters, "if companies can make money out of it. As long as the accountants and lawyers run the business they'll keep doing things that make bread."

Granz finds it sad that the big chain stores look askance at "the small handcrafted companies" who can't get their product exposed.

Music Minus One's Kratka seconds this concern. "We're up against the computer type of merchandiser who is not interested in any product that doesn't turn four times a year. The retailer is very much the arbiter of what the future of music will be."

The future of jazz, according to CBS vice president for jazz and progressive music George Butler, is a "refined" kind of sound. Butler points to Weather Report, Pat Metheny, Earl Klugh and Bob James as blending bebop and current progressive jazz into a melodic and refined kind of jazz.

"The key," emphasizes Butler, "is melody. And the guys are experimenting with rhythms. We're hearing more colors rather than straight ahead acoustic music. The guys are much more exploratory. Groups like Spyro Gyra are reaching larger audiences and giving people what they want to hear. On the other hand, Count Basie, Dexter Gordon and the Heath Brothers will always have a place. They represent classic jazz and they won't give in to where the current trends are going. There will always be a market for classic jazz."

Butler says the sales slump of 1979 has forced him to be more selective in the musicians he signs. What is he looking for? "Musicians coming out of the conservatories and music schools who are innovative and can give the music stability. For the first time in a long time," he continues, "there has to be a geniune rationale behind every signing."

Butler says today's new players are better trained on their instruments. "Structurally they are using polyrhythms, exposing themselves to a number of musical styles and implementing bits from various idioms into their own music."

Orrin Keepnews, Fantasy's vice president of jazz activities, finds jazz today in a "wait and see position. It's waiting for the next revolution," he suggests in his Berkeley, Calif., office.

In the interim, he sees a resurgence of mainstream, modern acoustic jazz. But he also believes in the validity of a lot of fusion music. Ah, that's the businessman talking. But fusion, Keepnews notes, is in a levelling off period.

Keepnews feels the clime is a bit too quiet and jazz needs a kick in the creative rump.

All creative people agree that digital recordings, videodisks and videocassettes will aid jazz's expansion. But Keepnews issues this warning: "Are we going to reap enough advantages with digital recording to compensate for the ills that always come to a spontaneous form of music?

"I look on technological advances as a mixed blessing. Producers have to be on their guard not to let technology run away to the detriment of musical creativity."

Pablo's Granz, wise old codger that he is, has been filming many of his artists and has a stockpile of footage just waiting for the right video system. He's got Duke Ellington's last record session on film, 30 one-hour shows from various Montreaux Festivals and films of Ella and Duke from the '60s.

"I have been preparing for some time things that are visual," Granz says. "I always wanted to acquire them not only for videodisks but for posterity."

Videodisks are tres enticing to Bob James who says he's looking for the right visual artist with which to collaborate on a visual disk project. He says he's been talking to people at CBS anent "exploratory funds" for developing video projects.

"I believe the future of the videodisk will depend on creative people creating a new medium, not documented live concerts, tennis lessons or old movies."

The record industry's new pricing levels—rising to \$8.98 for top line product—is looked upon with mixed feelings by the entrepreneurs.

Music Minus One's Kratka—based on his 30 years in the business—feels \$8.98 at retail may be "the nether reaches for a lot of people. It's a lot of bread." Pablo's Granz says that while dealers complain about costs, his small operation ships a minimum order of 5,000 of every title while at the same time shipping out 3,000 freebees to his jazz list.

"I have to print at least 10,000 sleeves and press up 10,000 records. Mind you, we only ship 5,000 and we guarantee them to dealers. How the hell are we to do that while maintaining low prices?"

JULY AND

Granz says the retail price has to go up. "Go in and buy a hardcover book. I don't know one that sells for less than an LP," he continues. "And where did God write that every round LP should be the same price as every round LP?"

Fantasy's Keepnews doesn't believe escalating retail prices will hinder jazz sales, explaining things thusly: "People that buy jazz tend to be more dedicated." And the trend toward what Keepnews calls "comparative realistic prices" won't stop the true buff from adding to his LP collection because the music has such strong meaning for him.

True meaning. That's what has separated and segregated the jazz buff from others. He is hooked inexorably into the brand of jazz which best suits his temperment or liberal listening attitudes.

Once a jazz fan, always a jazz fan, those true blue afficionados have told me down through the years of sitting in chilly outdoor settings at festivals, in cramped jazz clubs and during at home listening sessions when an especially appealing new recording came out and we gathered to dig the latest by Benny Goodman, Count Basie, Stan Kenton, Woody Herman, Dave Brubeck, Sonny Rollins, Gerry Mulligan, Charles Mingus, Sarah Vaughan, Miles Davis, the MJQ, Bobby Timmons, Les McCann, Jazz Crusaders, Gerald Wilson, Chico Hamilton, Ramsey Lewis, Herbie Mann, Cannonball Adderley, Chico Hamilton, Chuck Mangione, Jon Faddis and Weather Report.

I would suspect that just like I have my list of memories, to day's new jazz devotee is developing his own of favorites to proselitize over. And as long as that keeps happening and unique, exciting music is made available to the public, jazz's heritage will be enlarged for another generation. 2000, here we come.

ELIOT TIEGEL

MARKETING:

· Continued from page Horizons-23

Canton, Ohio, which operates 90-plus Stark and Grapevine stores, feels similarly. "We are looking for from 12 to 20 new stores annually. Ideally, they would come in at 3,000 square feet. We will stick to the mail concept.

"But we are open-minded. If the right demographics and economics come along, we are still interested in freestanding stores. I don't know if we will ever top 10,000 square feet as we did with the first three Grapevines. You can have a super store with 5,000 square feet properly equipped, managed and staffed.

"And the important factor of competition in the area must be scrutinized. It could be a real determinant," David Adds.

"Store fixtures won't change much. Product size determines what our latitudes are. Store decor might change. That's unpredictable. Inventory will probably diversify, I see a distinct possibility of going into hardware. We must create more space for videodisk and tape," David forecasts.

"We are already bulwarking our link with our stores. We have just created a second stratum of overseership. In addition to our regional managers, managers will be working with district management people. They will restructure store controls. We must be ready for growth.

"Our N. Canton base, now 80,000 square feet, will probably have to expand. The computer room is our next objective. In 18 months, it must be fully operational. We are already shopping for computer equipment," David states.

"I visualize a smaller but stronger network of independent label distribution," Jack Bernstein, vice president, independent distribution, Pickwick International, says.

"Conversely, it appears there will be a smaller but stronger number of labels represented by us. And you will see a growing number of labels returning to independent distribution, where they have a greater hand in shaping their own destiny.

"Look at Arista going with Schwartz Bros. in Philadelphia. Most New York City independent distributors now cover the entire New England area," Bernstein explains.

"The independent knows full well he must match the street people of his branch competitor. Larger distribution areas are required, enabling the independent to provide sales volume necessary to profitably add such expertise," Bernstein points out.

"We will reflect an industry that is more business-like, one that is financed better and generally more conservative."

Sound Unlimited's Noel Gimbel sees his entrepeneurship enlarging in the next decade. The Chicago/Denver one-stop owner is inspecting several additional cities in which he would establish warehousing. He would not specifically pinpoint them.

Rackjobbing full scale is next on the giant's agenda. Gimbel plans even a stronger thrust, wherein he would strengthen his link between himself and his independent retail accounts. He feels one-stopping, racking and wholesaling are totally interrelated.

Gimbel isn't furrowing his brow over financial expansion.
"You must sit your banker down and convince him of the industry practice of return. Show him there is no industry obolescence, only replenishment through your return privilege.
Inventory is as good as cash. It's your collateral."

"I think we must expect a change of attitude on the part of the national account. Right now, they are dealing with as many as seven different suppliers. That account doesn't mean anything to anyone of his multiple vendors. They have

(Continued on page Horizons 39)

factors: creativity in terms of pop music directions and new avenues of exposure for copyrights.

Despite what we often term "revolutions" on the pop music scene, they are, in reality, the results of more subtle changes in the public's taste, which, as we've seen over the past two decades, can reflect newer social and/or political realities.

Never is there an immediate groundswell of acceptance of anything new in the arts. With pop music, in fact, one generation is usually pitted against the other, whether a Gershwin or a Bob Dylan arrives on the scene.

And what is fascinating (and ironic) is that "new" pop music always learns and adopts from the past, certainly as change begins its course.

Often, the "revolution" must take to its bosom material of the past in order to get going. Early rock'n'roll hits, for instance, made extensive use of standard copyrights. Of course, rock later forged a body of writers who spoke their own language and departed from the formulas of the past.

The biggest creative blunder a publisher must avoid, then, is a shortsightedness, or a condescension towards "some thing new," a false security perhaps that its demise is only a few "left-field" hits away. No publisher's future is secure with that kind of thinking, for he must recognize that the forces of change are always at work, although their pulse at the start may be difficult to detect.

The music publisher who looks for wider horizons should not be totally startled when he hears a new sound played for him, but should be at least receptive to the possibility that it might just be "getting around" and may just blossom into something significant. No one knows what the future in pop music holds. The acceptance of change is a way to guard against being left out of it—or, at best, "buying" something new later on at much greater cost.

Leonard Feist, president of the National Music Publishers Assn. whose career spans a number of decades of change, reflects this view:

"The music publishing business has never been static and there is every indication that the pace of change will continue to accelerate with increasing velocity. Certainly in 10 years, we will be confronted by many more complex situations than we are today. New concepts, new media, new legal developments as new uses proliferate will demand more from the industry's executives. Those demands will continue to require creative innovation, promotional flexibility, administrative ingenuity and managerial skills."

Feist is optimistic based on historical rationale. "History shows," he explains, "that music publishers have an aptitude for adapting to changes and making those changes work for the benefit of their writers and themselves. And, incidentally,

we at NMPA are anticipating the future challenges as participants, not onlookers—as opportunities, not problems."

Yet, Ed Silvers, president of Warner Bros. Music, sounds a pragmatic warning. "It will be extremely difficult, if not impossible, for new publishing companies that are not supported by record companies to survive long enough to establish and justify their own overhead. It will be necessary for music publishers to be full service publishers, that is owning and controlling their own foreign companies throughout the world and developing a significant publications division. Both are strong sources for future growth."

What are the other specifics for success in the years ahead? How do music publishers increase their chances of lining their horizons with silver (or gold, or platinum)?

The historical perspective declares several things: no matter how deep or well-developed one's catalog, bowing to complacency is ruinous—unless, perhaps, there's satisfaction with a holding company approach, with dwindling income as time goes by. On the other hand, there should be respect and knowledge of catalog, for it can offer long untapped resources (e.g., new covers, jingles) and may just fit in with a new trend—at least until that trend generates its own flavor (certainly the disco craze is one recent outstanding example).

The latter point cannot ever be overemphasized: there is a link between generations in musical styles, especially within styles that seek the broadest appeal. Or to generalize somewhat: a good tune is a good tune, a good lyric is a good lyric.

A music publisher's creative input is often enmeshed in new technologies. Certainly, the advent of the phonograph record had impact on the very length of songs, more recently reflected in the "three minute-record," which did put an end to the charming practice of writing verses to a pop song.

Sound movies brought many Broadway writers to Hollywood—and students of the musical theatre know that these sophisticated composers and lyricists, facing the issue of reaching wider audiences, often tinged their Hollywood output with a decidedly Tin Pan Alley, 32-bar quality. Rodgers & Hart's "Easy To Remember" from the film, "Mississippi" is, lovely as it is, lacking of the more demanding approach of most of their Broadway songs.

Billboard's 85th anniversary arrives at a time of great technological development in the audio/visual field. The video player/recorder is here—and on the immediate horizon is the videodisk player.

Again, referring to the past, we can expect pop writers to adapt to the nature of the new art mediums as original programming begins to flow from them.

But, one thing is sure: 85 years from now, pop music, with an identity in many respects to our own era, will win the hearts of our descendents. Pop music will speak to them on their own terms of course, with some room for a goodly number of oldies-but goodles from the 20th century.

AND ANDE

MARKETING:

Continued from page Horizons-38

to work out a policy of aligning with one adaptable supplier so that it's meaningful. The key words in the eighties are 'growing together,' " Gimbel holds.

In a unique move, Gimbel allied his company with Dharma Records (Billboard, Sept. 29, 1979) in an independent record production joint venture. "There's hardly anything we shouldn't be considering. The only trouble I have is coming up with a name describing such a diversified company." Gimbel says.

John Kaplan, executive vice president. Handleman Co., Detroit, speaking personally, feels an impending business resurgence that will continue through the eighties. He sees the role of the rackjobber continuing, wherein that industry facet provides the tonnage so essential to cover continually soaring costs.

The retail explosion, Kaplan feels, has peaked. "I know there is great concern at the manufacturing level about over-extension of credit to some retailers. Labels are in so deep they fear to call in their markers for fear the house of cards will collapse. I believe we are going to see some real problems in the future therein."

Kaplan sees independent distribution surviving, again providing the nourishment for new acts and hungry producers. He agrees with Bernstein that market regions will enlarge. He notes that those independents who survive today are prime because they have weathered the worst crises.

A softer rock'n'roll, with overtones of disco is the music of the future, Kaplan opines. It's a concoction to capture the older buyer who is again emerging over the youthful buyer dominance of the past 20 years.

"CBS executives overreacted to their own internal problems when they came up with a policy that may adversely affect their market penetration. We are good enough business people to assume some of the responsibility inherent in marketing new artists. We can adjust our merchandising approach to assume some of these responsibilities on returns. Whatever policies are arrived at, it should be based on a realistic need of the mart," Kaplan advises.

Kaplan warns that in order for the video disk/cassette concept to succeed fully, makers must standardize the concept. He presently favors the disk version.

SCOTLAND'S TOP RECORDING ARTISTS ARE ON

THE



LABEL

Male Vocal Harry Barry Peter Mallan Jim Macnab Gary Ward Female Vocal
Elaine Andrews
Valerie Duribar
Lorraine Summers

Abigail Rhodes

Duos

Cheeky Bee Gaberiunzie Sweet Light

Comedians

Groups

Hector Nicol

Mr. Abie

The Bells Chou Pahrot

Distributed by:

Pye Records Ltd. and Musac (Scotland) Ltd.

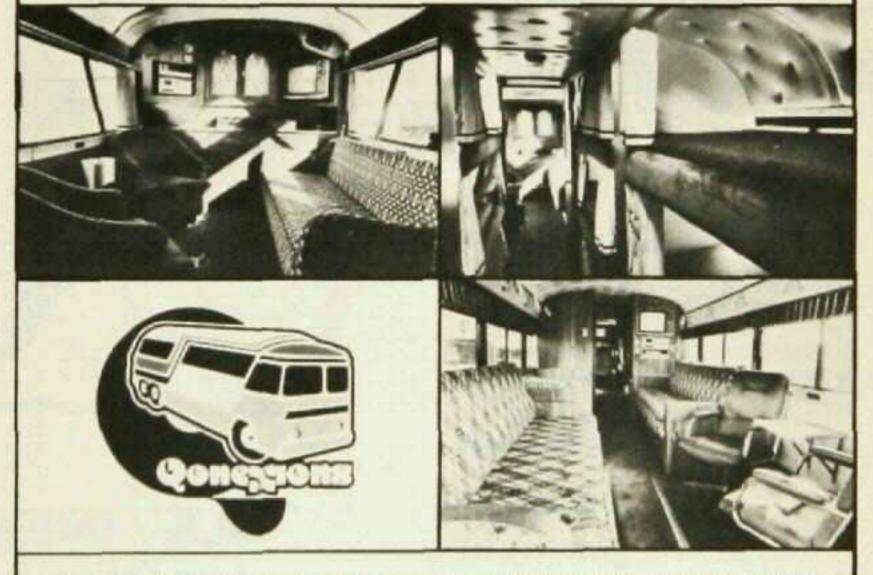
Tel: 01-640-3344 Tel: 041-221-1948

KLUB RECORDS LTD.

1st Floor, Baltic Chambers 50 Wellington St., Glasgow, G2 6HJ Tel: 041-221-0777

Pronounced connections 57 County Avenue, Secaucus, N.J. 07094

When the "Coach Charter Company of the Year" with 20 of the most luxuriously fashioned, custom-designed, sleek, modern touring buses ever put on the road throws in 3 million dollars in liability insurance ... they're backing their service and your tour—to the hilt! And they don't stop there!



Qonexions, the only custom coach company authorized by the LCC for interstate carriage, owns, maintains and constantly updates the world's largest fleet of new diesel powered MCI's specifically built for touring talent with all the conveniences of home built in video & audio cassettes, color TV, AM/FM quad, CB radio, air conditioning, telephone, & combination safe. All in roomy, stunning interiors, unsurpassed for quality and comfort. Huge rear staterooms, spacious front lounge areas, sleeps 10 to 15 comfortably. From gig to gig—Qonexions guarantees your safe, prompt arrival. (Good used coaches for sale.) For details call Gaspar Damanti at (201) 863-5140



Copyrighted material

RADIO:

Continued from page Horizons-23

dio for a variety of programming resources. I don't think the I emergence of a network will have a negative impact on the whole of radio syndication," says Miles David, president of the Radio Advertisers Bureau.

"Syndication is much more flexible than networks," notes Norman Pattiz, president of Westwood One syndicators in Los Angeles, "We have 11 programs, If all of our 11 programs ran on a network, some of those programs wouldn't be right for some of the stations they would be running on. We're not limited to a list of affiliated stations."

Tom Burchill, vice president and general manager of RKO Radio, concurs. "It's a double edged sword. The network is faster in providing national programming but that programming may not be suitable for all stations in the lineup.

"The immediate problem for an independent distributor of programming like us is that all the satellite situations seem to be being organized along pre-existing network lines," says Rounds. "What's going to eventually happen is that there will be somebody who can manage and broker the distribution of time available on satellites that may link up a number of different distribution systems. In doing so, the independent distributor can get its product to a majority of stations."

"The satellite situation is going to have to be watched carefully. If it becomes practical—if the hardware is available and it's economical to use—obviously we're going to be able to do a lot of stuff we haven't done in the past in the way of supplying programming on a more timely basis," states Pattiz. "What we have to do though is look for the direction that radio stations are moving in. We're supplying programming that's compatible with what the radio stations are doing. It's not going to be the syndication companies or the networks that are going to lead the way. Radio is a local medium and tends to find its own way."

Though radio programming may remain local in emphasis, national advertisers are looking more into radio and may continue to do so in the future.

"The national advertiser is going through a process of reevaluating his whole media marketing structure. Many advertisers have allowed their agencies to take the easy way out and that was to have network television as the framework around which advertising was built," says David of the RAB. "As the advertiser looks at the bottom line and says that he's got to get more efficient because of the tremendous rising costs of buying media, it becomes necessary for the advertiser to have to make his dollars work harder.

"As an advertiser, the first priority is to get to those people who want those goods. This is the strength of radio. Radio can or reach out better because of the different formats."

Syndication may involve more national advertising. "Up un-

250 W. 57th St., Suite 603, N.Y., N.Y. 10019

Though demographics show an increase in the average age of the nation through the 1980s and beyond, those in the industry feel radio can cope with an older listenership.

"Older people go for more general forms of music. They like a melody they are familiar with," voices Rick Sklar, vice president of the ABC Radio division.

For Top 40 and mass appeal radio, Sklar says, "I see broadbased appeal with a center among adults."

"Programs will have to be more adult oriented," says Alvin Waples, program director for Los Angeles' soul KKTT-AM. "But this doesn't mean you torget about teens. It's the teens who start the trends."

At Watermark, which has the countdown "American Top 40" as one of its more popular shows, Rounds does not see any waning of interest in this type of program despite the rising average age. "Our demographics get older with each rating book. Our No. 1 demographic group is the 25-49. That would have been impossible to imagine in 1970 when we started. Because you're playing Top 40, you assume it's going to predominately be a teen audience. Well, the teens are still there. But there aren't as many of them to go around as there used to be

"What's happened is people have not left contemporary music. It may be impossible for people 25 to 49 to listen to the radio as continuously as a kid would. But, they'll tune in to a program that reviews the week."

"Most of our programs are 18-34 oriented," notes Pattiz. "But we are very definitely, for 1980s, looking to the 25-49 market. We plan to come out with four new programs in 1980. Three of those programs are designed for the adult contemporary format."

Despite the shrinking number of young people, those which are in the market still may prefer rock. "To quote an old song, rock'n'roll will never die. The way you play it has to be adapted somewhat as you go along," says Sam Bellamy, program director for Los Angeles' highest-rated AOR station, KMET-FM. "If good rock'n'roll continues to come out, I don't see this format going away and dying within the next few years. Maybe people in their 30s are the majority of the population now and we don't see a boom like that coming up.

But there are still going to be young people coming along. At this point, I see rock'n'roll taking these young people."

Also, despite its ritual connotations, which seem to clash with the stereotyped image of a stainless steel future, country music may prosper in the next few years.

til four years ago, the major source of support for syndicated radio programs was the radio station itself since programs were sold directly to the radio station," states Pattiz. "But now the resources of the radio station as it relates to buying syndicated programs are somewhat limited. But the dollars that can be made from the national advertising community are endless."

"Today's rock'n'roll listener-as he becomes three, four five, six or eight years older-begins to adjust his lifestyle a bit I think you'll find more crossover country listeners in the '80s," says Ed Benson, associate executive director of the Country Music Assn.

"There's the sociological aspect of the fact that so many people are into the natural things. People are reaching out to a more relaxed lifestyle. Sometimes this means a lifestly that's more akin to that of our forefathers. Obviously, the roots of country music are very close to that same type of feel

"Obviously, too, the movement in production to make the sound a little more broad in appeal has a great influence it only takes a few breakthrough artists like Kenny Rogers and Crystal Gayle who crossover into pop and rock, to create an interest and curiosity about the basic art form of country mu sic," he continues.

Some see a branching out for both soul and disco formats "Disco stations will evolve but they won't necessarily play rock," states Matthew Clenott, program director for Chicago's disco WDAI-FM. "Disco stations may redefine disco as we think of it. They may get into jazz, ballads or r&b. We are add ing non-disco material but we are staying away from metal guitars.

"Another trend I see is for disco stations to become more than jukeboxes. They are going to become multi-dimensional You're going to see disco stations with news and sports "

"Black oriented stations that play mostly black music are going to integrate more country, more Top 40 and more MOR," says Waples of KKTT. "General market stations are going to have to integrate black music more than in the past."

However, with format broadening, Waples does not fee black radio will lose its identity. "The majority of our audience is centered around the black community. But the community has been dispersed. We have white and Hispanic listeners There are country tunes that my listeners relate to. This is something new for them since they didn't relate to country music in the past.

"Music is bridging the gap between people but it still doesn't change your target audience. It's just that our target audience is becoming exposed to the whole music spectrum."

Because some government figures show that the Hispanic population will be the largest minority group by the end of the century in the U.S., there may be increased interest in this segement of the populace.

According to Bill Parris, national program director for United Broadcasting which operates Spanish language WBNX-AM in New York and KALI-AM in Los Angeles, the target age group for Spanish language stations fits in well with the older demographics. "The prevailing theory is that the younger demographics are being absorbed into the Anglocal ture much faster and are bilingual," he says, with his target audience being age 25 and older.

Parris also notes more specialization with Spanish language radio. "What appears to be developing now is that there is specialization along musical lines—such as with salsa music stations."

"Radio will cater more to Hispanics with specialized interest stations and programming but also the larger Hispanic popu lation will be entering the general audience," says David. "They can be seen as two people—as Hispanic and as a gen eral person. This can exist in the same person simultaneously A Hispanic person can at times devote specialized interest to their own media and at other times be caught up in the general media."

Watermark is getting involved in Hispanic programming "We're developing 'American Top 40 en Espanol' which will probably start in the first half of 1980. This program will be distributed in this country and in Latin America and other Spanish speaking countries," says Rounds.

As more Hispanics enter the radio mainstream, Parris notes many non-Hispanics are beginning to listen to Spanish language radio. "It has been a factor in Los Angeles. At KALI. we have considerable Anglo listenership and I understand that WJIT in New York does also. I suspect it's because both stations keep moving the pace up and the music is palatable to an English speaking audience. I don't think it will be a significant factor but in a competitive programming situation, if will be a factor," Parris concludes.

As for a Spanish radio network, Parris is doubtful. "The problem you run into is that Spanish characteristics and the history of the Spanish population in Los Angeles is completely different from that in New York. You're reduced to looking for common denominators between the two. Also, there aren't that many cities where the population is strong enough to support the economics of a network."

Interrante of RKO feels much the same way. "We aren't so ing to ignore any group but we are going for programming we feel has national impact."

"We have looked at Spanish programming. Since we de pend on advertising dollars for support, once we feel we can generate some genuine interest from more major advertisers. we will definitely move into that area." says Westwood One's Pattiz. "It's our feeling right now that kind of broad-based support doesn't exist."

A problem Spanish language stations have, and one that other stations are increasingly having, is measuring their at dience. "We use special procedures now. We actually go into

01-727-0734/5/6



The number of parties, limousines and the hangers ons will be far less. In addition, while practically all companies are cutting the "fat" from their operations, the acts, according to industry insiders, will be cutting down their overhead, which has been forcing the price of concert tickets skyward.

Many artists are learning the business side of the talent in dustry, which some say will give them insight into where costs should be cut.

Another positive coming from the so-called recession is the egos which executives say will be put back in line. Acts in the future will not go on tour as headliners before they are ready for that status, and the acts themselves will help to keep their prices in line.

Many, including Al DeMarino of Epic Records, feel the live talent industry is going back to the basics, more simplistic lights and sound.

The industry has mixed reactions to one particular area of breaking new acts. Jerry Mickelson of Jam Productions believes the \$1 concerts will be phasing out. Martin Kirkup of A&M Records, says his firm has done several \$1 concerts but probably will not have any in 1980. On the other hand, DeMarino believes the \$1 concerts will continue to be a viable avenue for breaking new acts. Mickelson says the \$1 concerts have done very little for the promoter and the act. "The audience tends to come to these concerts because they're inexpensive concerts, not because they really want to see the act."

Mickelson, along with many in the talent industry, feel that regional tours will become a reality, as opposed to acts trying to do national tours. The nightclubs and smaller halls will play

a major part in these regional tours.

Danny Socolof of Kansas City's Uptown Theatre and Neo-Space productions indicates that many smaller halls are moving to bring in better equipment. This is an effort to limit the amount of equipment bands must travel with. If the band can travel with less equipment, it reduces its overhead considerably. If the band's overhead expenses are cut, ticket prices will stabilize and possibly even be reduced.

Many major acts are going into smaller arenas, playing more dates, and this trend is predicted through the '80s. The reason given is that there are very few acts who are now capable of filling large halls and stadiums.

CBS' Peter Philbin says new faces will be seen in the '80s,

bringing with them new music. Recording artist John Klemmer believes that the latter part of 1979 is a cleaning out period. "The fat is being cut away and what's left will be treated more carefully."

Many industryites see more headline-type acts appearing on the same bill-giving the public more for its dollars.

Greg Perloff of Bill Graham Presents believes the talent industry is in good shape, at least for the next couple of years, because while bands are losing the 17-19 year olds, the new bands (new wave / power pop) such as the Knack, Joe Jackson and others, have the 14-16-year olds.

Carol Sidlow of the William Morris Agency sees breaking new acts in the future could be accomplished by not limiting the acts to certain rooms, but to play the acts in various

venues in a particular market.

Attorney John Frankenheimer also believes the clubs popping up across the country are the way to break new acts to the public and into the recording industry. He points out that most of the new acts on the charts were initially turned down by practically every major label but the acts went into the clubs to play, which generated interest from the labels.

Tom Ross of ICM, who also believes regional tours will become a reality, says booking agents will begin to get involved with some acts prior to the acts being signed by labels.

Peter Grosslight of Regency Artists believes the time is excellent for new acts, claiming audiences are bored with some of the acts of the past few years and are going to the clubs to see and hear fresh music.

ICM's Ross says touring for groups over the past few years has not been terribly attractive, but will become more so in the future.

He notes that major acts are going to begin looking for secondary markets to play in as opposed to focusing only on the primary markets.

Ross, along with several others, believes there will be a shift back to the college circuit for many acts. Admittedly, it's been

quite a while since top names were willing to play colleges. Mike Lushka of Motown Records analyzes the present boom of new wave acts entering the industry. He believes that because the industry was shorthanded in early 1979 in terms of stars, some new acts were able to get through and be bro-

In another area, another new avenue opening up to acts is the videodisk market. Jane Schwartz of Cue/Warner Bros. says major acts will in fact use videodisk, and labels may be gin to use videodisk as a means of breaking new acts.

Some in the television industry believe their medium will also be a way to break acts because more and more of the tv audience is buying records.

The future will find more acts featured in films, which admittedly is not necessarily a way to break acts, but it is a way

to maximize their exposure.

Massive changes are taking place in the talent industry with everyone from the label to the manager to the agent, promoter, facility operator and artist looking at different methods by which to maximize the exposure of the acts. But the bottom line seems to be that many of these entities are starting all over re-evaluating their roles and positions, cutting away the unnecessary fot and getting back to the basics.

As a part of the getting back to the basics trend, artists are expected to go back into the streets, visiting retail outlets, radio stations, granting interviews, etc., to aid in the continued growth of their careers.

Some say that because of the strenuous touring schedules. performers ceased doing these things, but because of the change in the market and the selectivity of the audience in terms of concert attendance, acts will now start to promote themselves by going to their audiences.

As for the concert promoters, predictions are that there will be an increase in the number of local promoters. These promoters will get in on the ground floor with local acts and help

to build these acts.

The major promoters are employing creativity in boosting concert attendance. The first sign of this was during the gascrisis, when promoters had shows scheduled and gas to get fans to shows was in short supply.

At that time, some promoters got into bed with local transportation companies; gave out discount coupons; offered other forms of entertainment (not music) at the concerts: boosted advertising budgets, etc.

Promoters see this trend towards more creativity continuing as does every other segment of the talent industry.

Billboard

NTERNATIONAL:

Continued from page Horizons-14

Remarks Seymour Stein: "There are companies that are going to become titans in our industry, which are based outside America." The executive, to whose Sire label Boney M is signed for the U.S., goes on: "We are losing the battle because the new music is coming from France, from England, from Germany." He naturally cites the Dutch / German owned Polygram group, then adds Britain's Chrysalis and Virgin, France's Carrere—and Germany's Ariola

The last-named is especially significant, for its purchase of America's Arista Records signals what many believe will become a fact of future life: the foreign acquisition, in part or

whole, of U.S. record interests.

After Polygram, with its insistence on owning a piece of whatever American enterprise it deals with, and after Ariola, with the considerable backup resources of the Bertelsmann Corp.? Not only the Europeans, but probably the Japanese as well. That nation has invested so heavily in hi fi hardware in the U.S. that it's impossible to believe that some penetration of software won't follow, via acquisition or own-label operations.

It's not entirely a one-way street, to be sure. Paramount Pictures made an attempt to purchase half EMI's worldwide music empire, a move that would have provided an American company with a ready-made, if presently trouble-prone, vehicle with which to re-enter the global record business.

Other American firms are investing abroad, too, just as European companies seek to gain U.S. sales and repertoire. Majors such as WEA, CBS and RCA are buying up existing operations (sometimes their licensees) or starting subsidiaries from scratch to assure their future in both developed and developing markets.

It's the latter portion of the world that really offers a challenge in the '80s, including the increasingly accessible Soviet Union and its East European satellites, the difficult but exciting opportunities of Africa, the piracy-racked nations of the Far East, and the mesmerizing mainland of China.

A number of Western based record companies have been quietly tapping the market that is Russia and its Socialist neighbors (total population: around 1.5 billion) with modest but useful deals, and among the most recent has been Britain's Chrysalis. Yet as that firm's international director. Des Brown, observes: "It's simply not fair to expect the region to be just another outlet for the music and artists of the West. We should help them develop their own artists, their own repertoire, so that they can gain exposure in our markets."

The next decade, then, may well see the international emergence of East European and Soviet talent, no longer confined to the classical arena of the past.

Those countries' wish to generate foreign income is considerable, while the next stage-full convertibility for their currency-would offer further advantages. Signficant in this respect is recent news from Hungary, where the leadership has blueprinted a profit-centered program of economic development, and from Poland, where the state disk company has recently issued foreign repertoire by Queen, Abba, Boney M and Frankie Miller.

Prospects in Africa, where some estimates put the record market at \$3 billion and growing, go hand in hand with political progress, as exemplified by the Nigerian experience.

Until government action last year, finished product could be imported via international companies located there, like Decca, EMI and Phonogram. With such imports now forbidden, as the authorities seek to conserve foreign exchange and to encourage local manufacturing capacity, the key issue for overseas operators is the collection and repatriation of royalties. Whether the government will consider royalty deals, and the creation of performing and mechanical right societies, will color future foreign investment and progress, not only in Nigeria (annual record and tape sales are reckoned to be around 12-14 million) but also in other developing markets on the continent, such as Zaire, the Ivory Coast and Kenya

In the Far East, the prime preoccupation of legitimate local firms and multinationals through the '80s will continue to be record and tape piracy, despite some measure of success in Hong Kong, where an IFPI-aided campaign by law enforcement agencies has dramatically reduced the problem; and despite encouraging signs in Malaysia, where an amendment to



the Copyright Act has stiffened penalties for pirates of local repertoire, and in Singapore, where the industry association reports good initial response to its offer of rewards to people who report pirate activity.

Latter republic has lately been the source of illegal product going into Europe (notably Britain and Germany) and the U.S., so any antipiracy action there is viewed in a favorable

light by the industry.

But the ongoing battle against this form of music thievery cannot only be concerned with international repertoire and worldwide superstars, as emphasizes Nesuhi Ertegun, president of WEA International, an outspoken antipiracy activist. Local performers, musicians and record companies lose out, he notes, and the incentive for multinational firms to promote local product in other lands is certainly undermined.

"All of us will gamble on acts from Malaysia, the Philippines. Singapore, Hong Kong and elsewhere, just as we do on a American, British and German talent, if it's worthwhile.

And then there's China, with prospects of an eventual American presence in that market improved since the establishment of diplomatic and trade relations between Peking and Washington.

Few industryites are under any illusion that the world's most populous nation will become a significant music market for foreign repertoire for many years, including the most senior U.S. record executive to spend time there recently. Dick Asher, president of CBS Records International,

Of American hopes, he says: "There's a certain amount of self-hype we do among ourselves. There are some cultural alternatives for the Chinese, and they obviously want to consider those rather than rush to embrace ours."

He further comments that the Chinese themselves may not know when maturity as a music market will occur. "I don't think they were being evasive when we asked about the timing of future growth. I think they could not honestly or fully answer the question."

Nevertheless, China has taken steps to insure that the '80s will be an improvement upon anything that's gone before, with the construction of hardware plants, the purchase of high speed duplication systems and the installation of Western recording equipment in brand new studio locations

The prospects of trade with the People's Republic, the Far East, Africa and Eastern Europe—not to mention fledgling @ markets in Latin America-have this past year tended to take second place to the more immediate problem of stagnant sales in the long-developed territories: Britain, say, Australia

Yet for many in the international music community, it's precisely the anticipation of future progress in unpredictable or daily: the thought of breaking the next global superstar out of Trinidad or Tokyo, Spain or Singapore; the satisfaction of going platinum in Venezuela; or the delight in gaining product little exploited places which recharges their batteries almost release in Rumania.

For them, the next decade can only be more exciting than the last. Billboard

BLACK MUSIC:

Continued from page Horizons-28

So Gamble, Wright, Jules Malamud and other BMA nabobs have their sights fixed on the coming '80s. They and the BMA's reported 2,000 person membership will be diligently striving to make black pop music even more successful. And they'll be working to ensure that those who create and perform it are fairly paid for their efforts.

There may be those still active in music who recall the black art of the 1920s and '30s. It was called race music. Then it became sepia music. After World War II the term shifted to rhythm & blues although much of it was comprised of sophisticated ballads which were neither rhythm nor blues. Now it is commonly called soul.

One ponders, as he has for several decades, why we don't all get together, have a drink and agree to adopt more accurate word for the unique artistic creations of black composers, lyricists, musicians and singers. Billboard

Let's simply call it music.

ROCK:

Continued from page Horizons-14

performance depending on the nature of the act. Certain kinds of artists also have to be attractive looking.

"With Costello and Lowe it was the songs that turned me on. They were fabulous songs presented in a simple fashion with nothing getting in the way of them."

States Stevens: "I'd rather see a band live. I won't sign on the basis of a demo only." Philbin, who signed Karla Bonoff and Jules and the Polar Bears to CBS, adds that the songs, charisma and live show are all essential.

Columbia's Geller sums things up by saying: "England has always been a breeding ground depending on the sociological and economic climate of the time. There are similar situations in the U.S. a year or two later. I feel it by the music crossing my Gopyrighte Balletia desk."

STARS ON THE HORIZON:

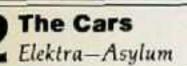
Billboard Readers Poll Winners

The Knack
Capitol



The results of this poll were derived from a selected mailing to retailers, promoters, radio personnel and discos who subscribe to Billboard. A list of 15 nominees was derived from that mailing, and printed in Billboard (Sept. 15 issue) as a ballot, which all of Billboard readership was invited to mark and send in The winners on this page are in numerical order according to the number of votes received from that ballot.







3 Rickie Lee Jones Warner Bros.



France Joli
Prelude



5 Airborne

are you our partner?

gold records - a young and dynamic swiss record label with many exclusives in the field of jazz, classical music, folk, instrumentals, etc. seeks

distributors

throughout the world (primarily us and japan) for its quality repertoire.

for further information (catalog, sample records, conditions, etc.) ... please contact:

g o l d r e c o r d s bernard henrion alte landstrasse 23 ch - 8942 oberrieden zh switzerland telephone 01 720 82 00 01 720 82 03 telex nr. 59 013



old records-

the new label
with a different
beat +++



RADIO:

• Continued from page Horizons-40

Hispanic areas and personally place a bilingual diary in those households," says Connie Anthes, manager of communications for Arbitron. "The major problem isn't getting them to fill out the diary but finding out where they are. With the number of illegal aliens, that causes all sorts of havoc."

For all types of formats, Anthes notes, response rates to Arbitron surveys are down and this trend may continue in the future. To get a better result, the firm plans to increase sample sizes in smaller markets; increasing the measurment period from one to three months and using qualitative data in some markets in which diary keepers are re-interviewed for socio-economic information.

For the future, Arbitron sees a more individualized type of rating where more information can be gained besides the sexage demographics. "Right now, we put out a market report and it contains the same information from market to market. I'm not saying we should do away with that report but I think more information will be directly on line to stations on a VCR. This way, a station that's interested in looking for demographics other than those there in the book, can do so," says Anthes.

For blacks and Hispanics, which do not respond as well to the surveys as the general population, special procedures are being introduced. "We're testing now an augmented diary procedure which might offer different premiums attached to it. Within the next couple of years, we hope to get ethnic households into our sample without any special procedures," she continues.

As for other special groups, Anthes says, "we don't anticipate doing any except on a one or two shot basis. However, if there is a new ethnic population added, it would be the Asian population."

The basic system for Arbitron is the diary method which the firm plans to keep. "We're not married to it but we're definitely engaged," she says.

The battle between AM and FM, and the advent of AM stereo, draws mixed responses. "The big challenges are for AM, as FM becomes the primary medium. I think you'll see more talk formats on AM. There's a proliferation of them now," says Sklar of ABC. "AM Stereo could have a stabilizing influence but its effect depends on the manufacturing and marketing process. It depends on how they decide to price it."

"I honestly find it exciting," enthuses Interrante, "I hope I'm not talking Edsels and quadraphonics."

"As AM stereo comes in. I think we'll pull back more listeners who had switched to FM. AM stereo will help to a degree," says Benson of the CMA. Pattiz, however, is not as optimistic. "FM will become stronger as the medium for listening to music. There'll be fewer and fewer cases of dominant AM stations in a market that are formatted as music stations," he says. "AM stereo is not around the corner. It may very well be there but it will take a while to generate itself. A whole industry has to come about

and whole industries don't happen overnight."

Television and radio hookups, sporadically used in the past, are seen on the horizon.

"It's a real possibility if the programs have mass appeal and are well produced. It's something that's viable," says Interrante, of a nationwide hookup through the RKO network.

"We do simulcast the audio portion of the 11:00 news on the NBC outlet in Los Angeles over KALI and we've gotten very good response with it," says Parris, who may try it with music programming though no plans are set.

As for the economy affecting radio listenership, or if cable services may mean the end of radio, Interrante speaks for nearly everyone when she says, "There'll never be a replacement for radio. Radio is still free. Even with the recording industry pleading that there's no product, radio listenership is zooming. Recession or no, it's still good for radio.

"They haven't learned how to mount a tv on a dashboard, so television can't replace radio. Television and radio are two different sources of information."

RECORDING STUDIOS:

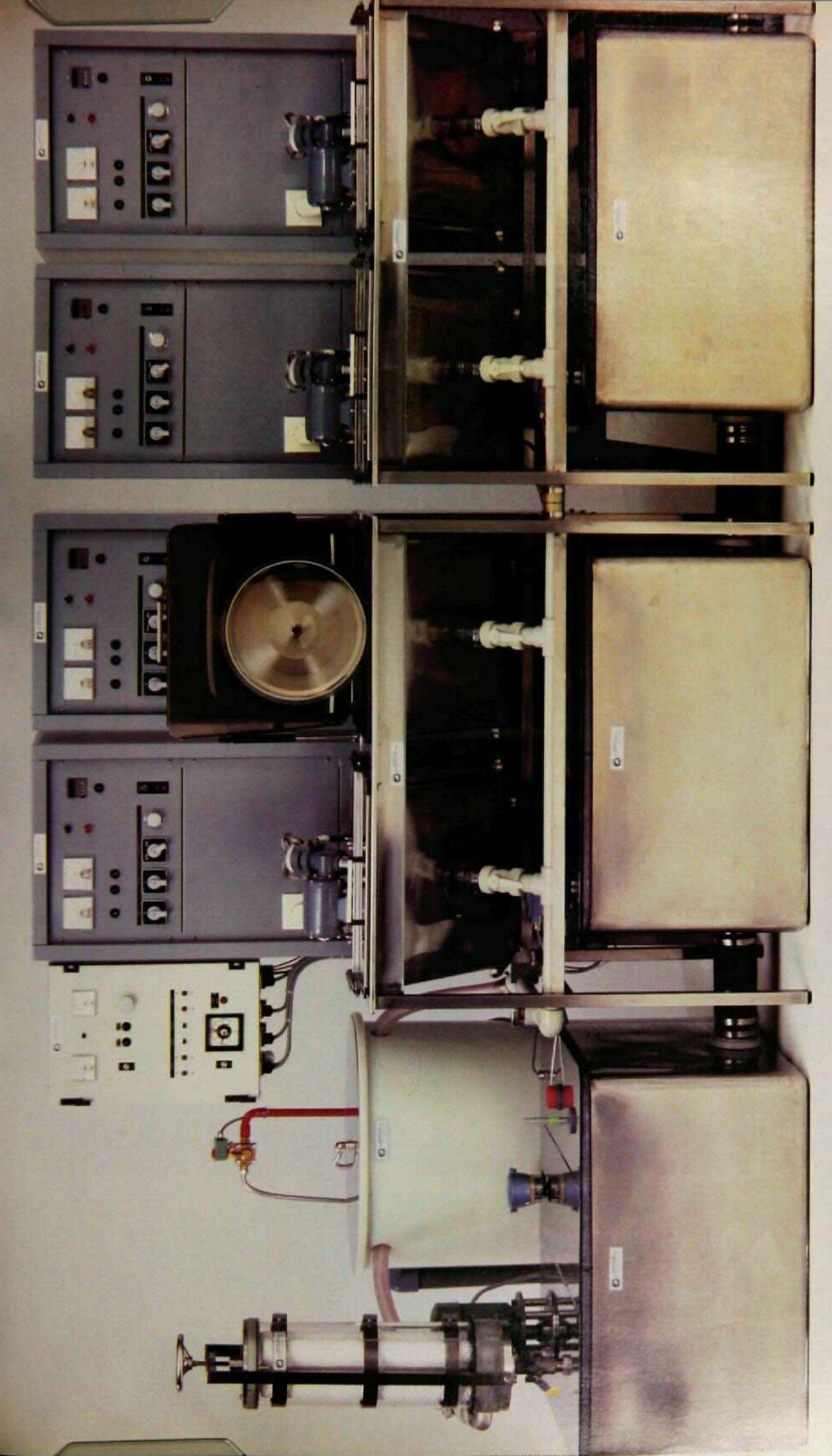
• Continued from page Horizons-22

"From an equipment point of view, I see digital increasing as a factor. And the next step after digital recording in the studio is digital remotes. The digital disk, particularly from MCA/Philips will become a large factor. I also see methods of recording controlled more by computer. You will be able to ask the computer for 'Carnegie Hall' echo. We're becoming more living rooms with computers as studios. Tracks and effects will become infinite. There will be two things an artist will demand from a state-of-the-art studio. The ability to reproduce sonically exactly what's recorded. And the ability to enhance that sound as many ways as possible."

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art. Richard Ikkonda, design; Don Weller, illustrations; Horizons logo, Dave Fleming.

www.americanradiohistorv.con



UROPA FILM RECORD PLATING EQUIPMENT IS USED BY LEADING VIDEODISC MANUFACTURERS.

Pre-plating -We manufacture a full program including units for Automatic Silvering High-Speed Plating - De-horning of Moulds - Back-polishing -

Bectrolytical Degreasing - Centering Machine with TV-monitor.

Please contact our representatives or us directly. EUROPA FILM RECORD PLATING DIVISION.

Golham Audio Corporation
741 Washington Street, New York NY 10014, USA

Hardie Trading Limited Box 202 PO Alexandria NSW 2015 Australia

Kyokuto Boeki Kaisha Lid CPO Box 330, Tokyo, Japan



DONT PLAY IT BY EAR

sound a



SECOND HELPING—Jeannie and Royce Kendall visit "The Mike Douglas Show" for the second time. The Ovation duo sang its hit, "I Don't Do Like That No More."

Bluegrass, Old-Time Music Airs On Ohio WTOD-AM

· Continued from page 26

under 30." Thus, WTOD has also edged away from its chart-oriented feature. "Pick Hit Of The Week."

Still, the change offers little hope of airplay for small country labels or contemporary artists who specialize in traditional country music. Rather, there is a tendency to play a lot of "golden oldies" by such stars as Webb Pierce, Charlie Louvin, Patsy Cline, Lefty Frizzell and others who made names for themselves in the 1950s and '60s. "Our current stuff is all well-known and proven material." Manders says.

To flesh out its list of oldies, the station draws on the immense popular music library at nearby Bowling Green State Univ. Bill Schurk, head of special materials collection at the library and sound-recordings archivist, says he provides WTOD with reel-to-reel copies of the songs it requests. In turn, the station is a ma-

WTOD programs virtually all its bluegrass selections from albums, Manders says. Most of the bluegrass is by established names like Flatt & Scruggs, the Osborne Brothers and Don Reno.

jor donor of singles and albums to

To allow its jocks to speak knowingly of songs that are often older than they are, the station prints basic background information on the carts.

Conn Sets Up Europe Fests

NASHVILLE—Mervyn Conn has announced his schedule of European country music festivals for 1980. Included will be two additional festivals to take place in Switzerland and France, as well as expanded shows in England, Germany and Holland. In addition, Conn has set up television specials on the festivals to air in each country.

The first festival will take place in Frankfurt, Germany, March 29-30. Many of the festivals will run concurrently with the remainder of the schedule to include: March 30. Zurich, Switzerland; March 31-April 1. Paris; April 4-7, Wembley, England; April 5, Gothenburg, Sweden; and April 6-7, Rotterdam, Holland.

Conn will be flying the largest group of American performers to Europe, and the slant of this year's artists will change slightly to include contemporary country performers such as the Bellamy Brothers, the Charlie Daniels Band, Dr. Hook and Commander Cody. A complete talent lineup will be announced by Conn's office in the upcoming weeks.

In addition, Conn has worked out to deals that will result in specials to be aired in each of the countries where a festival will take place. He has concluded a five year deal with the BBC that will result in eight 45minute special shows on country music filmed at the Wembley Festival.

U.K. Vacation Resort Pulls 2,000 Country Enthusiasts

By TONY BYWORTH

dimension to the British country music scene was proved immediately successful when the Pontin's vacation outfit staged its debut "Country Style Holiday Festival" near this East coast seaside resort Oct. 20-28.

Attracting more than 2,000 country enthusiasts, the Festival not only presented music throughout the day and night via concerts, talent contests and discos, but also opened up a hitherto undeveloped area by placing considerable emphasis on the music's more "Western" aspects.

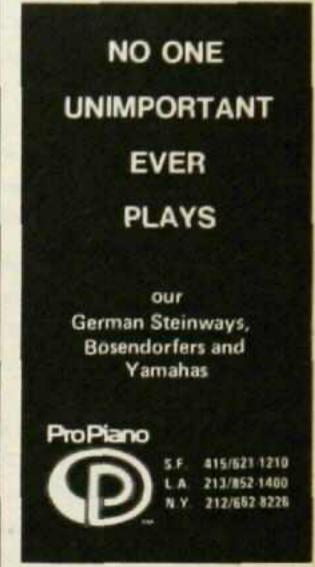
A number of trade exhibition stands reported exceptionally brisk business, selling a wide range of Western clothing and accessories, while elsewhere British "cowboys" took part in mock shootouts, re-enacting Old West historical episodes or, more peacefully, indulging in roping lessons and square dance sessions.

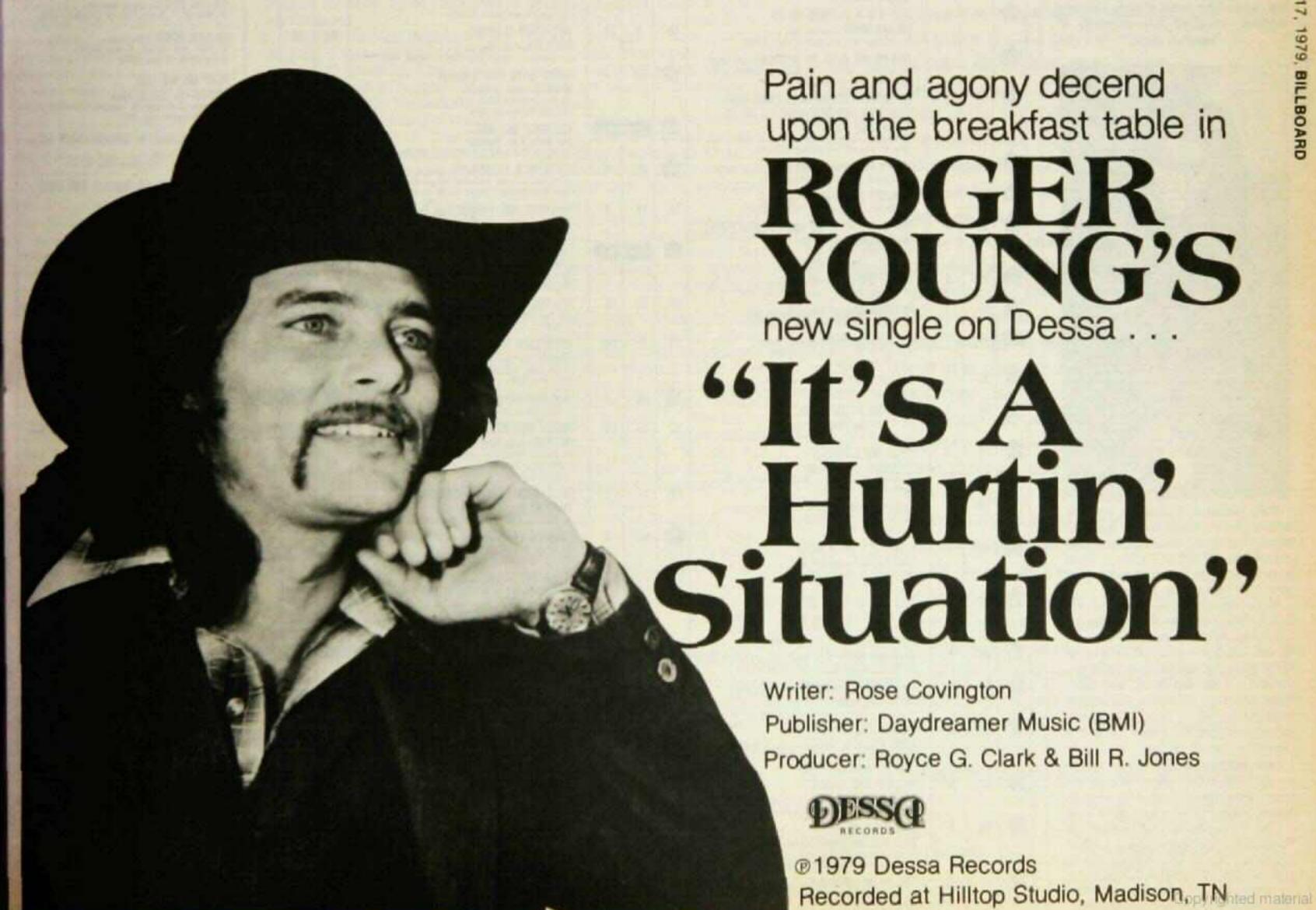
Organized by Pontin's—a leisure vacation group which owns 24 camp sites in the British Isles, and which normally operates during an 18-week summer period—the event was held at the company's Hemsby Village site, on the outskirts of Great Yarmouth.

"This is the first time that such a festival has taken place, and we were amazed at the results," comments Ben Lievendag, operations manager at the Hemsby locale. "We've attracted new customers to Pontin's, and I would estimate that 90% were dedicated country fans."

The idea for the event originated from Pontin's London headquarters, and marketing director. Michael Austin, reports that it was a complete sellout within three weeks of

(Continued on page 68)





Nashville Scene

By KIP KIRBY

From our bet you didn't know this category comes news that "If I Said You Had A Beautiful Body Would You Hold It Against Me" by the Bellamy Brothers was the top-selling country single in the U.K. this year. Not only that, it's also the longest title ever to make the British pop charts. (In case you're wondering, the previous record was set by Paul Evans back in 1959 with "Seven Little Girls Sitting In The Back Seat Hugging And Kissing With Fred.")



POOL SHARKS—MCA artist Tanya Tucker, top, receives an affectionate nuzzle from a slippery pool pal, while Epic artist Charly McClain bottom, displays her prowess in another pool.



Marty Robbins is discontinuing his syndicated to program, "Marty Robbins' Spotlight," claiming that touring demands and recording schedules made it difficult for him to devote proper time to the series. Robbins' next single is slated to be "Buenos Dias, Argentina."

For his latest album (and his first for MCA Records). George Hamilton IV drew on the talents of producer Allen Reynolds, well-known for his work with Crystal Gayle, and on the songwriting abilities of such writers as Bob Dylan, Townes Van Zandt, Alex Harvey, Jerry Fuller, Harlan Howard and Doc Watson. Also included in the LP, titled "Forever Young," is a song written and recorded by Gail Davies, "Someone Is Looking For Sameone Like You.

Eddie Rabbitt's song fitles aren't winning him any friends at the Women's Christian Temperance Union, Rabbitt's latest single, "Pour Me Another Tequita," follows a spate of hits which include "Drinking My Baby Off My Mind" and "Two Dollars In The Jukebox, Five In A Bottle." Apparently, "Pour Me Another Tequila" was the straw that broke the camel's back, because Rabbitt received a heated letter of protest from the Union regarding his choice of subject matter.

Billboard Hot Country Singles

Copyright 1979 Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted in any form or by any means, electronic mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

			or by an	y mean	s. elec	tronic r	nechanical photocopying recording or otherw				Name of Street, or other Designation of the Owner,
*	*	-		e e	40	t	* STAR PERFORMER-Singles regi		_		ionate upward progress this week.
This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Weel	Last Week	Weeks on Chart	TITLE—Artist (Wester), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TTTLE - Artist (Writer), Label & Number (Dist. Label) (Publisher, La
4	3	9	COME WITH ME-Waylon Jennings (C. Howard), RCA 11723 (First Ludy, BMI)	由	46	3	OH, HOW I MISS YOU TONIGHT—Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA	由	88	2	EVERYBODY'S SOMEBODY'S FOOL—Debby Boone (J. Keller, H. Greenfield), Warmer/Curb 49107 (Screen Geno-EMI, BMI)
2	2	10	HALF THE WAY—Crystal Gayle (B Wood, fl Murphy), Columbia 1-11087 (Chriswood, BMI/Murfeezonges, ASCAP)	由	47	3	11737 (Bourne, ASCAP) SHARING—Kenny Dale (5. Pippin, J. Slate), Capitol 4788 (House Of Gold, BMI)	70	70	4	YOU BETTER MOVE ON-Tommy the (A. Alexander), Warner/Surb 49085 (Neva, SMI)
,	5	2000	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson () Allen), Capatol 4772 (Tree, BMI)	血	43	8	(I Wanna) COME OVER—Alabama (M. Berardi, R. Berardi), MDJ 4634 (NSD) (Blackwood, EMI)	由	NEW E		BUT LOVE ME-tanie Fricke (N. Nolan), Columbia 1-11139 (Sound Of Nolan) One Two, BMI)
•	3	10	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M. Haggard, R. Lane)/(S.D. Shafer), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff Rise, BMI)	仚	48	3	LAY BACK IN THE ARMS OF SOMEONE—Randy Barlow (N. Chinn, M. Chapman). Republic 949	由	ate t		A LITTLE GETTING USED TO-Mickey ((1 Taylor), Epic 9-50801 (First Lady, BMI)
台	6	8	BROKEN HEARTED ME—Anne Murray (R. Goodrum), Capitol 4773 (Chappell/Sailmaker, ASCAP)	台	45	6	(Chinnichap/Careers, BMI) YOU DON'T MISS A THING—Sylvia (Kye Fleming, D.W. Morgan), RCA 11735	14	83 55	2	FORGET ME NOT—Steve Wariner (P. Evans, A. Byeon), RCA 11658 (September, A) I AIN'T GOT NO BUSINESS DOIN'
6	7	9	BLUE KENTUCKY GIRL-Emmylou Harris (). Mullins), Warner Bros. 49056 (Sure Fire, BMI)	4	50	4	YOUR LYING BLUE EYES—John Anderson				BUSINESS TODAY—Razzy Bailey U. Slate, D. Morrison), RCA 11582 (House Of Gold/Tree, BMI)
台	8	8	BLIND IN LOVE—Mel Tillis (B. Corbin), Elektra 46536 (Sabal, ASCAP)	41	42	7	(K. McDuffe), Warner Bros. 49089 (Acuff-Rose, BMI) LONELY TOGETHER—Diana	由	85	2	THIS MUST BE MY SHIP-Caral Chase
4	10	7	WHISKEY BENT AND HELL BOUND—Hank Williams Jr.	42	44	5	(B. Springfield), Elektra 46539 (House Of Gold, BMI) I'LL SAY IT'S TRUE—Johnny Cash		Provide the second		(R. Murrah, S. Anders, T. Murrah), Casablanca 9 4501 (Blackwood/Magic Castle, BMI)
4	11	7	(H. Williams Jr.), Elektra/Curb 46535 (Bocephus, BMI) I CHEATED ME RIGHT OUT OF YOU—Moe Bandy (B.P. Barker), Columbia 1 11090 (Baray, BMI)	由	65	2	(J.R. Cash), Columbia 1 11103 (House Of Cash, BMI) HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)	76	80	3	WHAT'S A LITTLE LOVE BETWEEN FRIENDS—Billy Burnetta (B. Burnette, L. Henley), Polydov 2024 (Bally Chick/House Of Gold, BMI)
台	12	8	THE LADY IN THE BLUE MERCEDES—Johnny Duncan	由	60	2	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF	曲	NEW E	111	PREACHER BERRY-Donna Farge (D. Fargo), Warner Bros. 49093 (Prima-Donna, B
由	14	8	(D. Darst, G. Gentry), Columbia 1-11097 (Algee, BMI) SAY YOU LOVE ME—Stephanie Winslow				IT ALL—Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Worle III), MCA 4114) (Jack & Bill, ASCAP)/(Side Pocket, BMI)	血	MEN E		COWARD OF THE COUNTY—Kenny Bags (R. Sowling, B.E. Wheeler), United Artists 1327 Bowling, BMI/Sleepy Hollow, ASCAP)
			(C. McVie), Warner/Curb 49074 (Michael Fleetwood/ Warner Tamerlane, BMI)	T	57	4	YOU'RE THE PART OF ME—Jim Ed Brown (J. Schweers, H. Martin), RCA 11742 (Chess, ASCAP)	79	56	9	GOOD TIME CHARLIE'S GOT THE BLUES- And Straggill
血	15	8	YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall (T.T. Hall). RCA 11713 (Hallnote, BMI)	4	58	3	I DON'T WANT TO LOSE YOU—Con Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Brus. 49090 (Dusty Roads/Algne, BMI)	4	90	2	(O. O'Reefe), Elektra 46527 (Warner Tamertane/Road Canon, BMI) HERE'S TO ALL THE TOO
13	18	10	YOU DECORATED MY LIFE—Kenny Rogers (D. Hupp, B. Morrissin), United Artists 1315 (Music City, ASCAP) I'VE GOT A PICTURE OF US	47	20	10	YOU'RE A PART OF ME—Charty McClain (Y. Carnes), Epic 9 50759 (Chappell/Brown Shoes, ASCAP)		30		(In The World) - David Houston (P. Mitchell, P. Bunch), Derrick 127 (Baray, BM
山山	17	9	ON MY MIND-Loretta Lynn (8. Harden), MCA 41129 (King Coal, ASCAP) YOU'RE MY KIND OF WOMAN-Jacky Ward	48	9	12	PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis), Epic 9-50754 (Algee, BMI)	81	84	2	IN OUR ROOM—Ray Head (T. Seals, M.D. Barnes), Elektra 46549 (Irving/Down 'N Dicie, BMI)
由	19	5	(M. Sherrill, J. Whitmore, L. Kimball), Mercury 57004 (Al Gallico, BMI/Galleon, ASCAP) MY WORLD BEGINS AND ENDS WITH	血	59	3	RAINY DAYS AND STORMY NIGHTS—Billie In Spears (C. Craig), United Artists 1326	82	87	3	PLAY ME NO SAD SONGS—Earl Scruggs Revue (L. Butler, R. Bowling, M. Jackson), Columbia 1
			GOOD—Dave & Sugar (S. Pippin, L. Keith)/(J. Foster, B. Rice). RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)	台	ata	1111	(Mimosa/Wormwood, 5MI) HOLDING THE BAG— Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1 11147 (Baray, BMI)	由	ata t	111	(Unart/Brougham Hall, BMI) IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold
由 由	25	4	HAPPY BIRTHDAY DARLIN'-Conway Twitty (C. Howard), MCA 41135 (Butter, BMI)	仚	61	4	DO IT IN A HEARTBEAT—Carlene Carter (C. Carter, N. Lowe, J. McFoe), Warner Bros. 49083 (Rare Blue/Ptangent Visions, ASCAP/Unichappell, BMI)	由	MEN E	111	(S. Gibb), RCA 11752 (Angel Wing, ASCAP). AIN'T NO WAY TO MAKE A BAD LOV
山	21	7	(B. Merrill), Jeremiah 1001 (Ryland, ASCAP) THE ONE THING MY LADY NEVER PUTS	52	26	9	WINNERS AND LOSERS—R.C. Bannon (K. Hell, T. Skinner, J.L. Wallace), Columbia 1-11081				GROW—Johnny Russell (S. Throckmorton), Mercury 57008 (Cross Keys, ASCAP)
			INTO WORDS—Mel Street (M. Huffman), Sueset 100 (Prater/Menlark/April, ASCAP)	查	atr.		(Hall-Clement, BMI) YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalis	白人	MEN E		BLUE HEARTACHE—Sail Davies (F. Craft), Warner Bres. 49108 (Lizzne Lau, BMI)
由	22	9	SWEET DREAMS—Reba McEntire (D. Gibson), Mescury 57003 (Acuff-Rose, BMI)				(B. Morrison, B. Zerface, J. Zerface), Dvation 1336 (Combine, BMI/Southern Nights, ASEAP)	T	MEW C	HIRT N	WE LOVE EACH OTHER— Louise Mandrell & R.C. Bannon (B. Killen), Epic 9-50789 (Tree, BMI)
血	24	7	MISSISSIPPI—The Charlie Daniels Band (C. Daniels), Epic 9:50768 (Half Band, BMI)	54	13	13	ALL THE GOLD IN CALIFORNIA—Larry Gattin- and The Gattin Brothers Band (L. Gattin), Columbia 1 11066 (Larry Gattin, BMI)	血	SEN		RODLE-ODEO-HOME - Armie Rue (A. Amaru), NSD 32 (Hithit/Armie Rue, BMI)
合人	28	7	CRAZY BLUE EYES—Lacy J. Dalton (L.) Dalton, M. McFadden), Columbia 1 11107 (Algen, BMI)	55	27	10	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut () Chestnut), MCA/Hickory/Curb 41106	☆	NEW E		I AIN'T NO FOOL—Sig At Dressing (A. Downing). Warner Bros. 8787 (Al Gallico Metaphor. BMI)
由由	35	3	MISSIN' YOU - Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pr-Gem. BMI) NOTHING AS ORIGINAL	台	66	3	(Acuff Rose, BMI) SMOOTH SAILIN'—Jim Weatherly (J. Westherly), Elektra 46547 (KECA, ASCAP)	血	NEW E	-	FADIN' RENEGADE—Tommy Overstreet (C. Sarra), Elektra 46564 (Ironsude, ASCAP)
10	24		AS YOU - The Statler Brothers (D. Reid), Mercury 57007 (American Cowboy, SMI)	57	16	12	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton	血	NEW C	1111	DON'T TOUCH ME-Kelly Warren & Jerry I (H. Cochran), Jeremah 1(02, (Tree, BMI)
仚	41	3	POUR ME ANOTHER TEQUILLA—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (DebDave/Briarpatch, BMI)	58	20		(B. Tosti/B. Rennau)/(O. Blackwell, T. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI/ Chappell, ASCAP)	91	91	3	BETTER LOVE NEXT TIME—Dr. House (Pippen, Keith, State), Capitol 4785 (House Of Gold, BMI)
仚	30	6	BUENOS DIAS ARGENTINA — Marty Robbins (B. Raleigh, U. Jurgens), Columbia 1 (1102 (F.A. ASCAP)		29	9	Thing At Night)—Cliff Cochran (K. Fleming, D.W. Morgan), BCA 11711 (Pi-Gem, BMI)	92	95	2	GENTLY HOLD ME - Peggy See & Somy W (M. Jackson), Door Knob 9-113 (WIG) (Door Knob, BMI)
由	31	7	STRANDED ON A DEAD END STREET—The ETC Band (E. Conley). Warner Bros. 49072	百合	71	2	SARAH'S EYES—Vern Gosdin (5 Milete, V. Gosdin), Elektra 4ESSO (Hookir, BMI/KaySey, SESAC) WHEN I'M GONE—Duttsy	93		1111	I KNOW I'M NOT YOUR HERO ANYMORE—Runnin Robbins (F. Dycus, L. Kingston), TRC 081
台	32	6	YOU ARE ALWAYS ON MY MIND—John Wesley Ryles	61	52	n	(B. Murray), RCA 11743 (Grey, ASCAF) NO MEMORIES HANGIN' ROUND—Roseanne Cash & Bobby Bare	94	94	2	(ATV/Hall Dement, EMI) HE'S AN OLD ROCK 'N' ROLLER—Dickey Lee
台	33	5	(W. Carson, M. James, J. Christopher), MCA 41124 (Rose Bridge: Screen Geins EMI, BMI) TELL ME WHAT IT'S LIKE—Brenda Lee				(R. Crowell), Columbia 1 11045 (Coolwell, Granite, ASCAP)	95	MEN	Lilla	DUEL UNDER THE SNOW-Billy End Min.
由	34	5	(B Felera), MCA 41130 (B. Peters, 6Mi) LOVIN' STARTS WHERE FRIENDSHIP ENDS—Mel McDaniel	63	51	10	I WISH I WAS CRAZY AGAIN— Johnny Cash & Wayton Jennings (B. McDill), Columbia 3-10742 (Hall Clement, BMI) I'D RATHER GO ON HURTIN'—Joe Sun	96	ACW E	111	(B.E. Wheeler), Radio Cinema 001 (NSD) (Sleepy Hollow, ASCAP) FIRST STEP—Marty Martel
仚	38	5	(D. Linde, A. Bush), Capitor 4784 (Combine, BMI) I HATE THE WAY I LOVE IT—Johnny Rodrigues & Charly McClain	64	53	11	(B. Reneau, D. Goodman). Ovation 1127 (Pi-Gem, HMI/Chess. ASCAP). SAIL ON—Tom Grant	97	MCW E	aray .	(J. McBee), Ridgetop 00679 (Century 21) (Kenpen, ASCAP) I'M A LONG GONE DADDY—Norman Wa
由	37	6	(A Alderder), Epic 9-50791 (Song Doctor/Big Hair, 8MI) WALKIN' THE FLOOR	65	49	6	(L. Richie, Jr.), Republic 045 (Jobete/Commodores, ASCAP) (Stay Away From) THE	98	MEN C	111	(H. Williams), NSD 29 (Fred Rose, BMI) CABELLO DIABLO ("Devil Horse")—Chris LeDoux
		10-35	OVER YOU-Ernest Tubb & Friends (E. Tubb), Cachet 44507 (Rightsong, BMI)				COCAINE TRAIN - Johnny Paycheck (J. Paycheck), Epic 9-50777 (Algne, BMJ)				(C. Daniels), Lucky Man 6520 (Century 21) (Mar Bund/Night Time, EMI)
血	40	5	YOU PICK ME UP (And Put Me Down)—Dattie West (R. Goodrum, B. Maher), United Artists 1324 (Chappell/Saidmaker/Weitheck/Blue Quill, ASCAP)	66	78	15	BEFORE MY TIME—John Contes (B. Peters), MCA 41072 (Ben Peters, BMI) UNTIL TONIGHT—Juice Newton	99	64	5	HEROES AND IDOLS (Don't Come Easy) — David Smith MD) 1004 (NSD) (Music Craftshop/Shedd House, ASCAP)
由	39	6	SEA OF HEARTBREAK—Lynn Anderson (H. David, P. Hamplin), Columbia 1 11104 (Shapiro Bernstein, ASCAP)	由	82	2	(5. McClintoc, K. Parker), Capitul 4793 (ATV/Island/McClintoc, BMI) TILL I STOP SHAKING—Billy "Crash" Craddock (J. Adrian), Capital 4792 (Pick A His. BMI)	100	98	2	IT TAKES TOO LONG—Hank Snow (B. Cannon, J. Darrell), RCA 11734 (Sawgrass, BMI/Sabal, ASCAP)
		The second		1	-		The state of the s				

fer), Label & Number (Dist. Label) (Publisher, License) VERYBODY'S SOMEBODY'S OOL-Debby Soone J. Keller, H. Greenfield), Warmer/Curb 49107 Green Gems-EMI, BMI)

Alexanders, Warner/Curb 49085 (Keva, EMI) UT LOVE ME-tanie Fricke Notan), Columbia 1/11135 (Sound Of Notan/Tex ne Two, BM()

LITTLE GETTING USED TO-Mickey Gilley Taylor), Epic 9-50801 (First Lady, BMI)

Evans, A. Byron), RCA 11658 (September, ASCAP) AIN'T GOT NO BUSINESS DOIN' USINESS TODAY-Razzy Bailey Slate, D. Morrison), RCA 11582 House Of Gala/Tree, BMI)

HIS MUST BE MY SHIP-Caral Chase Murrah, S. Anders, T. Murrah), Casablanca West 501 (Blackwood/Magic Cartle, BMI) HAT'S A LITTLE LOVE

REACHER BERRY-Donna Farge D. Fargo), Warner Bros. 49093 (Prima-Donna, BMI)

COWARD OF THE COUNTY—Kenny Engers R. Sowling, B.E. Wheeler), United Artists 1327 (Riggs owling BMI/Sleepy Hollow ASCAP)

ONGS - Earl Scruggs Revue L. Butler, R. Bowling, M. Jackson), Columbia 1 11106 Unart/Broogham Hall, BMI) I EVER HAD TO SAY GOODBYE TO

ON'T TOUCH ME-Kelly Warren & Jerry Raylor 1. Cochran), Jeremiah 1002. (Tree, BMI)

ENTLY HOLD ME-Peggy See & Somy Wright M. Jackson). Door Knob 9-113 (WIG). Joor Knob, BMI)

Stevens). Mercury 57005 (Jack And Bill, ASCAF) UEL UNDER THE SNOW-Billy Edd Wheeler B.E. Wheeler), Radio Cinema 001 (NSD)

enpen, ASCAP) M A LONG GONE DADDY-Norman Wade

Country Chart Reveals 11 Acts 'Monopolizing' Sales

Country

· Continued from page 6

multiple-record artists and the increasing preponderance of country album product.

Kenny Rogers leads the pack with four albums listed on the chart.

With three albums each are Willie Nelson, Crystal Gayle and Don Williams. Anne Murray, Barbara Mandrell, Waylon Jennings, Eddie Rabbitt, John Conlee, Conway Twitty and Hank Williams Jr. each have two.

These artists account for 27 of the 50 chart positions.

Rogers holds down the No. I spot with his latest ablum "Kenny." He can also be found at number three with "The Gambler," which has been on the chart 49 weeks. "Ten Years Of Gold" by Rogers is listed at 21 and has been on the chart for 95 weeks, making it the oldest album on the chart. Rogers' duet album with Dottie West, "Classics" is listed at 22 this week and has been on the chart for 31 weeks.

Willie Nelson, with three albums, is listed at 13 with "One For The Road" with Leon Russell. The album has been on the chart for 22 weeks, and has been certified gold. "Stardust" is 25 after 80 weeks of chart activity, and "Willie And Family Live" is 41 after 50 weeks. Within the coming weeks, Nelson should have two more albums reach the chart with "Willie Nelson Sings Kristofferson" and "Pretty Paper," a Christmas release.

Crystal Gayle, representing both Columbia and United Artists, has three albums on the chart. Number five is the Columbia debut "Miss The Mississippi" which has been charted for seven weeks. Debuting this week is "Classic Crystal" at 26, a compilation of her hit recordings on United Artists. At 43 is the "When I Dream" album which has been on the chart for 73 weeks.

Also with three releases on the chart is Don Williams. His "Best Of Don Williams, Vol. II" has been charting for 28 weeks and is currently 17, "Portrait," his latest release on MCA debuts this week at 34, while "Expressions" at 42 has been on the chart for 61 weeks.

Anne Murray has two albums on the Hot Country LP chart, although last week she was represented with three titles. "Let's Keep It That Way," after 91 weeks dropped off this week. However, Murray's latest album, "I'll Always Love You" is number eight after three weeks, while "New Kind Of Feeling" is at 47, maintaining 39 weeks of chart activity.

Also with three albums last week is Barbara Mandrell. Her "Best Of Barbara Mandrell" dropped off the charts this week after 39 weeks. Still, with two albums on the chart, Mandrell can be found at number nine with "Just For The Record," her latest release, on the chart for nine weeks. "Moods" has been on the chart for 57 weeks and is 40 this week.

Waylon Jennings, who usually has more than one album on the chart, is represented with two releases. His greatest hits package is listed at number 2 after 29 weeks, and his most recent album release, "What Goes Around Comes Around" debuted this week at 31.

Eddie Rabbitt's "Loveline" album after 25 weeks is slotted at 27 on this weeks chart. His recently released "Best Of Eddie Rabbitt" package debuts this week at 32.

John Conlee, a relative newcomer

this weeks chart. "Forever," his latest album release is at 30 after seven weeks, and his debut album, "Rose Colored Glasses," released last year on ABC Records, is 37 after 45 weeks of activity.

Conway Twitty is represented with a solo album, "Cross Winds" at

Casablanca West Opens 'Officially'

NASHVILLE—Casablanca West, the country wing of Casablanca Records, officially made its debut here with a ribbon-cutting ceremony at its new offices located at 1800 Grand Ave.

Hosting the event were Casablanca president Neil Bogart and Casablanca West president Snuff Garrett, Casablanca executive vice president Bruce Bird, Casablanca West vice president Don Blocker and Casablanca West director of marketing John Brown.

Also making a special appearance was Nashville's sheriff Fate Thomas who presented all guests with a key to the county jail. In return, Bogart presented Thomas with a camel-embroidered tapestry logo.

The following evening, the label hosted a grand opening party at the Radisson Plaza Hotel to introduce the company officially and present its first artist, Carol Chase, whose singles, "It Must Be My Ship," is now released.

Heading the local operation will be general manager Wade Conklin, a three-year Casablanca staffer who formerly served as regional promotion representative for the label.

Casablanca West may be reached at 1800 Grand Ave., Nashville, Tenn. 37212. Telephone: (615) 372-2211.

July 19-20 Date For 'Hills' Event

NASHVILLE—Plans for the staging of the fourth consecutive "Jamboree In The Hills" are now being finalized, with the festival to take place July 19-20, 1980.

"Jamboree In The Hills" is a major outdoor country music event sponsored annually by Jamboree U.S.A. and Columbia Pictures Radio, Inc. This year's festival drew 39,000 persons to Brush Run Park in Ohio for 18 hours of live concerts featuring top name country acts, an increase of 15,000 in attendance since the initial "Jamboree" in 1977.

F. Glenn Reeves, executive producer of Jamboree U.S.A., Inc., which is also responsible for the live weekly country music program, "Jamboree U.S.A.," broadcast over WWVA-AM in Wheeling, W. Va., notes that the lineup for "Jamboree In The Hills "80" will be announced soon.

Twitty To Host

NASHVILLE-Singer Conway Twitty will host the Women's Professional Bowling Assn. tournament to be televised live by "CBS Sports Spectacular" Dec. 8.

The event, to take place in Hendersonville, Tenn., is being sponsored by Kennedy-Carter Corp., manufacturers of a new line of country clothing apparel endorsed by Twitty and singing partner Loretta Lynn. 49 after being on the chart for 24 weeks. Twitty is also represented with a duet album with Loretta Lynn titled "The Very Best Of Conway And Loretta." The duet album has been charting for 15 weeks and is listed at 45.

Hank Williams Jr. has been making albums for a number of years, but this is the first time in recent memory that two of Williams' albums have been charting at the same time. "Family Tradition," released earlier this year is at 11 after 20 weeks on the chart, many of which were spent in the top 10. His latest release, "Whiskey Bent And Hell Bound" enters the chart this week at 35.

With the success that these artists experience on the country charts, their success has rapidly spread to the pop side or the Top LPs and Tape chart. While many of the artists are only listed on that chart with current product, Kenny Rogers appears on the chart with three titles, "Kenny," "The Gambler" and "Ten Years Of Gold." Waylon Jennings is on the Top LPs and Tape chart with "Greatest Hits" and "What Goes Around Comes Around."

Ladies Shine In Pay TV Special

NASHVILLE—A one-hour television special featuring the talents of Barbara Mandrell, Dottie West and Janie Fricke is being produced here for pay television by Showtime Entertainment. This special, entitled "Great Ladies Of Country," marks the debut in-house production of Showtime.

Tom T. Hall hosted the first taping Oct. 22 at the Opryland Hotel's Stage Door Lounge with Mandrell and Fricke. West's performance will be filmed later due to scheduling conflicts.

A joint venture of Viacom International, Inc. and TelePrompter Corp., Showtime currently has 850,000 subscribers in approximately 450 systems throughout 46 states.

Commenting on Showtime's initial entry into the in-house production field, vice president of program development Michael Clark notes, "This marks the commencement of original development and production by Showtime Entertainment which we've been working toward and plan to continue." He adds that the company will still present programs packaged through independent producers, however.

"Great Ladies Of Country," produced in association with Caroge, Inc., was directed by Bayron Binkley and producer Roger Galloway, and is slated for airing over Showtime's national pay to network in early 1980. KIP KIRBY

Kansan Wins Contest

NASHVILLE—A contest to guess the winners of this year's CMA awards was sponsored by Wichita station KFDI-AM.

Winner of the promotion was Phyllis Arnold, who correctly selected eight out of the 10 categories. Along with her husband, she was flown by KFDI to Nashville to participate in convention activities.

Warner Bros. artist Margo Smith and her band, Night Flight, performed a special concert for the Arnolds in their hotel room.

Billboard Billboard SPECIAL SURVEY For Week Ending 11/17/79 Country LPs. Copyright 1979. Billboard Publications. Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher. * Star Performer-LPs registering proportionate upward progress this week. Me E TITLE-Artist, Label & Number (Circleibuting Label) 女 KENNY-Kenny Rogers, United Artists LWAK-979 女 29 GREATEST HITS-Waylon Jennings, RCA AHLI 3178 49 THE GAMBLER-Kenny Rogers, United Artists BALA BBAH 15 3/4 LONELY-T.G. Sheppard, Warner/Corb 85x 1353 MISS THE MISSISSIPPI-Crystal Gayle, Columbia IC 36203 MILLION MILE REFLECTIONS-Charlie Daniels Band, (pc)(.3575) 22 IMAGES-Ronnie Milsap, RCA AHL 11346 u I'LL ALWAYS LOVE YOU-Anne Murray, Capital 50012112 JUST FOR THE RECORD—Barbara Mandrell, MCA 3165 面 STRAIGHT AHEAD-Larry Gatlin And The Gatlin Brothers Band, FAMILY TRADITION-Hank Williams Jr., Elektra/Corb 6E-194 12 12 19 THE TWO AND ONLY-Bellamy Brothers, Warner Curb BER 3341 11 22 ONE FOR THE ROAD-Willie Nelson and Leon Russell, Columbia 8C 2936064 13 12 SHOT THROUGH THE HEART-Jennifer Warnes, Austa All 4217 16 15 10 VOLCANO-Jimmy Buffett, MCA 5102 22 GREAT BALLS OF FIRE-Dolly Parton, NCA AHL 13361 28 THE BEST OF DON WILLIAMS, VOL. 11-Don Williams, MCA 30% 山 28 SHOULD I COME HOME-Gene Watson, Capital 57 11947 21 19 13 YOU'RE MY JAMAICA-Charley Pride, RCA AHLI 3441 17 28 BLUE KENTUCKY GIRL-Emmylou Harris, Warner Bross BSR 3318 21 22 95 TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA 835-H 22 23 31 CLASSICS-Kenny Rogers & Dottie West, United Artists DALA 346H 23 24 JUST GOOD OL' BOYS-Moe Bandy & Joe Stampley, Columbia JC 38202 THE LEGEND AND THE LEGACY, VOL. I-Ernest Tubb, Cochet CL 13001 29 STARDUST-Willie Nelson, Calumbia IC 35305 面 CLASSIC CRYSTAL-Crystal Gayle, United Artists LOO NEZ NEW CHIEF 27 18 25 LOVELINE-Eddie Rabbitt, Diette 6E-181 32 13 OUR MEMORIES OF ELVIS, VOL. II-EIVIS Presley, RCA AQLI 3445. 28 27 29 10 STAY WITH ME/GOLDEN TEARS-Dave & Sugar, RCA AHLT 1160 20 FOREVER-John Conlee, MCA 3174 山 WHAT GOES AROUND COMES AROUND-Waylon Jennings, RCA AHLI 3493 NEW CHIEF THE BEST OF EDDIE RABBITT, Bettra 6E 225 NEW EXTRE 25 32 THE OAK RIDGE BOYS HAVE ARRIVED, MCA AT 1135 山 MEN ENTRY PORTRAIT-Don Williams, MCA 3192 MEN (MER WHISKEY BENT AND HELL BOUND-Hank Williams Jr., Elektra/Curb 6E 237 36 DON'T LET ME CROSS OVER-Jim Reeves, RCA AHLI 5454 53 39 ROSE COLORED GLASSES-John Conlee, MCA NY 1105 14 40 RANDY BARLOW, Republic 6024 12 31 A RUSTY OLD HALO-Hoyt Axton, Jeremiah JH5000 57 41 MOODS—Barbara Mandrell, MCA AT 1088 30 50 WILLIE AND FAMILY LIVE-Willie Nelson, Columbia NC 2-35642 61 42 37 EXPRESSIONS-Don Williams, MCA AT 1069 38 73 43 WHEN I DREAM-Crystal Gayle, United Actions DALA REAL H 44 24 44 SERVING 190 PROOF-Merle Haggard, MCA 3089

Stars Perform Benefit At Exit/In

CROSS WINDS-Conway Twitty, MCA 3086

IF LOVE HAD A FACE-Razzy Bailey, NCA AHLI 3391

NEW KIND OF FEELING-Anne Murray, Capitol SW 11849

THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164

ROCKIN' YOU EASY, LOVIN' YOU SLOW-Ronnie McDowell, Epic 16.36142

JIM ED & HELEN-Jim Ed Brown & Helen Cornelius, RCA AHL1-3258

NASHVILLE—Bobby Bare, Tom T. Hall, Billy Joe Shaver and the Tennessee Pulleybone headlined a benefit concert here recently at the Exit/In.

15

39

24

45

46

47

49

50

46

33

34

42

45

MEM ENTEY

The show raised funds for the Second Harvest Food Bank, an emergency food box program for needy residents of Davidson County, Tenn.

This concert marks Hall's firstever appearance at the Exit/In, although it was a reunion for him onstage with Bare and Shaver malarial BILLBOARD

ER

24

25

18

26

19

3

MINGUS

Igmi Mitchell, Azylum 5E 505

Twennynine Featuring Lenny White.

BEST OF FRIENDS

Elektra 6E 223

OFF-BROADWAY MUSICAL REVIEW

'One Mo' Time' Show Nostalgic

NEW YORK-Rousing, toe-tapping, knuckle-rapping blues classics make "One Mo' Time" at the Village Gate one of the more rewarding musical theatre experiences of the season.

Couched in a somewhat frail story of black vaudevillians on the Theatre Owners Booking Agency circuit in the 1920s, "One Mo' Time" is a symphony of song and dance which re-creates such classics as Bessie Smith's "My Man Blues," Theo Metz's "A Hot Time In The Old Town," Andy Razaf's and Alex Bellenda's "Kitchen Man" and Rainey & Arrant's "See See Rider."

Producers Art and Burt D'Lugoff and Jerry Wexler, in association with Shari Upbin, have assembled a cast of talented and authentic New Orleans performers in Vernel Bagneris (the wheeling-dealing tour manager) with Sylvia Williams, reminiscent of Bessie Smith; Thad Clark and Topay Chapman:

In their musical roles they bring a joyousness and enthusiasm to the stage that sweeps up the audience and carries it dancing along a happy nostalgia trail.

Backstage, the dressing room scenes sag, and the sordid realism of life on the black vaudeville circuit is not for the ethnically sensitive.

But these are minor flaws in an otherwise exciting show that recalls memories of Bessie Smith, Louis Armstrong, Ma Rainey and other greats of the traditional jazz era.

An excellent supporting on-stage jazz band features Jabbo Smith, one of the greats of the jazz world. Smith does vocals and some sparkling trumpet solos. Other musicians include William Davis, on a most creative tuba; John Robichaux on drums, Orange Kellin on clarinet, and Lars Edegran on piano. Edegran and Kellin co-direct the group which calls itself the New Orleans Blue Serenaders.

"One Mo' Time" was conceived and directed by Vernel Bagneris.

RADCLIFFE JOE

Hampton Band Highlights N.J. Program

SHREWSBURY, N.J.-Jazz Week, under the sponsorship of the Monmouth County Library in this Central New Jersey resort area, will

Billboard SPECIAL SURVEY For Week Ending 11/17/79

be the most ambitious in the five years of such celebration with the appearance of Lionel Hampton and his band to highlight the annual fes-

For five days starting Wednesday through Sunday (14-18), a variety of well-known jazz musicians will present mainstream jazz, bebop music and jazz vespers. John H. Livingston Jr., executive director of the county's library system and a longtime jazz buff, originated the festival and is the prime mover.

This year, the Monmouth County Arts Council co-sponsors the event, making it possible to bring in Hampton, who winds up Jazz Week Sunday (18) with an evening concert at the Monmouth Arts Center. Hampton will be joined on the concert bill by Wild Bill Davis the jazz organist. Tickets will for for \$4, \$7 and \$8. Jazz Week opens with the evening showing at the library of the movie "Jazz Ball," featuring Duke Ellington, Artie Shaw, Louis Armstrong, Gene Krupa, Peggy Lee and others.

Other events for Jazz Week include the Valerie Capers Trio, featuring pianist Valerie Capers, in a concert co-sponsored by the Brookdale Community College; Thursday; the Jimmy Owens Quartet, featuring Owens on trumpet, Friday; Dardanelle Plus Three, featuring Dardanelle on piano, Saturday; Jazz Vespers with the Rev. John G. Gensel and the Eddie Bonnemere Trio, Sunday and the Howard McGhee Orchestra, featuring McGhee on trumpet Sunday at 3 p.m.

All the concerts will be held at the library's eastern branch here. A special presentation of awards of merit to six outstanding Monmouth County jazz musicians will be another Jazz Week highlight.

Chard Char Artist, Label & Number Artist, Label & Number Fist FE (Dist. Label) (Dist. Label) 26 34 AIN'T IT SO 2 Herb Alpert, A&M SP 4790 Ray Charles, Atlantic SD 19252 24 STREET LIFE 27 20 Crasaders, MCA MCA 3094 Billy Cobham, Columbia JC 35993. 28 28 23 Weather Report, Heath Brothers, Columbia JC-35816 Arc/Columbia PC2 36030 29 28 **NEW CHAUTAUQUA** 12 WATER SIGN Pat Metheny, ECM ECM 1-1131 The Jeff Lorber Fusion (Warner Bros.) 23 30 16 3 A TASTE FOR PASSION Stanley Turrentine, Elektra 7E-217 Jean-Luc Ponty, Atlantic 5D 19253 3 ANGEL OF THE NIGHT 31 31 12 Neil Larsen, Horizon AP 738 (ASM) Angela Bohit, Aresta/GRP GRP 5501 33 22 32 12 Spyro Gyra, Infinity INF 9004 (MCA) Gary Burton & Chick Corea, ECM ECM 1-1140 (Warner Bros.) 14 LUCKY SEVEN 33 27 THE GOOD LIFE 14 Bob James, Columbia/Tappan Bobbi Humphrey, Epic JE 35607 Zee IC-36056 34 39 2 2 YELLOW FEVER 11 ONE ON ONE Herbie Mann, Atlantic SD 19252 Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241 35 35 35 LIVIN' INSIDE YOUR LOVE 10 10 28 HEART STRING George Benson Earl Klugh, United Artists Warner Bros. 2BSK 3277 UALA-542 (Capitol) 36 33 35 HOT DAWG 11 9 CARRY ON David Grisman, Horsen Flora Purim, Warner Bros. SP731 (A&M) 32 37 10 **ROOTS IN THE SKY** 12 12 11 FEEL IT Gregon Elektra 5E-224 Noel Pointer. United Artists UALA-973 38 41 MINGUS AT ANTIBES 13 20 BROWN SUGAR Charles Mingus, Atlantic SD 2-3001 Tom Browne, Arista/CRP CRP 5003 39 46 THE WORLD WITHIN Brand X, Passport PB 9840 (IEM) Stin Hooper, MCA 3180 40 36 JUST AS I THOUGHT 15 I WANNA PLAY FOR YOU David Sancious, Arista AB 4247 Stanley Clarke, Nemperor KZ-2 NEW COURT Lalo Schifrin, Tabu IZ 36091 (CBS) 16 REM CREAT PIZZAZZ Patrice Rushen, Elektra 6E 243 42 42 45 17 15 10 A SONG FOR THE CHILDREN Angela Bolili, GRP/Arista GRP 5000 Connie Liston Smith 43 37 TALL DARK AND HANDSOME Columbia JC 36141 Les McCann, A&M SP4780 44 40 Sanny Rollins, Milestone 13 M-9090 (Fantasy) Maynard Ferguson, Columbia JC 36124 17 17 Gato Barbieri, A&M SP-4774 45 43 16 KNIGHTS OF FANTASY 20 2 Dendate, Warner Bros. BSN 3321 THE HAWK Dave Valentin, Arista/GRP 46 SAYING SOMETHING BEN CHIEF GRP 5006 Red Garland, Prestige 21 21 30 PARADISE P.24098 (Fantasy) Grover Washington Jr. 47 38 PAT METHENY Elektra 6E 182 Pat Metheny, ECM 22 25 41 CARMEL 1-1114 (Warner Bros.) Joe Sample, MCA AA-1126 48 17 CONCEPTION: THE 23 19 21 LIVE AT THE HOLLYWOOD GIFT OF LOVE Bobby Hutcherson Chuck Mangione, A&M SP 6701 Columbia IC 34814

Billboard Jazz LPS Best Selling Jazz LPS

 Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced. stored in a retneval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

50

45

50

20

PART OF YOU

Eric Gale, Columbia JC 35715

CHILDREN OF THE WORLD

Stan Getz, Columbia JC 35992

Jazz Beat

LOS ANGELES-Robyn Carey adds his name to the list of broadcasters producing 60-minute jazz feature shows for radio. His program, "Jazz Session" is produced out of WBBY FM in Columbus, Ohio, and is heard on KZOM-FM in Beaumont, Tex., and KCLD-FM in St. Cloud, Minn.

The show features new releases including breakout acts and an artist focus. Upcoming is a special hour devoted to women in jazz. Robyn may be contacted at 46 Erie, Cincinnati 45246.

Cobbs Corner, a new club in Detroit, had its grand opening over the Halloween weekend. Art ists appearing included Rebirth, Wendell Harrison and Harold McKinney's Band. Roy Cain is the operator and he has booked the Pioneer Jazz Orchestra and the Lyman Woodard Organization. Cain is working with the Detroit lazz Center to develop a booking schedule.

The Improvisation Cafe in L.A. is into booking jazz on Sunday afternoons. The Leslie Drayton Group played there Sunday (11) with vocalist Ernie Andrews and will be the backup for guests artists Phyllis Battle and Patrice Rushen. Trumpeter Drayton formed his band last year.

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 11/17/79 Copyright 1979. Billboard Publications Inc No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means, electronic mechanical photocopying recording or otherwise without the prior written permission of the

ontemporary

		4	
		+	These are best selling middle-of-the-road singles compiled fro
	_	Chart	radio station air play listed in rank order.
This Week	Lust Week	Weeks on	
E	3	*	TITLE, Artist, Label & Humber (Dist. Label) (Publisher, Licensee)
1	2	8	YOU'RE ONLY LONELY J.D. Souther, Columbia 1 11079 (Ica Age, ASCAP)
2	1	9	Anne Murray, Capitol 4773 (Chappell & Co /Sailmaker, ASCAP)
3	3	9	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
4	4	6	SHIPS Barry Manilow, Arista 0464 (April Music/lan Hunter, ASCAP)
5	8	5	PLEASE DON'T LEAVE Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
6	7	6	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
7	11	4	NO MORE TEARS Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/
8	18	5	BETTER LOVE NEXT TIME
9	13	5	Dr. Hook, Capitol 4785 (House Of Gold, BMI) BABE ACCARD
10	5	16	Styx, A&M 2188 (Stygain/Almo, ASCAP) THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
11	31	3	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
12	14	5	WHAT CAN I DO WITH THIS BROKEN HEART England Dan & John Ford Coley, Sig Tree 17000 (Atlantic) (Cold Jinc. BMI)
13	6	21	First Consourse/ Silver Nightingals, ASCAP) RISE
14	21	4	Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP) DEJA VU
15	23	3	Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI) DO THAT TO ME ONE MORE TIME
16	10	13	Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI) SO GOOD, SO RIGHT
17	12	9	Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP) HALF THE WAY
18	22	9	Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP) RAINBOW CONNECTION
19	32	3	Kermit The Frog. Atlantic 3610 (Welbeck, ASCAP) ESCAPE
20	16	21	Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line DI Music, ASCAP) ALL THINGS ARE POSSIBLE
			Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
21	9	18	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
22	37	3	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
23	15	11	Leif Garrett, Scottr Bros. 502 (Atlantic) (Shephard's Fold/Saber Tooth, BMI)
24	24	7	FOREVER Orleans, Infinity 9006 (Lucid, BMI/Orleansongs, ASCAP)
25	19	7	HOLD ON Ian Gomm, Stiff/Epic 9-50747 (Albion, BMI)
26	25	21	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
27	33	2	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
28	34	4	Dann Rogers, International Artists 500 (ABC/Dunhill, BMI)
29	28	19	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
30	20	13	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
31	27	21	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum)
32	43	2	(Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI) SEND ONE YOUR LOVE
33	36	5	Stevie Wonder, Tamia 54303 (Motown) (Jobete/Black Bull, ASCAP) PLEASE DON'T GO
34	100	1	K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI) I'D RATHER LEAVE WHILE I'M IN LOVE
Service of the servic	w.		Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
35	40	3	TAKE THE LONG WAY HOME Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
36	38	2	PRETTY GIRLS Melissa Manchester, Arista 0456 (Neve Bianca, ASCAP)
37	46	2	Vvonne Elliman, RSD 1007 (World Song/Golden Clover, ASCAP)
38	39	4	HEARTACHE TONIGHT Eagles, Asylum 46545 (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)
39	HER I	THE SALE	CHIQUITITA Abba, Atlantic 3629 (Unicel, ASCAP)
40	48	2	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
41	49	2	CONFUSION Electric Light Orchestra, Jet 95064 (CBS) (Unart/Jet, BMI)
42	47	2	Robert John, EMI America 8023 (Capitol) (High Sierra, ASCAP)
43	50	2	LET ME BE YOUR WOMAN Helen Reddy, Capitol 4786 (Musicways/Miraleste, BMI) COWARD OF THE COUNTY
44	TILL !		COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP NEW AND DIFFERENT WAY
46			Jimmy Messina, Columbia 111094 (Jasperilla, ASCAP) SMOOTH SAILIN
47	TO I		Jim Weatherly, Elektra 46547 (NECA, ASCAP) COME TO ME
48			France Joli, Prelude 8001 (Cicada/Trumar, BMI) ALL MY LIFE
49			America, Capitol 4777 (Twenty-Nine, ASCAP) ROCK WITH YOU
50	1	Distr.	Michael Johnson, Epic 950797 (CBS) (Almo, ASCAP) DO IT IN A HEARTBEAT
			Carlene Carter, Warner Bros. 49083 (Rare Blue/Plangnet Visions, ASCAP/

Carlene Carter, Warner Bros. 49083 (Rare Blue/Plangnet Visions, ASCAP)

Unichappell_ BMI)

At an all-day meeting at the Uniersal Sheraton Hotel here Monday 3), credit representatives and, in some cases, attorneys of vendors lisened to a parade of industryites outine potential programs which could possibly aid the lagging Odyssey

Sterling Lanier of the Record Facory chain in the Bay Area, who appeared before the ad hoc creditors group, when queried, said he had lecided to drop out of the bidding. Sole entrant as of Thursday (8) appeared to be Paul Pennington of Eualyptus Records of Fairfield, Calif.

Pennington, when contacted, vould not comment except to conirm that he was still in the running o possibly take over the chain. Presently, plans call for representaives of RCA/A&M, MCA, Capitol, Phonogram, CBS and WEA to meet with Pennington early next week in

Pennington has been told to be arepared to concretely outline his plans for resuscitating the Odyssey zores. Interestingly, Pennington left Myssev in May 1976, where he held in executive position, to try to bail out the then-sickly Eucalyptus store

Label executives, it's understood, esolutely refuse to bolster the chain with an additional estimated \$5 milion in primarily current album merhandise. It's felt that some kind of suffering is essential for the stores to

Challenging any future operator if the Odyssev stores, it's undertood, are the primarily short one-tohree-year lease extensions covering nost stores. Bidders for takeover face the problem that when such hort leases come up for renewal, andlords could well hike them to a soint where they would be imposable to live with. Retailers prefer 5-

.ettermen Line Up Distribs For Album

LOS ANGELES-The Lettermen tave released a new album, "Love s," the first LP recorded under their wn label, Alpha Omega. The label, ormed a year ago, has set up distrioution deals in the U.S. and the Ori-

Chips Record Distributors in hiladelphia will handle East Coast istribution, West coast distributing rill be shared by Pacific Records nd Tapes in San Francisco and alifornia Record Distributors for outhern California.

Progress Distributors, based in leveland, will cover Buffalo, Rochster, Albany, Pittsburgh, Detroit, ndianapolis and Chicago. Pickwick say handle other Midwest distribuon, according to Tony Butala, who roduced the album

The album will be distributed by oshiba Industries in Japan and lyna Records will handle distribuon in the Philippines, Hong Kong. angkok, Kuala Lumpur, Singpore and Jakarta.

or the Record

LOS ANGELES-The jingle Nobody Can Do It (Like IcDonalds Can)" was composed by dward Labunski, not Don Paistp, as was implied in a recent issue. aistrop has arranged and produced ibsequent versions of the spot

to-20-year leases because of the continuing threat of longtime inflation.

Efforts to contact Bullock or his aides Dick Spingola and Rick Albert proved fruitless, as did calls to label credit executives involved in the situation.

Bullock is said to be mending in a Bay Area hospital from a serious car accident. It is believed that he will be convalescing for as long as six months.

In a separate action, American Music Marketing, a local cutouts supplier, has filed suit against Bullock. Albert and Fred Jones of Odyssey in Superior Court here. The pleading seeks \$29,473.86, allegedly due the Chet Coplen firm for goods delivered.

End the year with Radio's biggest yearend music spectacular!



Rock Stars! Country Stars! MOR Stars!

Demos Still Available.

A 5-hour celebration of 1979 in a total entertainment package!

The Year In Music . The Year In News . The Year In Sports . Movie Sound Clips . Personality Interviews and a dynamic recap of The Music Of The '70's.

Wrap up the year with the music format of your choice! BILLBOARD's YEARBOOK 1979 is available in Rock, Country, and MOR versions based on Billboard Magazine's Hot 100, Country. and Easy Listening charts. Five completely selfcontained hours of programming suitable for a single exciting 5-hour special, or strip it for continuous impact throughout the big holiday weekend.

Last year BILLBOARD's YEARBOOK dazzled on more than 400 stations with candid interviews and the music of the superstars. This year the stars, their views, and their sounds are even more explosive!

Five hours on stereo disks. Price: Relative market fee plus barter. Includes 40 total minutes for local advertising to generate top dollar income.

Rated markets, \$125; non-rated markets, \$100. Yearbook purchasers also receive a special promotional kit, including an on-air spot, ad mats, and valuable promo hints to help sell YEAR-BOOK '79 to both listeners and potential advertisers alike. YEARBOOK '79 is the show that sells itself!

MUSIC IN THE AIR

Billboard's Yearbook 1979 will be available in late December. Mail coupon to:

Gig Barton,

Music In The Air. 1515 Broadway, New York, NY 10036

Our format, based on the following Billboard charts, is: ☐ Hot 100 ☐ Easy Listening ☐ Country

Please send demo to:

Name

Title

AM

FM

Address

Station

City

State

Zip

Telephone

Markets are closing fast!

Wrap up your market and format exclusive. Phone Gig Barton at (212)764-7330 to rush your Demo!

As Sampler

NEW YORK-April-Blackwood

Music is sending to selected artists,

producers, a&r executives and man-

agers a boxed, five-LP "Professional

Sampler" of Billy Joel's output for

package contains a folio of the lyrics

to each of the 44 songs on the LPs,

which include "Piano Man,"

"Streetlife Serenade," "Turnstiles,"

"The Stranger" and "52nd Street."

be distributed country-by-country

by the individual offices of CBS

Songs International, the global

setup recently launched by the inter-

Noting Joel's international fame,

Rick Smith, vice president and gen-

eral manager of the domestic pub-

lishing arm of CBS, remarks, "...

the intent of our professional sam-

pler is not introductory but rather to

make available a ready reference

source whenever people in the music

community are looking for quality

Joel's last two albums, "The

Stranger" and "52nd Street," have

had reported sales of nine million

Coordinating preparation of the

sampler were Bert Haber and Al

Kugler of April-Blackwood and Jeff

Shock of Home Run Systems, Joel's

management organization.

national division of CBS.

material to record."

copies.

Outside the U.S., the sampler will

In addition to the albums, the

CBS Records.

canada

TORONTO-Last quarter profits could nosedive at retail this year, due to general lackluster performance by superstar releases and poor catalog fill-the latter a major profit center for the trade in the Christmas

A canvas of retail operations by Billboard last week turned up evidence that new albums by major acts were not creating the kind of store traffic that, say, Led Zeppelin created in September, that most outlets called were offering both LPs at ation on catalog titles that generally are not discounted by the retail Buyer Rick Coleman at Mr.

Sound's reports a recent catalog order for 87 titles from WEA resulted in a shipment to him of four albums Other retailers report similar conditions with other major labels and voice that first quarter returns in 1980 could be up as a result of poor sell-through on superstar releases

The pressing crunch has led sev-

One of the few catalog supplier that seems to be gaining a foot in the door at retail as a result of pressing problems is Pickwick. Division head Alan Reid touted Pickwick's catalog as a profit center to retail in a per-

It's not the first time that the counpany handle a major part of hi years, Saul Holiff of London, On

The publishing firms in question are House Of Cash Inc., Song O

made a license deal with trio Ken

wood Records for Crowcuss in Ja-

pan and signed a deal with Deca

for worldwide representation out-

With several other substantial be

side of Canada, the U.S. and Japan.

singles taken from the first LP by the

group, Petersen is now completing

New Plant For

cials say.

presses at Don Mills.

mated yet.

The new facility will be a 17,000 square foot plant, adjoining the present plant. An additional 10,000 square feet will house tape production and tape packaging operations. There will also be a new boiler facility for the plant's automatic press cooling treatment.

completion is expected by July.

It's the second major expansion

dealer cost and that major artist releases are tying up available presses. resulting in a back-up order situ-

eral major labels to abandon hope of releasing a growing number of new artist releases in this calender year, making rare exceptions when a senous threat to sales is exacted by the import business. Off-the-record discussions with some promo representatives from labels without pressing facilities also indicate that LPs that could have been hit titles have been lost due to poor order fills.

disk business by stating that when product sells "you don't have to give it away."

Cash Inc. and Family Of Man Inc.

CBS In 1980

TORONTO-CBS Canada has started construction on additional disk and tape manufacturing facilities which could double its present capacity. The new plant will be operational by July, 1980, CBS offi-

The new facility will be an addition to CBS' existing plant in Don Mills, a Toronto suburb. Capacity "could be" another 40 automatic presses, giving CBS 80 automatic

CBS Canada vice president Jack Robertson says capital investment costs are pegged at \$2 million, while equipment costs have not been esti-

Robertson says excavation for the foundation has already begun and

for CBS here. A 65,000 square foot national distribution facility was completed by the label in July, in the Toronto suburb of Scarborough

Stony Plain's Hit: Crowcuss

TORONTO-A small Edmontonbased record label has found itself a hit group that is keeping owner Holger Petersen constantly on the run. as he primes the Canadian and international markets with the newfound sound of Crowcuss.

"I really had my hands tied up with running the operation before I took on this band, but now I'm running non-stop," reports Stony Plain owner Petersen, who is now readying the release of the Winnipeg group's second album.

The label, until recently, was running full tilt with a roster that catered pretty much to bluegrass and other purist audience tastes, largely through a license agreement to distribute the Flying Fish label in Canada.

"The key element in signing Crowcuss was that I found them to be genuinely nice people, but when we first met I was not in a position to sign the band financially so we agreed on a lease deal for a single, just to test the market out."

The single happened, and Petersen kicked in \$15,000 for a first album, spawning an even bigger hit with the 45, "Running Start."

sonal letter to key accounts recently Ending his three-page pitch, Reunderscored his philosophy on the

Morning Cash

TORONTO-Morning Music headquartered in this city, is to ad minister Johnny Cash's three publishing companies in the U.S.

try star has had a Canadian com business affairs, however. For many tario, was Cash's personal manager.

Through contacts developed at Musexpo and MIDEM, Petersen

one of the label's most expensive marketing campaigns to ensure even more attention is paid to the group second album, scheduled for release in Canada as soon as press time be comes available. Talks of a Japanese tour are un

derway, Petersen notes, along with major Canadian tour, probab early spring. This fall, Stony Plan releases a total of 30 albums in Can ada "but Crowcuss is our top proity" he notes.

Delmark Switches

CHICAGO-Delmark Record Canadian distribution has been signed to Trend Records Distribu tors located in Missisauga, Ontane Delmark also has added Non Country Music of Wexford, Pa., handle distribution in the Pittsburg area, with Progress Distributors no handling the jazz and blues line the Chicago market.

Best Songs Awards In 9 Classifications Initiated By NMPA

NEW YORK-The industry will have a new song awards presentation early next year when the National Music Publishers Assn. initiates a best songs program.

According to Leonard Feist, president of the 1,600-member association, first round ballots will be mailed Dec. 1 of each year, and must be completed and received at NMPA headquarters at 110 E. 59th St., in New York no later than Jan. 5.

Final round ballots will be mailed on Jan. 15. Deadline for receipt of these will be Feb. 15. Each publisher member will be entitled to one vote. Feist expects an awards gala to be held sometime in March at a time and place yet to be announced.

Asked how publishers might define "best song," Feist explains, "If I were a publisher. I'd ask myself, 'Is this a song I wished I published in that particular category?"

There are nine categories, the ninth being an award for the song of the year. It'll be drawn from NMPA membership voting for movie song of the year, broadway song of the year, pop song of the year, rhythm & blues song of the year, country song of the year and Latin song of the

The song of the year will not appear as a category on the first round ballot. It will be on the final ballot, with voters choosing among the 40 selections—five top vote getters in

the other categories-that also appear in this decisive sound.

The first round ballot will list songs that have appeared in the Top 10 on the respective national charts of the pop, soul, country and disco categories of any major national trade publications during the eligibility period, which runs from the end of November 1978 through November of this year.

Members may also write in any other songs which they deem deserving and which meet the eligibility criteria. Only songs issued on commercial recordings in the U.S. are eligible for write-in votes.

For Broadway and movie material, an entry must have first appeared in a film or Broadway musical during the year ending Nov. 24. Entries in these categories plus gospel and Latin will have only write in votes on the first ballot, since, NMPA notes, there are no national

singles charts covering such works. After first round votes have been tabulated by an independent accounting firm, the five songs receiving the most votes in each category will be placed on the final ballot. If a song appears in several categories, the publisher of the work must select the single category in which the song is to be listed. If this occurs, the next runner-up in the category from which the song is withdrawn will

then join the listings.

April/Blackwood Has **Good Nashville Footing**

By MIKE HYLAND

NASHVILLE-With more than 20 country chart singles, multiple cuts in as many country albums and seven current active singles, April/ Blackwood Music's local office is en-

joying its most successful year. The firm is currently represented on the Billboard Hot Country Singles chart with songs cut by Dave & Sugar, Mel Street, Alabama and Leon Everett. Additionally, the firm is represented with the first single release on Casablanca West Records. "This Must Be My Ship," written by Roger Murrah, Scott Anders and Tina Murrah, and recorded by Carol Chase.

April/Blackwood has been able to cover all the bases, balancing writers, producers and performers. Associated with the Nashville office is writer-producer Larry Butler; writer-performers Dottie West and

Midsong Music, Weiss In Accord

NEW YORK-George David Weiss, the veteran writer, has made a multi-faceted deal with Midsong Music, including renewals on his catalog as well as new material.

Weiss will also cut several albums for Midsong Records, which is also taking a part in his personal management for live performances and various personal appearances.

Weiss has been writing since the '40s and has been associated with hits ever since. His writing efforts include "Can't Help Falling In Love," "Let's Put It All Together," "Wheel Of Fortune," "Mr. Wonderful," "Oh, What It Seemed To Be" and "Stay With Me," which is heard in the film, "The Rose."

Jerry Fuller; and the most awarded and longest running writing team of Jerry Foster and Bill Rice.

April/Blackwood material is contained in album releases by Kenny Rogers, the Charlie Daniels Band, Ronnie Milsap, Dave & Sugar, Anne Murray, the Oak Ridge Boys, Cristy Lane and the just-released duet album by Conway Twitty and

Loretta Lynn. To supplement the firm's Nashville material, it has at its disposal, the April/Blackwood pop catalog which includes material by Billy Joel, Laura Myro, Walter Egan, Kansas and Dave Mason.

The firm is currently putting a big push on developing its new writers and writer-artists. "With the help of Foster and Rice, we've been able to get more than 30 covers of Roger Murrah's tunes," states Charlie Monk, director of Nashville/Southern operations for April/Blackwood. "We've also gotten eight covers on one title written by Chris Waters, one of our newer writers."

Monk has been active in securing label deals for the firm's writer-artists. He was instrumental in getting Keith Stegall signed to Capitol Records, and is grooming Murrah, Waters and Michael Garvin for major label deals.

Word Grabs Song

NEW YORK-A Mike Douglas recording of a song, "Happy Birthday Jesus," formerly on the Image label of Audiofidelity Ent., has been acquired by Word Records. The cut is also featured on a Douglas Christmas album. The television personality will perform the song on his syndicated show.

FOR WONDER **NEW YORK—Columbia Pictures**

PRINT PLANS

Publications plans a number of print projects associated with Stevie Wonder's new album, "Stevie Wonder's Journey Through The Secret Life Of

Already marketed is the single sheet of the hit single from the album, "Send One Your Love," which has a color cover matching the sleeve of the single. Other arrangements are in the works, with the total number of versions, including educational, still to be determined.

Columbia also plans a folio on the complete music to the album. The piano/vocal songbook will include an eight-page color section and run more than 100 pages.

In addition to the new Wonder print. Columbia has six Wonder songbooks in print, including one for easy piano and one for harmon-

NMPA Publishes Copyright Summary

NEW YORK-The National Music Publishers Assn. has made available to its membership a 17-page special report, International Copyright Protection and the U.S. Copyright Act of 1976.

The study focuses on the basic mechanics and requirements of the Universal Copyright Convention and Berne Convention, the two main sources of international copyright protection.

The text on the Unversal Copyright Convention covers such key issues as scope of protection, the formalities, while the section devoted to the Berne Convention and its revisions highlights a number of items, including a definition of "publication" under both Universal and Berne.

Canadian Music's Several Beats Ahead As Your Message Breaks Through To The World in



THE SETTING:

The trend-setting Canadian music market moves to the rhythm of The Eighties. To the sound of more and more acts going gold and platinum every day. To the promotional pulse of Hot Pops — the nation's first network TV "chart show," coming in January.

AD DEADLINE: Dec. 28, 1979 ISSUE DATE: Jan. 26, 1980

THE EVENT:

Billboard announces
SPOTLIGHT ON CANADA.
The global newsweekly's first international special of the new decade. Recording past progress and reporting future trends in:

- Canada's Radio Marketplace
- Canada's Retail Marketplace
- Canada's Disco Marketplace
- Canada's Publishing Marketplace
- Canada's Live Talent Marketplace
- Canada's Multi-Regional Marketplace
- Canada's Million-Selling Attractions
- Canada's Governmental Interactions with the Music Community

Billboard

THE OPPORTUNITY:

Your sales message in Billboard's SPOTLIGHT ON CANADA doubles your advertising effectiveness. Reaching the music trade's largest readership, in 103 countries . . . and reaching MIDEM attendees with bonus distribution at Cannes, France.

So take your message to MIDEM — and the world — without ever missing a beat. Contact Jim Bender (312) 236-9818, Billboard's Canadian ad rep about SPOTLIGHT ON CANADA today.

Copyrighted material

MARKETPLACE ADDRESS ALL ADS: Billboard Classified. 1515 Broadway. New York, N.Y. 10036 Check Type of Ad You Want REGULAR CLASSIFIED: \$1.05 a word minimum \$21 00 First line set all caps. Name, address and phone number included in word count DISPLAY CLASSIFIED \$45.00 one inch. 4 times \$40, 26 times \$37.00, 52 times \$30.00 ea INTERNATIONAL (other than U.S.) Regular 55¢ a word, min \$16 50. Display \$35 ea inch. \$30 ea inch 4 or more times BOX NUMBER c/o Billboard, ligure 10 words and include \$2.00 service charge. NAME Amer. Express ☐ Diners Club ADDRESS _ ☐ Visa

Master Chg.

Bank #

□ ANNOUNCEMENTS ☐ BUSINESS COMEDY MATERIAL **OPPORTUNITIES** ☐ BISTRIBUTORS HELP WANTED WANTED LINES WANTED ☐ DISTRIBUTING ☐ AUCTIONS SERVICES ■ BOOKINGS FOR SALE ☐ MISCELLANEOUS GOLDEN OLDIES PAYMENT MUST ACCOMPANY ORDER Credit Card Number Expires CITY____STATE___ZIP___ Signature

Phone: 212/764-7433

Check Heading You Want

FOR SALE

Attention Small Groups

Custom duplication from your 8-track

or album. No mastering charge. Full

color label of our instock design,

and shrink wrapped 8-trk, only, 100 or

Quality Products

3488 Augusta Road

Greenville, SC 29605

Phone (803) 299-0089

ALL EQUIPMENT NECESSARY

FOR 8 TRACK OR CASSETTE

TAPE DUPLICATING PLANT

Installation and Training Available

Electrosound 4000 Master and 5

Leases available upon qualifications.

Call or write:

MAGNETIC MARKETING CORP.

29 Valleyslew Ter., Wayne, NJ 07470

(201) 694-3502

CUT-OUTS

8 Track and Cassettes

Our Specialty

If you are a distributor, rack job-

ber or exporter, contact J S J to-

day. Call or write for free catalog.

J S J DISTRIBUTORS

6620 W. Belmant, Chicago, III. 60634

(312) 286-4444

CUT-OUTS, DELETIONS

MFG. OVERRUNS

MAJOR LABEL LP'S

8-TRACKS and CASSETTES

For a free catalog write or call

Federated Record Company Inc.

24 Munroe Street

Newtonville, Mass. 02160

(617) 969-1773

8 Track & Cassette Blanks

50 Pc. Minimum Orders Only

Cassettes-Wide Price Range

From Chromium to Law Noise High Output

ANDOL AUDIO PRODUCTS, INC.

4212 14th Ave., Brooklyn, N.Y. 11219

Call Toll Free 800-221-6578 N.Y. RES. (212) 435-7322

\$1.05

1 min. to 45 min.

46 min. to 65 min.

66 min. to 90 min.

\$7.00

26€ ea

34 ea

\$35.00 ea.

\$35 00 ea

CALL TOLL-FREE [except in N.Y.] 800-223-7524

more \$1.35 each

Elmar 8-track cart's

Shrink film, roll.

Slaves

Jagenberg Labeler.

Cassette Labelers, \$488.

Pony Labelers.

Scandia Wrappers

Ampex % lube tage 8400 ft

Stereo 8-track carton's

Splicing tabs 5,000 roll

TELEPHONE

DELTA RECORDS PRESENTS 'Cotton-Eyed Joe" & Other Texas Dance Hall Favorites A FANTASTIC INSTRUMENTAL ALBUM Featuring Herb Remington on Steel Guitar and Bob White on Figgle Both are former members of Bob Will's Texas Playboys This Dance Music is The Rage Of The Southwest includes Waltz Across Texas Steel Guitar Rag Whiskey River and many more great Honky Tonk Songs! "DITIS LP AT COSS. CONTACT DELTA RECORDS Box 225 Nocogdoches Texas 75961 (713) 564-2509

PREMIUM **8-TRACK & CASSETTE BLANKS**

Lear Jet style cartridge with rubber roller. 3M Professional duplicating tape, 90 lengths in 1 min increments. Private tabeling 1 min to 45 min any quantity and 65¢ 46min to 65 min any quantity 66 min to 80 min any quantity 98¢ 85¢ 81 min to 90 min any quantity \$1.08 89¢ Shrink Wrapped & Labeled add 14¢ 13¢ Reel-to-reel 3M tape 1800 \$5.00 Blank VHS 2/4 hr video tapes \$19.00 Low Cost Shrink-Wrap Equipment Available.

PROFESSIONAL B-TRACK DUPLICATORS-\$1.495.00 CASSETTE & B-TRACK CALIBRATORS & ERASERS \$35.00 minimum order

BAZZY ELECTRONICS CORPORATION 39 N. Rose, Mt. Clemens, Mich. 48043 Phone: (313) 463-2592 Master Charge and Visa Welcome

MAJOR LABEL! TOP ARTIST! LP'S & TAPES Most Up-To-Date Close Outs In the Industry

· Freight Prepaid

10% Exchange Policy

Fast Service

Catalog Sent on Request Call (516) 981-5111

ARTIE LEWIS ENTERPRISES INC. 59 Remington Blvd Ronkonkoma, NY 11779

ATTENTION RACK JOBBERS RECORD WIDE DISTRIBUTORS 1755 Chase Dr.

Fenton, [St. Louis] MO 63026 We can supply all your needs. Largest selection of 8-track and albums on budget line and major label cut-outs. Call today

JIM ADAMS-(314) 343-7100

BUDGET TAPES

Have largest selection of original artist 8 tracks in the country. Heavy in C&W. Rock. Heligious and Spanish categories. Displays. signs and sales aids available

Call Bill (405) 364-5034 or write: OKLAHOMA

TAPES & RECORDS, INC. P.O. Box 946, Norman, Okla. 73070

CUT OUTS LPs. 8 TRACKS & CASSETTES BEST OF THE MAJOR LABELS

For a free catalog call or write AUDIO DISTRIBUTORS 1182 Broadway New York N Y 10001

Dealers only-please

(212) 725-4570

ORNERS PREMIUM CUT-OUT & OVERSTOCKED LP.'s & TAPES. CALL OR WRITE FOR FREE CATALOG. 310B NEW YORK AVENUE HUNTINGTON. H.Y. 11743 - (516) 421-5083

Major Labels & Artists ONLY CHERRY-PICKED **CUT-OUT LPS & TAPES**

DEADLINE Closes 4:30 p.m. Monday.

12 days prior to issue date.

SPECIAL VOLUME DEALS For free catalog contact: HOPE INT'L PRODUCTIONS LTD. AMERICAN ALBUM & TAPE CORP. 850 7th Ave., New York, NY 10019 (212) 247-3188 Telex: 420001 ETLX

WHAT'S ALL THIS JAZZ, ROCK AND SOUL? It's all in our current catalogue of major label cut-outs. LP's are priced at 254 and up. Writetoday for free catalogue Hit Records Inc., 300 West Elizabeth Avenue, Linder, N.J. 07036.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs. as long as 508. Your choice. Write for free listings. Scorpin Muss. Box 392-HC Cormwells His. Pa. 19029, USA. Dealers only.

INCENSE! WE WANT YOUR BUSINESS SO here's an offer you can't refuse. Regular and jumbo sticks \$5.00 per dozen Bilalian Enterprises, 3605 No. 29 St., Tampa, FL 33610 (813) 247-7280 11-7 daily except Tuesday

COMPLETE RECORD JACKET PLANT, REcently overhauled, includes two S&S gluers, Lened Wrapper and Trimmer, corner cutter. Can be seen in operation. Valley Exports, Intern'l. (215) 627-2277.

SHRINK-WRAPPING EQUIPMENT-WRAPS records & tapes Complete system from \$233. Free brochure, M. Latter Mfg., 3208 W. Jefferson Blvd., Los Angeles, CA 90018. (213) 737-0440.

REPAIRED MAJOR LABEL 8 TRACK TAPE, 55¢ Defective tupe also available. John Kane Co., P.O. Box 2717, Napa, CA 94558 (707) 255-

METALLIC FOIL SPACE BALLOONS COMES in red and blue hearts, all silver with colors, plus Santa Claus. Wholesale prices. Direct from distributor. Odyssey, P.O. Box 729, South Orange, NJ 07070. (201) 731-0991.

CHART RECORD SERVICES

INTERNATIONAL RADIO STATIONS MUSIC PUBLISHERS AND DISCOTHEOUES Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and ip's from the

The Fastest, Most Dependable Service in the World

AIRDISC SPECIAL SERVICES Box 835. Amilyville, NY 11701

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES Adult and all other ratings on Betamax and VHS formats FACTORY DIRECT.

Call Toll Free 1-800-421-4133 Calif. residents (213) 462-6018 TVX DISTRIBUTORS 1643 No. Cherokee Ave. Hollywood, Calif. 90028 Credit Cards Accepted

GOLDEN OLDIES

CHRISTMAS IS COMING

Don't play that old pile of scratchy LPs again this year. Our Christmas Programming Package contains 95 Christmas hits and seasonal songs. Stereo or mono THE MUSIC DIRECTOR

Program Service Box 103, Indian Orchard, Mass. 01151. (413) 783-4526

ORIGINAL AMERICAN LABELS MINT TO very good, Beatles, Elvis, Beach Boys, Chuck Berry, EP's. For auction list write Richard Bledsoe, Langenfelder St. 14A, 5090 Leverkusen 1, POSTERS

POSTERS

Largest and Latest Selection Of Posters in The Country Send for free 105 page color catalog.

> IT'S OUT **OUR NEW** 1980 EDITION

Incense, Lights & Mirrors DEALERS ONLY FUNKY ENTERPRISES, INC. 139-20 Jamaica Ave. Jamaica, NY 11435 (212) 658-0076 (800) 221-6730

LIGHTS! POSTERS! INCENSE!

Many New Lights . Color Organs . Strobes · Cartwheels · OP Lamps · Blinking Lights

Motion Moods

Litho Posters - Velvet Posters - Incense · Spray Incense · Air Fresheners · Novelties, etc.

ALL PLUS PROFIT MERCHANDISE FOR RECORD STORES & GIFT SHOPS

TRI-CITY PRODUCTS P.O. Box 8698, Sta. A Greenville, S.C. 29604 (803) 233-9962

Free Catalogue to Dealers Only FOREIGN INQUIRIES INVITED

POSTERS

Largest Selection of **Rock Posters**

ZAP ENTERPRISES 2833 W. Pico Blvd.

Los Angeles, Calif. 90006 (213) 732-3781

Free Catalogue

LIGHTING, ETC.

WANT TO MAKE A HEALTHIER PROFIT??? JUST RECORDS & TAPES WON'T DO IT BUT HERE'S WHAT WILL!!

Strobes, Mirror Balls, Color Organs, Op. Lamps, Flicker Bulbs & Cans, Lava Lites,

Confetti Lites, Black Lites and Now **FAMOUS BRAND FIBER OPTICS** and Oitactory and Money House Incense and don't forget for Christmas

DISCO VISORS (with lights)

FAST SERVICE . GOOD FILL · FAIR PRICES ·

Call DON or BEVERLY Toll Free (800) 241-7327 or collect in Ga. (404) 458-2895 "Sunbelt Distributing"

3172 Oakcliff Ind. St., Atlanta, Ga. 30340

Direct From Manufacturer PRECISION DISCO KIT

Timer controlled, Standard & Custom-CHASING LIGHT SYSTEMS, Light Strips, MIRROR BALLS, Ceiling Turners, Pinspots. Revolving Beacons, Strobes, Solid State Chasers and more

Write for free catalog PRECISION INDUSTRIES, INC. 512 S.E. 32nd St., Ft. Lauderdale, FL 33316 (305) 522-3738

ANNOUNCEMENTS

Philip J. Wolfe's Abstract Animated Film Prelude with its Soundtrack by the Avante-Garde Musicians Phil Wachsmann and Richard Beswick will shortly be available in the form of a TED System Video Disc.

The Soundtrack will also be issued in the JAZ label's 1Z (7" LP) Series. coupled with a recitation of "Moth Dance" and "Come Away Melinda" by the actor Leslie Hull accompanied by Wachsmann and Beswick.

Project conceived and produced by Philip J. Wolfe, 63 The Birches, Three Bridges, Crawley, Sussex Rhioiru, U.K. Also forthcoming, a new concept in cassette packaging-first issue soon.

MUSICAL

ATTENTION SERIOUS MUSICIANS! STOP throwing your money away on chord books that only give you part of what you're looking for. Learn simple and COMPLEX chord structure with the most effective, complete, and logical method ever devised. Send check or money order for \$2.64 to: Music Analysts, P.O. Box 14084. Lanning, Mich. 48901.

LET BIG DON BURBANK, THE YODELGRAM Man, teach you to yodel, step-by-step. Send today, cassette only \$14.95, 5501 N 40th, Tacoma, 24-HR. TOLL-FREE HOT-LINE FOR PLACING YOUR CLASSIFIED AD

Just Dial

800-223-7524 ASK for LENI TEAMAN

(IN N.Y. STATE (212) 764-7433)

Hot-line is for fast personal service. placing Classified Adsonly. For all other business call the regional office neared



BOXES

STEREO 8 and CASSETTE CARTONS HOLIDAY PACKAGING INSTANT SHIPMENT IN STOCK

Beautiful Printing Form Fit & 12" Piller Proof Heights Low Prices - Free Samples . PAK-WIK CORPORATION 128 Tivoli St., Albany, NY 12207

T-SHIRTS

(518) 465-4556 collect

CUSTOM PRINTED T-SHIRTS QUALITY printing of your designs. Free details. The Square Circle, Dept. 2, Box 6942, Affron, MO 51121

FREE DETAILS AND PRICES. YOUR OWN custom designed T-shirts 9 dz. only \$2.75 such. Impressionable Sounds, 2206 Front St. Cuyabogs Falls, OH 44221 (216) 928-2999.

BUS FOR SALE

MOTORHOME 1954 GREYHOUND BUS Elegantly Converted in 1976 Diesel, 10 MPG, power steering, air brakes.

sleeps 5-7, loaded with extras \$55,000 Call Mr. Kahn weekdays (213) 268-8381 evenings and weekends

(213) 879-3210

RECORDING STUDIO FOR SALE

ATTORNEY'S SALE **FULLY EQUIPPED RECORDING STUDIO**

5100 Sq. Ft. Located in Atlanta, GA 2 Studios, 24 Track, Dolby and DBX, Westlake Audio, Echo chamber 6 Executive offices, Sauna, Jacuzzi whirlpool Bath. Reception area, luxurious furnished lounge, attractive free standing building, excellent parking facilities \$750,000.00

Contact Robert Eugene Smith, Esq. 1409 Peachtree Street N.E. Atlanta, GA 30309 (404) 892-8890

Penthouse Suite A 16133 Ventura Blvd., Encino, CA 91434 (213) 981-9421

BUSINESS FOR SALE

ONCE IN A LIFETIME OPPORTUNITY

Due to health we must sell Disco Van 2000 Corporation, the traveling discotheque. We have the finest reputation in the mobile business.

Two vans full of equipment, acvance bookings, a 5 year lease on a New York City building and more

Call (212) 541-8566

RECORD SHOP FOR SALE

FOR SALE-RECORD, TAPE, PARAPHERnalis Shop. Est. 4's years. 2000 sq. ft. in shopping center Milleboro, Del. Near resorta, (2021834-6707

WANTED TO BUY

WE WILL BUY YOUR CASSETTE OVER rons or cutouts. Call Cassette Library (714) 7846-3369 or write to P.O. Box 897, Westminster,

CASH PAID FOR SALABLE LP'S, PER. antal collections, promos, deletions or liquidamone. No quantity too large. We'll travel. Nugpeta (617) 536-0679.

BUSINESS OPPORTUNITIES

ADULT TAPES

* Record company, large or small, sought for pressing and distribution of candid, authentic dialogues. Serious inquiries only.

> Stan Schachter Box 486, Cole St. Luc Montreal, P.Q. Canada H4V 2Z1

RECORD MFG. SERVICES,

RECORD PRESSING

From Your Tape To Finished Product. LP & 45s and Also PICTURE RECORDS QUALITY AND SERVICE IS GUARANTEED! Rush Your Order To:

DELTRON RECORD PRESSING, INC. 50 Music Square West, Suite 309 Nashville, Tenn. 37203 615-666-2818

RECORD PRESSING

Complete services from tape to finished product including in-house printing and fabrication of record

ALLISON SOUTH 4380 N.W. 128 St., Ope-Locks. FL 33054 (305) 685-7551

PROMOTIONAL SERVICES

PROMOTION

Artist and Record Promotion's Specialist in management of your promotional needs.

Deltron Productions, Inc. United Artist Tower, Suite 309 50 Music Square West Mashville, Tennessee 37203 615/327-3464

ACLUMITE DISCO DES ONLY-PREE why released Down Herman homes major labels. Abure required \$14.886.98(1) D.P.A. 631 Front. March PA 15630

PROFESSIONAL SERVICES

ALL PHASES SOUND RECORDING

- Studios Across America
- On-Location Specialists Unsurpassed Professionalism
- Stereo Album Production.
- * Low Rates-High Quality Write or call our national headquarters

1-302-764-7646

LAND VOICE STUDIOS 401 D Phila. Pika, Wilm. DE 19809

ONGWRITERS, RECORDING ARTISTseed an Agent? Send demos for Tis Masters with end Sheets), return postage to Bradfordews & Hutchinson Associates, 5341 Halasy 4. Louwville, KY 40214.

AIR CARGO

CONFIDENTIAL!

TO American Exporters & Foreign Buyers
We ship daily Music Industry products to
every city in the world Best treight rates,
was New York & Los Angeles Banking, insurance trade services, etc. VERY
PERSONAL ATTENTION:

BERKLAY AIR SERVICES Contact Bernard Klainberg, Pres. Eg 80 POB 665, JFK Airport, NY 11430 Ph (212) 656-6066 TLX 425628

DISTAIBUTING SERVICES



CAROLINE **EXPORTS**

HIT YOU WITH FAT BANKING

WHEN YOU CALL ASK FOR PETE DYER 2775E BANKERS INDUSTRIAL ESTATE GEORGIA 30360 Tel: 404 448 7772 Tix: 70 0598

-MUSIC STREAMS INC.

One of the Largest Selections of Imports Assitable Including

- Rock Jazz Pop French Folk Pringressive European - French Singers
- · I" and 12" Product · Culter Virgi and Picture Disce
- Services Include
- Free or Discounted Delivery · Low, Competitive Flexible Printing
- Liberal Return Policy Feet, Reliable Service
- For the catalog (specify category), write or call (collect) 212-247-5670
- 161 WEST SATH STREET + SUITE 1401 - NEW YORK, NEW YORK 10019 (212) 247-5670 Telex: 237906-MSI

EXPORT ONLY

All brands phonograph records and prerecorded tapes. Also largest selection of attractive close-out offers 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only

ALBERT SCHULTZ, INC.

118 W. 14th St. N.Y. N.Y. 10011 Cable ALBYREF Teles 238589 (212) 924-1122

RECORDING TAPE & ACCESSORIES 24 HR. FREIGHT PAID SERVICE

argest Selection at Lowest Cost Anywhere MAXELL - MEMOREX - SCOTCH - TOK SONY + DURACELL - WATTS - DISC-WASHER . SOUND GUARD - SHURE - PICKERING - AUDIO TECHNICA - REC-

OTON . EVEREADY . VID. TAPE - SAVOY. SEND FOR FREE CATALOG A.I. ROSENTHAL ASSOCIATES

Dept. B. 1035 Louis Dr., Warminster, Pa. 18974 DEALERS UNLY [215] 441-8900

MAKE MORE PROFIT . . .

with our low prices, full return, and same day shipment on all major label LP's 8-tracks and cassettes op 1000 list updated weekly. Write:

> TOBISCO 6144 Highway 290 West Austin, TX 78735

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS-REGULAR AND CLOSE OUTS Nearly 30 years serving im porters with consolidation and personalized attention

DARO EXPORTS, LTD. 1468 Coney Island Ave. Brooklyn, N.Y. 11230 Cabies: Expodaro

SCHOOLS & INSTRUCTIONS

SOUND RECORDING Engineering Studio Maintainance

Record Production Small classes. Hands on training

WITE OF COR UNIVERSITY OF SOUND ARTS 1500 Crossoods of the World

Hollywood Cal 90026 Tel (210) 467-5256

REI offers complete broadcast fraining, 15 yrs exp. thousands successfully trained 5 wk FCC 1st phone 6 wk radio announcing-emphasis on creative commercial production Student rooms at school Call write REI, 61 N. Pineapple Ave., Sarasota FL 33577 (813) 955-6922. 2402 Tidewater Trail, Fredericksburg, VA 22401. (703) 373-1441.

> CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

RADIO-TV PAGE JOB MART 32

A NEW SEASON OF SUCCESS STARTS WITH YOUR SUBSCRIPTION TO THE "RADIO PERSONALITY"

The complete entertainer a bi-weekly humor service sends greetings from our new home. near Fla's Owney World Expanded format all usable material. Your name A address will rush tree sample (or one-quarter trial 7 bi-weekly insues, \$18.1

THE RADIO PERSONALITY P.O. Box 1749, Maitland, Ft. 32751 (305) 628-2533

PROFESSIONAL COMEDY MATERIAL

(The Service of the Stars Since 1940) THE COMEDIAN

The Original Monthly Service - \$60 yr 3 Sample Issues - \$20 35 FUN-MASTER Gag Files-\$100 Anniversary Issue-\$40 How to Master the Ceremonies - \$20

BILLY GLASON 200 W. 54th St. N.Y.C. 10019

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Liners, 1448-H, West San Bruno, Frenco, California 93711 (or phone 209/431-1502)

DEEJAY SPECIALS: MONTHLY GAGLET ter! Individualized Service! We have it all FREE information package. PETER PATTER, P.O. Box 402-H. Pinedule Ca 90850.

CHEAP RADIO THRILLS! PROMO MUSIC sound effects, program themes, synthesizers, single add-ons, production aids, over 325 dynamite tracks on 4 low-proced LPs!! Free sample, L.A. AIR FORCE, Box 944, Long Beach, CA 90901.

NOT COMEDY: BI-WEEKLY INFORMATION on current artists (all formats), daily calendar, much more hot stuff for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA. 90901 (213) 438-0508

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack: Lola's Lunch. 1789 Hamlet Drive, Suite 888, Ypulanti, Michi-

KNOCKERS! AGREAT SET OF HILARIOUS recorded bits for DJ's. Inexpensive. Send \$1.00 for recorded sampler. Box 881, Cincinnati, OH

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample Contemporary Comedy, 5804-A Twineing, Dallas, Texas 75227, Phone 214/381-4778.

"PHANTASTIC PHUNNIES" acclaimed! Proven audience builder!! Introductory month's 400 one-liners, inphomation, Just \$2,00fff 1347 Stratford Drive, Kent, Ohio 44240.

HELP WANTED

* MANAGERS TO \$45K *

Hollywood growth company offers profit. sharing for two shirt sleeve managers. Engineering Manager with E.E. and audio design experience. Production Manager with audio duplicating experience. AAMES EXECUTIVE SEARCH

9570 Wilshire Blvd Beverly Hills, CA 90212 (213) 271-6164

EXECUTIVE SECRETARY/ **ADMINISTRATIVE ASSISTANT**

Major music publishing firm is seeking an individual with excellent secretarial skills. administrative ability and music publishing

Please contact. RONNIE at (213) 273-3323

MUSICIANS WANTED

WANTED - RHYTHM GUITARIST FOR professional band. Age 16-23. Call Patrick at (213) 766-9178 or Tom Coriey (213) 475-5809 or 454-2044

SITUATION WANTED

NY ATTORNEY Seeks Legal Position

in entertainment Industry company or law firm, which will draw upon his extensive knowledge of industry.

Box 7327 Billboard, 1515 Broadway New York, NY 10036

AMBITIOUS MARKETING-ORIENTED INDIVIDUAL

seeks entry level position with a major recording corporation/music entertainment organization. Has the determination, experience and education to be an asset to your company. References furnished upon request.

Harry "Rusty" Yardum 253 Dover Road, Manhasset, N.Y. 11030 (516) 365-8933

COLLEGE GRAD WITH SIX YEARS theatre experience actively seeking position in music promotion or management. Box 7329, Billboard, 1515 Broadway, NY NY 10036.

MISCELLANEOUS

NOTICE: Record Producers

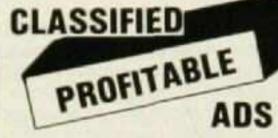
Don't gamble on a release! Our Record Consumer Research will tell you if your release is a Hit or a Miss and other in depth information

Write: EARS SYSTEMS C/o P.O. Box 574 Elm Grove, Wi 53122

PROMOTIONAL SERVICES DISTRIBUTING SERVICES RACK JOBBERS

VIDEO CASSETTES & TAPES the Marketplace is

open and your best buy is BILLBOARD



Something to sell or something to tell, your message gets to over 100,000 readers weekly. Don't Miss Another Week!!!

CALL Leni Teaman (TOLL FREE) 800/223-7524 NOW to place your ad

When Answering Ads . . . Say You Saw It in Billboard

New from Europe

Billboard Benelux now also available in America.

Through the post the European news (in the Billboard = Dutch language) comes straight from the press into your mailbox Subscription rates: \$ 90.— per year. or \$ 48 - per 1/2 year (exclusive of postage) Resolutie tegen platen-piraterij Billboard: that weekly touch of disco. Please send me 1 year's subscription 1/2 year's subscription appropriate box) (

Name:

Country:

Return to:

P.O. Box 23.

Holland

Billboard Benelux,

7400 GA Deventer

Street & No .___

General News 61

Mercury's L.A. **A&R Chief Will** Try 'Catch-Up'

LOS ANGELES-"Tve got a lot of catching up to do," admits John Stainze, the new West Coast a&r director for Mercury Records. Stainze, a four-year veteran of the Phonogram a&r department in England who claims to have brought Dire Straits to the label, is the first to hold this a&r position for Mercury in nine

Stainze is the only person working a&r on the West Coast for Mercury and there are no plans to enlarge the staff. So far, Stainze has made no signings.

"There has been a great void here for several months and you can't afford to make a move too early," notes Stainze.

While he wants Mercury to keep its roster mix of rock, soul and country, he sees a need for Mercury to get more acts with international capabilities. "There are a number of acts that have been successful in America that have been totally avoided in other territories," he states. "Crossing over is important because of the slackening off of the American mar-

Though he has no staff to work with, he is not intimidated by competition with other labels. "With all the changes in both rock and black of music now, we're all starting from < scratch again."

A policy which Stainze intends to follow is not offer unreasonably I large deals to new acts. "Your deals can be smaller if your deals are sensible and fair."

DIGITAL FOR **'BLACK HOLE'**

LOS ANGELES-Walt Disney Productions' upcoming Christmas release "The Black Hole" will feature an all-digital soundtrack.

Composer John Barry wrote the score and conducted a 94-piece orchestra at the Burbank Studios. The 3M digital recording and mastering system of the Warner Bros. Amigo Studios was used

At \$20 million, the science fictionoriented movie is the most ambitious motion picture in Disney history. Extensive special photo effects were used to create the illusions of space.

The soundtrack of the upcoming film "Star Trek: The Movie" will also feature a digital soundtrack using the Sony PCM 1600 system.

Disney Anthology **Gets Heavy Pitch**

CHICAGO-Ovation Records' "Magical Music Of Walt Disney" four-LP soundtrack anthology is targeted for radio, television and newspaper advertising along with high in-store visibility this fall. The marketing campaign includes

a retail display contest that will reward Disneyland and Disneyworld trips and Disney-oriented merchandise such as watches and phones to distributor sales personnel. Point of purchase materials will include buttons, posters, counter cards, flyers and dummy album covers-

"Magical Music Of Disney," released last year in time for Christmas, traces nearly 50 years of Disney film music including a full-color 52page booklet.

Video Music Pulls Industry

· Continued from page 1

lights also are being taped for an upcoming edition of Instant Replay, claimed as "the world's first videocassette magazine."

MCA Inc. president Sid Sheinberg, Gallup Organization chief Andrew Kohui and Warner Cable marketing/programming boss John Lack will set the stage at the opening session, "Video Music-Tomorrow Is Here Today." The following "View From The Top" rap session will feature Walter Yetnikoff, CBS Records Group, Harvey Schein, Warner Communications, Inc.: Chuck Smith, Pickwick International; Al Coury, RSO; Bob Summer, RCA, and Stan Gortikov. RIAA, moderated by Lee Zhito. Billboard's editor-in-chief and pub-

In addition to the videodisk jukebox and Rundgren videodisk premieres, the latter transferred to U-Matic videocassette, other special presentations include the Magnavox Magnavision videodisk, a Sony video/digital audio mini studio, and long-form program highlights from Jon Roseman Productions, Keefco. Ron Hays/Music Image and Meta-Vision. The latter will use new large screen video units from Sony, Quasar. Panasonic and Bell & Howell.

Keefco will highlight the "Back To The Egg" project for Paul McCartney and Wings, due for an uninterrupted syndicated tv airing via Coca-Cola, and Roseman will include dubs from the Blondie "Eat

To The Beat" video album being done for Chrysalis.

At a party Saturday (17) hosted by Trans-American Video and the Record Plant at the TAV Celebrin Theatre, playback of a same-day taping at the studio by the new CBS Records group the Beat will be of fered, followed by a visit to the "VideoDisco" at the L.A. Video-Show, courtesy of the sponsor, publisher Charles Tepfer.

In addition to two video showcave programs, the seven hour-long special presentations and the opening two sessions, another 11 panels will run the gamut of video music in volvement. All will use a new General Electric PJ-5050 projector and a Miller & Kreisel Sound hi fi system

 "Videodisk & Videocassette-Compatible & Complementary?." a hardware update moderated by (Continued on page 66)



Billboard photo by Stephen Traiman

Portable Debut: K.T. Tsunoda, right, president of Sony Video Products, and vice president Phil Stack look over the new VO-4800 portable U-Matic VTR and DXC-1640 color video camera, both of which are featured in the mini studio setup at Billboard's International Video Music Conference in Los Angeles.

Exhibits, Technical Sessions & **AES SHINES** Seminars Have Wide Appeal

By IRWIN DIEHL

NEW YORK-The 64th Audio Engineering Society convention ending Monday (5) encompassed an expansive exhibition of professional equipment-a record 169 firms versus 124 last year-as well as many significant technical papers, forums and/or symposiums.

Prominent among these forums were the recorded audio product manufacturing panel-session Friday evening (2); the industry evolution and semi-pro studio forum, Saturday morning (3), and an education symposium, Saturday afternoon.

The education symposium, moderated by Almon Clegg of Panasonic, was made up of educators Ted Craiger, Univ. of Miami and Marshall Leach, Georgia Institute of Technology. Industry representatives included Robert Schulein,
Shure Brothers; Roy Friedman, Columbia Records; Greg Davis, Harrison Systems; and Robert Cochran, Altec.

Panelists' remarks offered guidance and direction for the younger convention contingent looking to make its way into an industry that's become more education conscious in recent years.

Friday evening's panel-session on

disk and tape product manufacturing, a first for an AES convention, was moderated by Stan Nimiroski of Columbia Records. Panelists discussed the basic processes and techniques of disk and prerecorded tape manufacture, quality control methods and newly developed processes of manufacturing as well.

Panelists participating included Carl Rodia, Audio Matrix; Lou Porrata, CBS Records; Marvin Bornstein, A&M Records; Robert Piselli, BASF Systems: John French. Granby, and Julius Konins, Cassette Productions.

Not offering the dramatic technological revelations of past shows, convention exhibits underscored the steady progress being made, particularly in the development of equipment for digital recording of audio.

A number of companies introduced new product lines, while many emphasized a readiness to soon begin production and marketing of digital recording systems first announced two to three years ago.

• 3M was showing its 32-track digital mastering system with a newly added remote control unit that offers an "assembly-editing"

feature, employing two-recorders to accomplish electronic edits. Soundworks here, due for a 3M system in January, had the opportunity for "hands-on" trials after AES.

 Sony introduced the DAE-1100 Digital Editor, a video based editing system designed specifically for use with the PCM-1600, twochannel digital audio processor. The company also introduced a re-packaged smaller 24-track fixed head digital recorder that utilizes 1/2-inch videotape. A portable 4-track digital recorder, the PCM-3204, was also featured.

 The Mitsubishi suite showcased the X-80 series of digital recorders, expected to be marketready by early 1980, after extensive showcasing at studios across the U.S. The two-channel model shown is expected to be priced in the range of \$18,000 to \$20,000, when available.

· Audio-Technics exhibited a sampling of digital-source disks released on the Telarc label and distributed by Audio-Technica. Also featured were a line of new microphones, both fixed-charge condenser and dynamic types, as well as a new battery-phantom power pack-(Continued on page 66)

Get the picture... get the "big" picture!

SATURDAY NIGHT FEVER

THE GODFATHER I AND II

PRETTY BABY

KING KONG

PLAY IT AGAIN SAM

BARBARELLA

CHINATOWN

LOOKING FOR MR. GOODBAR

LADY SINGS THE BLUES

MURDER ON THE ORIENT EXPRESS

Available now on Video Cassettes, both VHS and BETA formats.



Exclusive Distributor For Southern California & Nevada

VIDEO OTE-STOP

c/o Nickelodeon 10250 Santa Monica Bl. Los Angeles, Ca. 90067

Call Russ Berens (213) 879-5677 / (213) 277-1916

CONTROL FOR HOME VIDEO MART CONTROL CO

Retail / Distrib Network Shaping

By TOM CECH

LOS ANGELES-In the youthful field of prerecorded video, the retail and distribution network is yet in its infancy, undefined and full of potential. As Arthur Morowitz of Video Shack and A & H Video Sales Reps. points out, "The business is so new, it's impossible to make any generalizations about customers or trends as to what sells. We're learning new things every day."

His New York City store is, at one year and three months, one of the oldest in the country, and proprietors of newer establishments are in general agreement that they are pioneers in what will grow to be an important retail field in the next few

Morowitz' store began as a 500 square foot operation, and success has quickly brought expansion-so much so, that Video Shack has occupy the adjacent 3,000 square feet and retains the original store for storage. Or, as Morowitz puts it, "We were ready for a more modern and up-to-date store." (Though noting the prior store was neither really uncontemporary or out-of-date.)

Morowitz attributes the store's success in part to his philosophy of stocking everything. "I think we carry 90% of all material available in video, in both formats," he notes.

The broad base of customers (working people and the affluent) and the range of material which sells has surprised Morowitz. Thus, he does not rely on his own judgment to determine what to stock. "If someone thought enough to put it on tape, that's reason enough to stock it," he says, noting that even sports lessons sell well. Moreover, he has been surprised at the saleability of music, rock concerts, and the like. "It moves well, though not matching the sales of feature films."

The Video Shack utilizes quite a bit of advertising, including spots in the News, Post, Times, Where, Cue and Videography. Morowitz says this is predominantly "image" advertising to acquaint the potential customers with the store, though when a distributor offers to help foot the bill, individual product may be highlighted.

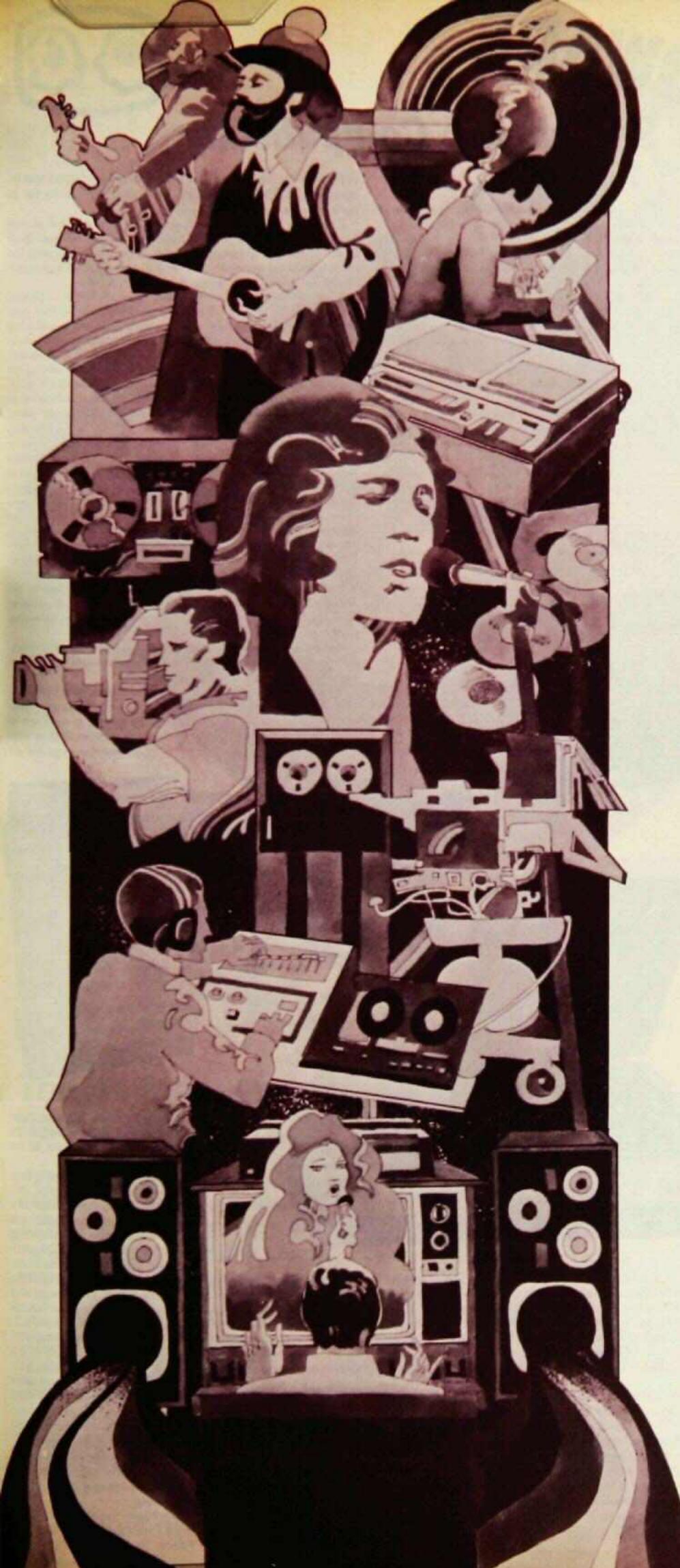
Although he suggests videotape

retail can currently be thought of as an "illegitimate stepchild of the movie and electronics industries," Morowitz suggests that in the next few years consumers will witness an expansion of specialty stores such as his until video is marketed in a fashion comparable to phonograph records.

The growth is already taking place. The Wizard of Vid, a retail outlet in Los Angeles which offers only videocassettes, is experiencing substantial success in the West Coast market and is opening a second store, with others being considered for the next six months. Wizard of Vid is also manufacturing and distributing material of its own selection, which is finding a receptive market.

According to Harry Arends, a principal in the venture, the Wizard of Vid hopes also to develop an exchange program through which a customer may exchange a copy of a major film for any film of equal value.

Arends says care must be taken in choosing material to be marketed, (Continued on page 66)



BILLBOARD SPOTLIGHT ON

HOME VIDEO

By STEPHEN TRAIMAN

The home video entertainment era is expected to provide the music industry with a new dimension of expansion and profits into the 1980s and beyond.

While segments of the record / tape business have been slow to see the full potential of the video picture, signs are everywhere that the music industry is poised to provide the vital creative, promotional, marketing and distribution muscle necessary for a mass market.

Among key moves are the CBS Records Group addition of a "new ventures" division for videodisk and videotape programming; the debut of Warner Communication Inc.'s Home Video operation to create programming, for distribution by WEA Corp.; RCA Record's growing involvement in the RCA SelectaVision videodisk library assemblage and anticipated distribution of the disks for next year's launching; MCA Distributing's initial experience with the first MCA videodisks in the two markets now selling the Magnavox player, and Captiol Records' expected marketing of EMI Videogram's library of videotapes, and later, videodisks, starting next year.

With an unfortunate relatively small record/tape dealer and rackjobber involvement, more than \$600 million in video software will be sold to the one million-plus VTR households and perhaps 10,000 videodisk homes in the U.S. this year.

Included is some \$100 million in 1.5 million prerecorded videocassettes, as much as two-thirds x-rated; \$350 million in video game cartridges, about 20 million averaging \$15 to \$20 each at retail, half the total game volume; and perhaps \$150 to \$200 million in blank videocassettes, representing about 10 million units. Total is about 32 million units this year.

Research commissioned by Billboard from The Gallup Organization early in 1978 indicated as much as 60% of prospective VTR buyers "would be likely" to purchase their video programs in a record store, the racked department of a discount, variety, department or drug store, or a hi fi outlet.

It is disturbing to note that 15 months later, a Time-Life study of actual buyers found more than 60% of software purchases at the electronics outlet in which the VTR was bought, including some department stores, or a video specialty store, with record / tape dealers too small a percentage to be listed.

The necessity to carry an expensive inventory and the resistance of many music retailers, one-stops and racks to the virtual "cash on delivery, no return" policy of most videocassette program distributors is hard to overcome.

But extensive ongoing testing by Pickwick International in both its
Musicland and racked outlets; the experience of Sound & Video Unlimited,
major Chicago area music one-stop which added video last year, and Music
Trend of Detroit, veteran independent distributor which has now become
Video Trend, indicate the growing awareness of the video potential.

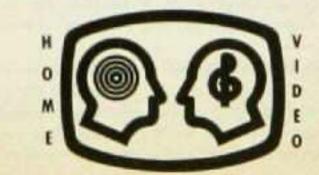
Those chains that have taken the video plunge are seeing a new clientele and with higher ticket tapes and bigger margins, the impact is just starting to be felt, and appreciated, with the relatively soft sales in the traditional music area.

Among the those with video experience are Integrity Entertainment Corp./
Wherehouse, Los Angeles; Sam Goody in New York and Philadelphia; Record
Rendezvous in Cleveland; Nickelodeon in L.A.; and Emerald City/Oz,the

(Continued on page HV-10)

Stephen Traiman is Billboard Tape/Audio/Video Editor and Chairman of Billboard's first International Video Music Conference

TOMORROW'S ENTERTAINMENT TODAY





anything and everything of an audio and visual nature.

Right now is a time of innovation and experimentation in the field. Manufacturers, retailers, distributors and film and record companies are beginning to realize the growing potential in this new to technology and tuning in to the video beat.

Piracy and format incompatibility in both the tape and the burgeoning disk field are problems that promise to remain with the video industry for a long time to come. But despite this, there are a lot of good things happening in the field. Video distribution is starting to include more and different kinds of outlets for software as record store, video specialty chains and outlets such as Fotomat come on the scene. Heavy promotion for blank and prerecorded tape is beginning as the number of companies on the software side of the video coin begin to proliferate and compete. Special programming geared especially toward the tape industry is surfacing. And the programmable games are seen as the new hope for the sagging video game field, clicking in with the expanding computer market and bringing in even more possibilities for video software as it closes even further the gap between the consumer and his ty set.

BLANK AND PRERECORDED VIDEOTAPE

Because it's such a young business, the sale of 1/2-inch tape is very much linked to the sale of hardware. Without hardware sales, the market for software can't really grow. Sales of video tape recorders were lower than projected for the first half of

this year, but increased consumer awareness, stepped-up software and hardware advertising and the production of new Beta and VHS models has spurred sales in the software field. Add to that the coming Christmas season and the resultant buying increase and experts see blank tape hitting about 9 million units (\$160 million retail value) and prerecorded reaching its projected 1.9 million unit mark (\$100 million retail value).

So all in all, 1979 looks like a good year for videotape with about a 70% increase over 1978 sales. Consumers are buying an estimated three tapes with machine purchase and about one tape a month after that. Blank tape does have a significant 85% of the market over prerecorded tape's 15% share but taking into account the high-ticket price of prerecorded tape vs. blank and the fact that the videotape industry didn't really consider the prerecorded industry during its first few product marketing years, mainly touting the hardware as a

Rick Forrest is a freelance writer based in L.A.

has evolved the most this year. Dif-

ferent distribution methods are being tried. Outlets for product are increasing in number and widening in scope. Promotion and ad campaigns are starting to hit the major

consumer magazines. And sales are up between 30% to 40%.

The key to this added energy is the significantly larger and wider range of titles becoming available. Access on videotape of Broadway shows, cult films, rock concerts, educational and how-to programs, sports events, Las Vegas shows, documentaries, meditation programs, nostaglia classics as well as the entrance of numerous recent major motion pictures has generated a lot of excitement in the marketplace and lots of sales and media attention have followed. Video is starting to have literally everything to fit every taste.

X-rated films on video are what started the prerecorded market and still retain a good portion of it. But this year has seen a 41% increase in non-porno sales as opposed to a 30% rise in the porno field, indicating to many industry experts that the novelty appeal of porno is waning in the face of the wider range of available programming.

"This field is so new tastes really haven't jelled yet," assets John Friede, president of Video Tape Network, a company which after years of pioneer work in the 14-inch entertainment

(Continued on page HV-14)



DISTRIBUTORS WANTED

The #1 independent manufacturer of pre-recorded video cassettes has a limited number of exclusive territories available worldwide.

You can be the #1 source for the pre-recorded video tape retailer who needs more than ordinary movies. MEDA will supply you with a wide selection of exclusive product, including feature films, animated classics, rock concerts and adult entertainment.

HALLOWEEN · FANTASTIC ANIMATION FESTIVAL ·
THE GREAT AMERICAN DISCO CONCERT · TWENTY
YEARS OF ROCK AND ROLL · THE GROOVE TUBE ·
TUNNELVISION · FLESH GORDON · ALICE IN
WONDERLAND · CHEECH AND CHONG PERFORM ·
ROD STEWART AND FACES IN CONCERT · AND
MANY OTHERS

We support our distributors with a fully orchestrated marketing program and a highly profitable discount schedule. Delivery is 7 to 10 days.

Call, TWX or write today for more information on how you can become a MEDA distributor with exclusive territory.

MEDA

BETA and VHS available in NTSE and PAL

Media-Home Entertainment, Inc.

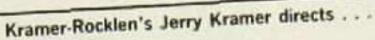
116 N. Robertson Blvd., Suite 402, Los Angeles, CA 90048 In California (213) 652-1542 • TOLL FREE (800) 421-4500 Cable: MEDIAVIDEO TWX: 910-342-6491

MEDA is constantly acquiring new product. We welcome calls from producers.

See us in Las Vegas at CES January 5-8. Booth 3433 Hilton Convention Center

Copyrighted material

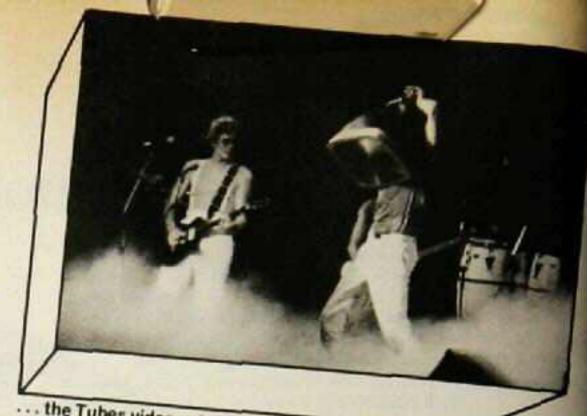






Creative Input For A Mass Market

By GERRY WOOD



... the Tubes video extravaganza, live from L.A.'s Greek Theatre.

Videovictory. Home is where it's at. Homevideo-the fu-

That's the consensus. The predictions and prognosis may vary from individual to individual, but no one argues with the ultimate infallibility of home video as the entertainment medium of the future.

They may argue about VHS versus Betamax, or videocassette versus videodisk . . . but there's no argument about the future: as rosy as a perfect floral reproduction on video cassette or disk.

The mother lode is not the highlevel boardrooms of major record labels—still perplexed by this new art form that will someday usurp the LP and single, just as stereo killed mono and tape recorders killed wire recorders.

The mother lode is the golden vein of creativity running beneath the skin and sensitivity of the artists, producers and independent production firms that are, even now, assembling the first new creative visuals for the eventual home market.

It's not here yet. It's in the future, though that future may be as near as two years and as far as five years away when the home video production assault gets serious.

Eventual, Another important word.

One of the most overused terms in the music industry vocabulary has been "pioneering." There have been Daniel Boones of the Betamaxes and Davy Crocketts of the cassettes. Captain Video is all at once dead and gone—and here to haunt our future. Pioneers. That hardy breed tackling the unforeseen future and impossible present. In the home video market, pioneers do, indeed, exist.

They see far beyond the three-minute promotional spots now exciting the record companies. They see far beyond the 30- or 60-minute rote production of a star concert. They see a new creative cosmos unveiling.

"We're in a position to shape and mold the audience into a more creatively appreciative one," claims Eric Gardner, manager of Todd Rundgren and a principal in Utopia Video, based in New York state. It's pioneering and blazing new creative and artistic trails, says Gardner, who adds, "That's what the industry is all about."

Gardner believes the dramatic increase in home video units available will raise the quality of video consciousness of the public to such a high level that it will pressure those producing the software to come up with much more innovative and intelligent product.

Most experts in the home video realm readily admit that the majority of what's now on the market is very primitive compared to what future product will yield. "The public will demand that the kind of money they're having to spend for pre-recorded video software product should result in more quality," says Gardner.

Gerry Wood is Billboard's Nashville Bureau Chief.

Similar to any embryonic industry, the audience for home video will be created by the industry, states Gardner.

He decries the "quickie productions" that could lead to a mundane, boring result, and points to his firm's recently completed videodisk production for RCA—a visual interpretation of an album by Tomita.

Holst's "The Planets" is a "celestially-oriented" piece that Rundgren conceived in video form, directed, produced, scripted, and storyboarded. Side one alone took seven months to produce, and included 150 separate scenes for its 24 minute length. It was the first project in the new Utopia Video complex in upstate New York where Rundgren lives.

Gardner has some pointed words for the labels which he feels are dragging their feet on home video: "Labels are afraid that the video medium will supercede the album medium. They're quite right—but it won't put record companies out of business."

He predicts videodisks and records will coexist for "several years" as mono and stereo coexisted, then, in 10 years, climax in a disk-only situation. Says Gardner, "It makes a lot of marketing sense, manufacturing sense and technical sense."

John Weaver, producer at Keefco with offices in London and Los Angeles, also notes that "there are a lot of skeptics around, but there were also skeptics when the motorcars arrived."

Planning for the future is already here, notes Weaver who
(Continued on page HV-7)



6920 Sunset Blvd. Hollywood, Calif. 90028 (213) 461-9141/TELEX 67-3271

... a growing enterprise

FAMOUS RECORDING STAR MAKES TELEVISION DEBUT.



INTRODUCING MAXELL Epitaxial. VHS VIDEOCASSETTES

Ever since its introduction, Maxell tape has received the highest acclaim from audio buffs.

Now we're about to introduce something that's sure to receive rave reviews from video buffs.

Maxell Epitaxial VHS Videocassettes. Like our audio tape, it's made to the toughest standards in the industry. Ours.

We use the finest high impact polystyrene and special steel reinforced springs so that our cassette mechanism will stand up to constant use and abuse.

But as impressive as all this sounds, it's nowhere near as impressive as the

tape itself. Our Epitaxial Oxide formula is capable of reproducing colors so accurately, you have to see it to believe it.

Which is why we suggest you call your Maxell representative for a sneak preview.

You'll see why our videocassettes are destined for stardom.

maxell

Maxell Corporation of America, 60 Oxford Drive, Moanachie, N.J. 02074/righted material

Shooting the Motown promo tape for Marvin Gaye's "Funky Space Reincarnation."

By KIP KIRBY

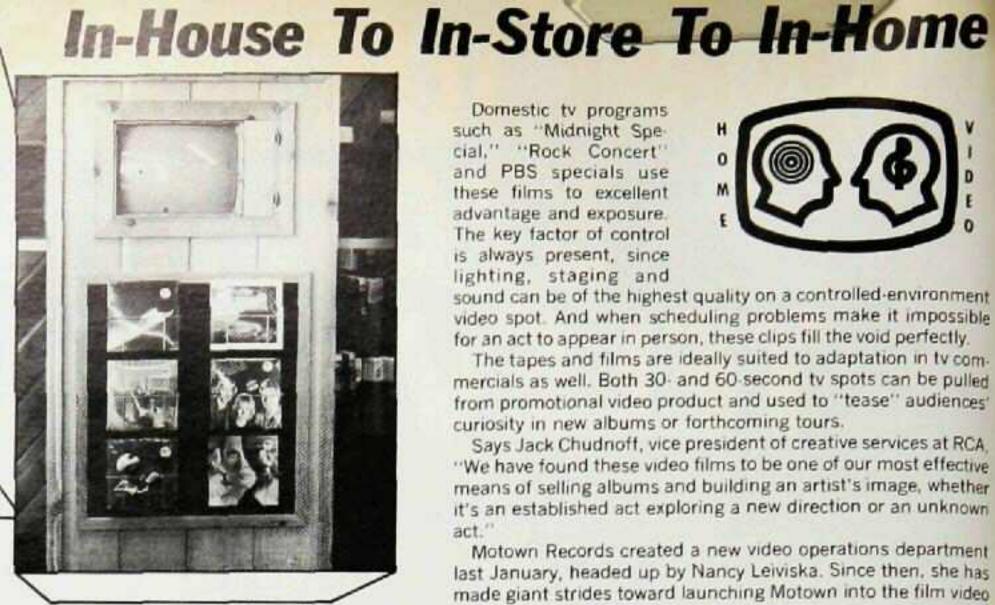
Relatively untapped five years ago as an integral part of record company promotions, today the creative videotape product is being curried by labels in unprecedented fashion.

Video concept pieces and staged concert segments have proven to be excellent, dynamic and cost-effective methods of showcasing established acts and presenting new artists. In fact, promotional films are now considered one of the best ways to spur record sales in the marketplace.

These videotapes serve a multitude of purposes and are adaptable to a variety of formats. Primarily, say major record labels, they are created for promotional reasons; however, with the home video entertainment market looming just around the proverbial corner, it becomes obvious that many of these film projects will eventually find their way onto videodisks and cassettes.

At the moment, the strongest thrust for these spots is in the international market. Record companies have discovered them to be ideal tools for introducing new acts visually to label affiliates and licensees, especially when the expense of a foreign tour by the artists isn't feasible or justifiable.

The films are highly in demand overseas for television



The video screens in the Karma Keystone stores in Indianapolis are designed as furniture to match the store's decor. This one shows a display of A&M product.

broadcasting, as European tv operates on a format featuring short taped artist segments in regular programming. The airplay record labels receive on tv abroad for their mini-concert clips and concept pieces has demonstrated unquestionable ability to create a market for new product, stimulate interest in unknown acts and boost record sales substantially.

Labels often use the same footage in the U.S. market as well, presenting newly signed artists to domestic field staff, branch offices, sales and promotional teams and press. Monthly label sales meetings frequently utilize taped footage showing artists performing songs from a just-completed album project.

Kip Kirby is a reporter in Billboard's Nashville office.

Domestic tv programs such as "Midnight Special," "Rock Concert" and PBS specials use these films to excellent advantage and exposure. The key factor of control is always present, since lighting, staging and



sound can be of the highest quality on a controlled-environment video spot. And when scheduling problems make it impossible for an act to appear in person, these clips fill the void perfectly.

The tapes and films are ideally suited to adaptation in ty commercials as well. Both 30- and 60-second tv spots can be pulled from promotional video product and used to "tease" audiences curiosity in new albums or forthcoming tours.

Says Jack Chudnoff, vice president of creative services at RCA "We have found these video films to be one of our most effective means of selling albums and building an artist's image, whether it's an established act exploring a new direction or an unknown

Motown Records created a new video operations department last January, headed up by Nancy Leiviska. Since then, she has made giant strides toward launching Motown into the film video market.

"We hadn't done any ty advertising on our acts in nearly four years," she says. "In the past 10 months, we've now developed concept pieces on Marvin Gaye, Rick James and Diana Ross, all used in commercials. And when we aired a segment we did on Switch in the Cleveland market, sales on the album tripled in a week."

Another use for the films in tv is for presentation prior to an act's appearance on an interview program. Running an action film clip illustrates artists' talents and scope visually before they come out to talk with the host.

Most large record companies have their own in-house creative services departments who script, develop, direct, edit and deliver the finished tape or film, though actual shooting may be handled by an outside production company, depending on the special requirements of the piece. The staff will discuss the concept with the artist and his management company and decide the most effective and original way to present his songs visually.

In the case of David Bowie's critically acclaimed video dramatization of "The Lodger," the piece was developed and pro-(Continued on page HV-16)

To: Recording Industry Executives

From: Columbia Pictures Videocassette Services

Subject: Burgeoning Home Video Market

TAP THIS NEW MARKET WITH YOUR TALENT RESOURCESCOLUMBIA PICTURES VIDEOCASSETTE SERVICES CAN PROVIDE A "ONE STOP" FOR ALL OF YOUR VIDEO NEEDS.

*VIDEOCASSETTE DUPLICATION High volume capacity in 1/2" V.H.S. & Beta

*PACKAGING

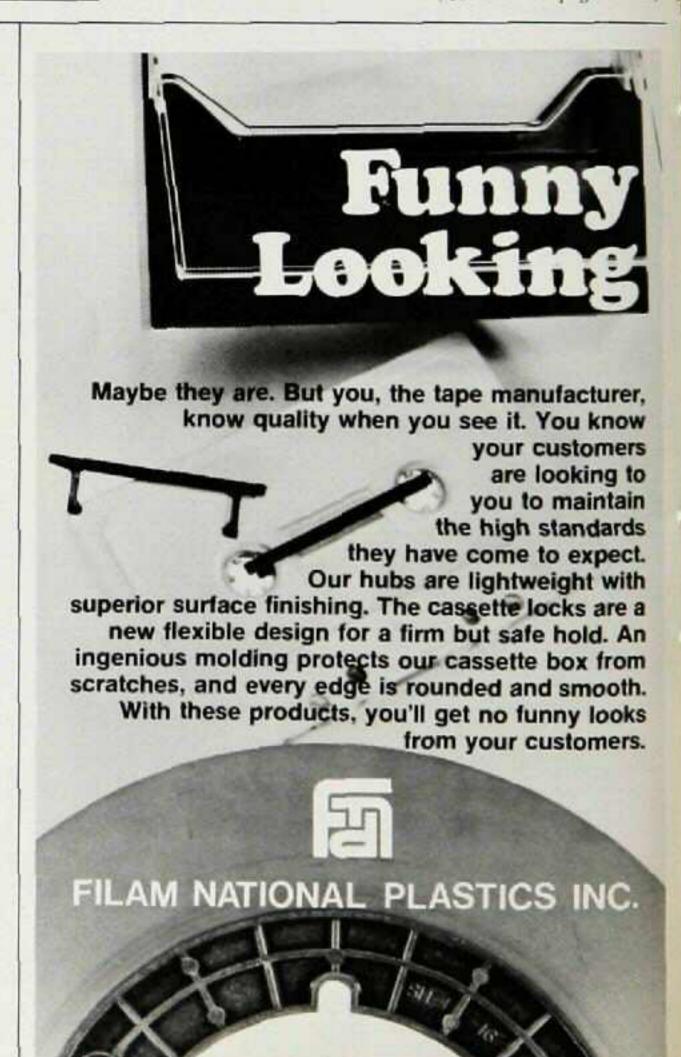
*DISTRIBUTION

*VIDEO PRODUCTION & POST PRODUCTION facilities in New York - Los Angeles -Chicago

For more details contact George M. Ricci, Exec. V.P.

Columbia Pictures Videocassette Services 1501 Landmeier Road, Elk Grove Village Illinois 60007 · Telephone (312) 640-2350

A division of Columbia Pictures Industries, Inc.



416 W. El Segundo Blvd. Los Angeles, California 90061 Phone: (213) 515-0623

Creative Input

Continued from page HV-4

says "Everything is' being stockpiled with a view to the future home video market." He claims artists are making certain that the promotional projects they shoot are potential videodisk material.

Factors affecting future growth include the off-mentioned economy and how the technology improves, remarks Weaver. He expects a transition of video from a promotional tool to home video to be completed within three years.

Keefco presently devotes 90% of its attention toward projects involving three to four songs from an LP, and the other 10% to live concerts edited to 30 minutes or one hour. Recent projects include Wings, the Knack and Foreigner. A Buddy Holly Memorial concert project shot in London with Paul McCartney and other acts was recently completed by the firm.

Weaver feels the labels need an incentive to plunge into the home video sector, but will do it "as it becomes financially viable to do so."

The future criteria will be product that can be looked at many times without tiring the viewer. "We need to make it conceptual," argues Paul Flattery, producer for Jon Roseman Productions.

Thus, he feels the pure concert setting will not be a popular mode for the future (unless the group is one of those unique entities that can carry a concert for an hour over this medium—a group such as the Rolling Stones). Flattery cites the recent Blondie production (the videotaping of the entire "Eat To The Beat" LP) that included three numbers onstage with audience reaction, and the remainder conceptual taping shot on location with the group.

The concert setting is particularly hard in breaking a new act, believes Flattery who admits "we're still locked into promotion footage."

But he feels the times they are a changing. "We'll have major home video projects within two to three years. You can't get away from the fact that the future will be audio/visual."

Most of those dusting off their crystal balls to glance a glimmer of the golden future, predict a pendulum swing to the videodisk mode. But Robert Lombard, associate producer representative of Kramer/Rocklen in Los Angeles, sees video-cassette as the Now medium: "I still think videodisk is three to five years away."

A new project with the Tubes indicates a favored business practice with Kramer/Rocklen. A live concert at the Greek Theater will be sold to cable television, then later put on videocassette. Deals have been cut with Ricky Farr of AIM Management—editing a one-hour show, splitting profits on a precentage basis and, hopefully, later putting the show on videodisk and videocassete.

The firm has handled to product for Playboy Magazine, Chuck Mangione and other clients (the Mangione 30-second spot is up for a Cleo Award), and has been working with Don Norman at Universal TV, developing Las Vegas show material for cable, then videodisk.

Particularly successful has been the tie-in of still photography with music, a surrealistic plunge called Kinestasis.

Kramer/Rocklen is a full-line company with a broad range of services and potentialities offered for the present and future of home video. The firm will be moving to expanded new headquarters and studio facilities, hopefully by February.

Home video will be carrying the best of tomorrow sandwiched with the best of yesteryear. One of the per 8 classic motion pictures to film collectors, the Nostalgia Merchant, recently announced its entry into the home video cassette market.

From Fred Astaire / Ginger Rogers musicals to Lash Larue westerns, the Nostalgia Merchant is pegged for those who plan to be nostalgic in

the coming years. "Unlike most of our competition, we've carved out a solid niche in the home video market exclusively through the marketing of classic films such as 'King Kong' and 'High Noon'," remarks Earl Blair, vice president of the Nostalgia Merchant.

The born again breed would love what the Biondi man has to say. The promotion piece has a life after promotion in the home video

market," says Frank Biondi, vice president of programming operations for Home Boxoffice in New York.

Biondi advises those interested in the home video market to spend more production dollars. He's not talking about \$5,000 \$25,000. He's more comfortable with figures ranging from \$50,000 to \$150,000.

HBO reports success with its Barry Manilow pay to special which petition from all three networks, and is enthusiastic about the Diana Ross special recently shot at Caesar's Palace. A new series of promotional cuts by Wings could conceivably have life beyond video, states Biondi.

Acts that can't sustain 30 minutes are a problem, advises Biondi, noting that some artists do not (Continued on page HV-13)



Legal jungle is an apt choice of

expression to describe the home

video rights situation. It is an area

that is both densely entangled and

virtually unexplored. Exploring it

just for purposes of explanation is

hard enough, but the task of ac-

tually untangling and mapping the

terrain so that home video can get

off the ground is going to be a field

Reduced to its basics, the legal is-

sues are really a matter of "who's

going to get what," says attorney

Barry Menes, who numbers Trans-

American Video among his clients.

"Who" involves a legion of inter-

ested parties: artists, producers,

copyright holders, unions, manu-

facturers and distributors—be they

day for attorneys.

The Legal Jungle

By SUSAN PETERSON

cally for this market is going to be essential in selling it to the con-

sumer, it is a problem that must be

ironed out.

is a very open question. While some music product has been made available for home use, it is very limited at this time, certainly in part due to the unresolved legal aspects. Most of what is out there consists of older television or theatrical releases which are either considered public domain or which have been negotiated under prevailing "supplementary markets" clauses. The big problem lies with new product created specifically for the home video market, and since most industry observers agree that

tities which are springing up all

over. The "what" is of course any

revenues resulting from the home

sale of videocassettes and disks, al-

though how big that "what" will be

A primary question touches upon who will produce and distribute the product. The record company position centers around the rights they have been assigned as part of an artist's contract. Menes explains that "most record companies now define records as both audio and visual," which would mean the record company retains the right to record, manufacture and distribute any audio/visual product for artists on its roster. However, this is not the case universally. According to Menes, "Lawyers for artists are starting to take the visual rights out of deals, feeling that those rights should be reserved for the artist to

"The attorney's role is basically to protect his client by anticipating what's going to happen in terms of

rights. It would be interesting to know how well the supergroups who were signed before there was any anticipation of the home video market, are protected." A glance at the proliferation of old Beatles footage available from virtually every videocassette distributor in the country might indicate the answer to that.

Another key area of dispute is the publisher/songwriter share. The new Copyright Law does not cover video software, so it's wide open for negotiation at this point.

Al Berman at the Harry Fox Agency offers this explanation of the situation: "This is basically a synchronization problem. It does not fall within the recording provisions of the Copyright Act. This is a situation where a publisher can quote as much or as little as he wishes. At the present time, we are clearing two shows specifically produced for videocassette, and the prices being asked by the publishers range from 7% to 10% of the retail selling price for their pro-rated share. In other words, if there are 10 songs on the cassette, and 8% comes to \$4 (on a \$49.95 price tag), that \$4 would be divided among the copyright holders for every cassette sold."

Berman goes on to say that such rates may prove to be "a little on the high side. I think it will go down, eventually perhaps to a flat fee."

Berman points out, however, a key reason for the difficulty in agreeing on a reasonable fee or percentage share. No one yet knows how much the product will netback to a pie of unknown size. "It's one thing to agree to 10%, or whatever," he says, "for something that will sell in the thousands. The tendency will be a high price per unit until there is some volume in this business. As yet, there isn't anything yet that will call attention to a situation that ultimately has to be resolved."

In the meantime, Berman guestions the legality of many of the concerts now on the market. "People are putting out rock concerts without getting clearance. I would say at the present time, there isn't a single rock concert available on videocassette that has proper licensing." And why aren't publishers or rights societies doing anything about it? "It's not as if they (the distributors) have an inventory of 1,000 tapes. They sit there until someone decides to order and they churn it out on a custom basis. I would say that at some point, some publishers are going to file legal action against some people purveying this type of material. But they will wait until it's worthwhile."

So much for that corner of the jungle. Another area involves the unions, and again, the problems are just beginning to be worked out.

Norman Samnick, head of labor relations for Warner Communications describes the situation thusly: "There are no contracts covering home video right now. What we intend to do is sit down and negotiate with the appropriate unions. There may be a jurisdiction dispute between AFTRA and SAG as to which we should be dealing with.

"The second point is, obviously, terms and conditions of employment. How much we are going to pay for how much. We're saying to them, 'Look, this is a new business and we don't even know whether it exists or not, whether or not there will be a business here." We don't forsee a hell of a lot of product coming out until 1981, maybe even '82 or '83-it all depends on how many machines are out there. Obviously, the unions are going to want their

piece of the action, as they expect in other agreements. How much will have to pay, I don't know, Ho much work we will get from the people for the x dollars we no them, I don't know either. We ar really dealing almost in the dark

"I think the unions cannot b hurt by agreeing to a number, what ever it may be, because, let's face it we're not talking about a 20-year agreement. It will be for two o three years, and hardly any of the product is going to be out in that pe riod of time. Come the next time when we know more about what ou business is going to be, obvious they will try to get more. Obvioush we're going to try to get the cheapest rate possible, because we don't know where our profit margins are."

As for those products on the market which were originally recorded for other uses (tv or feature films) Samnick agrees that "they are covered under what they call the supplemental market agreement There apparently is no problem. and that is usually based on a percentage of the gross."

A very touchy area concerns programs originally made for promotional use, which record companies might obviously wish to market for home use. That remains a very big question mark which hinges on the issue of defining what exactly is "promotional product."

Bob Crothers at the American Federation of Musicians states. "We're ready, willing and able to negotiate agreements for the production of devices for home video."

Those negotiations will entail, he says, "an up-front payment for services rendered, fringe benefits such as health and welfare and a royalty participation by the muscian in the proceeds from the sale of home video products. We have no formula yet."

Also at issue is "the control over the licensing, the sale, the distribution. We want to see to it that the product is lawfully produced, and by that I mean under control conditions."

It must be added that this kind of union negotiation will involve not only musicians and performers unions, but directors and writers guilds as they become involved in the creation of product for the home video market.

Also at issue is the role of producers, who will want to share in the revenues just as they have done on audio recordings. As Menes points out, "What does the audio producer get if he had points on a audio recording that is used for the video product? What does the video producer get?"

In addition to the more obvious legal questions, there are certainly. perhaps as yet un-thought-of 15 sues. Menes comes up with a lew interesting ones. "The Disney! Betamax decision is interesting in that it is legal to sell and buy equip ment to tape from tv. That's an ok on that kind of home copying. But what's going to happen when people have videodisks and start to copy them onto videocassettes?"

Then he brings up video juke boxes, whose licenses will all have to be worked out. And even more in dicative of the exotic varieties of undergrowth in this jungle: "What about concerts that are taped for tv, where they notify the audience by signs as they go in that they will be shown on national tv? If those concerts are eventually sold for home video distribution, is that an

(Continued on page HV-12)



TDK goes to any lengths to brighten your sales picture.



Until now, a customer who wanted to record a three-hour program had to use a four-hour video cassette—and pay for an hour of tape he didn't need.

TDK VHS Video Cassettes now come in the widest selection of different recording times: VA-T30, for 30 and 60 minute recording; VA-T60, for one and two-hour recording; VA-T90, for hour-and-a-half

and three-hour recording; and VA-T120, for two and four-hour recording. For your Beta customers, our L-250 and L-500 cassettes offer one and two-hour recording capability.

TDK helped make the video boom possible, by introducing what the people wanted: four-hour VHS recording good enough to be approved by all the deck manufacturers. And now, by offering

the most complete and extensive line of video cassettes in the industry, we're making your customers happier than ever. And a happy customer is a good customer... get the picture?

TDK Electronics Corp., 755 Eastgate Blvd. Garden City, N.Y. 11530. In Canada. Audio Specialists Inc.



High fidelity for the eyes.

e 1970 TOX Sections Corp.

STUDIOS:

The Audio-Video Marriage

By JIM McCULLAUGH

Audio and video are no longer 'courting' at the studio level. The forward-looking operations are marrying the mediums to some extent in an effort to tap into the burgeoning video production industry.

Recording studios around the country have and are involving themselves to some extent with video. Video production and post-production houses are adding audio sweetening rooms.

Key trends see:

- "Total" 24-track, state-of-the-art recording studio and
- state-of-the-art broadcast quality video studio under one roof. Recording studios adding a larger room which will be ca-
- pable of accommodating the videotaping of live productions. · Recording studios adding various hardware for sweetening audio to video and/or film.
- Recording studio design and building operations now catering to video post production houses.
- Joint ventures between recording studio operations and video and/or film production specialists.

One example of this under one roof concept is the recent reopening of the old ABC Recording Studios operation in Los Angeles as Scott-Sunstorm Recording Studios, Ltd., with Gene Mackie, a former ABC executive, who is director of studio operations.

The complex includes three music rooms-A, B, and C-with the video facilities located next door.

Says Mackie: "We're talking about 4,500 square feet that we will use to build our video facilities. That's in the planning stages right now. We're interested in tying in with videodisk and videotape business. Also, we're interested in commercial production and maybe even some television shows. It will become a two-story building."

According to Kent Duncan, president of Sierra Audio Corp. of Burbank, a major recording studio design and building firm, the enormous expansion of the video market in Hollywood, has increased activity for Sierra considerably.

Recognizing the need to supply the sophisticated client, he notes, with a better product, the video studios are now updating their facilities to include acoustic design.

Vidtronics, a wholly-owned subsidiary of Technicolor Corp. has commissioned Sierra to design a unique audio post-production facility in Hollywood. The room was designed to integrate video and audio production requirements while providing living room comfort for clients.

Primor, Inc., currently operating out of David O. Selznick Studios in Culver City, Calif., has purchased property in North Hollywood where Sierra has designed and is supervising con-

Jim McCullaugh is Billboard's Recording Studios Editor.



Inside one of Trans-American Video's 40-foot mobile units The company recently formed an alliance with the Record Plant for audio-video projects.

struction of an audio/video production and editing complex including an acoustically designed video shooting stage.

Producers Sound is utilizing Sierra to design and build its new seven room facility in Hollywood. Producers Sound has

(Continued on page HV-13)

LET'S THE MOVIES WITH VIDEO UNLIMITED

Video Unlimited, a division of Sound Unlimited, offers a complete selection of both pre-recorded and blank video cassettes.

Video Unlimited is now proud to announce that they have become the exclusive representatives for Paramount Pictures in Illinois, Indiana and Wisconsin. Orders are currently being taken.



5404 West Touhy Skokie,Illinois 60077 312-539-5526 312-674-0850 OUTSIDE IL CALL TOLL FREE 800-323-4243

Tomorrow Today

Continued from page HV-1

Atlanta-based web just moving into software after becoming the first chain to "go video" with in-store "theatres."

The music industry sold more than \$4 billion worth of audio records and tapes at retail last yearmore than 700 million individual units in LPs, singles, cassettes and

Some 10,000 to 12,000 freestanding or mall record stores, and another 30,000 to 40,000 racked locations accounted for as much as 60% of all blank audio tape sales in 1978-about \$400 million of the estimated \$700 million total at retail, more than 150 million of the 260 million tapes sold.

And while the retailers and marketers are already involved, the industry is providing vital input in other key areas aimed eventually at the home video marketplace.

 Creative concepts for a mass market are coming from a growing number of artists and independent producers such as Todd Rundgren, Devo, Paul McCartney, Keef & Co., Jon Roseman Productions, Kramer-Rocklen, Professional Video Services, former Monkee Michael Nesmith's Pacific Arts, Backstage Ltd., Trans-American Video, Ron Hays' Music Image, Laser Images and others, with a growing number of major programs on cable and syndicated television experimenting with new musical ideas.

· The growing in-house capability at labels like RCA, MCA, Warner Bros., Capitol, CBS, Casablanca, A&M and others, is expressed in more sophisticated in store use of promotional videotapes in preparing the way for a move to the home market. In store video networks for distribution of these tapes, like Televak and the current PromoVision, are showing some of the potential for increasing retail sales via video exposures, a hint of the future home video mart, and the exciting new concept of the "videodisk jukebox" debuting at Billboard's International Video Music Conference.

· Major video catalogs are being structured for both tape and disk, with music programming seen as a vital ingredient for the mass market

(Continued on page HV-11)

"Put plenty of excitement into your life! See 'PRETTY PEACHES! You couldn't ask for anything more!!!" Erica Eaton/

> One of the few well made sex epics around today. A beautifully photographed flesh epic with fine performances, super-heated sex, and the incredible Desiree. Contains some of the best erotica you'll ever see." Tony Esperanto/AL

GOLDSTEIN'S MAGAZINE "In honest terms,

> ture. Desiree Costeau is everyone's fantasy girl doing what everyone's fantasy must be. PRETTY PEACHES is deRenzy's best sexual adventure into the erotic zones to date. A peachy keen porno that melts in your mouth and

PRETTY PEACHES is

a wild erotic adven-

in sight!" R Allen Leider ELITE MAGAZINE

not a pit

Alex deRenzy's "Pretty Peaches"

"Pretty Peaches", the highly acclaimed erotic film sensation, is now available on videocassette only from Astronics Tele-Cine for \$99.00. Also available is "deRenzy Previews", which highlights some of the best action scenes from Alex deRenzy's best films. . . Pretty Peaches, BabyFace, Fantasy Girls, Long Jeanne Silver, plus five other features. \$39.95.

To order call toll free (800) 227-3248. From California, Alaska and Hawaii call (415) 673-4320. When ordering by mail be sure to state format, Beta II or VHS. Add \$2.50 shipping charges. \$5.00 for A.P.O., F.P.O., or P.O. Box address.



VIDEOCASSETTE

EXCLUSIVE !

Hardware Compatibility

Continued from page HV-2

as part of the inevitable process of marketplace standardization.

The race between Beta and VHS has centered on which could design a tape machine and tape load combination to get the most operating capacity out of a single cassette. This season the majority of Beta

and VHS suppliers have come to market with a third operating longer speed mode which is 46's the speed of last year's second operating mode. The tape manufacturers have also increased the load capacities of the cassettes. The result is the Beta can get up to five hours and VHS can get up to six

race seems about over. The next move may be to develop a changer that is integral to the machine. Many but not all machines of this year's new models are switchable over the three speeds within their particular format

hours with an ultimate nine hours

reported to be around the corner.

At this point, the longer is better

This even includes the new Sony models (SL-5400 and SL-5600) which have a front panel switch for the B2/B3 speeds and also have a plate on the rear of the machine under which you'll find a switch for the original B1 speed.

This year many manufacturers are showing separate stationary console units and portable battery powered models. The console models generally have built in timers and turners which are of the old rotary switch mechanical type or of

the new push button operated random access varactor electronic type. The console models which are

being developed as combination off-air recorders and prerecorded program players are starting to turn into complicated video control centers. They are picking up wide variety of convenience features such as electronic indexing and/or memory (Continued on page HV-12)

Tomorrow Today

· Continued from page HV-10 expected by 1982-83, when five million video households are antici-

Included are the 200-title MCA DiscoVision library for the Magnavox players; RCA's anticipated 250 title catalog for the launch of its videodisk by late 1980; EMI Videogram's assemblage of a tape catalog in the U.S., and later disks, building on the initial efforts of EMI Audio-Visual Services in the U.K.: the Polygram Group's activity in Europe to provide its VCR tape machines with programming, and videodisks for a 1980 player launch. there, complemented by the expanding activities of a small North American Phillips video program development group in the U.S.; and leading Japanese label involvement by Warner-Pioneer, Victor Musical Industries, CBS/ Sony and others to join existing video program specalists with a small amount of music tapes such as Toei Video, Pony and others.

- These international video music networks now in their formative stages are the links of a not-distant future for a global mass entertainment market that already has demonstrated music is a viable common denominator. Tomorrow's worldwide video music stars will be as big as today's Abba, Bee Gees, Wings, Fleetwood Mac, Eagles and Boney M. to mention a few blockbuster audio sellers.
- The audio/video marriage of recording studios and video production houses is rapidly accelerating. The addition of video rooms at a growing number of major audio studios, and the construction of major audio sweetening facilities at many video companies are underway across the continent, as well as overseas. The alternative joint venture approach is exemplified by Trans-American Video and the Record Plant in Los Angeles, and Starfleet Products with Backstage Ltd. in New England. The bottom fine is capability to handle any audio-visual music production.
- The entire legal jungle of video rights is still a major stumbling block to achieving the full potential of video music. But concerted efforts by the American Federation of Musicians and the Harry Fox Agency in the U.S.; the Mechanical Copyright Protection Society and the Performing Right Society in the U.K., and the International Federation of Producers of Phonograms & Videograms (IFPI) video committee are expected to provide the ways and means to give all contributors a share of the video pie.

The prospects are bright-but the music industry must be alert to what is happening, or the home video market will zip right by and use other channels.

Competition is growing in every area-creative, retail, distribution, promotion, marketing-and the video people won't wait around for

the music people. The time for active exploration of video's future for all segments of the recording industry is now-so the true potential can be realized.



"THE TOWERING INFERNO." NOWAVAILABLE, ONLY\$44.95.

Here's some hot news from Magnetic Video, America's largest supplier of uncut, professional quality videocassette movies. We've now added "The Towering Inferno," one of

Hollywood's all-time biggest blockbusters, to the already impressive roster of new hits we've released this fall. Hits that have included "Butch Cassidy and the Sundance Kid," "The

Poseidon Adventure," "Dirty Mary, Crazy Larry," and more. And all for the new low price of just \$44.95. So put something you want to see on TV for a change. Visit your nearest Magnetic Video dealer and pick

from his complete catalog of hits-over 200 of Hollywood's best.

At just \$44.95 you'll be reaching new heights in entertainment, too.





How to get your VHS tapes duplicated professionally.

There's one sure way of getting professional quality VHS dupes and transfers: make sure they're made on professional VHS duplication equipment. And that's as easy as contacting one of the professional duplication centers shown below. They'll transfer and duplicate your film and tape to VHS on Panasonic professional duplication equipment. So whether you want dupes for home, educational or industrial use, send your VHS tapes to one of the professional duplication centers recommended by Panasonic.

East:

Magno Sound, Inc.

212 West 48th Street New York, New York 10036 (212) 757-8855

S/T Videocassette Duplicating Corporation 500 Willow Tree Road Leonia, New Jersey 07605 (201) 947-6450

Video Software & Production Center, Inc. 380 Walnut Street Yonkers, New York 10701 (914) 423-4400

Midwest:

Bell & Howell-Video Systems

720 Landwehr Road Northbrook, Illinois 60062 (312) 291-1150

Columbia Pictures Videocassette Services

1501 Landmeier Road Elk Grove Village, Illinois 60007 (312) 640-2350

Magnetic Video Corporation

23689 Industrial Park Drive Farmington Hills, Michigan 48024 (313) 477-6066

Teletronics Video Services, Inc.

2440 South Wolf Road Des Plaines, Illinois 60018 (312) 298-7700

West:

U.S. Video

1136 North Highland Avenue Hollywood, California 90038 (213) 464-7579

Panasonic. just slightly ahead of our time

Hardware Compatibility

· Continued from page HV-11 rewind (so you can find one of many programs that may have been compiled on a six hour capacity cassette), still frame, visible picture search, audio rerecording and two-channel audio, and a variety of remote controls in addition to pause.

In the battery portable units the timer-tuner is removed to cut down on the weight and is available as an accessory. The battery portables are designed to power accessory color and b&w video cameras. Purchasers are now offered the opportunity to mix and match basic combinations of battery-portable Beta and VHS units with particular cameras and timer-tuners having specific features which appeal to them.

The photographic industry is carefully watching the development of the portable with great interest. While Beta and VHS manufacturers give every indication that these formats will continue to be developed and marketed through the middle '80s at the very minimum, new and incompatible special purpose formats will also be introduced.

Philips of Holland is bringing its new Video 2000 1/2-inch, flip-over (four hours each side) cassette system onto the market in Europe and may also introduce it in in the U.S. sometime in 1980.

BASF and Toshiba have working models of fixed head or linear video recorders (LVR) which are heading toward the market with fewer moving parts, considerably less weight and, as a consequence, can be sold at less cost.

The ultimate, expected to be available by the mid-'80s, is the "incamera recorder" which will be the size of today's S8mm film camera but be tuny sem-contained, e.g., a video camera, a recording capabil. ity of either cartridge tape or some solid-state material plus its own battery power.

The thinking is that consumers as well as people in education, industry and the professions will use these in-camera video recorders as easily and as conveniently as they use audiocassette recorders today

Among other things, they'll be able to "save" their in-camera video recordings by easily transfer. ing desired and edited portions over to their console Beta and VHS machines, something very similar to what we see developing today.

The Legal Jungle

Continued from page HV-8

infringement of the audiences' rights?"

Thinking up possible future legal catches could become discouraging to anyone outside a law office, so let's get back to some solutions.

Deals are being negotiated, one by one. Time-Life, with its home video mail-order club, could well be opening the first doors of significant size. They are producing, coproducing and acquiring "entertainment aimed at the home market. The properties range from feature films to music and sports, and the catalog will be vast," according to Time-Life's director of entertainment programming, Sam Szurek. As for legal clearances, Szurek says they "get rights from the producers and it is their responsibility to get all clearances. On our own productions, we have negotiated each one, clearing it with the artist, record company and publishing companies involved."

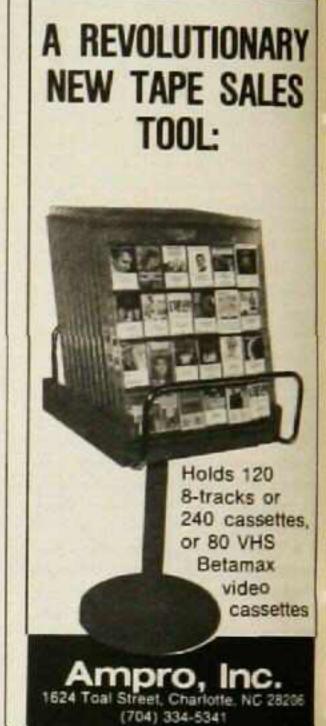
Product from distributors such as L.A.-based Meda Inc., which offers significant number of music-oriented videocassettes, has also, according to Meda president Charles Band, been cleared by the individual producers. The fact that, in this rather undefined area, some deals which may appear to have been worked out may in fact turn out to be invalid as industry standards and precedents are set, can't be ignored. "Who

CREDITS

Editor: Earl Paige; Assistant Editor: Susan Peterson, Art: Fran Fresquez, Mimi King: Cover illustration: Daryl Lum; Editorial planning: Stephen Traiman.

knows at this point?" ponders Band. "All I can say is that every month that goes by, and every new deal we put together, there's a much longer list of back-up documentation which we require from the producer. A number of our concerts have been carefully negotiated and very well researched. We have every sign-off imaginable."

It all adds up to the big Catch-22 of the home video market. No one feels completely safe in releasing product until they are sure it's kosher, and no one knows how to make it kosher until more product is released and sold. A very real danger lies in everyone trying to demand too big a piece of an as-yet unbaked pie. As Menes points out, "The demands could price us out of the ballpark, making deals financially unfeasible. It's like the old saying, 10% of something is better than 100% of nothing.



MANUFACTURERS ONLY (NO MIDDLE MEN) WANTED FOR EXPORT ONLY!!!

Pre-recorded Video Tape (PAL SYSTEM) Beta and VHS Early movies of 1930-50 vintage. Westerns, Musicals, Nostalgia, Porn. How about dubbing in foreign languages? Best credit history in New York! We export world-wide.

PRICE RITE RECORD CORP.

Larry Sonin, President, 4245 Austin Blvd., Island Park, N.Y. 11558 516 431-8783 · 212 895-2682 · TELEX: 12-6575 Pricerite ISPK



been known in Hollywood as one of the leading film scoring studios in Hollywood and is one of the first facilities that will integrate state-of the art film, video and music pro-

An example of an audio/video "joint venture" is the one just completed by the Record Plant recording studio complex in Los Angeles and Trans-American Video, a division of Merv Griffin Productions of Hollywood and Las Vegas.

According to Louis S. Steinberg. TAV's vice president of operations. This business agreement will offer a new audio-video packaging concept to the producers of musical and variety specials and concerts. Under this failored agreement. clients of either TAV or Record Plant will achieve the highest degree of engineering for both audio and visual location productions, while also receiving the bonus of special pricing through 'pack-

Comments Chris Stone of the Record Plant: "It just makes more sense to start together up front. We can work out all the technical details in advance which saves time and money for the producer and the artist.

Record Plant offers complete state-of-the-art audio equipment for on-stage and remote shoots. Its highly-sophisticated, blue chip room C is a sound stage and recordng studio rolled into one. It is outfitted with a stage, curtains on traveler tracks, playback system and a complete multi-channel lighting system.

Record Plant's mobile capabilibes feature, as standard equipment, 44-input API mixing console, two 24-track recorders and Dolby noise reduction.

Trans American Video's mobile units complement Record Plant's two 42-foot mobile location units house complete videotape facilities. Ten Norelco PC70 cameras with a complement of lenses; Angenieux and Fujinon from 10:1 to 42:1, and two Hitachi SK-90 hand held cameras with digital command units that enable unrestricted mobility are just a sampling of the available equipment.

Clients already having used Record Plant and TAV include Tony Bennett, Jackson Browne, Alice Cooper, Neil Diamond, Peaches & Herb, Donna Summer and Beverly Sills & the San Diego Symphony.

Pacific Video Inc. in Los Angeles, a major post production and video remote operation has just added an audio sweetening room for video projects. Included is a Harrison

Creative Input

· Continued from page HV-7

have a "giant repertoire." Another creative problem is that the money that might be paid for a half hour show might not support adequate production.

Another Mexican standoff with the record labels: It's a problem getting the labels, in their current tight-fisted budgetary position, to throw in promotion dollars that can turn a promotion piece into a home video project. "We want name acts and they want to promote up and coming groups they're putting on the road," complains Biondi about this tug-of-war.

Biondi sees a key to the future of home video. "The independents will have to make it happen-they'll play a key role."

According to president Jack Meyer, the facility, which houses three video production rooms that include some of the most state-ofthe art video equipment available. is planning to sprout its own music wing which will generate original music audio/video productions.

According to Harry Hirsch, president of New York's Soundmixers, a major multiple 24-track room complex, the facility has recently added a Dolby/BTX/SMPTE Code Package consisting of generator, synchronizer, reader and microprocessor/programmer.

It gives, Soundmixers, indicates Hirsch, a flexibility for filmmaker clients.

"The BTX Microprocessor/ pro-

grammer," he explains, "will allow filmmakers to produce their film mix ingredients, whether it is music, narration or sound effects, and transfer them with noise reduction direct to optical film.

"This eliminates the need for clients to make separate visits to film mix facilities. In essence, it means that Soundmixers may now function as a film post-production center.

"The initial transfer of picture I work prints in any format to Sony U-Matic cassette means the sound ω and picture tracks are electronically interlocked and identified by ad dressing each frame with a SMPTE code. Because this is accomplished at the first generation, there is never a loss of audio quality."

The next logical move for Soundmixers, is a video studio, indicates Hirsch.

VIDEO TREND, INC.

24611 Crestview Court, Farmington Hills, Michigan 48018

The only name...

(313)474-0300

(call collect)

The only phone number...

FOR ALL YOUR VIDEO CASSETTE NEEDS

A call to Video Trend is all you need for complete one-stop shopping for all your video cassette needs.

Video Trend distributes the best from W Magnetic Video. Including such great feature films as Butch Cassidy and the Sundance Kid, African Queen, M*A*S*H, The Longest Day, Patton, Poseidon Adventure, Elvis Presley, The Graduate, Carnal Knowledge, Tora Tora Tora, Sound of Music, Hello Dolly, Dutchess and the Dirtwater Fox, A Touch of Class, Bus Stop, Fantastic Voyage, French Connection, The Robe, The King and I, Rabbit Test, and this month's brand new block busters Towering Inferno, Blue Max, Planet of the Apes.

A Special Offer plus a FREE BONUS to get you acquainted with VIDEO TREND

Special Offer:

For each Magnetic Video feature film you purchase you can buy one cartoon (\$2495 value) or one sports feature (\$3495 value) for only \$500 each.



Cartoons such as Mighty Mouse, Heckle & Jeckle, Deputy Dawg. Expires November 24, 1979.

Free Bonus Offer

Order six or more full length features and you'll receive FREE this storage case worth over \$30 retail value to protect your favorite cassettes. Order any of the great titles from Magnetic Video, Paramount

Communications, MEDA, Nostalgia Merchant or Video Tape Network.

Your choice of size: BETA OF VHS. Limit one per customer.



CALL COLLECT AND ORDER TODAY



VIDEO TREND, INC. 24611 Crestview Court Farmington Hills, Michigan 48018

474-0300

SEND FOR YOUR FREE CATALOG

We also stock blank tape from MAXELL, TDK and SCOTCH. JEFF FREEDMAN **GENE SILVERMAN** President

Vice-President

* '80s Writing Paper

 Continued from page HV-2 video market recently debuted a line of original and non-original 1/2inch home video programs.

"I'm sure a number of people who bought VTRs bought them to watch porno but porno itself is transitional. Eventually it all looks the same and if you have an expensive piece of equipment sitting there, there's a great deal of incentive to use it for more than that."

In the prerecorded area, that in centive has leaned toward the purchase of major motion pictures. Movies such as "Mash," "Patton" and "Sound of Music" are the top sellers among non-porno products according to Merchandising magazine's monthly survey of the top 50 prerecorded items (Billboard is scheduling its own prerecorded video chart in the coming months). Other types of feature fare hitting the charts are the old classic films such as "African Queen," "King Kong" and "Citizen Kane"; the cult gems such as "Night of the Living Dead" and "Tunnelvision"; and music features a la "History of the Beatles," "Beatles at Shea Stadium" and "Elvis Presley's Concert."

California, Chicago, Texas, New York and Florida are considered the main market areas for prerecorded product. The middle and uppermiddle income people who can afford video tape equipment seem to concentrate in those areas and so that's where the sales are. People in the video business note that there's a difference in taste for each area. Opinions differ on what exactly the tastes are. A Magnetic Video survey concluded that New York consumers prefer music and educational tapes, Californians like comedy, drama and wildlife programs while Texans prefer war movies as well as comedies. According to Media Home Entertainment, which purportedly services a younger, more "hip" crowd, Chicago and Florida residents prefer features and adult entertainment, New York and Northern California consumers buy features and rock concert tapes with the interest in adult fare creeping up as you hit Southern California. Texas divides itself between adult entertainment and rock concerts. And the foreign market is very big on rock concerts and adult

Of the more than 50 videotape

companies selling product, Magnetic Video, Nostalgia Merchant, Media Home Entertainment and Allied Artists are among the top companies selling mainly family fare. VCX and Quality X Video represent the top companies selling x-rated wares.

This year has seen film companies turn around in their attitude toward video. Although fears are still present that video may take too much of the market away from the theatres and broadcast tv and not put enough revenue back in terms of sales and rentals, more and more motion picture companies are flocking to the video fold. Twentieth Century-Fox purchased Magnetic Video early this year. Allied Artists pictures started up an eponymously titled videotape company and announced a policy of releasing its videotape product as near as possible to its film's theatre release. Warner Communications set up a separate division to market prerecorded product (Billboard, July 7, 1979) and film companies such as Paramount, Columbia Pictures, United Artists and Avco Embassy have all released product into the prerecorded marketplace.

"Hollywood traditionally lets innovation pass it by," notes Steve Roberts of 20th Century-Fox shortly after its purchase of Magnetic Video, "But video tape machines are here to stay as is the videodisk. It is much better to face the reality of it and use this new media for both creative and economic advan-

"Older but good films still have a reasonable market share. With time, newer and newer product will become available. Consequently, the market share for the older films will decrease dramatically. Therefore holding inventory does not preserve the asset, it simply does not take advantage of it."

By and large, the prerecorded companies are happy over the turnaround in the film industry attitude. Major motion pictures are what people are interested in buying and their presence insures continued growth in the video field.

"By and large it's the classics that people are really interested in owning," says Robert Vandegrift, vice president and general manager of consumer products for Magnetic Video. "They're the films that everyone knows were great movies.

"We're looking forward to the time when we have a 5% penetration among the 74 million homes that have tv. That would give a potential market of about 3.5 million and at that point I think that really specialized programming, such as physical fitness and gourmet cooking would have a much better chance of making money."

Companies such as Concept

Video, Video Tape Network and Media Home Entertainment are wary of the big motion picture onslaught. They know it sells and they know it helps the video market grow but they'd rather concentrate on the small cult films and on the future of made-for-the-media produc-

"A show has to be different and special to be worth laying down \$40 or \$50 for it," says Video Tape Network's Friede. "It has to be something distinguished from the range of material on the air right now. Of course the big name films are perfect for that but the problem with them is that there are not enough of them and the studios are too smart to let us have all the really big ones. They're going to get into video themselves with those. What we want to put out and what we have been putting out is original programming

VTN's newest production is a half hour "Mister Bill Show" made up from film from "Saturday Night Live," The company is also doing comedy specials and music programming with a good degree of

success.

Among the many types of outlets opening up to the prerecorded field, record and tape retailers are considered the ones with the greatest future potential. Media Home Entertainment, whose selling strength lies in its music concert tapes and cult films such as "The Groove Tube," "Tunnelvision" and "Attack of the Killer Tomatoes" sees record retailers as not only the perfect outlet for its offbeat, specialized product but a great outlet for the more mainstream video fare. The company is currently negotiating with Magnetic Video and Nostalgia Merchant to put together a package of the three companies' top selling tapes for distribution to record chains across the country.

Video Unlimited, a new division of Sound Unlimited, a large record and tape retail supplier, is a company that believes in the future of video in record stores and has

noted a significant change in the attitude toward video on the retail

"The record stores, who were the least responsive of all people, have really turned around in the last six. months," says Jeff Tuckman, sales manager for Video Unlimited "They've seen that they really need something more in their stores to bring people in. Right now the only thing separating one record store from another is price."

Undoubtedly as time wears on retail outlets, whether it be record stores, video specialty chains or the corner grocery market, will play an even more important role in the selling of prerecorded product. But although it's taking a smaller piece of the video pie these days, mail or der is still the dominant way of selling prerecorded tape, accounting for an estimated 35% of sales.

A major barrier in the growth of the prerecorded tape field is the high ticket price of its product. Paying up to \$70 for a single movie turns off many video consumer to buying much prerecorded product. And although experts see the price of prerecorded tape eventually dropping down to \$25 to \$30 area. manufacturers and distributors are

JUICY DEEDLE

Jimmy Pratt

PUBLISHING PRODUCTIONS LICENSING

Looking for a deal in Europe? Maybe I can be of help.

Anklamer Ring 18 D-2 Hamburg 73 West Germany Tel: 040/6476280 TX 213540 luft d

Europe's leaders in home video programming

In less than two years IPC Video, part of one of Europe's largest publishing groups, have compiled and successfully marketed a superb and exclusive collection of videocassettes.

An exciting library of beautifully produced, classic films covering all the drama and glamour of Europe's major prestigious sporting events: Wimbledon; British Open Golf Championship; Equestrianism (Three-day eventing); Grand Prix racing: Rallying: International Squash: Soccer.

Award-winning films which also include the internationally renowned 'World of Birds' series produced by the Royal Society for the Protection of Birds.

Recently, yet another marketing initiative was taken by including in this collection the British made, international cinema boxoffice successes, 'The Bitch' and 'The Stud'-movies still on general release.

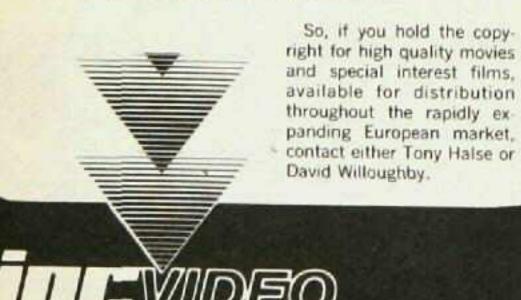
To reflect the quality of the programmes themselves, the cassettes are recorded to the highest possible standard by London's top film and duplication houses. Each videocassette is a first generation copy from specially prepared two-inch broadcast quality video master tapes, and recorded onto PAL or SECAM systems.

These cassettes are then packaged in our much admired hardwearing dustproof vinyl case, with full wrap-round individual fourcolour covers. A standard of presentation and production unmatched throughout Europe.

Equally unmatched is our distribution network.

As part of a major international publishing empire, we have strategically used the marketing and financial expertise of the group to build up a distribution network of well-over 1,000 highturnover outlets bridging the UK and continental Europe.

In total, the best and most professionally thorough pan European marketing operation for video software.



Surrey House, Throwley Way, Sutton, Surrey SM14QQ, Tel: 01-643-8040.

As seen on Saturday Night Live 30 minute Video Cassette! BETA or VHS \$43.95 Why wait for Saturday night to see Mr. Bill battered and brutalized by Mr. Sluggo? With this new thirty-minute video cassette, you can see Why wait for Saturday night to see Mr. Bill battered and brutalized by Mr Sluggo? With this VISA or

> To order by mail, send check or Money Order to-Video Tape Network, Inc. 115 East 62nd Street New York, N.Y. 10021

the best of Mr Bill anytime!

vid west studios

ONE INCH VIDEOTAPE PRODUCTION

40' X 40' SOUND STAGE

Mastercharge

Call toll-tree

orders accepted.

(800) 223-2100

In N.Y. State call

(212) 759-8735

DEALER INQUINES INVITED

- TWO 20' X 30' INSERT STAGES
- MOBILE VAN

213/766/3701

looking for ways to bring down the price faster and lower. Their solution: rental and exchange programs and clubs.

Fotomat and VidAmerica are the two most publicized rental clubs. Both began operations this year. both charge between \$9 and \$13 for a seven-day rental and although both claim satisfaction with rental so far, they admit they are still in the process of shaking out the bugs. The prerecorded industry is watching Fotomat and VidAmerica closely. They say if it works they'll get into it.

Although appeals are still pend ing industry leaders look with pleasure and little surprise at the recent Federal court decision against Disney and MCA Universal in their suit against Sony and its Betamax product. They view it as a booster shot for both the software and hardware side of the business. They feel it will make film companies all the more willing to invest in the video field and that much less willing to rent their product to broadcast and pay to before it goes on the prerecorded market.

VIDEODISKS

The videodisk field is an industry poised for flight. The software potential is enormous. It may be greater than the software potential in videotape because the cost factor for the disks and players is less than its tape counterpart thus giving it more mass appeal. Projections for the disk player run as high as a 20 million to home penetration by the late eighties. As for the disk. potential, the lower ticket price insures a high movement of product. more varied purchases than tape and more variety of programming.

What has stripped the videodisk industry of its wings thus far has been production shortages and defects. Although the debut of the Philips/Magnavox players and MCA DiscoVision disks in the Seattle / Tacoma and Atlanta markets was met with great enthusiasm, production shortages and a large amount of defective disks has raised consumer ire. And the low cost point of appeal for the disk system is eroding as higher than expected productions costs led to substantial price noreases in the player and the disk (Billboard June 30, 1979). With feature film disks now priced at \$24.95 some experts feel that the \$25 to \$30 gap between prerecorded tape and disk prices (some see that narrowing down to a \$10-\$15 gap in the foreseeable future) isn't enough to offset tape's added recording capabilities.

As reported in these pages (Billboard Sept. 15, 1979) production problems with the MCA disk should soon be alleviated with the help of IBM which will be adding its money. marketing and technological skills to the venture. IBM plans on building a second disk production center in the coming year and sees in the disk great potential, not only as an entertainment product, but as an information-storage and retrieval system and a natural adjunct to its computer business. Thus with IBM help on the software side and Pioneer help on the hardware end the optical videodisk is expected to go nationwide sometime in 1980.

If incompatible formats cloud the future of tape it causes a veritable shower on the future of the videodisk. At one point it was estimated that there were 30 different disk systems on the drawing board. each of them incompatible and each of them a product of painstaking research. Right now Philips/Magnavox, RCA, JVC and Matsushita are the prime contenders. Other than the already test marketed Philips/Magnavox system, RCA is the nearest to the consumer marketing stage. A catalog of prerecorded titles has already been built

up and a firm announcement on the timetable for the introduction of the RCA disk system into the consumer market is expected some time toward the end of the year.

Because disk systems are playback only, a large and growing prerecorded selection is of prime importance before the player even gets out on the market. MCA announced 200 titles with the Magnavox players, half of them films and classics such as "Animal House," "Jaws" and "Frankenstein" as well as educational, instructional, musical programs and childrens cartoons and the like. There were no hardcore programs and paralleling the public taste in prerecorded tape. fare, big, recent features such as "Animal House" are what sold fastest.

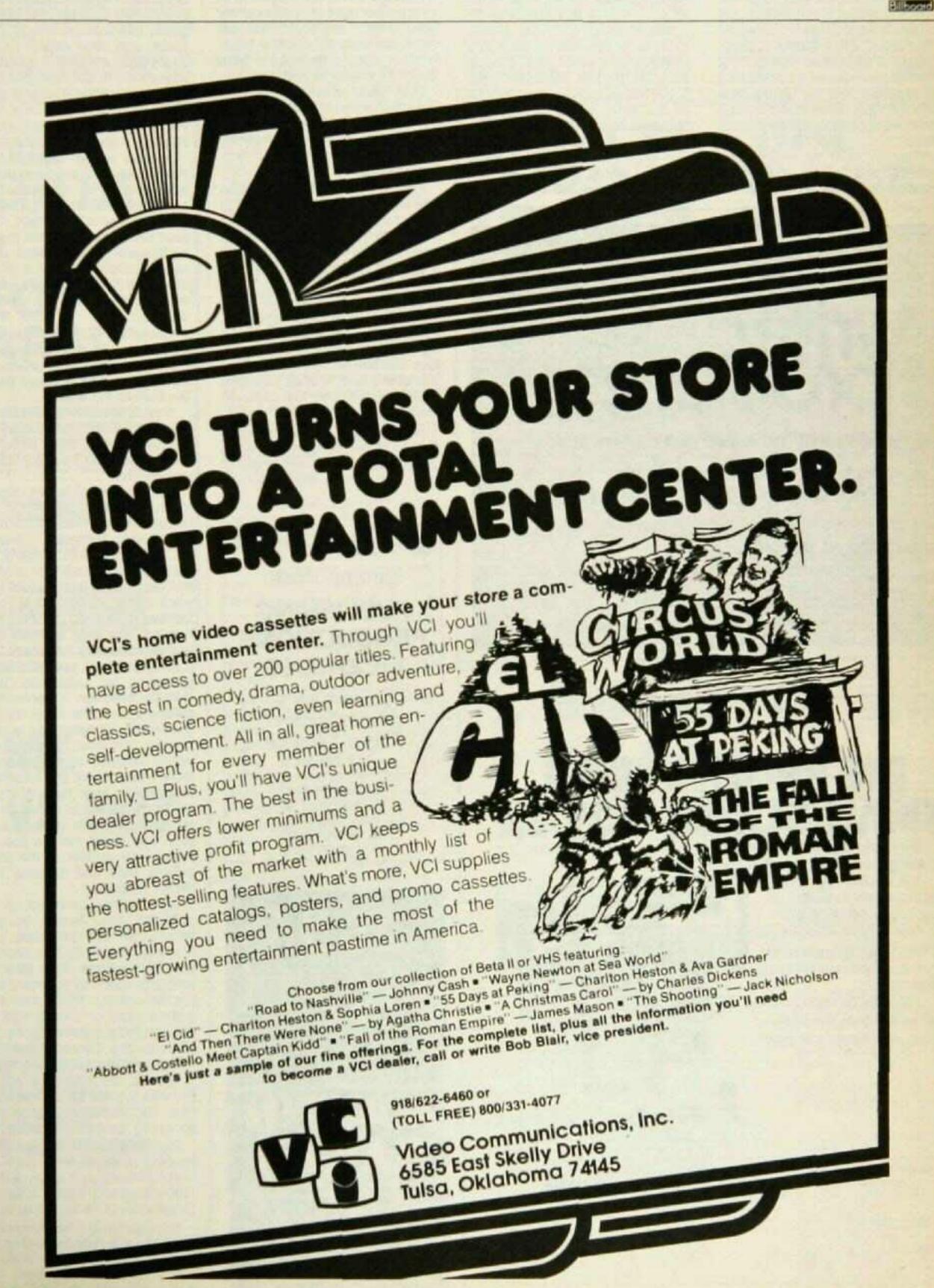
RCA has put together approximately the same number of titles as MCA for its initial release of the disk system. The company has an nounced the licensing of the Lew Grade production "Jesus of Naza reth," the Charlie Brown cartoon series, 75 top Paramount features including "Grease" and "Saturday Night Fever' and 20 Rank film classics for disk production. An even wider range of programming is envisioned, all the way from original music programs to classic tv programs. Although inflation may cause prices to rise. RCA expects its disk to sell from \$10 to \$17 and its player to retail at about \$400. If this low price holds, it is expected to give RCA an immediate advantage in the marketplace and because the RCA system uses conventional grooved disks and a stylus as opposed to the new technology lasers in the Philips system, unexpected production problems aren't foreseen.

"I think eventually one disk system will dominate," predicts Herbert Schlosser, the former NBC president who this year took on the task of programming the RCA disk. "Just as it happened in the tape market with VHS and Beta, we think one format will have a larger share and we think because of cost and convenience it's going to be RCA."

At the present the disks are going to be sold in the same outlets as the players but industry officials on both the MCA and RCA side of the videodisk fence see record stores as a ready made outlet for their prod-

Prerecorded tape companies on view the coming of the disk with an ticipation. They see it as a means of opening up channels for their prod

"We're really in the home entertainment business and not just the videocassette business," says Magnetic Video's Vandegrift. "We have already made the commitment to be in the disk business when we feel the time is right. Most of the contracts that we have negotiated are for the disk as well as the cassette rights. The only problem now is it's a real guessing game to determine which formats will be the ultimate winners. I don't think we'd want to enter the market with more > than two dominant formats."



In-House/Store/Home

Continued from page HV-6

duced by Bowie's management and then given to RCA for promotional purposes. The film was aired on various music oriented tv programs both in the U.S. and abroad and was very successful in exposing the new album.

And what about the retail picture? Have these promotional pieces realized their role in sparking record sales through in-store use?

There is sharp disagreement on this question between labels and retailers. Almost all the labels indicate that their research is showing a slacking off by retail outlets in requesting the film clips during the past year or so.

"The in-store retailers began the whole movement toward the promotional video project," notes Arnold Levine, vice president of advertising and creative services for CBS. "But the movement is not growing as expected, and our figures show less than 325 stores in this country now equipped to display these films."

Reasons cited by record companies corroborating this statement include the expense of the

hardware necessary to broadcast the films, coupled with the unwieldiness of the equipment itself; in-store traffic congestion created when people stop to watch a 10minute tape; problems with lighting in-store that makes it difficult to view; the basic repetitiveness of the film which tends to bore retail staff after continuous airings; and the lack of control over the film or tape itself.

"If one of these promo films gets into the wrong hands, it may end up being aired on tv somewhere without your knowledge," notes Chris Whorf, vice president and director of creative services for Casablanca Records. "Not only does this create legal problems, but it can dilute the effectiveness of your sales effort."

Whorf points out that Donna Summer is currently working on a national tv special which is being carefully planned and coordinated to her maximum advantage. "If one of our films on Donna suddenly shows up on local to in various markets, it can only hurt the excitement and impact we're striving to create with her special."

Flatly negating the record labels'

negative viewpoint are retailers, dealers and video producers whose personal experience with video has convinced them that these are highly effective promotional tools not being utilized properly by record companies.

"The labels are dropping the ball in the video retail market," says Vicki Kost, advertising manager for DJ's Sound City in Washington state. "Our only problem whatsoever with video is getting it from the record companies."

All 20 outlets in the DJ chain. Kost notes, have been equipped with playback video hardware necessary to display the promotional tapes, and she adds that in-store sales figures indicate strong motivational buying results whenever video is used.

"But while we once received up to 15 tapes per store at the peak of the video effort," she says, "now our stores are lucky to have four tapes in stock to play. Distribution from the labels is poor at best."

"The labels would like people to think that video is just too expensive for us to utilize," comments Sam Crowley, regional manager for Disc Records, which has 13 locations throughout Texas.

"But the response we've gotten whenever we can get these films in our stores proves their effectiveness. We could use five times as many films as they're giving us and a lot more cooperation at the merchandising level."

To avoid traffic congestion in his stores, Crawley mounts the tv monitors either up over the crowds or on the center counter so that sales orders can still be written on either side of the unit. Product by artists shown on the video are displayed nearby for easy access.

Jeff Tuckman, head of the video division of Sound Unlimited, scoffs at the idea that frequent airings of promotional video creates in-store

JUICY DEEDLE

Jimmy Pratt

PUBLISHING

PRODUCTIONS

LICENSING

Looking for a

deal in Europe?

Maybe I can be

of help.

Anklamer Ring 18

D-2 Hamburg 73

West Germany

Tel: 040/6476280

TX 213540 luft d

England Telephone 01-734 2723

traffic problems and chonotony that precludes regular use.

"Congestion is the very least of my concerns! If I can get 100 people into one of my stores through the use of a video tape. great! I mean, isn't that the whole point-to attract customers and sell records? Video is a great way of bringing people into the stores and exposing them to new artists they wouldn't otherwise have seen."

Dealers also question the record companies' insistence that the repetitive nature of video tapes keeps store personnel from showing them on a constant basis.

"Sure they can be repetitive," agrees Tuckman. "So the key is coordination. You don't just take a four-minute piece of tape from the record company and show that because you'll have to change the reel every time it runs out. You put it together into a longer format to add variety with other artists. You give your people a choice of several different films to run, and you coordinate your retail displays and special discounts at the same time. There are many ways to handle the use of video so it stays interesting."

Another retailer suggests labels reconsider producing expensive video footage on established acts and concentrate on using it to introduce and expose new artists. "What good will it do a top act like the Rolling Stones or Foreigner, which always sell, anyway? More of a priority should be doing concert segments on newcomers that are unknown entities."

Illustrating the difficulty retailers are having obtaining in-store video, Crowley says he has been attempting to get Capitol Records' film on the DuRocs for weeks.

"People are buying product they wouldn't ordinarily be exposed to as a result of seeing these films," believes Kost. "Our need for video is tremendous."

"Record companies are using retailers as the scapegoat for their budget cuts as a result of the recession," adds Tuckman. "They say we don't use them properly and make them worthwhile to produce. But the truth is, labels would see a whole lot more response at the retail level if we could get these films regularly and learn to utilize them to their maximum advantage."

Steve Salsberg, vice president of marketing for Lieberman, notes that his operation is currently installing a complete video line in a test location to determine its effectiveness. "So much media advertising is shotgun, whereas with instore video, you've got a captured audience's attention. Unfortunately, however, with the serious economic situation evidenced this year, I'm afraid video is going to drop to the bottom of the label's priority lists and become even harder to obtain."

Jerry Landry, president of PromoVision, Inc., formed his company a year ago specifically to fill the void created by the record labels. His concept is to take film footage supplied by the labels, compile with various artists onto a 40minute tape combined with humorous commentaries by Flo and Eddie as the "Almost Radio Network," insert commercial breaks promoting the artists' records inbetween to allow for in-store traffic flow, and market to national accounts on a monthly schedule.

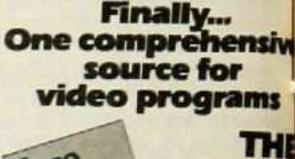
Supplementing this, Landry also supplies independent research. merchandising, promotion and advertising, all for the price of \$20 per cassette per store for the label.

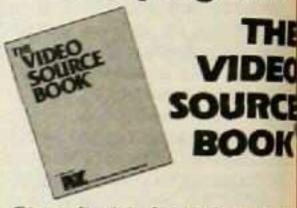
Yet, says Landry, he has encountered "a totally negative and uncooperative attitude" by the major labels. "They maintain their field staff is supplying the retail outlets with plenty of video, although this is not the case. This attitude is one of the reasons the labels are in their present slump. If the labels would concentrate a full ex months' effort on developing video, the whole picture would change for the better."

Record companies, according to Landry, want to know upfront that it's going to be a 100% success story before they get involved "They haven't shown any willing. ness to build it up steadily at the retail levels. They aren't really committed, so store accounts are afraid to purchase expensive equipment only to get caught short without la bel video to display."

It is, Landry feels, the old chicken-and-the-egg syndrome with retail getting crunched squarely in the middle.

In a letter written to PromoVision earlier this year, Steve Berger, advertising director for Oz Records in





Clear, find-it-fast information makes searching through cata logs obsolete.

- 900 pages with over 15,000 listings of pre-recorded tape. and discs.
- Descriptions, producers casts and awards.
- · Distributor names and
- All available formats and
- Indexed by subject and title.
- · Authoritative yet afford ably priced at only \$19.95!

And its companion...

The Video Programs Index 4th Annual Edition, Edited by Ker Winslow Complete who's who to video programming: subjects, for mats and fee structures of over 300 major video program distributor and retailers, addresses and phone numbers Price: \$6.95

ORDER BOTH NOW-SAVE 153 THE VIDEO SOURCE BOOK and THE VIDEO PROGRAMS INDE for \$22.95 (offer expires 12/31/79)

Publications of



The National Video Clearinghouse, Inc.

PO Box 3, Dept 0988, Syasset NY117 516/364-3686

Please Forward copies of The copies of The	Video Source Book # 115 Video Programs Index # 1
sets of both #	522 95 iidents add appropriate fail.
	El Bill me for the total
Name	
The same of the sa	7 (2) (3) (4)

City/State/Zip.

Please make check payable & mail to

The National Video Clearinghouse P.O. Box 3, Dept. 0988, Syosset, New York

Copyrighted malenn

30 D'Arblay Street, London W1V 3FG. Cables ROCKBIZ London W1 Telex 8952022 (CTYTEL G) ROCK

Les Bortel independent producer original home video programming music & entertainment, educational and how-to series **Bortel Productions** creative video concepts P.O. Box 1087 . Cuyahoga Falls, Ohio (216) 929-7123

BIG PROFITS FROM SMALL SCREEN MOVIES

If you sell video cassette recorders, then you've a captive audience for videocassette movies.

We've over 200 titles for ! your customers to rent or buy, in our Video Library.

Not only does it give you extra profits, but you offer your customers a complete service.

Fill in the coupon and find out how to get your share of the lucrative movie business.



PRE RECORDED VIDEO ENTERTAINMENT Intervision Video Ltd. 102 Holland Park Avenue, London W11 4UA. would like to make big profits from small screen movies, please tell me how

Intervision Video Ltd., 102 Holland Park Avenue, London W11 4UA. Tel: 01-727 1453 (4 lines)								
Name	Position							
Company								

8817/11

Telephone 874-7450 For the duration of the

(Producer/Director) Will be staying at the FRANKLIN PLAZA HOTEL 7230 Franklin Ave. Los Angeles 90046

Video Music Conference

"With the Genesis tape, we tracked sales from the release of the album for two weeks. Then with the cooperation of Atlantic, we ran radio spots inviting the public to come to Oz (to see Genesis in concert on the giant Oz tv screen). Our sales of Genesis albums and tapes saw an overall increase of an astonishing 500%. Need I say more?"

Commenting on the labels' feeling that lack of total control over
their footage is a prime detriment
to widespread use of in-store video,
one dealer replies, "The record
companies aren't dealing with reality. What good would it do someone
to mass-duplicate a %-inch copy of
a master and bump it up to a oneinch tape of two or three songs? Do
they honestly believe that this is going to seriously hurt concert or album sales? From our viewpoint, it

only serves to arouse curiosity and create a desire to see more of the act."

To produce a video spot on an act performing one to two songs will range in the neighborhood of \$10,000-\$15,000, and more if special effects or production is involved. A half-hour staged concert clip can run \$50,000-\$75,000. Who merits this kind of expenditure?

Labels vary in their opinions. Some prefer to produce films on acts who are already established in the sales area. Others justify the budget when launching a new act with no proven track record.

Perhaps the most successful example of video supporting a new artist's breakthrough came this year when Warner Bros. marketed a 10-minute, three-song filmed segment displaying the remarkable but unknown talents of singer Rickie Lee Jones.

Says Jo Bergman, director of video and tv for Warner Bros., "We

Tel: 800 227-3248

From California, Alaska &

Hawaii, Call (415) 673-4320

achieved tremendous results with this one promotional film. It introduced Rickie Lee to retail, press and merchandisers and later, when aired on 'Midnight Special,' it presented her to the public in a way that no conventional advertising could have done."

Warner Bros. also had strong results with its piece on Rod Stewart from his "Blondes Have More Fun" LP, which was used domestically and abroad for presentation to corporate and branch sales and promotional staff. It was seen on several major to shows and played a dramatic role in the quick escalation of the album's sales figures.

Other artists who have been the subject of promotional films produced or budgeted by their record labels in the past year and a half are Kenny Rogers, Kate Bush and J. Geils Band (EMI/United Artists); Eddie Rabbitt, Judy Collins, Badfinger, the Pointer Sisters and Louise Goffin (Elektra/Asylum), Elvis Costello, Crystal Gayle, Earth, Wind & Fire, Willie Nelson and Nick Lowe (CBS): John Hiatt, Poco, B.B. King, Rufus & Chaka Khan and Barbara Mandrell (MCA): Brooklyn Dreams, Donna Summer, the Village People, Cher and Cameo (Casablanca); Ashford & Simpson (Warner Bros.); Natalie Cole, Moon Martin, Taste of Honey, Dr. Hook, DuRocs and Little River Band (Capitol); and Evie Sands, Dolly Parton, Waylon Jennings and Stephanie Mills (RCA). Chrysalis recently produced the entire Blondie "Eat To The Beat" LP for video, specifically intended for commercial and promotional use.

"Audio-visual is definitely the wave of the future," states Levine of CBS. "It can skyrocket record sales unbelievably. In fact, when we weren't getting response with Meat Loaf's 'Bat Out Of Hell' LP in Europe, we developed a film showing him in concert. We eventually sold 500,000 units on that album in Holland alone, based in large part on the strength of the promotional piece."

"We've been involved for some time in taping our artists for eventual videodisk marketing," says Frenchy Gauthier, director of merchandising and advertising, EMI/ America-United Artists. "We expect the videodisk industry to give the recording field a whole new shot in the arm."

Adds Sherry Goldscher, director of video film operations at Elektra/ Asylum, "We predict a sizable demand for filmed spots in the domestic market once home video really gets underway. We're engaged in producing concert footage now on many of our artists to be transferred later onto cassettes or disks."

No one seems assured yet of what industry standards will eventually be established for the home video market. With the Philips/MCA MagnaVision laser process utilized by Magnavox pitted against the RCA system of direct-stylus play, there are obviously unresolved questions about what direction the videodisk operation will go.

"Promotional films are certainly the video singles of the future," comments Bergman of Warner Bros., "but at this time, the kids who comprise the majority of the record buying public don't even own VCR or videodisk units. If projections of six millions units in operation within four years hold true, we should start seeing a mass acceptance then."

MCA, conceded to be the pioneer in the field, is presently test-marketing a custom Elton John video-disk in selected areas of the country, including Atlanta and Seattle. EMI Videograms, under its president Gary Dartnall, is assembling a library of its corporate label acts for

and consumer outlets. And RCA's SelectaVision division is compiling a library of film and tape pieces on a wide variety of artists in preparation for home video merchandising.

Says Bob Shortal, director of news and information for the RCA Corp., "We will be making an announcement before the end of this year regarding our timetable for marketing and delivery of our video-disk systems. We are setting up a facility in Indiana to manufacture both the software and hardware and are acquiring the material for disk conversion."

Anne Lewis, director of film and video services for MCA Records, notes that its DiscoVision division is heavily engaged in research and development relating to the disk market, and has worked in conjunction with in-house departments as well as the film facilities offered by Universal Pictures to compile its film and tape library. "If the industry can iron out the legal and technical

problems that now exist, the next 63 years ought to be incredible for the videodisk."

The economic recessionary period that plagued the recording industry thoughout much of 1979 apparently didn't affect the video departments at the major labels noticeably. While promotional budgets were often the most closely-scrutinized prior to financial cutbacks, the full-steam-ahead approach being taken by most record companies toward the development of video product on their artists waylaid substantial budget slashings in these divisions.

Sums up Varley Smith, director of film and video for Capitol Records, "The eventual impact of the video-disk and the present promotional potential of these kinds of film projects precludes any serious problems. Their marketing value is simply too important for us and the commitment at the executive level too great."

DON'T BE A LONE STRANGER TO HOME



To date, about a million video tape recorders have been sold in this country, and by the end of next year that figure is expected to double. If you haven't already, become part of the fastest growing entertainment market since the advent of stereo sound.

VIDEO!

TVX Distributors, the world's largest sales agency of Video cassettes, offers an unbelievable selection of over 4,000 of the finest motion pictures ever made; cinema classics, major feature films, adult movies, serials, cartoons, sporting events, pop & rock concerts—and more!

We also carry VTR's and accessories dealer inquiries invited.

TVX DISTRIBUTORS

1643 N. Cherokee, Hollywood, CA 90028 (213) 462-6018 • Toll free 1-(800) 421-4133



SHOW ME WHAT YOU'VE GOT

TURN YOUR

FILM RIGHTS

INTO

VIDEO

DOLLARS!

If you hold the copyrights to any marketable films, AstroVideo is interested in helping you turn those rights

into dollars! AstroVideo is one of the largest privately

held video duplicating and marketing firms in the U.S.,

with licensing agreements already in force with other

We are a young company looking towards the future and

the challenge of filling the needs of a fast growing video

Begin turning your film rights into video dollars today!

film copyright owners.

Contact: David Gusseck

San Francisco, Ca 94102

90 Golden Gate Ave.,

AstroVideo, Inc.

market.

DISCO CHAIN NEEDS SUPPLIES
OF VIDEO TAPES—ANYTHING
FOR USE IN DISCOS. BANDS,
ARTISTS, CARTOONS, ANYTHING
FUN FOR DISCOS.

CONTACT:

ENDA LIONS, ELO ENTERPRISES, 21 ALLISON RD. ACTON, LONDON W3, ENGLAND, TEL: 01 992 3809.

...they say we are the best...

C-O cassettes
top performance
4 or 5 screws or sonic weided
special liner
soft or hard window
with plastic or steel pin
tabs in or out
standard or Cro 2 type
colors

Norelco style box

Noreloo style box in different colors

cassette parts

C-Box storage system standard or with transparent

Manufacturer and supplier of

Testequipment Drop-Out tester DO 2000 Play + wind tester 7804

C-O Production: over 60 million per year

Your partner for quality and reliability

ICM Ltd. Mühlebachsfr. 27, CH-8800 Thalwil Switzerland Tel. 01/720 29 42, Telex 53759



eventual marketing to commercial

Billboard

1

1

M°A°S°H

This Week

14

15

16

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

35

36

37

38

39

40

-

-

1

1

-

1

1

1

1

1

1

1

1

1

1

Copyright Owner, Distributor, Catalog Number

BUTCH CASSIDY AND THE SUNDANCE KID

20th Century-Fox Films, Magnetic Video, CL-1061

20th Century-Fox Films, Magnetic Video, CL-1038 THE SOUND OF MUSIC 20th Century-Fox Films, Magnetic Video, CL-1051 THE AFRICAN OUEEN

Viacom International, Magnetic Video, CL-2025 THE GODFATHER

Paramount Pictures, Fotomat, 0011 SATURDAY NIGHT FEVER

Paramount Pictures, Fotomat, R/0003, PG/0225 THE GRADUATE

Avco Embassy Pictures, Magnetic Video, CL-4006 PATTON

20th Century-Fox Films, Magnetic Video, CL-1005 CARNAL KNOWLEDGE

Avco Embassy Pictures, Magnetic Video, CL-40003

THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER 20th Century-Fox Films, Magnetic Video, CL-1063 GODFATHER II

Paramount Pictures, Fotomat, 0013 THE MAN WHO WOULD BE KING

Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01002 **GROOVE TUBE**

THE POSEIDON ADVENTURE

Levitt-Pickman, Meda, M101

20th Century-Fox Films, Magnetic Video, CL-1058 HELLO DOLLY

20th Century-Fox Films, Magnetic Video, CL-1001

KING KONG (1933) RKO General Productions, The Nostalgia Merchant, 8001

PAPILLON Allied Artists Industries Inc./United Artists Corp., Allied Artists

IN PRAISE OF OLDER WOMEN

Avco Embassy Pictures, Magnetic Video, CL-4057 LOOKING FOR MR. GOODBAR

Paramount Pictures, Fotomat, 0083 NIGHT OF THE LIVING DEAD

Public Domain, Meda, M113

THE DUCHESS AND THE DIRTWATER FOX 20th Century-Fox Films, Magnetic Video, CL-1059

THE MAKING OF STAR WARS

20th Century-Fox Films, Magnetic Video, CL-1052 THE LONGEST DAY

20th Century-Fox Films, Magnetic Video, CL-1021

THE KING AND I

20th Century-Fox Films, Magnetic Video, CL-1004

AMOS AND ANDY-T.V. SERIES (All Shows) Public Domain

VON RYAN'S EXPRESS

20th Century-Fox Films, Magnetic Video, CL-1003

THE DAY THE EARTH STOOD STILL

20th Century-Fox Films, Magnetic Video, CL-1011

KING KONG (1977)

Dino De Laurentis, Fotomat, 0019

THE BETSY

Allied Artists Industries Inc./United Artists Corp., Allied Artists

Video 01004

TOUCH OF CLASS Brut Proudctions, Inc., Magnetic Video, CL-5001

EL CID Samuel Bronstein, V.C.I. The Source, 5001

FLESH GORDON

Graffiti Productions, Meda, M502

TORA! TORA! TORA!

THE YOUNG LIONS

20th Century Fox Films, Magnetic Video, CL-1017 DIRTY MARY, CRAZY LARRY

20th Century-Fox Films, Magnetic Video, CL-1053

WILD GEESE

Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01011

MURDER ON THE ORIENT EXPRESS EMI Film Distributors, Ltd., Fotomat, 0097

SAILOR WHO FELL FROM GRACE WITH THE SEA Avco Embassy Pictures, Magnetic Video, CL-4012

TUNNELVISION Stewart Shapiro Productions, Meda, M105

BENEATH THE PLANET OF THE APES 20th Century-Fox Films, Magnetic Video, CL-1013

20th Century-Fox Films, Magnetic Video, CL-1057

Video Takes

The 1984 Summer Olympics from Los Angeles could be on videodisk and videocassette by that Christmas. The agreement under which ABC-TV is paying a record \$225 million for U.S. television rights indicates ABC and the L.A. Olympic Organizing Committee will share all revenues from the home video mart, with production likely handled by the recently formed ABC Video Enterprises division. ... Talking to the Academy of TV Arts & Sciences in Hollywood recently, ABC Inc. president Elton Rule indicated that the adaptation of rock concerts on the ABC radio network to videocassette and videodisk is among many other programming formats under study.

Leading U.K. video software firm InterVision is offering in-store hardware to dealers as an incentive to promote its 300-title catalog, in conjunction with wholesaler Wynd-Up Records. That firm's John Champion reports some 40 dealers have taken up the offer for a VHS VTR and to at a rental of \$475 annually, based on a minimum order of 12 tapes. A display rack is offered at \$230 for three years, or free with an order of 60 titles or more. Suggested list is \$40, or \$12 rental for three days.

Home VTR sales to dealers in the U.S. market were 61,389 in October, **Expands Space**

LONDON-High Fidelity '80, set for a five-day season at the Cunard International Hotel here next April 23-27, will have a further 8,000 square feet added to its exhibition facilities, offering 25,000 square feet of floor space.

Says Don Quillen, of Emberworth Ltd., the organizing company: "We're going for a more balanced content of both flat stand space and demonstration display rooms. Now we've enough flat space to accom-

modate the largest companies." The first two days are set aside for trade and press only. "That there are three days now for the public reflects the increasing importance of the public aspect," he notes. "When we started the series in 1974, the emphasis was on the trade. Now we realize that the show is also the only opportunity for the public to see latest hi fi product of the spring season in Lonup 8.6% from the 56,545 units sold a year ago, according the Electronic Industries Assn./Consumer Electronics Group marketing services department. In the first 43 weeks, sales to dealers hit 356,032 units, a 19% jump from the 299,134 in the pipeline through October 1978.

Pfizer Inc. is committing capital investment of \$25 million the next three years for a new magnetic materials manufacturing complex near Valparaiso, Ind.; expansion of its magnetic particles plant at Easton. Pa., and start-up of an expanded magnetic iron oxides facility at East St. Louis, Ill. The Easton expansion will launch volume production of Pferrico, the new line of cobalt modified gamma ferric oxides developed for premium video and audio cassettes, to be operational next spring. The new Valparaiso complex, operational in early 1981, will be the manufacturing site for Pfizer's unique new Pferromet metallic particle designed for high performance home video and premium audio cassette products. John Bartels, president of the minerals, pigments and metals division, notes Pferromet has four times the information density of conventional magnetic oxides and will be especially applicable to miniaturized audio cassettes and the 14 and %-inch LVR tapes now under development for BASF and others.

BLANK TAPE TAX KAPUT FOR FRANCE?

PARIS-A proposed "parafiscal" tax on blank tape was rejected personally by French president Giscard D'Estaing who reportedly with his own hand deleted a clause dealing with the question, according to the satirical weekly newspaper Le Canard Enchaine.

True or not, the fact remains the industry here has never demanded a tax, which it has always considered would be unpopular. It remains convinced, though, that a law is being prepared which would impose a royalty on blank tape for the exclusive benefit of authors, artists and producers.

Also proposed was a tax on tape hardware, such as exists in Germany, but this was dropped for a number of reasons, notably the feeling that it did not conform to Common Market regulations.



Sharp Electronies in the U.S. confirms the Japanese company has authorized an American market study on the consumer response to a "no frills" home VTR similar to a twohour minimum-feature deck introduced in Japan at about 158,700 yen or \$690. The domestic market there has grown only about 8.5% through August, while exports are up 80% in the same period. Sharp just began shipping the new 2/6-hour VHS model with its patented Automatic Program Locate Devide for random access to any spot on the tape. Last call for the Video Rights '79

conference. Nov. 26-27 at the Cafe Royal, London, featuring 15 speakers on topics running the gamut of the legalities of home and institutional video, including a report on the Sony vs. Universal/Disney copyright case by Martin Roberts of the Univ. of Southern California. (Video Rights '79, Nord Media Ltd., 37 New Bond St., London W1Y 9HB England.)

STEPHEN TRAIMAN

EMI Distrib For Polygram Video In U.K. Market

LONDON-Polygram has signed a deal with EMI for the U.K. sale and distribution of its videocassette catalog through the new 20-strong video sales force set up by EMI last month to launch its initial 12 programs.

Under terms of the agreement, EMI will dub Polygram program material onto videocassette in three formats (VHS, Beta and Philips VCR), with Polygram clearing the programs and recommending packaging, pricing and publicity strategies.

Marketed under the Spectrum trademark, the catalog comprises an initial six titles. These include the only music cassette, a performance by the New York City Ballet of works by Tchaikovsky, Bizet and Brahms; "The Pawnbroker," with Rod Steiger; a Charlie Chaplin series and a soccer compilation.

"Both Polygram and EMI believe the videodisk will be the next big industry," says Donald MacLean, managing director of EMI Audio Visual Services. "These moves can be seen as preparation for the mass marketing of videodisks as these are similar businesses and we will obviously be competitors in that market.

"The current experiment is a crucial one as we have 20 salesmen on the road dedicated to selling blank and prerecorded videotapes, and we intend to make it pay."

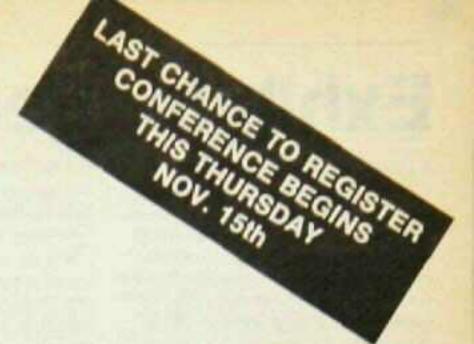
MacLean adds that television exposure has boosted sales, and orders for EMI's initial catalog of 12 titles had reached four figures in the first three weeks of sales.

W.L. "Pim" Zalsman, head of Polygram's video division, believes prerecorded videocassettes will still sell regardless of blank tapes, in the same way that prerecorded audio cassettes sell. There will always be a demand for what he calls "instant products."

Meanwhile, EMI's Emitel offshoot has opened a new video studio with complete shooting facilities in its Audio Visual Services building in Soho, Rates are \$140 per day or \$97.50 per half day.

NICK ROBERTSHAW

Billboard's First International Video Music Conference



Thursday, November 15

Registration

Opening reception hosted by Billboard

Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. At Winch U-Matic videotapes shown with the new General Electric arge-screen PJ-5050 video projection system and a state-of-the-art hi-5 system from Miller & Kreisel Sound

Friday, November 16

Welcome-Lee Zhito, Billboard Editor-in-Chief, and Stephen Traiman, Conference Chairman

"Video Music-Tomorrow Is Here Today," with Sid Sheinberg. President, MCA Inc.: Andrew Kohut, President, The Gallup Organizaton John Lack, Executive Vice President, Warner Cable.

"View From The Top" rap session with industry leaders moderated by Lee Zhito, Billboard Editor-in-Chief and Publisher.

Participants include C. Charles Smith, president, Pickwick International Robert Summer, President RCA Records. Al Coury, President, RSO Records; Stan Gortikov, President, RIAA; Walter Yetnikoff, President, CBS Records Group: Harvey Schein, Executive Vice President, Warner Communications Inc.

Coffee Break

"Videodisk & Videocassette-Compatible & Complementary?" Hardware update moderated by Larry Finley, Executive Director, ITA.

Participants include Kenneth Ingram, Senior Vice President, Sales. and Marketing, Magnavox Consumer Electronics; George Meyer, Natonal Product Manager, US JVC Corp., Phil Stack, Vice President. Sany Video Products: Seth Goldstein, Video Editor, Television Digest.

"Video Rights -- Legal Jungle" Focus on global music and video copyright, sync and performance rights, and video piracy, moderated by Al Berman, President, Harry Fox Agency.

Participants include Bob Crothers, Executive Assistant to the President, American Federation of Musicians, Dick Bloeser, Director, Film Security Office, Motion Picture Assn. of America, Harry Garfield, Vice President, Universal City Studios, Barry Menes, Partner, Goller, Gilin & Menes: Walter Lichte, Rudolf Slezak Music, Hamburg, Bob Montgomery, Managing Director, Mechanical Copyright Protection. Society, London.

Small group demonstrations of videodisk and videotape recording systems, video equipment studio workshops and video programming presentations, including the Magnavox Magnavision (Philips MCA) Videodisk General of Japan/Showtime Systems International Videodisk oz, Sony Video Studio Jon Roseman Productions, Ron Hays. Music Image, Keef & Co. and MetaVision.

Video Showcase programming

Saturday, November 17

"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by John Weaver, Keel & Co.

Participants include Paul Flattery, Executive Producer, Jon Roseman Productions. George Honchar, Executive Vice President, Imero Forerand Associates, Eric Gardner, President Panacea / Utopia Video Ron Hays, President, Music Image: Michael Nesmith, President: Paofic Arts: David Griffiths, Producer Music Performance Programs.

"In-House To In-Store To In-Home." Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by Jo Bergman, Director, Video and Television, Warner Bros. Records.

Participants include Peter Van der Velden, Home Video Coordinato: Casabianca Record & Férriworks: Steve Kahn, Manager, Audio/ Visual Productions, RCA Records, Variey Smith, Director, Film & Video Production Center, Capital Records: Arnold Levine, Vice President, Advertising Creative Services, CBS Records, Girard Landry, President, PromoVision; Joe Barone, Chief Executive Officer, Showtime Systems International

AGENDA



Sid Sheinberg MCA Inc.



John A. Lack Warner Cable Corp.



Andrew Kohut The Gallup Organization



Walter Yetnikoff **CBS Records Group**



C. Charles Smith Pickwick. International



Communications Inc.



Kenneth Ingram Magnavox



Richard Bloeser Motion Picture Assn. of America



Robert Plannkuch Bell & Howell Video Group



Albert Berman Harry Fox Agency



Seth Willenson **BCA SelectaVision VideoDiscs**



Todd Rundgren Artist/Bearsville

Coffee Brenk

"Marketing Muscle For New Media," distribution experiences and experiments in the music and video markets, moderated by Ken Winslow, National Video Clearinghouse

The Sheraton-Universal Hotel

Los Angeles

November 15-18, 1979

Participants include Al Bergamo, President, MCA Distributing Jim Lara, Vice President, Pickwick International, Gene Silverman, President, Video Trend, Bob Vandegrift, Vice President, Consumer, Products, Magnetic Video Al Markim, President, Video Corp. Of America: David Heneberry, Vice President: Marketing, RCA SelectaVision.

"The Retail Connection-Dealer/One Stop Experience," Focus on actual in-store sales reactions to the first videocassette programs and initial videodisks, moderated by Joe Cohen, Executive Vice President,

Participants include Lee Hartstone, President, Integrity Entertainment/Wherehouse, Noel Gimbel, President, Sound/Video Unlimited, Gary Thorne, Vice President, Merchandising, Sam Goody; Steve Libman, Executive Vice President, Emerald City/Oz, among others

"Studios-An Audio/Video Marriage," views of recording and video studios on conversions and joint ventures, moderated by Lola Scobey. Vice President, Wishbone Studios

Participants include Chris Stone, President, Record Plant, L.A. Louis Steinberg, Vice President of Operations / Trans American Video. Bill Marino, Chief Engineer, Regent Sound; Kent Duncan, President. Sierra Audio: Sam Kopper, President: Starfleet Productions.

Luncheon

Continuing demonstrations of videodisk / videotape systems, video studios, video programming presentations.

Special event at the Celebrity Theatre of Trans American Video, co-hosted by the Record Plant, followed by a visit to the Videodisco at the L.A. Convention Center, courtesy of the Los Angeles Video Show

Sunday, November 18

"Videodisk/Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product; moderated by Seth Willenson, Vice President, Programs, RCA SelectaVision VideoDiscs.

Participants include Gary Dartnell, President, EMI Videograms. John Lollos, Senior Vice President, Video Tape Network, Sam Szurek. Director, Entertainment Programming, Time-Life Video, Waleed All; Director of Sales, Video Communications Inc.

"International Video Music Networks," highlights on the growth of video on the international scene in key music markets, moderated by Don MacLean, Managing Director, EMI Audio-Visual Services, London.

Participants include John Ross-Barnard, Home Video Manager, BBC London Shigeaki Hazama, President, Pony Inc. Tokyo, Bruce Higham, Captain Video, London.

Coffee Break

"Future Technologies-Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry, moderated by Roger Pryor, General Manager, Sony Digital Audio

Participants include Robert Plannkuch; President, Bell & Howell Video, Mort Wax, President, M.D. Wax and Associates: Horst Heisrath, Manager, Marketing Planning & Development, GTE Consumer

"Looking Ahead," windup session moderated by Stephen Traiman, Billboard Tape/Audio/Video Editor and Conference Chairman, with moderators of all panels participating, plus Todd Rundgren, Utopia

Farewell Brunch with world premiere of Todd Rundgren / Utopia Video videodisk of Tomita's version of Holst's "The Planets."



Mail Completed Form to: DIANE KIRKLAND/NANCY FALK Billboard's International Video Music Conference 9000 Sunset Boulevard Los Angeles, CA 90069

Please register me for Billboard's International Video Music Conference at the Sheraton-Universal Hotel, November 15-18, 1979.

I am enclosing a check or money order, in the amount of (please check):

☐\$275 REGULAR RATE

☐ \$195 for Panelist, Students and Spouses.

You may charge your Video Music Registration if you wish: ☐ Master Charge ☐ BankAmericard/Visa Billboard. American Express Diners Club

Credit Card Number ____

Expiration Date_

Signature.

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to October 26. Absolutely no refunds after October 26, 1979.

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

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

1st Name for Badge_

Name(s) Title(s)

Company____ Address ______ Telephone () ______

Copyrighted material

a lot of terrible tapes being offered." He indicates this contributes to con-

Exhibits, Seminars Widen 64th AES Scope

Continued from page 62.

 Eumig introduced the FL-1000 microprocessor-controlled cassette deck with provision for interface with any eight-bit microcomputer system. Software development thus far has been aimed at automated sequencing of a large number of cassette decks for broadcast programming as an alternative to the more traditional tape-cartridge, systems.

 Technics showed the SP-02, Quartz Direct-Drive system and d.c. motor designed to replace and upgrade Neumann disk mastering turntable drive assemblies.

 Cybersonics showed an operational 2002 Disk Mastering system configured in a 250-pound "tabletop" package. Also featured was the Ortofon disk recording system. The first production model lathe was delivered recently to Precision Lacquer in Los Angeles where Cher's latest "Prisoner" album was mastered.

 A number of new consoles were bowed including the Cadac Audio, automated board exhibited by U.S. rep Irv Joel Associates. The console can be delivered with up to 52-input channels and 48-output channels and can be outfitted with the CARE floppy disk automation system.

 Sound Workshop showcased the series 30 Recording Console, expected to be introduced to the marketplace in early 1980. The series 30

because "you can get stung. There's

sumers being slow to purchase tapes

they have not seen. For instance, a

concert tape may feature a band

with good consumer recognition, but

the tape itself is of very low quality.

The Wizard's tapes, such as "Alice

Cooper & Friends" have been se-

lected to avoid this problem. Other

titles offered include public domain

materials (Arends notes that several

episodes of "Star Trek" were not

copyrighted, due to an oversight)

While Arends has not found ap-

preciable sales in rock concerts and

the like, musicals and MOR tele-

vision specials seem to sell well.

Among those, the best sellers are

Barbra Streisand tv specials, "My

Name is Barbra" and "Color me

Another new entry in Los Angeles

video retail is The Movie Store, run

by Bob Leslie and Christopher Man,

foreign and/or "cult" films.

Barbra."

Continued from page 62

can be outfitted with 12-inputs, 8outputs up to 28-in, 24-out. Options include Penny & Giles faders, VCA Grouping and ARMS automation.

· Ivie showed a new modular sound system, series 5000, which offers mixer, amplifier, 1/2-octave equalizer, notch filter, and electronic crossover modules in a compact package.

The greatest number of new products shown were in the category of signal processing devices.

 Eventide exhibited a new delay line, the JJ193, featuring four outputs with up to 510 milliseconds of delay available at each output. Also shown was the new H949 Harmonizer as well as the 1745M modularconstruction delay line.

 B&B Audio demoed its new CX-1 compressor/expander which can be operated in both compression and expansion modes simultaneously, and offers variable threshold and release times and bar-graph metering.

 JBL demonstrated the model 7510 automatic microphone mixer featuring background noise discrimination as well as priority delegation of inputs. Also shown was a new compressor/limiter model 7130, mixer/amplifier model 6502 and mixer/preamplifier model 5302.

· Spectra Sonies introduced the audio delay line model 4020, Audio

both actors. "We find nostalgia

tapes sell the best," says Leslie, who

describes his usual customer as fairly

affluent and between 40 and 60

years old. "They typically buy things

like 'Citizen Kane' and 'Gunga

Din." Younger people, he says,

come in and browse, but don't buy

much. The store stocks a number of

rock'n'roll tapes, but they have sold

Leslie has not given up on music,

though. "We're dealing with a pro-

ducer who is recording some jazz

concerts and that's something we

think might sell to our clientele. We

haven't come across any jazz tapes

so far." He says he gets a lot of

requests for bootleg material, "but

The Movie Store has found musi-

cals to be excellent sellers, "'Sound

of Music, 'Hello Dolly,' 'The King

and I' and vintage movies like that

This report concludes next week

with a look at the first retail/distribu-

tion moves in the music business.

we don't carry any.'

sell great," says Leslie.

Phase Shifter model 4010 and an Audio Flanger model 4000.

 dbx demonstrated the model 164 stereo compressor/limiter, and introduced a new model VCA, the model 2001.

Assistance in preparing this story provided by J.B. Moore.

 Roland Corporation featured three new devices: the SBF-325 Stereo Flanger, the SVC-350 Vocoder and the SPH-323 Phaser. The latter employs 11 filters for voice character analysis and an additional 10-filters for synthesis of vowel sounds.

The item of most interest in tape

duplicatin was the Domain Modified King Cassette Loader, Domain claims advantages for their unit including constant tape tension, decreased maintenance, increased production, easier operation and a higher quality finished product. The modification cost for a King 750, 760 or 770 is \$13,000 or they will provide the unit for \$23,000.

Audico showed its new Rewinder/Exerciser/Timer which comes in three separate configurations. The most sophisticated, the 200-9, performs all three functions, rewinding a C-60 in 17 seconds, timing tape without timing leader, exercising tape at variable speeds and tensions 999 times unattended and

New equipment included cassette-to-cassette duplicators from Pentagon and Otari, a labeling machine from ITI, and a head alignment system from Pentagon.

Modified equipment was featured by Heino Ilsemann, Coastal Specialty and others.

In semi-pro, TEAC drew the most attention with its Tascam model 144 Portastudio. The unit, which features 4-track recording on a cassette with a speed of 3% i.p.s. and its own head format, was generally well received as demos were done in TEAC's suite. The unit is capable of track transfer, track bouncing, overdubbing and others.

Video Music Meet Pulls Industry

Continued from page 62

Larry Finley, ITA, includes Ken Ingram, Magnavox; Phil Stack. Sony Video Products, and Seth Goldstein, Television Digest, who will provide commentary for an exclusive videotape of the new Philips Video 2000 and BASF LVR tape systems bowed at the recent Berlin Radio-TV Fair.

 "Video Rights-Legal Jungle," focusing on the key copyright and piracy areas, chaired by Al Berman, Harry Fox Agency, has Bob Crothers, American Federation of Musicians; Dick Bloeser, Motion Picture Assn. of America; Harry Garfield. Universal City Studios; Bob Montgomery, Mechanical Copyright Protection Society (U.K.) and Walter Lichte, Rudolf Slezak Music (Hamburg).

. " Creative Input For A Mass Market," rap session moderated by John Weaver, Keefco, includes Paul Flattery, Jon Roseman Productions; George Honchar, Imero Fiorentino Associates; Eric Gardner, Panacea/ Utopia Video; Ron Hays, Music Image; Michael Nesmith, Pacific Arts. and David Griffiths, WNET/Channel 13.

· "In-House To In-Store To In-Home," focusing on label and promotion experience, chaired by Jo Bergman, Warner Bros., also has Peter Van der Velden, Casablanca Record & Filmworks; Steve Kahn, RCA Records; Varley Smith, Capitol Records; Arnold Levine, CBS Records; Girard Landry, PromoVision, and Joe Barone, Showtime Systems International.

 "Marketing Muscle For New Media," update on distribution experiments and experience, moderated by Ken Winslow, National Video Clearinghouse, includes Al Bergamo, MCA Distributing; Jim Lara, Pickwick; Gene Silverman, Video Trend: Bob Vandegrift, Magnetic Video; Al Markim, Video Corp. of America, and Dave Heneberry, RCA SelectaVision Video-Discs.

Club, Speaker Firm

Combine On Promo

LOS ANGELES-The Century City Playboy Club here and Cerwin-Vega sound systems have been holdmg a dance contest to promote the club, new sound equipment and charity.

The Bunny Open Disco championships were held throughout October at the club. Dancers from all over California participated in the finals Oct. 29 with the \$10 entrance fee to be donated to the American Heart Assn.

 "The Retail Connection-Dealer/One-Stop Experience," chaired by Joe Cohen, NARM, also has Lee Hartstone, Integrity Entertainment/Wherehouse; Gary Thorne, Sam Goddy; Noel Gimbel,

Sound/Video Unlimited, and Steve Libman, Emerald City/Oz Records. "Studios-An Audio/Video

Marriage," highlighting conversions and joint ventures, moderated by Lola Scobey, Wishbone Inc., includes Chris Stone, Record Plant (L.A.); Lou Steinberg, Trans-American Video; Bill Marino, Regent Sound Studios; Kent Duncan.

Sierra Audio, and Sam Kopper, Starfleet Productions.

 "Videodisk/Tape Programming Progress," focused on building the first catalogs and outlook for future music product, chaired by Seth Willenson, RCA SelectaVision Video-Disc programs vice president, has Gary Dartnell, EMI Videograms; John Lollos, Video Tape Network; Sam Szurek, Time-Life Video, and Waleed Ali, Video Communications

 "International Video Music Networks," highlighting global vitality and growth, moderated by Donald MacLean, EMI Audio-Visual Services, London, includes John Ross-Barnard, BBC, London; Shigeaki Hazama, Pony Inc., Tokyo. and Bruce Higham, Captain Video, London.

• "Future Technologies-Promise & Potential," is chaired by Roger Pryor, Sony Digital Audio Division. covering that subject, with Bob Pfannkuch, Bell & Howell Video Group, airline video/audio hardware and programming opportunity: Horst Heisrath, GTE Consumer Electronics, on its study of consumer stereo tv attitudes, and Mort Wax, M.D. Wax & Associates. on cable and satellite progress.

· "Looking Ahead," the windup session moderated by Stephen Traiman. Billboard tape/audio/video editor and Video Music Conference chairman, features all panel moderators and Todd Rundgren, Bearsville artist and head of his own Utopia Video company.

Late registration can be done at the door, from 9 a.m.-5 p.m. Thursday (15) at the Sheraton Universal. Including the opening reception. two lunches, closing brunch, three continental breakfasts and all special events, fee is \$300 or \$220 for students or spouses.

MCA/TDK/FM CONCERT TIE

MIAMI-MCA Records, TDK tape and a local FM outlet in Orlando helped stage a free outdoor concert in front of a hi fi dealer's store here recently.

The concert drew a crowd estimated at 5,000 to Sound Electronics Inc., a 2,000 square foot audio, video and direct-to-disk retailer in the Casselberry, Fla., mall. Jack Link Associates staged the affair, which featured MCA's Axe. WORJ-FM broadcast the concert live.

Store owner David Freedman says the concert was the beginning of a TDK-sponsored promotion the tape company wants to implement nationally.

BILLBOARD ADVERTISING: THIS MUST BE THE SPACE...

Retail Vid Mart Expanding

poorly.

The first-read and best-read trade in the business. The one to buy when you're buying only one.

> **#1 WITH READERS** AND ADVERTISERS.

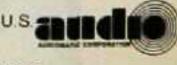
> > Billboard.



(*) Electro Sound QCV all-new quality control reproducer

The indispensable machine to audio-test pre-recorded tapes before loading, and to align and maintain any duplicating system.

Distributed in the U.S. and worldwide by



1290 AVENUE OF THE AMERICAS NEW YORK, NY 10019 PHONE 212/582-4870 CABLE AUDIOMATIC TELEX 12-6419

Sound Business

Controversy Mars SPARS Confab

Exhorbitant Membership Fee, Elitist Charges Leveled

strongly opposed

England commented.

By J.B. MOORE

"How dare they call themselves

More, however, have taken a wait

and see attitude. "I'd be interested to

know what they come up with in

May," a studio manager from New

On the plus side, wait-and-see ap-

peared to be the prevailing attitude.

Most acknowledged that some kind

of organization devoted strictly to

the needs of the studios themselves

the society with only 30 members?"

he asked. "And what is state-of-the-

NEW YORK — SPARS, the Society of Professional Audio Recording Studios, held its first convention concurrent with the AES Convention which ended here last week. It left in its wake a number of organizational achievements and continued controvery.

Nevertheless, charges that the organization is elitist, that the criteria for membership (that a studio be "state-of-the-art," 24-track) are nebulous and the \$2,000 membership fee is exhorbitant for most studios were leveled against them. As well, there is a question of what its objectives may be.

In an informal interview with several SPARS members, it became apparent that there is some controversy on these items among the members. President Tarsia emphasized several times that, "nothing is carved in stone."

Future membership criteria will be reviewed, the possibility of a tier structure for dues will be examined, and the aims of the organization will be further clarified.

Newly elected officers include Joseph Tarsia of Sigma Sound, president: David Teig of Atlantic Recording Studios, secretary/treasarer and four regional vice presidents: Robert Liftin, Regent Sound Studios, East; Mack Emerman, Criteria Studios, South; Murray Allen, University Recording Corp., Midwest including Canada; and Crhistopher Stone, Record Plant, West.

Four new members were added: Alpha Audio in Richmond, Va.; Power Station, New York; Soundworks, New York; and Triad Recording Studios, Florida This brings the total membership to

SPARS also held four separate symposiums at the Doral Inn on "The Client's View Of Recording Studios," "Multi-Track Tape Machines For The 1980s," "Economic, Financial and Legal Observations" and a second multi-track session.

When asked directly what purpose they saw for the organization, members were quick to point out the escalating cost of equipment.

"When I opened my doors in the '60s," said Chris Stone of Record Plant, L.A., "it cost me about \$80,000. Now I sometimes spend more than that for a single piece of equipment. All of us in SPARS want to be certain that we don't end up opening a room for a half a million or \$1 million and discover the clients aren't interested."

Trying to establish a dialogue with both clients and manufacturers was a continuing theme.

In response to the charge of elitism, Tarsia pointed out the difficulty in starting an organization of this type, both in organizational and financial terms.

N.Y. New Address For Glen Kolotkin

SAN FRANCISCO-Veteran engineer/producer Glen Kolotkin is moving his independent production company from this city to New York.

Lab Has 24-Tracker

NEWTON, Mass.—The Mixing Lab here is now a 24-track facility, having recently acquired an MCI 24-track machine auto-locator, according to owner John Nagy. "As it is we may have to assess the current members some additional amount to support our office in L.A. and a new full-time employe, not to mention publishing a quarterly would be a welcome newcomer to the growing roster of associations in the field.

Jack Malken of Secret Sound in New York commented that the ses-

mention publishing a quarterly news letter."

Still, those on the outside looking in have been skeptical. One studio owner was typical of those who felt

New York commented that the sessions he attended came up with several useful ideas.

"Someone asked why a reverse function could not be incorporated

function could not be incorporated into multi-track machines so engineers would not have to flip tape to get the effect. The manufacturer in question replied that it was only because no one had ever asked. That kind of dialog is good," he said.

One policy pronouncement was made as the Society adopted the Peak Program Meter as the best way to measure radio and unanimously agreed to utilize it in its studios. This too created controversy because of the cost of retrofitting the more expensive meters. "Not everyone can afford what they can," was a not atypical remark.

Studio Track

Sanborn Productions, Boulder, Colo-based 24 track mobile rig, cut Waylon Jennings, the Waylors and the original Crickets on Omaha and Kearney, Neb., dates for backstage Ltd., Greg Edward engineering.

Al Martino recording a new single for Capitol at: Alpha International, Philadelphia, Nate Chacker producing. Also there: Richie Rome recording and producing for Elektra/Asylum; Nate Chacker producing Bonnie Boyer for Columbia; Harold Melvin recording a new LP for MCA; and Felder-Conway-Hippy Gilbert producing First Choice's new album for Salsoul.

The Outlaws working at Miami's Criteria for Arista, Johnny Sandlin producing, Kurt Kinzel engineering with Sam Taylor the second engineer.

Phoebe Snow doing duets with Franklin Micare on his upcoming album for CBS, Rob Stevens producing. Neal Teeman engineering, assisted by Hugh Dwyer—at New York's RPM.

John Davis producing Wardell Piper at Sigma Sound, Philadelphia, for Midsung.

At Eastern Sound, Methuen, Mass., Holden Raphael producing Oak's first LP for Mercury, with mixing taking place at Forum Recording, Covington, Ky., for Sky's The Limit Productions

Gene Allan, Gary Knight and Harold Wheeler producing Gotham for Aurum Records at New York's Power Station.

Salafia Launches Consulting Firm

NEW YORK—Vision-Sound Professional Audio, Inc., a new audio consulting firm and dealership, has been formed here by audio consultant Michael Salafia.

Vision-Sound, with headquarters in nearby Englewood, N.J., will specialize in equipping recording studio facilities and in providing sophisticated home recording systems for music industry professionals. According to Salafia, the firm will represent a full range of state-of-theart equipment, including Harrison consoles, Studer recorders, Calrec Sound Field microphones and a full complement of peripheral signal processing hardware.

Vision-Sound is also the exclusive East Coast representative for Neotek recording consoles.

GROUP IV THE STAR IN RECORDING



Group IV is proud to announce that Steve Williams

one of music's most talented engineers has joined our staff. Steve has worked with such artists as the Beach Boys, REO Speedwagon, Billy Preston, McCoy Tyner and Jermaine Jackson just to mention a few. Currently, Steve is working with the production team of Danny Saraphine and David Wolinski on the new Tom Jans album.

Group IV ... Let us show you our commitment to excellence in recording.





GROUP IV RECORDING INC. 1541 N. WILCOX, HOLLYWOOD, CA 90028 (213) 466-6444

Copyrighted ma

International



NAPOLEON STRUT—One of mexico's leading singer-songwriters, Jose Maria Napoleon, takes to the floor at Mexico City's Fiesta Palace Hotel, with inviting accompaniment. The artist is currently receiving major promotion by Cisne Raff Records in that market.

INTEREST REMAINS HIGH

Russians Still Wait For Elton LP Issue

• Continued from page 4

rocker's live appearances that Harvey Goldsmith, London-based promoter of the dates, confirmed that he had been approached about possible U.S.S.R. release of "A Single Man."

Making the approach was Oleg Popov of Mezhdunarodnaya Kniga, division of the country's ministry of foreign trade which deals with disktape-music import/export operations.

Months later, the leading Soviet youth paper, Komsomolskaya Pravda, informed readers of its monthly pop section that serious negotiations were under way.

Once final details are settled, it's estimated that some 20,000 copies of the album-perhaps even 25,000-will be pressed locally, though this is below the original 100,000 figure carried in initial reports of the deal.

Whatever the figure, an instant sellout is guaranteed. Melodiya won't have to advertise, nor mount any kind of radio promotion, once the disk is issued.

At this stage, there's no hint as to whether Melodiya will seek further Elton John repertoire. No profit motives figure in the company's corporate policies over licensing deals, and so its moves are hard to predict.

The company has been releasing licensed product since 1974, during which time contacts with 15 disk firms worldwide have been established, and thousands of licensed titles in pop, jazz and the classics have been made available to Soviet consumers.

But though Melodiya is steadily expanding its catalog in this fashion, product still comes out in limited

FOR **EXPORT ONLY** All Labels, Records & Tapes New Releases Rock & Pop Disco & Jazz Afro Cuban Nostalgia Classical Cutouts Always in Stock Lowest Export Prices Fastest Delivery Free Catalogue on Request DAVID ESKIN, INC. 400 Riverside Drive New York 10025 USA Telex 237460 ESKINUR - Tel (212) 749-4257

quantities, generally around 15,000 to 20,000 units-mere trifles for such

a huge territory.

And the pop titles sell out immediately, at retail prices of around \$2.90 (2.15 roubles). This is about the same as the price of domestic pop and rock releases.

Product is pressed at Melodiya's facilities in Moscow and Leningrad, with quality stipulated by the agreement and conditions laid down in the deals negotiated by Mezhduharodnaya Kniga with foreign licensors.

Sleeves, however, are seldom the same as for the original, overseas releases. This remains a weak spot in Melodiya's manufacturing cycle, with designs generally poor, and the quality of illustrations far from sharp.

But those illustrations do relate to the artist on the record, and the company has shown steady improvements in this field in the past five years.

Peruvians Making Records From Sweet, Cheap Sugar Cane Plants

Continued from page 3

of the new raw material is helping manufacturers keep down costs in contrast to the regular increases afflicting users of petroleum-derived materials.

The sugar-derived constituent emerged some five years ago, from a series of experiments initiated by an American company here, the Grace Corp., which was seeking new outlets for by-products of sugar, one of Peru's principal agricultural products.

In reality, the newcomer comes from motasses, a residue which drains from sugar in the process of manufacture. Previously, this residue was used as nothing more than a complementary food for cattle, and this in small proportion. The bagasse (the remains of the sugar after the juice is extracted) was used as low-quality fuel.

Grace was expropriated when the military government came to power, or, to be more exact, "bought" by the Peruvian state and converted into a "Cooperativa de Produccion" (production cooperative).

The Peruvian engineers who remained with the firm decided to continue the experiments on obtaining PVC, and after many trials in which engineers from the country's record plants also participated, they came up with an acceptable type of vinyl. The technical process stems from the cracking of the alcohol derived from the distillation of sugar.

In preliminary laboratory work, it was proved that this raw material, conveniently combined with the "black smoke," could satisfactorily be used to manufacture singles.

Nevertheless, the engineers in the record plants initially rejected the product, since they noted an increase in the noise level.

Upon examining some already pressed material under the microscope, it was noticed that after being played more than five times, there was a long hair in the record grooves that produced the excess noise.

A molecular examination showed that it was necessary to change the temperatures and the time on the presses.

Even so, the plants' quality control engineers demanded that this raw material be combined with equal parts of material imported from the U.S. and France for the manufacture of albums.

But with time and the rise in foreign currency problems, the Paramonga factory (the company which monopolizes the raw material in Peru) began decreasing, little by little, the amount of imported matenal, and introduced the PVC derived from sugar cane.

Records in Peru now have a satisfactory quality compared with foreign ones, but in a noise analysis, it's still noted that the noise level and the tendency to wear through friction is higher than that of an LP from a good U.S. manufacturer.

Since this problem is only percep-

tible by those with expensive, topquality equipment, or by FM radio stations, no significant attempts have been made to perfect the quality of the new PVC.

In relation to the price of the product, in its initial usage, it was appreciably more expensive than the petroleum product. But after the first OPEC increases, the two products were the same price, and today the price is competitive, even somewhat lower, with the newcomer's added advantage of being easily obtained within Peru.

In the preliminary stages, the record manufacturers were apprehensive about the sugar-derived constituent, not only acquiring it, but also over the disparity of quality, as well as the degrees of temperatures to which the presses had to be raised.

Today, there's regularity in deliveries, as well as in quality.

It's known that India is also producing polyvinyls derived from vegetable products.

Yamaha Fest Viewed As Product Booster

By ELISE KRENTZEL

TOKYO-For all its idiosyncracies, Japan's Yamaha World Popular Song Contest is regarded as invaluable exposure for the many participants and the local labels licensed with their product.

The 1979 event was due to be staged this past weekend (9-11) at Tokyo's Budokan Hall, featuring 26 songs from 19 countries, plus six entries from the host nation (a full report will appear in an upcoming is-

The countries represented: the U.S., Britain, West Germany, Holland, Hong Kong, France, Hungary, Italy, Mexico, Brazil, Czechoslovakia, Belgium, New Zealand, Norway, Spain, Indonesia, Argentina, Peru, Australia and Japan.

Televised highlights of the contest, Yamaha's 10th, were expected to be seen by more than 30 million people Sunday (11) via Fuji TV, and another 40,000 expected to be at Budokan in person over the three days.

What better exposure, in a country where visuals are more a selling factor than audio?

Among the entrants this year were several relatively well-known acts, including America's Eric Carmen. Apart from entering as a songwriter ("Foolin' Myself," performed by Paul Nicholas for the U.S.), Carmen was set to appear as a special guest after all the contestants performed at the semi-finals.

Nippon Phonogram, Arista's licensee here, has planed a substantial campaign around Carmen's appearances, investing heavily in pre-event publicity materials.

Aside from that, Japanese promotion firm, Ongakusha, has booked Carmen into the Nakano Sun-Plaza early next February.

Phonogram's international coordinator, Alex Abrahamhoff, notes that Carmen will be appearing on NHK (Nippon Hoso Kyokai), NTV and Fuji TV besides numerous radio shows, while over 300 retail outlets have taken displays and in-store promotion material for the singer's new single, "Haven't We Come A Long Way," released Oct. 25.

On Nov. 5, Phonogram also issues a Japan-only compilation of Carmen's hits, with an initial pressing order somewhere in the five-digit area.

Other festival participants: Maywood from Holland, whose release option has been picked up by Toshiba-EMI; Hong Kong's Elisa Chan, who has been recording for WEA Hong Kong and is available to Warner Pioneer here; Cissy Houston from the U.S., hitherto represented on record in Japan with two albums and one 45 via Toshiba-EMI;

Julie Bataille from France, where she records for Trema Records. Although two 45s and one album have been released via Victor Musical Industries, she's not signed for Japan at present; Judit Szuas from Hungary, contracted to Hungariton-Repita in her homeland, but free for this market;

Mal from Italy, who has product coming up Nov. 21 through King Records, from Italy's Ricordi; Mexico's Maria Medina, optioned to RVC Japan, while signed to RCA at home; Maria Creusa from Brazil.

(Continued on page 70)

Viennese 'Evita'

VIENNA-A German-language version of "Evita" is planned for the Theater an der Wien here in 1981. It's not known yet whether an original cast album will accompany the production.

Handling negotiations for the show are theatre chief, Rolf Kutschera, and U.S. producer, Harold Prince.

Meanwhile, the Theater an der Wien has financed its first album working in conjunction with German music publishing firm, Montana, and an organization representing Austrian gambling casinos.

The LP features music of the stage show, "Die Grafin vom Naschmarkt," by Erwin Halletz. Performers include Marika Rock and Harald Serafin. EMI is handling the disk's distribution.

Vacation Venue Festival Draws Country Customers

• Continued from page 53

the initial announcement.

The task of booking the acts rested with Bridie Reid, Pontin's chief entertainments executive responsible for handling all the firm's talent, amounting to over \$4.5 million, and U.K. country music personality. Murray Kash, appointed festival director.

Latter's past work has included acting, recording, radio presentation and coordinator for all the Wembley International Country Music Festivals staged annually by Mervyn Conn.

More than 20 British acts were booked for appearances during the eight days, with yodeler Keith Manifold and the group Hickory Lane selected as resident performers. Others included Poacher, the Hillsiders, Gene Stuart and the Homesteaders, the Frank Jennings Syndicate, Jon Derek and Country Fever, Patsy Powell and Little Ginny and Room Service.

"This is the first time that a nonstop stream of British talent has been seen in one place within a concentrated period of time," says Kash. "We tried to represent the whole area of country music, cutting across the spectrum from oldtime and bluegrass to contemporary, and showcase the artists in an entirely new and different setting."

In addition to the locals, U.S. touring names, Marvin Rainwater and Jim Glaser, and Canadian Gordie West were booked for one-night stands.

There was trade involvement, with stand exhibition space (at around \$550 per stand) located within the camp's main ballroom area. A number of retail and record distributors were present, but it was the western wear dealers who reported the most active business, a number having to bring in fresh stocks within a couple of days of Festival opening.

More country activity is planned by Pontin's for 1980. Michael Austin reveals that the Hemsby site is now preparing for next year, and three other Pontin's sites will also be staging similar festivals.

Courage Reports

JOHANNESBURG — Promoter Robin Courage has visited South Africa at the request of certain black acts, looking at conditions should they wish to perform in this market. His report seems to have been positive, because negotiations are underway for tours by Sammy Davis Jr., Lena Horne and possibly Count Basie.

Tokyo FM Station Airing U.S. Music Scene Series

By ELISE KRENTZEL

TOKYO-FM Tokyo, Japan's only commercial FM radio station, is presenting a year-long series of weekly one-hour shows entitled "Mirage Love USA."

The programs, taped in threemonth cycles, focus on the American music scene in depth, with backup material provided by artist and management interviews and commentaries, plus live recordings taped from various rock and jazz venues.

The series is sponsored by Mitsubishi Motors, which purchases time on FM Tokyo to help promote its 1979 model of the Mirage car, known in the U.S. as the Champ.

Point-of-sale of "Mirage Love USA" to Japanese listeners is that the FM crew taping the shows gather their material directly in the U.S., which is a first for any Japanese radio sta-

Apart from the capital, FM Tokyo broadcasts in cities such 25 Osaka, under the call letters of FM Osaka: Nagoya, as FM Fukuoka: and the district of Aiichi under the name FM Aiichi.

The crew sent to the States consists of a program director, bilingual deejay, sound engineer. photographer and coordinator. From mid-September to mid-October, the FM team traveled to New York, Detroit, Washington, D.C., and Chicago.

One last show cycle is planned. for broadcast from next January to April. In December, the same crew will return to the Southern region of the U.S.

While the FM crew travels by air, the Mirage (Champ) car is transported from one city to another to meet them, as part of a promotional ploy intended to encourage prospective buyers in the U.S.

So far, the ratings for "Mirage" are the highest todate for any AM or FM radio show in Japan, with a total listenership of more than 10 million.

Mitsubishi plans to continue sponsoring the show next year if the ratings continue as they have been. In 1980, plans are to tape four three-month segments in all parts of Latin America, capitalizing upon the salsa boom which has now arrived in Japan.

\$20,000 SALES LOST?

Computer Fouls U.K. Charts; Label Upset

LONDON-A computer error at the British Market Research Bureau. which produces the country's record charts, transposed the No. 1 and number two singles for the latest ratings, then-upon its discoverytriggered fast radio and trade activity to correct the mixup.

In the incorrect charts, Lena Martell's "One Day At A Time" (Pye) was deposed after two weeks at the summit by Dr. Hook's "When You're In Love With A Beautiful Woman" (Capitol).

This listing was given out to the BBC radio and television networks, to segments of the retail and wholetale trade and others on Tuesday (6).

The error was discovered within ean hour, but it took the best part of a day for the Bureau to inform the industry that Martell's 45 was, in fact, top for a vital third week.

From that point on, the BBC broadcast news of the correction through its pop music channel. Radio I, while newspapers and magazines were also informed of the

But it was too late for U.K. trade paper, Music Week, which goes to press Tuesday, publishes Wednesday and is used by many of the country's retailers when ordering stocks for the weekend.

Publication of the error in Music Week leaves Pye Records and Martell's manager unhappy about lost sales, which, they claim, may not be

Pyc estimates a loss of at least \$20,000 through the computer's miscalculation. George Elrick, Martell's manager, fears that the confusion could prevent the singer's disk reaching one million sales-though st she's already gone platinum by topping the 750,000 mark.

And Wilf Price, chief record buyers for Boots, drugstore chain with disk departments throughout the

country, explains: "When a record slips from No. 1 to No. 2 dealers tend to think its sales potential is slipping, and so drastically reduce their orders." Whatever the outcome, the suc-

cess of "One Day At A Time" remains a considerable triumph for the 37-year-old Scottish MOR artist. Though a consistent album seller, she's tried for 20 years to top the singles charts.

The song which eventually provided the breakthrough was co-written by Kris Kristofferson; Martell's version was first released by Pye more than two years ago.

There was little sales action then, but it was brought back to life by Martell's inclusion of the song in a tv show, and by the huge success of another version in Ireland by a local singer.

 Although Billboard publishes the same charts supplied by the British Market Research Bureau (on behalf of the British Phonographic Industry) to Music Week, this magazine's later deadlines allowed the correction to be made; see Hits Of The World, page 72.

Video Promotion

LONDON-British chain store, Boots, has followed High Street rival, Woolworth, in the use of custom-made videotapes as in-store promotion for recording artists. This month, 60 disk departments

in Boots stores will be running the 30-minute films, with monthly updates. Supplier is a new company, Videad, an amalgamation of Topic Displays and Millaney-Grant Prods. This has emerged as the chief rival of Realmheath, and of the relatively long-established Captain Video, whose programs go into some 300 record outlets nationwide.

Polygram Markets MOR In Style

Australian TV Saturation On Selected LP Releases

By GLENN BAKER

SYDNEY - "Middle-of-the-road music is important to this company. And we seem to be able to handle it better than others."

The man talking is Ross Barlow. managing director of Polygram Australia, and his claim finds basis in truth. Many industryites agree that the company has set new standards for the marketing of MOR music in this nation.

Using saturation television advertising on selected releases, substantial sales have been achieved on product which receives little airplay.

Last May, Barlow succeeded in securing Demis Roussos for a brief promotional visit. At that time, the singer's "Forever And Ever" album had sold no more than 20,000 units.

In the past four to five months, it's reached the 150,000 mark, Barlow asserts. And a tv-advertised compilation, "The Roussos Phenomenon," has reportedly sold over 220,000 copies.

"I had a gut feeling about Roussos," the executive continues, ever since Kamahl told me about him after the 1972 Rio Song Festival. It's taken me this long to get him out here. Every time I had it tied up. he would break out in another mar-

Kamahl, of course, is another Polygram MOR artist, and Australia's most successful solo vocal export, with one million in international sales to add to his 1.7 million in domestic business.

In New Zealand, a tv package, "Kamahl" knocked the incumbent "Saturday Night Fever" soundtrack out of the No. 1 slot. In Holland, his "Elephant Song" single reached the chart summit, with an accompanying album selling approximately 300,000 copies.

Kamahl's fruitful 10-year association with Polygram has yielded 18 albums: five tv budget titles, 13 full price. Ross Barlow cites the example of one LP by the singer selling 139,000 copies at the lower price, then going on to move another 50,000 when raised to the regular level.

"The marketing of Kamahl has taught me many great object lessons," the Polygram chief comments, "lessons which I hope to use in the promotion of John McNally, our next Kamahl." Already that Irish-born singer has sold a reported 120,000 here of a \$6.99 tv special release, "John McNally's Ireland."

For Polygram Australia, Mother's Day and Christmas Day are the most important events on the calendar. The company knows exactly where its prime market is, and goes after that with no holds barred.

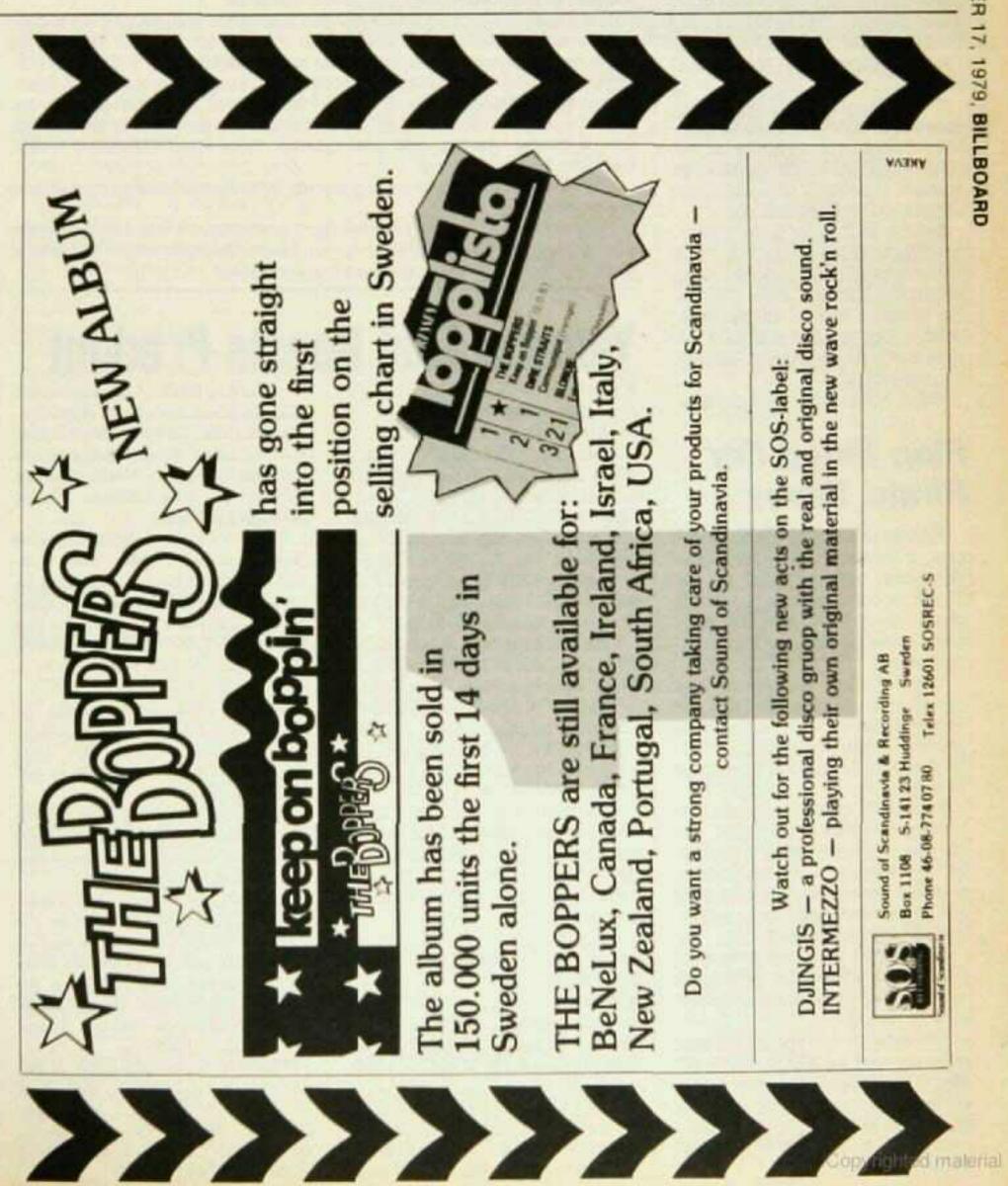
"We spend \$750,000 annually on tv advertising, more than any other Australian company except K-tel. It usually comprises about six \$120,000 campaigns. We've only really had one failure in five years, and I no longer lose sleep over the money I'm spending."

Some of the notable successes include 150,000 on a Platters hits collection, 300,000 for "The Delightful Nana Mouskouri," 150,000 for "The Magnificent Voice Of Harry Secombe" and 150,000 for "The Musical Genius Of James Last." Even the company's oldies are predominantly MOR-based

"We work on a basic one-to-one philosophy. If we spend \$100,000, we expect to sell no less than 100,000 units," says Barlow, "Our biggest problem really is overpressing. Nowadays we're telling retailers a loud 'no' on large orders, not only because of the sale-or-return basis of ty specials, but also because when piles of stock are in our warehouse we know just how much we've got to meet demand."

Current goals for Polygram's MOR activities include a new push on Nana Mouskouri, a million-selling artist in this market with 13 albums in catalog; and French flutist George Zamphier, who scored a freak hit here with "The Lonely Shepherd" and who has sold more than 35,000 copies of one LP. He's soon to be the subject of a tv campaign for a compilation release.

"If I ever had any musical talent," Barlow muses, "I would look anywhere but the MOR scene. For longevity, it can't be beat."



Austrian Cartel Will

Fold At End Of '79 By MANFRED SCHREIBER

VIENNA-The Austrian record cartel, which was set up by the industry to allow agreements on resale price parity and which has kept retail prices steady for years, is to end Dec. 31.

It's the outcome of disk companies' refusal to supply the cartel court judge with detailed financial disclosures demanded by the Austrian Workers' Assembly and trade unions, which have believed for some time that local record prices were too high in relation to the rest of Europe.

The Assembly made its request for disclosure when approached by the judge for views on prolonging the cartel. Rather than provide the data, record companies withdrew their application for cartel renewal.

Says Stephan Von Friedberg, general manager of Ariola and general secretary of the Austrian branch of the International Federation of Producers of Phonograms and Videograms (IFPI): "We didn't want to give the details asked for. We feel the data of record production, costs, shares and so on have nothing whatsoever to do with the cartel, so we decided to withdraw our application.

"Besides, the cartel is no longer important to the industry except where what we call the 'common bonus' for retailers is concerned."

Wolfgang Arming, president of Polygram in Austria, adds, "Last year, resale price maintenance couldn't be sustained any longer, so I've no interest in supporting the car-

In fact, almost all companies released low, middle and special price series which were contrary to the prices suggested by the cartel, so its absence is unlikely to make much Z difference to the retail stores.

Indeed, as Polydor general manager Erich Turan points out, "The end of the cartel may actually bring advantages for the dealer. Because the 'common bonus' will be abolished, clever retailers will have the opportunity to get better conditions for themselves."

Eldon Walli, owner of one of Aus-

Finn Fined For Pirate Tapes

HELSINKI-In a precedental case, a Finnish radio station employe has been ordered to pay \$7,500 as compensation for selling pirate cassettes. He was also fined \$500 for continued breach of copyright law.

The defendant was said to have copied from records a total 3,859 double cassette packs, taping from product release between 1975-78. He had sold 3,000 units for around \$2 to \$4.

Recipients of the compensation ordered by Magistrates Court here include copyright society Teosto, and Saeveltaejaein Tekijaenoikeustoimisto, which covers performing and mechanical rights; latter will receive \$3,600 of the total.

The Finnish IFPI branch receives \$2,630 as compensation for pirated material, and 26 musicians involved each receive \$33.

The defendant is also to pay special costs totalling \$2,630. Additionally, the court authorized the state to confiscate a wide range of copying equipment belonging to the defendant, said to be worth around \$10,000.

tria's largest retail outlets, also takes an optimistic view. "Once the cartel ends, the companies will have to look more to the retail trade, and in this way, the two sides will be brought closer together."

Problems might arise if the government issues a net price regulation, which would prevent companies recommending retail prices.

It's also been suggested that the end of the cartel would deprive the music business of a ready-made forum for dealing with its problems, though since the formation of the Austrian branch of IFPI, there's an alternative channel for discussion and action.



CZECH GOLD-Supraphon Records' general manager Dr. Pavel Smola, left, holds a gold album award commemorating sales of Pink Floyd's "Dark Side Of The Moon" in excess of 50,000 while EMI's Eastern Europe licensee coordinator, Chris John, looks on. Deep Purple's "Come Taste The Band" also sold gold for the EMI licensee. The award in the first of its kind in Czech history.

AUSTRIANS WARNED

VIENNA-Austrian retailers have been warned that they're liable for royalties on all records imported from sources other than the manufacturer.

The directive originates from Helmut Steinmetz, general manager of the Austro-Mechana collection society.

If it's not followed, copyright law provides for prosecution and fines. The responsibility rests not only with the importer, but with the dealers who distribute imported product. Now Austro-Mechana is offering a contract whereby firms that agree to pay royalties covering the last three years will escape prosecution.

The move follows an Austrian Supreme Court decision in the test case brought by Austro-Mechana against a Viennese retailer who had imported Polydor and Ariola product from a West German wholesaler.

Naturally enough, the companies-unaware the records might be exportedpaid only the normal royalty to the West German rights society, GEMA, and not the fee usually deducted for Austro-Mechana.

The Supreme Court took the view that these firms had not paid the correct sum in royalties to GEMA, and that, as a result, the Austrian neighboring rights owners would receive little or no royalty themselves.

The area where product would be sold by the manufacturer, it stated, determined the geographical circuit of distribution rights. If records are to be imported from West Germany, the U.K. or elsewhere, there will be no distribution rights for Austria, and authorization from Austro-Mechana would, therefore, be needed.

The outcome: anyone importing records from abroad must pay royalties to Austro-Mechana

Payment for Austrian distribution rights amounts to 75% of the total royalty due, according to BIEM/IFPI rates. An Austro-Mechana sticker attached to disks and tapes will prove payment has been made.

Yamaha Fest Boosts Product

Continued from page 68

also represented in the past by RVC product, from RCA Brazil;

From the U.S., Paul Nicholas, whose appearance in the "Sgt. Pepper's Lonely Hearts Club Band" movie is a publicity hook for Polydor, which has the soundtrack album here; also for the U.S., Peter Noone, currently unrepresented on disk (Noone's entry was penned by Elton John and Bernie Taupin);

Czechoslovakia's Helena Vondrackova, who waxes for Supraphon at home, and currently is under license to Nippon Columbia; Belgium's Claude Lombard, licensed to King from Barclay; Britain's Bonnie Tyler, previously represented by RVC releases, from RCA;

Kim Hart and Steve Allen from New Zealand, signed to EMI in their home, but unlicensed in Japan; Italy's Marcella, whose product has been available through Epic Sony. from CBS Italy;

Benny Borg from Norway, where he's signed to Polydor, with an option for release here; Indonesia's Bornok Hutaurak, unrecorded at home and abroad; Britain's Magic, due for Japanese release by CBS Sony; Fernando de Madariaga, free for this market;

Kim Clark from the U.K., where she's with CBS (Epic Sony locally); Peru's Homero, at home with lenpsa and optioned via the label's Japa-

nese outlet, EMI; Australia's Delilah, unsigned anywhere; West Germany's Gilla, under contract locally to Teichiku (from Hansa International); France's Noelle Cordier, shortly to gain album release through Epic Sony.

The Japanese entrants, culled from Yamaha's Popular Song Contest (POPCON) earlier via eight local and regional events, are: Ippei Suzuki, Takato Oyanagi & The Box Office Band, the Caribbean Revue, the Crystal King, Yoichi Shibata, Lisa Lee and Hironori Kaneko.

Yamaha owns all copyrights on all submitted songs in the contest, though artists are forbidden from publishing or releasing albums before Monday (12).

Prizes and awards due to be dispensed include the \$5,000 Grand Prize, and the \$1,000 outstanding composition award.

Various other prizes and donations are given to the artists by the Yamaha Music Foundation and its supporters, which include the Ministry of Foreign Affairs of Japan, the Tokyo Metropolitan Govt., Japan Air Lines, Nippon Gakki Co. and the Yamaha Motor Co.

This is a traditional habit of the Japanese not to leave anyone out, or to make people feel excluded. Awards for Japanese winners, though, won't be paid in cash, due to government regulations.

General News

Solons Seek Aid

Continued from page 1

Other candidates working to bring in musical acts to help raise funds include President Carter, Ted Kennedy, Jerry Brown, George Bush and Phillip Crane, according to their respective campaign committees.

Such concerts are particularly appealing to candidates following campaign law reforms which limit individual contributions to \$1,000 each. However, tens of thousands of dollars can be raised in one concert. depending on ticket prices.

Admission to the Sinatra-Martin concert was \$25 to \$1,000 a ticket. while the ceiling ticket price on the Texas concerts was \$500.

Inasmuch as getting a name artist to perform for a candidate implies a certain endorsement of political policies and philosophies. Mason says he works directly with the celebrities in lining up concerts for Reagan. The actual concert productions are done by Tim Swift of Spotlight Artists in Los Angeles.

Identification with a musical artist can be a minefield as well as a gold mine for an unwary candidate as Jerry Brown's campaign committee discovered when it and Avalon Enterprises announced Brown's first campaign concert, orginally set for the Forum in L.A. Nov. 23.

However, as soon as the ad appeared in the Los Angeles Times it

was retracted. The concert was cancelled since a firm commitment from the announced headliner. Chicago. had not yet been received. Chicago pulled out of the event, dooming the project.

Because of this, Richard Maullin, cochairman of the Brown presidential campaign, says he is now "extremely reluctant" to discuss which artists may perform for Brown in the future, though he expects three such concerts in the coming months. He calls such concerts "a very important part of fund raising."

President Carter benefited from such concerts in 1976, when he was aided by Phil Walden, president of Capricorn Records. This time around, too, his campaign committee expects some musical help, though nothing is expected to be announced before Carter officially declares for re-election next month

A spokesman for Ted Kennedy says the senator, too, is lining up musical support, and "something should be announced shortly."

Getting some inside help from the music business is the campaign of George Bush, who has Jerry Weintraub as a member of his national steering committee. No Bush benefits have been announced yet, but a campaign spokesperson says that Weintraub, chairman of Management III and Concerts West, "has us thinking about it."

Sell 2 U.K. Giants

· Continued from page 1

changes to correct both companies' latterday ills.

Lord Delfont was quoted as saying last week that Thorn was not intending to sell off parts of EMI. which observers here believe compelled it to accept what was only a slightly larger offer (around \$348 million) by Thorn over its original \$300 million bid

Otherwise, EM1 might have been taken over-at a price the shareholders couldn't refuse-by companies which had no compunction about selling off the weaker divisions, possibly including music or some part of it.

London sources say that there were at least two other serious bids in the wings, something Delfont hasn't denied.

For his part, though, Thorn chairman Sir Richard Cave, hasn't ruled out any course of action necessary to correct EMI's problems.

And there can be little doubt, insiders agree, that EMI Music will be among those divisions called up to shape up, by whatever policies are appropriate.

EMI Music chairman and chief executive, Bhaskar Menon, will be invited to join the Thorn board, along with Lord Delfont and EMI chairman Sir John Read once the merger is consummated

As observers agreed last month, the combination of Thorn, with interests in consumer electronics, domestic appliances and television rental, and EMI, with its electronics business and software (plus software distribution) resources, should be a potent one in the years ahead.

Sir Richard Cave noted as much when he said last week that EMI's strength in records, film and tv production would put Thorn EMI in a strong position in the videodisk stakes. He calls this "the major domestic appliance market of the late

The stock market here may need some further convincing, however. In between Thorn's first October bid

and its increased second shot this month, company shares slumped from \$8.20 to \$7.08, clipping the value of the seven Thorn shares for 20 EMI shares from \$2.88 a share to

Terms of the new offer are 28 Thorn shares, plus \$116 worth of 7% convertible preference shares for every 100 EMI shares.

(American holders of EMI shares will not be able to accept the Thorn shares, but will have to nominate trustees in the U.K. to sell their EMI stock on the open market and then remit the proceeds.)

An interesting side effect of the two companies' negotiations is that EMI shares have been more readily available than usual, and there's been some brisk business. One financial report even suggests that there's a "mystery" buyer acquiring a substantial amount of EMI stock

It could even be, goes this speculation, a Thorn proxy looking to insure that this firm's renewed bid gains as much shareholder support as possible.

Kentucky's Woodward

Continued from page 15.

Va. Terry envisions clusters of two of more stores in a specific vicinity.

Working with Hamilton Fixtures. Terry has carried the Kentucky racing motif into a Disk Jockey store to make it distinctive. New releases, for example, are stocked in an area set up like and labeled "Starting Gate," while the top current albums are al the "Finish Line."

In the "Long Shot" section, new artist albums are housed. "This is the only area where we will allow a customer return. If the customer doesn't like the new act, he can pick another album of equal value. But otherwise, we will stick to our traditional exchange. If a customer returns a defective Elvis, he gets the same Elvis album in exchange."

This Week's Legal Action Suits Charge MCA Racial Bias

LOS ANGELES-Two class acnons, accusing MCA firms of racial bias, have been filed in Federal District Court here and in Cleveland by five black promotion employes.

In a pleading filed locally Monday (5) Memphis MCA Records regional r&b promo director Bill Williams charges MCA Records, MCA Distributing and MCA Television Ltd. discriminate against blacks because of race and color under Title VII of the Civil Rights Act of 1964.

Williams originally filed with the

Equal Employment Opportunities Commission July 30, 1979, with the governmental agency ruling Aug. 8 that Williams had the right to sue.

Williams alleges the defendants maintain job classifications segregated on the basis of color, fail to transfer and promote qualified blacks, unlawfully fire blacks because of race and color, deny equal opportunities to blacks through wage, job assignment and expense reimbursement policies and fail to recruit blacks.

Lerner Dispute Into Court

LOS ANGELES-Sammy Lerner seeks recognition for his English lyrics for the "Falling In Love Again" standard from the Marlene Dietrich 1930 German movie, "Blue Angel."

In his Federal District Court filing. Lerner alleges he wrote the English translation lyrics in 1930. He fought with the defendant, Famous Music, until 1960 over his lyrics nghts, he claims. At that time, he negotiated a settlement with the publisher, he states.

Lerner claims Famous held that in 1930 Lerner was employed for a salary as a special material writer. He claims the writing of the translated lyne was beyond the perimeter of his work as a special material writer. The publisher argued it was part of his job responsibility.

CONTI SUES, **ASKS 2 MIL**

LOS ANGELES-Bill Conti, Belshy Music and Powder Horn Productions, Inc., doing business as Long Rifle Music and Powder Horn Productions are suing Associated Film Distributors and Independent Television Corp., alleging infringe-

The Federal District Court pleading here claims that the defendants wrongly used an excerpt from Contr's music for the May 1977 film. "Five Days From Home."

The filing seeks an injunction to halt the defendants in their alleged usage of the Conti music in commercials for a film called "Firepower." In addition, punitive damages of \$2 million are asked.

Sue Doug Weston

LOS ANGELES-Waldon, Oyster, Cauldron, Jobete, Gavadima and Warner Bros. music companies are suing Doug Weston and Troubador Enterprises alleging infringe-

The Federal District suit alleges the defendant infringed on four copyrights in January and June 1979 at the Troubador in West Los Angeles. No less than \$250 in damages is asked for each infringement.

Magnavox Asks \$\$

LOS ANGELES - Magnavox Consumer Electronics Corp. wants a Federal District Court judgment for \$98,740 from Video Cassette Exchange and Norman Westin and Jonas Rosenfield.

The plaintiff included in its documentation three checks, each for \$24,960, dated Oct. 12, Oct. 23 and Dec. I, 1978 all marked "not sufficient funds," all from the defendant made out to the plaintiff.

Lerner's suit asks \$250,000, owned for the 30-year period in which he was not credited, and \$750,000 punitive damages.

Legal Wrangle On 'Angel' Song

LONDON-A legal wrangle over coauthorship of Roxy Music's recent hit single "Angel Eyes" has led to the freezing of half the royalties from

Polydor and EG Music, publisher of the group's singer Bryan Ferry. have given an agreement in the High Court not to dispose of or deal with 50% of the royalties until judgment or further court order in an action brought by Andy Mackay Songs and Heath Levy Music, who claim to own a half share of the copyright. and exclusive recording license.

They say the song, which reached the U.K. top 10 and also appears on the "Manifesto" album, was composed jointly by Ferry and Mackay. keyboard player with the band. But though the record label showed them as joint composers, EG Music was credited as exclusive copyright owner. EG and Polydor had failed to honor the half-interest claimed by Mackay and Heath Levy.

Polydor's John Mummery comments that the company had been "caught in the middle" of the dispute, but has now accepted an indemnity offered by EG Music against any claims.

N.Y.'s Apollo And IRS Make a Deal

NEW YORK-The Apollo theatre, which last week was seized by the Internal Revenue Service for failure to pay payroll taxes for the second quarter of 1978 and 1979, is open once again.

According to Apollo manager David McCarthy, the theater's management and the IRS have agreed on a repayment schedule that will cancel the debt by early 1980. The famed theatre had been closed four days by the IRS. The Apollo re-opened with a first-run film, "The Fish That Saved Pittsburgh."

Butterfly Facing A PIKS Lawsuit

LOS ANGELES-PIKS Corp. seeks a Superior Court judgment here against CM Record Corp., doing business as Butterfly Records.

The plaintiff claims the defendant promised during March and April 1979 to pay the Cleveland-based distributor \$5,000 monthly pending final arrangements. At that time, the label was being acquired by MCA

PIKS claims it is owed a total of \$106,796,03

In his petition to the Equal Employment Opportunities Commission, filed with the court here, Williams alleges he gets \$400 weekly, a wage under that paid to white regional promo persons. When he was

president of black marketing and merchandising, told him he would be paid \$462.

His expense reimbursements take seven weeks to reach him, Williams argues, while Stan Layton, vice president of MCA Records, allegedly gets his repayments in less than 10 days. Williams states he is never reimbursed any faster than five weeks.

hired, he claims John Smith, vice

Wanda Dunn, who covered Georgia and Alabama, and Richard Evans, promo for North and South Carolina, were both terminated without his approval or knowledge,

Williams complains.

The Cleveland suit, filed Nov. I. bases its attack on Section 1981 of the Civil Rights Act of 1866. The plaintiffs, Larry Farmer, Cleveland; Laura Mims, Los Angeles; Bernie Hayes, St. Louis; and Dunn seek \$1 million in compensatory and \$3 million in punitive damages. Federal District Judge Leroy Contie has been appointed to hear the case.

Sheldon Jaffery is legal counsel for the Cleveland plaintiffs, while Michael Maroko represents Wil-JOHN SIPPEL liams here.

MCA, Others Face Employe's Lawsuit

LOS ANGELES-Wendell R. Bates is taking MCA Records, Stan Bly, Denny Rosencrantz and Lou Cook to Superior Court here, claiming they illegally terminated him.

The pleading claims that Bates, hired in May 1977 as national r&b marketing director for the label, told Bly, then national vice president of promotion, and Rosencrantz, vice president of a&r, that he required surgery for a pinched nerve in mid-August 1978. He claims Bly and Rosencrantz approved a six-month leave of absence as a result.

He has filed a Sept. 7, 1978 letter with the court in which Cook, the controller, indicates he is through and sets forth the company's obligation in severance pay and medical coverage. Bates seeks \$1.5 million in cumulative damages.

Dick Clark Is Sued By Apple

LOS ANGELES-Apple Corp. Ltd. seeks to halt Dick Clark Television Productions and the American Broadcasting Co. from producing the film, "Birth Of The Beatles."

The Superior Court pleading claims the Beatles would be damaged by four actors/musicians imitating them. It is pointed out that resultant albums of music from the tv movie, to be seen on ABC, might be sold, further damaging the Beatles. The suit asks \$40 million in exemplary damages.

Motown To Court

LOS ANGELES-Motown Records is suing Record Merchandising. its former distributor, in Superior Court here. The filing claims that over the past four years the defendent purchased \$2,929,619.62 worth of merchandise. The label alleges \$1.5 million is still due it.

San Antonio Site Of Latin Song Festival

NEW YORK-The finals of the annual OTI National Song Festival, a competition to select the Latin song of the year, were held in San Antonio Friday (9) according to Marcia MacDonald of SIN, the National Spanish Television Network, sponsors of the show

Nine original musical compositions were selected for judging in the finals from the hundreds that were submitted at the preliminaries, held throughout the country over the past six months.

According to MacDonald, the winning song, its composer and a selected vocalist will receive the national trophy, and an opportunity to represent the U.S. at the International OTI Song Festival, scheduled for Caracas, Venezuela, Dec. 8.

The national finals will be televised live by satellite to SIN affilrates and 300 other cable tv stations

across the country.

The international finals will also be televised live to an estimated 600 million Spanish speaking persons around the world.

Contestants for the national finals are being flown to San Antonio as

guests of SIN from such cities as New York, Miami, Chicago, Corpus Christi, Fresno, Los Angeles, San Francisco and Modesto, Calif.

Judges are being drawn from SIN affiliates in cities from which contestants have been selected

Judging will be done on originality, arrangements and lyrics. Interpretation and delivery will not be nounted.

ASCAP Fetes Puerto Ricans

LOS ANGELES-Arranger/composer Jorge Millet, trombonist/composer Julio "Gunda" Merced. Chucky Acosta and his "Conjunta Quisqueya" and television personality Nydia Caro are the recipients of special ASCAP plaques honoring their contributions to the Puerto Rican music scene.

ASCAP's membership director Paul S. Adler presented the awards on the recent Nydia Caro tv show.

Scheduled for similar recognition in the future are Ruben Blades, Felito Felix and Charytin Goyco.

Billboard SPECIAL SURVEY For Week Ending 11/17/79 Special Survey Hot Latin LPS Copyright 1979. Billboard Publications, Inc. No part of this publication may be reproduced stored in a refrieval system or transmitted in any form or by any means, electronic mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher.

16	NO. CALIF. (Pop)		CHICAGO (Pop)
This Week	(ITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RICO TOVAR Con mariachi Mericana melody 5629*	1	LOS TIGRES DEL NORTE El tahur Fama 577
2	NAPOLEON Raff 9059	2	JOAN SEBASTIAN Muzart 1774
3	LOS FELINOS Morena tenias que ser Muzart 1772	3	JOSE DOMINGO Con motivos Mericana melody 5628
4	CHELO Mas Jose Alfredo Jimenez Muzart 1178	4	LOS CADETES DE LINARES Rames 1036
5	YOLANDA DEL RIO Arcano 3456	5	CHELO Mas Jose Alfredo Jimenez Muzart 1778
6	CAMILO SESTO Sentimientos Pronto 1042	6	JULIO IGLESIAS Todos los dias un dia Alhambra 3151
7	JOAN SEBASTIAN Hasta que amanezca Muzart 1774	7	CAMILO SESTO Los mas grandes exitos Pronto 1058
8	JULIO IGLESIAS Emociones Albambra 3122	8	MELSON NED Mi manera de amar Westzide latino 4120
9	LOS BUCKY'S Mericana melody 5631	9	LOS FELINOS Morena tenias que ser Muzart 1772
10	ROCIO DURCAL Canta a J. Gabriel Pronto 1045	10	VICENTE FERNANDEZ Caytronic's 1550
11	JOSE AUGUSTO Odeon 71101	11	PUNTO 4 Disco patines 08 5512
12	LOS POTROS Amor y lagrimas Perless 10048	12	CORNELIO REYNA Oro rojo Reyna records 1-30N11
13	JUAN GABRIEL Prento 1056	13	JOSE LUIS RODRIGUEZ TH 1021
14	LOS HUMILDES En Mexico Fama 578	14	LOS JOAO Disco samba Muzart 1769
15	VICENTE FERNANDEZ El tahur CBS 892	15	YENI La voz intantii Muzart 10761
16	RAMON AYALA Fredy 1158	16	LUCIA MENDEZ Arcano 3455
17	ROCIO JURADO Hasta que amanezca Arcano 3429	17	REGULO ALCOCER Cara 16
18	VICENTE FERNANDEZ Caytronic's 1526	18	LOS POTROS Pertess 10048
19	MANOELA TORRES CBS 891	19	JUAN GABRIEL Prente 1056
20	MERCEDES CASTRO Muzart 10744	20	BIANCA Fiesta 5002
21	DANY RIVERA Serenata Pina 18	21	MERCEDES CASTRO Vengo a verte Musart 10744
22	Por si volvieras TH 2057	22	LOS HUMILDES EN Mexico Fama 578
23	NELSON NED Mi manera de amar Westside latino 4120	23	RIGO TOVAR Con mariachi Mericana melody 5629
24	JOSE DOMINGO Mericana melody 5626	24	CHELO Las cuentas claras Musart 11758
25	LOS FREDY'S Perless 10047	25	YOLANDA DEL RIO Arcano 3456
		_	Gopyrighted ma

Billboard Hits Of The World

Copyright 1979. Billboard Publications. Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

13 21 YOU CAN DO IT, Al Hudson & The

-	-	 - 8		
_	_		N	
n	PC.	 - 24	 	

(Courtesy of Music Week) As of 11/10/79 SINGLES

This Week	
1	1 ONE DAY AT A TIME, Lena Martell,
	Fym

2 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Caprtel GIMME, GIMME, GIMME, Abba, Epic

EVERY DAY HURTS, Sad Cafe, RCA CRAZY LITTLE THING CALLED LOVE, Queen, EMI TUSK, Fleetwood Mac, Warner Bros. ETON RIFLES, Jam. Polydor 29 GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariota/Hansa ON MY RADIO, Selecter, 2-Tone

STILL, Commodores, Motown 32 10 SHE'S IN LOVE WITH YOU, Suzi 20 11 Quatro, RAK VIDEO KILLED THE RADIO STAR. 12 Buggles, Island

13 OK FRED, Errol Dunkley, Scope CHOSEN FEW, Dooleys, GTO 14 THE SPARROW, Ramblers, Decca 15 DON'T STOP 'TIL YOU GET 16 ENOUGH, Michael Jackson, Epic MAKING PLANS FOR NIGEL, XTC. 17 23 Virgin

STAR, Earth, Wind & Fire, CBS

MESSAGE TO YOU RUDY, Specials, MY FORBIDDEN LOVER, Chic, Atlantic

LADIES NIGHT, Kool & The Gang. 21 Mercury LUTON AIRPORT, Cats UK, WEA 22 23 12 MESSAGE IN A BOTTLE, Police,

THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic

25 NEW KNOCKED IT OFF, B.A. Robertson, Asylum RISE, Herb Alpert, A&M

NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer & Barbra Streisand, Casablanca/ CBS 22 THE GREAT ROCK'N'ROLL

SWINDLE, Sex Pistols, Virgin HE WAS BEAUTIFUL (CAVATINA). Irish Williams, Columbia 35 I DON'T WANT TO BE A FREAK,

Dynasty, Solar 18 SINCE YOU'VE BEEN GONE. 31 Rainbow, Polydor YOU'VE GOT MY NUMBER.

Undertones, Sire YOU CAN DO IT, AI Hudson & The 33 Partners, MCA

SAD EYES, Robert John, EMI 35 DREAMING, Blondie, Chrysalis

36 QUEEN OF HEARTS, Dave Edmunds, Swan Song SARAH, Thin Lizzy, Vertigo 37 NEW

WHATEVER YOU WANT, Status Quo, Vertigo BIRD SONG, Lene Lovich, Stiff IT'S A DISCO NIGHT, Isley Bros. 40 NEW

Epic

LPs TUSK, Finetwood Mac, Warner Bros. REGGATTA DE BLANC, Police, A&M

11 ROCK'N'ROLLER DISCO, Various, Ronco LENA'S MUSIC ALBUM, Lena Martell, Pye

GREATEST HITS 1972-1978, 10cc. Mercury SPECIALS, Specials, 2-Tone

GREATEST HITS, Rod Stewart, Riva GREATEST HITS VOL. 2, Abba, Epic THE FINE ART OF SURFACING, Boomtown Rats, Ensign 10 NEW THE SECRET LIFE OF PLANTS.

Stevie Wonder, Motown 11 OFF THE WALL, Michael Jackson, Epic EAT TO THE BEAT, Blondie,

Chrysalis 13 THE LONG RUN, Eagles, Asylum OUTLANDOS D'AMOUR, Police, MAA

20 GOLDEN GREATS, Mantovani, Warwick ONE STEP BEYOND, Madness, Stiff

17 I AM, Earth, Wind & Fire, CBS 18 WHATEVER YOU WANT, Status Quo, Vertigo 19 STRING OF HITS, Shadows, EMI BOMBER, Motorhead, Bronze PARALLEL LINES, Blondie, Chrysalis

OUT OF THIS WORLD, Moody Blues, 22 NEW K-tel DISCOVERY, Electric Light 23 Orchestra, Jet

21

MIDNIGHT MAGIC, Commodores Motown. BREAKFAST IN AMERICA.

Supertramp, A&M 26 MR. UNIVERSE Gillan, Acrobat 27 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS QUADROPHENIA, Soundtrack, 28

Polydor NEW HORIZONS, Don Williams, K-tel THE UNRECORDED JASPER CARROTT, DJM

31 NEW HOT TRACKS, Various, K-tel

32 35 UNDERTONES, Undertones, Sire 33 NEW LIVE KILLERS, Queen, EMI 18 OCEANS OF FANTASY, Boney M.

Atlantic/Hansa THE PLEASURE PRINCIPLE, Gary 35 20 Newman, Beggars Banquet DOWN TO EARTH, Rainbow, Polydor 24 SKY, Sky, Ariola

MARATHON, Santana, CBS 38 28 ONE VOICE, Barry Manilow, Arista 39 27 FACADES, Sad Cafe, RCA Victor

> JAPAN (Courtesy of Music Labe) As of 11/12/79

SINGLES This Last Week Week 1 OYAJI NO ICHIBAN NAGALHI, Masashi Sada, Freefright (Masashi) Al-NO-SUICHUKA, Keiko Matsuzaka,

Columbia (Nichien) SEXUAL VIOLET NO. 1, Masahiro Kuwana, RCA (Nichion) KANPAKU-SENGEN, Masashi Sada, Freefright (Masashi)

ANNA, Kaiband, Express (Shinko) YOSEBA-IINONI, Toshi Itoh/Happy & Blue, Canyon (Victor) NI TO-SNEAKER-NO-KORO, Turip. Express (Shinke) WANTED, The Dooleys, GTO-(PMP)

MY LADY, Hiromi Gou, CB5/Sony (Burning) C-CHO-KOTOBA-NI-GOYOJIN, Southern All Stars, Invitation,

OMOIDEZAKE, Sachiko Kobayashi, 11 Warner/Pioneer (Dalichi) 50PPO, Twist, Aard Vark (Yamaha) HOLLY AND BRIGHT, Godiego, Nippon Columbia (Jenica) YUUKI-GA-AREBA, Hideki Saljou,

RCA (Geiei) MANGEKYO, Hiromi Iwasaki, Victor (TV Asahi/NTV/Geiei) REVIVAL, Miyuki Nakajima, Aard Vark (Yamaha)

SINAYAKA NI UTTATTE, Momoe Tamaguchi, CBS/Sony (Tokyo) 18 NEW SACHIKO, HIROFUMI BANBA, Epic (JCM) OMAE-TO-FUTARI, Hiroshi Itsuki, 19 NEW

Minoruton (Sound Eye) YOSEBA-IINONI, Yasuo Tanabe, CBS/Sony (Watanabe)

MAGIC CAPSULE, Godiego, Nippon Columbia THE LONG RUN, Eagles, Asylum ON THE WAY, Satoshi Kishida,

CBS/Sony THREE AND TWO, Offcourse, Express MY GENERATION, Kai Band,

Express CIRCUS BOUTIQUE, Circus, Alfa BREAKFAST IN AMERICA.

Supertramp, A&M NEKKYO LIVE, Kenichi Hagiwara, Bourbon ITSUKA TSUMETAI AMEGA, Iruka,

Orplid BALLAD, Mayo Shano, Blow-Up CITY CONNECTION, Terumasa Hino, Flying Disk 12 GET THE KNACK, The Knack,

Capitol TAKURO TOUR, Takuro Yoshida, For Life SAVANNA HOT LINE, Native Sun, JVC

MOON GLOW, Tatsuo Yamashita, Air 16 SNEAKER DANCER, Yousui Inoue, For Life

17 NEW ABBA GREATEST HITS VOL II. Abba, Discomate PEPPERMINT JACK, Arabesque,

DREAM POLICE, Cheap Trick, Epic 17 ALICE 7, Alice, Express

WEST GERMANY

(Courtesy Der Musikmarkt) As of 11/12/79 SINGLES

This Last Week Week WE DON'T TALK ANYMORE, CIT Richard, EMI MAYBE, Thom Pace, RSO GIMME, GIMME, GIMME, Abba. EL LUTE, Boney M. Hansa DON'T BRING ME DOWN, Electric Light Orchestra, Jet

A WALK IN THE PARK, Nick Straker Band, Decca BOY OH BOY, Racey, RAK DAS LIED VON MANUEL, Manuel & Pony, Polydor

I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook. Capitol KINGSTON KINGSTON, Lou & The

Quatro, RAK

Hollywood Bananas, Hansa

SHE'S IN LOVE WITH YOU, SUE

Partners, MCA WHATEVER YOU WANT, Status Quo, Vertigo I DON'T LIKE MONDAYS, Boomtown Rats, Mercury

SCHWARZES GOLD, Peter Alexander, Ariola EL LUTE, Michael Holm, Ariola GLORIA, Umberto Tozzi, CBS NACHTS WENN ALLES SCHAFT. 19

Howard Carpendale, EMI SO BIST DU, Peter Maffay, 20 11 Telefunken

TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca MOSKAU, Ghenghis Khan, Jupiter 23 26 UNDER FIRE, Clout, Carrere

I WANT YOU TO WANT ME, Cheap 24 24 Trick, Epic DIM ALL THE LIGHTS, Donna Summer, Casablanca

DREAMING, Blondie, Chrysalis 26 MY SHARONA, The Knack, Capitol 27 28 BRIGHT EYES, Art Gartunkel, CBS BREAKFAST IN AMERICA. 29 Supertramp, A&M

Amanda Lear, Anola LPs. FREI SEIN, Peter Maffay, Arcade EVE, Alan Parsons Project, Arista DCEANS OF FANTASY, Boney M.

FABULOUS LOVER LOVE ME.

Hansa STEPPENWOLF, Peter Maffay, Telefunken BREAKFAST IN AMERICA. Superframp, A&M

ROCK'N'ROLL JUVENILE, Cliff Richard, EMI OPERNMELODIEN, WIE WIR SIE LIEBEN, Fischer Choir, Polydor

TRIUMPH DER GOLDENEN STIMME Karel Gott, Polydor TUSK, Fleetwood Mac, Warner Bros. 9 NEW DISCOVERY, Electric Light 10 Orchestra, Jet ZAUBER DER GITARRE, Ricky King, 11 10

WHATEVER YOU WANT, Status Quo. 12 Vertigo TRAEUMEREIEN, Richard Clayderman, Telefunken MIDNIGHT MELODY, Jean Claude 14

Borelly, K-tel **GHENGHIS KHAN, Jupiter** 15 DIE STIMME DER PRAERIE, Ronny. 15 8 COMMUNIQUE, Dire Straits, Vertigo

GONE TO EARTH, Barclay James Harvest, Polydor HENRY JOHN DEUTSCHENDORF GENNANT JOHN DENVER-SEINE GROBEN ERFOLGE, John Denver, RCA

20 NEW THE LONG RUN, Eagles, Asylum

AUSTRALIA

(Courtesy Kent Music Report) As of 11/5/79 SINGLES

This Last Week Week BORN TO BE ALIVE. Patrick Hernandez, CBS I DON'T LIKE MONDAYS, Boomtown Rats, Mercury

WE DON'T TALK ANYMORE, CIH Richard, EMI HOT SUMMER NIGHTS, Night,

Planet I WAS MADE FOR LOVIN' YOU. Kiss, Casablanca GOOSE BUMPS, Christie Allen.

Mushroom LET'S GO, Cars, Elektra DON'T BRING ME DOWN, Electric Light Orchestra, Jet

GIRLS TALK. Dave Edmunds, Swan 10 MY SHARONA, The Knack, Capitol COMPUTER GAMES, Mi-Sex, CBS

TUSK, Fleetwood Mac, Warner Bros. 13 GOLD, John Stewart, RSO ARE 'FRIENDS' ELECTRIC, Tubeway 14 Army, Atlantic

HALFWAY HOTEL, Voyager, Vertigo. 15 15 16 NEW SAD EYES, Robert John, EMI America 17 NEW CRUEL TO BE KIND, Nick Lowe,

Radar 18 NEW BOY OH BOY, Racey, RAK 17 THE NIPS ARE GETTING BIGGER.

13 UP THERE CAZALY, Two-Man Band, Fable LPs.

THE LONG RUN, Eagles, Asylum TUSK, Fleetwood Mac, Warner Bros. ROD STEWART'S GREATEST HITS. Warner Bros.

Mental As Anything, Regular

DYNASTY, Kiss, Casablanca DISCOVERY, Electric Light Orchestra, Jet SLOW TRAIN COMING, Bob Dylan,

CBS THE BEST OF KENNY ROGERS. United Artists IN THROUGH THE OUT DOOR, Led Zeopelin, Swan Song

EAT TO THE BEAT, Blondie,

Chrysalis

www.americanradiohistory.com

18 DREAM POLICE, Cheap Trick, Epic BOP TIL YOU DROP, Ry Cooder, Warner Bros. 11 5, J.J. Cale, Shelter

MARATHON, Santana, CBS 9 14 CANDY-O, Cars, Eleketra GET THE KNACK, The Knack, B 15 Capitol

REPLICAS, Tubeway Army, Atlantic INTO THE MUSIC, Van Morrison, Mercury HIGHWAY TO HELL, AC/DC,

Attantic BREAKFAST IN AMERICA. Supertramp, A&M VICTIM OF LOVE Elton John, Rocket

ITALY

(Courtesy Germano Ruscitto) As of 11/6/79 SINGLES

This Last Week Week SOLI, Adriano Celentano, Clan/CGD-COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram SUPER SUPERMAN, Miguel Bose, CBS/CGD-MM TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI COMPRANI, Viola Valentino, CGD BALLA, Umberto Balsamo, Polydor/ Polygram

E LA LUNA BUSSO, Loredana Berte, CGD-MM 10 SPLENDIDO SPLEDENTE, Donatella Rettore, Ariston FORSE, Pupo, Baby/CGD-MM

RING MY BELL, Anita Ward, TK-10 CBS/CGD-MM 7 10 SONO VIVO, Ponh, CGD-MM 12 NEW SE TORNASSI, Julio Iglesias, CBS/ CGD-MM 13 13 I WAS MADE FOR LOVIN' YOU,

Kiss, Casablanca 14 NEW BUK-IN-HAMM PALACE, Peter Tosh, Rolling Stones/EMI

GLORIA, Umberto Tozzi, CGD-MM 16 15 THE LOGICAL SONG, Supertramp, A&M POP MUZIK, M. MCA/Ricordi

GOOD TIMES, Chic, Atlantic, WEA TUTTO E' MUSICA, Anna Rusticano,

Fontana/Polygram FINE DIUN VIAGGIO, Le Orme, Philips/Polygram

HOLLAND (Courtesy TROS Radio) As of 11/6/79

SINGLES

This Last Week Week WE BELONG TO THE NIGHT, Ellen Foley, Epic

MESSAGE IN A BOTTLE, Police, GIMME, GIMME, GIMME, Abba, Polydor WHATEVER YOU WANT, Status Quo. Vertigo

CRAZY LITTLE THING CALLED LOVE, Queen, EMI SURE KNOW SOMETHING, KISS. Casabianca DON'T STOP 'TIL YOU GET

ENOUGH, Michael Jackson, Epic TUSK, Fleetwood Mac, Warner Bros. A BRAND NEW DAY, Wiz Stars, MCA 10 KNOCK ON WOOD, Amii Stewart,

Ariola WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, WEA

RADIO, Dolly Dots, WEA I LOVE YOU LIKE I LOVE MYSELF. Herman Brood, Ariola

ARUMBAI, Massada, Kendari 12 STREET LIFE, Crusaders, MCA 15 STAR, Earth, Wind & Fire, CBS SAIL ON, Commdores, Motown 20 THEM HEAVY PEOPLE, Kate Bush,

YOU CAN DO IT, A! Hudson & The Partners, MCA 20 NEW STRUT YOUR FUNKY STUFF. Frantique, Philadelphia Inti.

EMI

SWEDEN

(Courtesy GLF) As of 11/6/79 SINGLES.

This Last Week Week

OH SUSIE, Secret Service, Sonet KEEP ON JOGGING, Goran Rydh, CBS BOBBY BROWN, Frank Zappa, CBS

I DON'T LIKE MONDAYS, Boomtown Rats, Mercury BRIGHT EYES, Art Garfunkel, CBS BALLADE POUR ADELINE, Richard

Clayderman, Sonet BORN TO BE ALIVE, Patrick Hernandez, Mariann FABULOUS LOVER LOVE ME.

Amanda Lear, Ariola

WE DON'T TALK ANYMORE, CH Richard, EMI STREET LIFE, Crusaders, MCA 10 NEW LPs KEEP ON BOPPIN', Boppers, 505 EAT TO THE BEAT, Blondie. Chrysalis THE LONG RUN, Eagles, Asylum RIPP RAPP, Ulf Lundell, EMI COMMUNIQUE, Dire Straits, Vertiga JOE'S GARAGE, Frank Zappa, CBS HAIR, Soundtrack, RCA OCEANS OF FANTASY, Boney M. TUSK, Fleetwood Mac. Warner Bros. UT PA STAN, Tomas Ledin, Polydor 10

SPAIN

(Courtesy El Gran Musical) As of 11/10/79 SINGLES

This Last Week Week 1 SHINE A LITTLE LOVE, Electric Light Orchestra, Jet AGAPIMU, Ana Belen, CBS QUE NO, Pedro Marin, Hispavox REUNITED, Peaches & Herb. Polydor ME LLAMAS, Jose Luis Perales, Hispavox CREO EN TI, Miguel Bose, CBS ONE WAY TICKET, Eruption, Ariola ME VUELVO LOCO, Tequila, Zafirn I DON'T LIKE MONDAYS, Boomtown Rats, Mercury

LADY LAURA, Roberto Carlos, CRS LPs DISCOVERY, Electric Light Orchestra, Jet COMMUNIQUE, Dire Straits, Fonogram

BREAKFAST IN AMERICA. Supertramp, A&M EVE, Alan Parsons Project, Arista IN THROUGH THE OUT DOOR. Led Zeppelin, Hispavox

ROCK & ROLL Tequita, Zatiro OCEANS OF FANTASY, Boney M. Arigla TIEMPO DE OTOSO, Juse Luis

Perales, Hispavox SUPER DOBLE, Various, Ariola 10 NEW 20 EXITOS DE ORO, Beatles, EMI

> **NEW ZEALAND** (Courtesy Record Publications) As of 11/11/79

SINGLES This Last Week Week 2 DON'T STOP TIL YOU GET ENOUGH, Michael Jackson, Epic BORN TO BE ALIVE, Patrick

Hernandez, CBS LOST IN LOVE, Air Supply, RCA I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca DON'T LIKE MONDAYS, Boomtown Rats, Mercury

WE DON'T TALK ANYMORE CH Richard, EMI SAIL ON, Commodores, Mateum DREAM POLICE, Cheap Trick, Epic HEARTACHE TONIGHT, Eagles, 9 NEW Asylum 10 NEW SIX RIBBONS, Jon English,

Polygram

UPS ROD STEWART'S GREATEST HITS. Warner Bros. THE BEST OF KENNY ROGERS. United Artists ENGLISH HISTORY, Jon English.

Polygram AGAINST THE WIND, Jon English, 4 NEW Polygram DON'T WALK BOOGIE, Various, EMI THE LONG RUN, Eagles, Asylum DREAM POLICE, Cheap Trick, Epic

DYNASTY, Kiss, Casablanca

BREAKFAST IN AMERICA.

Supertramp, A&M

TUSK, Fleetwood Mac, Warner Brist. French Reorganize

8

PARIS-As in other markets affected by the disk sales recession, the French industry is busy reorganizing itself to combat the downtrend, and to ease financial ills.

First of two recent changes sees Pathe Marconi merge its sales force with that of Sonopresse, the company it promised to leave alone upon acquisition some years ago. Economic realities now dictate oth-

By contrast, a shakeup at Eurodisc, the label owned by Arabella and licensed to WEA Filipacchi, means that it will no longer have a sales service of any kind in this market.



WKRP AWARDED - Tim Reid, center, who portrays Venus Flytrap on the television series "WKRP In Cincinnati" receives a platinum disk of Blondie's "Parallel Lines" from Chrysalis' Billy Bass, left, and Toby Lubov. The show had played Blondie's single "Heart Of Glass" before the single ever broke.

Continued from page 3

growth then and there will be growth in the future," says Harris,

AVI will allow the distributor to return his product three times annually, Feb. 25, May 25 and Aug. 25. The 1% return for defectives is being included since the company argues that the quality of pressing has been on the decline lately. Defective runs of LPs or singles will be handled separately.

AVI will be asking distributors to fill in special inventory forms which must be forwarded to AVI on the first and 15th of each month. The information on these forms will be computerized and recycled back to the distributor to give him some information as to what he has on his floor. The computer readouts will also show AVI an overall picture of what product is moving and what

This will give us flexibility in working the inventory down as a specific record reaches its peak in a given market," says John Jossey, AVT's general manager. "The close cooperation between the distributor and the record company will help him keep his returns down, cut down on freight and, hopefully, increase his profitability."

Jossey adds that 7-inch disks will be eligible for 100% return. Developing artists will also be taken into consideration but. Jossey says, There is no decision at this time

Alleged Bootlegs Stopped By Judge

NEWARK-A U.S. District Court gudge here has temporarily restrained a Union, N.J. man from selling alleged bootleg albums of Bruce Springsteen performances

The suit alleges that Brian Rogers pressed several of the CBS artist's concerts and has been selling them direct to retailers.

Springsteen's application for a preliminary injunction was adjourned until Nov. 30.

'Violent' Ads

Continued from page 3

formed to deal with counteracting the depiction of violence throughout the entertainment industry.

Every internal department at Warner Bros., Atlantic and Elektra/ Asylum received copies of the WCI advertising policy and are aware of the agreement reached between the women's organization and WCI.

Comments Howarth: "By publicizing this policy. WCI is acknowledging that the commercial use of visual and other images that trivialthe women victims is irresponsible in light of the epidemic proportions of real life violence against women.

AVI's 23% Returns Policy

since all of our records are developing artists."

AVI will consider the original purchase price and calculate returns on a last-in, first-out basis. This method will be used to discourage returning merchandise because prices have increased.

The demography of the record buying public is definitely changing," Ray Harris concludes, "Our research indicates that the majority of the record purchasers are over 25 years old. That buyer is usually much more positive as to what he is going to purchase. He's probably not as fickle as the 7 to 15-year-old buyer of the late '60s and early '70s. This, of course, will slow the probability of shipping platinum on a whim."

Legal Seminar

Continued from page 10

inherent in the home taping situ-

Lloyd Segal spoke of the interrelationships between attorney and artist. "As lawyers become more involved in artists' problems, more than just legal involvement with the artist, some have turned to such aspects as personal management." Segal has both a music background and a law degree in addition to his own management company.

George Kieffer talked about the pros and cons of licensing territory by territory and worldwide licensing. "The worldwide type of deal, although more work, has an ease in coordination and administration. Worldwide record companies obviously have more money for advertising and promotion."

The Reverse **Breakfast** 2:00 AM to 6:00 AM 304 E. 48 Dial: R.E.V.E.R.S.E. Major Cards Accepted

Disco Theme Undergoes Forum Exam

Commund from page 10

record companies have gone through a cleaning out period. "Disco has been blamed for the demise of unit sales but disco has been a positive force in the music industry."

General News

Tony King, of RCA's disco department, originally came from a rock'n'roll background, moving onto disco promotion. "I prefer to be on the street," he said. "You can do a lot more prepromo before a disco record gets on the radio. I start out by going to disco clubs, taking the record to be tested to get a general reaction from the people on the dance floor. Then I mail promo records to a key group of about 200 deejays and then to record pools."

This is followed up by going to program directors and various disco radio stations. Continues King: "Disco radio is broad. Disco records can make a white artist crossover to a black station, and a black artist crossover to a white station."

As far as press reaction to disco, King feels that "disco is overhyped by the media in that they use it as a cover story with no real knowledge of what disco is."

Vince Montana closed the seminar by discussing the recording of disco music. He stated that the mixing and placement of instruments in the studio is of paramount importance. "The placement of instru-

ments in the recording studio should be as close as possible to the actual stage performance setup which keeps the session as natural as pos-

Orch. Leaders

Continued from page 3

Peterson says he has written to all major record companies asking for any data that would support claims that they actually employ musicians who make records. So far no responses of consequence have been received, he insists,

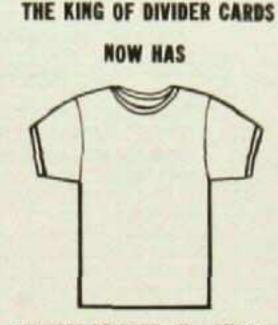
The association executive threatens to pursue his case before the National Labor Relations Board

NOTICE!

When you want the best in

RECORD PRESSING EQUIPMENT.

turn to page 25 in Billboard's 1979-1980 International **Buyer's Guide** Edition.



CUSTOM PRINTED T - SHIRTS

in any volume) GOPHER PRODUCTS CORP.

Par UNI MIL-1911

ATTN: RECORD PRODUCERS A&R PERSONS, TALENT SCOUTS LOOKING FOR ROCK

BABY GUNN

Hot Sound Great Songs Super Looks & Show

BABY GUNN

seeks recording contract and good tour exposure. Contact

Bob Crook or Jim Nelly at KUJ Radio (509) 529-8000,

after 5:30 (PDT) call (509) 525-7603 P.O. Box 513, Walla Walla, WA 99362

Billboard Subscriber Service

Entering A New Subscription?

Please fill in all info requested by us. For gift subscriptions, please include full instructions on separate sheet. Don't forget to include your check, money order or charge card info.

Renewing?

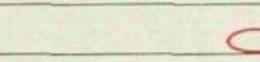
Attach your label and be sure to notify us of any

Change of Address? Please give us mx weeks advance notice. Attach the label from your old address and let us know your new address.

Subscriber Inquiry?

Please submit all inquiries in writing to the address on the reverse side of this form.

Subscription cannot be processed unless subscriber's primary occupation and specific industry function are indicated.



- I Retail merchandisers of pre-recorded & blank tapes, playback & communications hardware & accessories.
- 2. Rack jobbers, record & tape distributors, one-stops, juke box operafors, exporters & importers of records & tapes.
- 3 Radio & TV station personnel, programmers & music directors. independent programmers, air personalities. Discos including owners, managers, disco Dfs, manufacturers of light and sound
- ☐ 4 Record companies, independent producers, pressing plants & manufacturers of software; hardware, pro equipment, recording studies, motion picture industry personnel.
- D. 5. Recording artists, performers, attorneys, agents & managers.
- C 6 Buyers of talent, concert promoters, impresarios, clubs, hotels, auditoriums, arenas & concert facilities.
- D 7 Schools, colleges, students, faculty, libraries, music fans & su-
- B Investment houses, banks, federal, state and international departments of government, embassy officials, non-music industry firms. □ 8 Music publishers, songwitters, performing upions, licensing &
- rights organizations 110 Writers & reviewers, photographers, public relations organizations, newspaper & magazine personnel, advertising agencies &

D11 Other
Gift From:
Company
Address
City



Continental U.S.		-
D 6 months (26 issues)		44
C) 2 years (104 janues)		5180
Cl I year—First Class		\$17
Canada		
🗆 I year (Si mues)		\$120
☐ year—Fire Class		5175
Overseas		
D Hawaii and Puerto		\$125
C) Australia and New .		5160
Alaska (available fir Central America M.	est class only) lexico, Caribbean (via air mail)	5175
South America (via	5180	
☐ Continental Europe	5205	
Asia, Africa, all other	ers (via air mail)	5250
D Japan (via air jet)		T-60.000
Dayment suclosed		
American Express		
	Card Number	
C) Master Charge	Card Digities	
CI Bank Amencard	Marter Chy Buck Number	
ONew		
Renewal		
Benewal	ceive any industry released prum i weeks for delivery of first copy.	

Gift Subscription For: Address.

Billboard ted material

Billboard's op Album Picks

Number of LPs reviewed this week 55 Last week 52 Billboard SPECIAL SURVEY For Week Ending 11/17/79



ZZ TOP-Deguello, Warner Bros. HS3361. Produced by Bill Ham. Though this Texas trio releases new product sparingly. it has a large, loyal following for its basic blues rock. "Deguello." its first for Warner Bros., doesn't change the direction for the group as the gutsy vocals of Billy Gibbons and Dusty Hill still prevail as does the down home guitar work of Gibbons. The only change is that the band members also bill themselves as The Lone Wolf Horns and have added saxo phone on several numbers which lends an early rock feel. Except for the highly melodic "Esther Be The One," this is best for afternoon and evening play.

Best cuts: "Esther Be The One," "I Thank You," "Manic Mechanic." "She Loves My Automobile."

BOB WELCH-The Other One, Capitol SW12017. Produced by Carter. While some other artists require years between LPs. this is Welch's second album this year. It's somewhat different however from "Three Hearts." The intriguing lyrical content is there, enhanced by the singer's soft, almost mesmerizing vocal style. And the solid rock playing with catchy melodic textures is still there. But Welch employs a smaller and tighter band-five pieces-and the overall content seems to have a much more live and hard rock edge to it and less of an overdubbing, layered quality.

Best cuts: "Rebel Rouser," "Hideaway," "Future Games," "Love Came 2X."

CLIFF RICHARD-We Don't Talk Anymore, EMI America SW17017. Produced by Cliff Richard, Terry Britten, Bruce Welch. The title song, looming as one of Richard's biggest American hits, may have been shoehorned into the album at the last moment, but it is one of the LP's most engaging tracks. Most of the other cuts bristle with more rock energy. including "Monday Thru' Friday," "Rock N Roll Juvenile." "Sci-Fi" and "Hot Shot." Sprightly uptempo pop and a ballad or two round out the LP, which was recorded in Paris and is Richard's debut on his new label. He earlier scored a top 10 hit in 1976 for Rocket.

Best cuts: "We Don't Talk Anymore," "Doing Fine," "Rock N Roll Juvenile." "Sci-Fi."

FABULOUS POODLES-Think Pink, Epic JE36256 (CBS). Produced by Muff Winwood. From the album cover to the lyrics, this English quartet does not take itself seriously. Though nominally new wave, there are too many influences for an accurate tag. Bobby Valentino's violin work adds a dimension which most of the new rock does not have. On such cuts as the '50s flavored "You Wouldn't Listen" and the highly commercial midtempo "Any Port In A Storm." the Fab Poo-as they are known to their fans-don't seem unusual. However, on "Think Pink" they sound like the B 52s while "Vampire Rock," "Bike Blood," "Anna Rexia" and "Cossack Cowboy" have their own idiosyncracies. Cover art, front and rear, is outrageous but not offensive.

Best cuts: "Man With Money," "You Wouldn't Listen."

"Any Port In A Storm," "Think Pink."



PHYLLIS HYMAN-You Know How To Love Me, Arista AL9509. Produced by James Mtume, Reggie Lucas, After success with Stephanie Mills, Mtume and Lucas turn to Hyman, and provide exactly what her recording career needs focus and direction. The album recalls their recent work with Mills. to be sure, but Hyman has an equally engaging and self-confident vocal style, which works well on the title cut, "Under Your Spell" and "Heavenly." Subtle and often economic at rangements provide the perfect backdrop.

Best cuts: Those named

STARGARD-The Changing Of The Gard, Warner Bros. BSK3386. Produced by Verdine White, Robert Wright. Title of this is most appropriate, as the female trio has switched labels and producers for this, its third and best album todate. The punchy, brass-driven sound recalls the Emotions, hardly surprising considering the White/ Wright connection. Here are gritty uptempo cuts like "Footstompin" Music," "Wear It Out" (the first 45) and "Take Me Back," together with a couple of melodic ballads, "I Just Imagined You" and "Dream Come True." The trip switches leads around to good effect.

Best cuts: "Wear It Out," "Runnin' From The Law." "Dream Come True."



CONWAY TWITTY AND LOREITA LYNN-Diamond Duet. MCA MCA3190. Produced by David Barnes, Conway Twitty, Loretta Lynn. This is the popular country duo's 10th anniversary of making records together, hence the title, "Diamond Duet." With a selection of contemporary and standard songs. the duo score with Randy Goodrum's "True Love" and Mac Davis' "Baby Don't Get Hooked On Me " Also contained is a rousing version of "Hit The Road Jack" and Hank Cochran's "That's All That Matters." The album contains two Foster-Rice titles including the new single "You Know Just What I'd Do" and "Rising Above It All." Overall, the production is sparkling throughout the album, with an excellent choice of mate-

Spetlight.

JEFFERSON STARSHIP-Freedom At Point Zero, Grunt (RCA) BZL13452. Produced by Ron Nevison, Here we have yet another change in the venerable history of Jefferson Airplane/Jefferson Starship Grace Slick and Marty Balin have departed for solo careers. New is ex-Journey drummer Aynsley Dunbar and vocalist Mickey Thomas. And respected producer Nevison is new. Remaining are Craig Chaquico, David Freiberg, Pete Sears and Paul Kantner. The overall sound is much harder rock and less of the traditionally dramatic, melodic rock Star ship devotees might be used to. But it's a super package from these rock professionals. The tunes won't disappoint anyone as energy hardly abates. And Thomas is a captivating vocalist

Best cuts: "Jane," "Girl With The Hungry Eyes," "Lightning Rose (Carry The Fire)," "Fading Lady Light," "Awakening."



rial. Twitty and Lynn should make records for another 10 years.

Best cuts: those mentioned above and "What's A Little Love Between Friends," and "You Never Cross My Mind."

WILLIE NELSON-Pretty Paper, Columbia 1C36189. Produced by Booker T. Jones. Nelson gets into the Christmas spirit with a rousing album full of the best known songs of the season. With his distinctive voice and the utilization of guitars, bass, drums, harmonica and keyboards, the album is understated, musically, and brings out spirit via Nelson's vocal One of the most interesting songs is "Christmas Blues," an instrumental written by Booker T. Jones. Many of the favorites included here are "White Christmas," "Silent Night, Holy Night," "O Little Town Of Bethlehem," "Here Comes Santa Claus," plus Nelson's own "Pretty Paper."

Best cuts: "Blue Christmas," "Christmas Blues," "Pretty Paper," "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman.



PAT METHENY GROUP-American Garage, ECM11155 (WB), Produced by Pat Metheny, Metheny's last album, "New Chautaugua," introduced new listeners to this guitarist and began the crossover to pop airplay that "American Garage" should continue. With two LPs currently on the jazz charts, the group comes through this time with a jazz/rock fusion sound that delivers a spectrum of moods from spirited to meditative, from soothing to soaring, from exuberant to melancholy. Metheny's skills on six and 12-string guitars are matched by Lyle Mays' keyboard virtuosity. Mark Egan is featured on bass and Dan Gottlieb on drums. The title tune seems destined for Top 40 airplay while "The Epic," an almost 13-minute long composition, allows room for improvisa-

Best cuts: "American Garage," "The Epic," "(Cross The) Heartland, "Airstream."



SAINT-SAENS: SAMSON AND DELILAH-Obraztsova, Domingo, Orchestra De Paris, Barenboim, DG2709095. This set is a ravishing interpretive and sonic delight, and should maintain the recent pattern of strong sales for recordings of semiforgotten operas. Tenor Placido Domingo and mezzo Elena Obraztsova are matched beautifully in the title roles with big luxuriant voices and compelling artistry. Nonetheless, Barenboim's wonderfully idiomatic direction and the orchestra's seductive playing may be real stars of the set.

ITZHAK PERLMAN ENCORES-With Samuel Sanders, piano, Angel SZ37560. Perlman flips back through the pages of recital history to rediscover encore pieces prized by earlier generations but forgotten today. Works of Wieniawski, Vieuxtemps, Raff, Bazzini, Paradis and several Jascha Heifetz arrangements are included, with the program containing two or three real curiosities. Audiences have begun to recognize Perlman as perhaps the foremost violinist in the world today.

First Time Around

STEEL PULSE-Tribute To The Martyrs, Mango MLPS9568 (Island). Produced by Karl Pitterson. A known quantity in the rest of the world, especially where reggae is popular. Steel Pulse could make an impact here because it's closer to the commercial reggae of Bob Mariey and Third World. The references made in the lyrics may be incomprehensible to American audiences but the music and textures are subtly involving. Vocals are uncannily reminiscent of those by Marley so his many fans should appreciate this package. Except for the anti-disco "Sound System," all cuts have an unmistakable religious and/or political tone but programmers should experiment with this seductive sound.

Best cuts: "Sound System," "Blasphemy," "Uncle George," "Biko's Kindred Lament."

Billboard's Recommended LPs

ρορ

EMERSON, LAKE & PALMER-In Concert, Atlantic SD19255. No producer listed. Recorded during this English tria's ill fated 1977 North American tour in which it utilized a 65piece orchestra, this set captures the band at its more humorous and epic moments. Side one is more pop with a nice send-up version of "Peter Gunn." On side two, the classical influences take over as the "Piano Concerto No. 1 Third Movement Toccata Con Fuoco" leads into the popular "Pictures At An Exhibition." Best cuts: Those mentioned above.

SLY STONE-Ten Years Too Soon, Epic JE35974 (CBS). Produced by John Luongo. Remixed and lengthened for discoplay, seven of SIy Stone's biggest hits are available on this disk. While what is here is good, the songs are padded so that they lose much of their original charm. Also, two of Sly Stone's biggest and most danceable hits ("Family Affair" and "Thank You Falletin' Me Be Myself Again") are not included while "This Is Love"-a ballad-is. Best cuts: "Everyday People," "You Can Make It If You Try," "Sing A Simple Song."

LEIF GARRETT-Same Goes For You, Scotti Brothers SB16008 (Atlantic). Produced by Michael Lloyd. Even Garrett is moving to a scruffier rock stance on his latest album, a shift signalled by the punkish title and menacing pose on the album cover. He covers another pair of excellent rock oldies, "Kicks" and "If I Were A Carpenter" in the same faithful style he brought to "Runaround Sue" and "Surfin U.S.A.," two of his earlier remake hits. The overall sound has Garrett moving closer to the rock mainstream, away from his bubblegum idol begin nings. Best cuts: those cited

LOBO-MCA3194. Produced by Bob Montgomery. Lobo's latest for Mike Curb Productions is highlighted by his recent single "Where Were You When I Was Falling In Love." The rest of the album is pretty much in that pleasant, gentle MOR vein, though several of the tracks are peppered by sax breaks. and sexy female backup vocals. The cover art of a wolf makes this look like shlock product, but the contents are fine craftsmanlike pop. Best cuts: the 45 plus "A Day In The Life Of A Love," "Gus, The Dancing Dog."

MANHATTAN TRANSFER-The Extensions, Atlantic SD19258. Produced by Jay Graydon. The group's latest is probably its most well-balanced album, mixing an appropriately swinging version of Jon Hendricks' jazz great "Birdland" with a lovely reading of Tom Waits' ballad "Foreign Affair." Most of the tunes have the cool, sleek, ultra-sophisticated sound that has earned the Transfer a loyal if not massive following. The harmonic blends are perfect for this stylized type of material Best cuts: "Body And Soul," "Twilight Zone" plus those cited.

XTC-Drums And Wires, Virgin VA13134 (Atlantic). Produced by Steve Lillywhite. This is an interesting package from a label that's beginning to make headway in the U.S. It's fresh rock 'n' roll in a new wave vein with a dash of '60s English melody. Of particular note is the inventive mix as instruments sparkle in both left and right channels. Best cuts: "Life Begins At The Hop," "Ten Feet Tall," "Real By Reel," "Scissor

MARIANNE FAITHFULL-Broken English, Island ILPS9570. Produced by Mark Miller Mundy. Faithfull returns to the recording scene after a long hiatus with an album that is sure to raise eyebrows "Why D'Ya Do It" is the most controversial track with its off-color language that CBS and EMI have refused to distribute in England. The rest of the album features. Faithfull's new wavish raspy vocals applied to John Lennon's "Working Class Hero," Shel Silverstein's "Ballad Of Lucy Jordan" along with six originals. Stevie Windwood conbributes keyboards. Best cuts: "Broken English," "Ballad Of Lucy Jordan," "What's The Hurry.

MIREILLE MATHIEU-Sings Paul Anka, Ariola SW50073, Produced by Paul Anka, French chanteuse, long a favorite in Europe, sings in English on this lavishly produced LP offering nine songs cleffed by the producer. There are four different orchestras behind Mathieu's winsome, compelling voice, and Anka himself is audible dueting with her on "Life Sone" a cuts: "Life Song," "After You," "You And I."

Copyright 1979 Billboard Publications, inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording or otherwise, without the prior written permission of the publisher.

THE HI-LO'S-Back Again, Pausa 7040. Produced by Can Puerling, H.G. Bruner-Schwer. It's an event when the man group makes a new LP. This was recorded vocally in Comany and instrumentally in Canada with Rob McConnell less ing the orchestra. The result is noteworthy-10 class son sung with advanced harmonies by a superb quartet when ruled the roost two decades ago. Best cuts: "I Remember You," "Then I'll Be Tired Dt You," "Life is Just A Bowl of Cherries."

NAN MANCINI & JDB-It's A Man's World, Windson BXL13498 (RCA). Produced by Denny Diante. Third album Johnny's Dance Band puts lead singer Mancini more in the spotlight. The five-piece outfit plays melodic uptemp in with a concentration on catchy phrases and the vocal bite Mancini. Stinging lead guitar paces the instrumentation which is harder than on previous efforts. Best cuts: "Midnight Show," "Man's World," "Rock And Roll Blues."

TANTRUM-Rather Be Rockin', Ovation OV1747. Produced by John Ryan. Second release by this seven-member rock outli with three female lead vocalists is a dynamic and highly me lodic set of rockers that convey a keen sense of commercial mainstream pop textures. With veteran producer Ryan at the helm. Tantrum has matured its sound to the point where it has mastered the hook, evidenced in the catchy materal Best cuts: "Rather Be Rockin"," "How Long," "Applaud The Winner," "Runnin"

PETER GREEN-In The Skies, Sail 0110. Produced by Peter Vernon-Kell. Former member of John Mayall's Bluesbusters in the mid-60s who left to form Fleetwood Mac (for a short while the band was known as Peter Green's Fleetwood Mac) a back after a self-imposed retirement following Fleetwood Mac's "Then Play On" LP of 1970. The work here is similar to the Fleetwood Mac material of that era moody, lolk influenced blues-rock. Green's cool, detached vocals are still in shape but it is the guitar work of Green and Snowy White which stand out. Best cuts: "Slabo Day," "Apostle," "In The Skies." "Proud Pinto." "Seven Stars."

WIRE-154, Warner Bros. BSK3398. Produced by Mile Thorne. This four-man British band had an album out last year, "Pink Flag." that was notable in that it had 21 songs on a single disk. On this new effort, the songs are of more commercial length but that's about the only concession that has been made to the mainstream. At its best, Wire has an aura of David Bowie. "The 15th," "The Other Window," "Single KO." and "A Touching Display" are good examples of tight, economic rock with just enough of a bizarre edge to keep this band from being categorized. Best cuts: Those mentioned plus "Blessed State."

ALAN O'DAY-Oh Johnny, Pacific PC4301 (Atlantic). Preduced by Steve Barri, Alan O'Day. O'Day's second album continues in the direction of sprightly, teen-aimed pop ditties which he began on his first LP, "Appetizers," 21/2 years ago But in addition to the teasing, insinuating numbers on this LP (recall "Undercover Angel," O'Day's No. 1 single), we are given more serious ballads, which if pursued, would make his third album a more mature, probing work. Best cuts: "Eng land," "Telephone Lovers," "Ain't That Crazy Baby."

PETER RABBITT-Roadstar, AVI AVI6079. Produced by Don Sciarrota, Richard Delvy, Barry Oslander, Although AVI is known for its disco releases. Peter Rabbitt is a five man San Diego rock outfit. While the sound and production is not as sumptuous as that of Kansas or Styr, the basic approach is the same. "Heartbreak Kid," with its solid hook, is the most pop cut while nearly everything else seems designed more for an ADR audience. Vocals are strong as is the instrumentation "Time And Again" is a nice ballad and "Funk Like A Rabbitt" is a searing instrumental Best cuts: "Heartbreak Kid." "Headhunter," "Funk Like A Rabbitt," "Time And Again." "Black Cadillac."

OAK-Mercury SRM13802. Produced by Holden Alan Raphael. Despite the fact the members of this quintet are sporting thin ties on the front and back covers, the music found inside is not post new wave, power pop or anything like that. The 10 tracks cover basic rock territory with the Doobie Brothes. Styx and Barry Manilow seeming to be the prime inspiration on this mixture of midtempo rockers and ballads. Vocals are strong while lead guitar work is clean and professional throughout. Best cuts: "Let It All Begin," "Going Nowhere Fast," "And You Win," "Draw The Line."

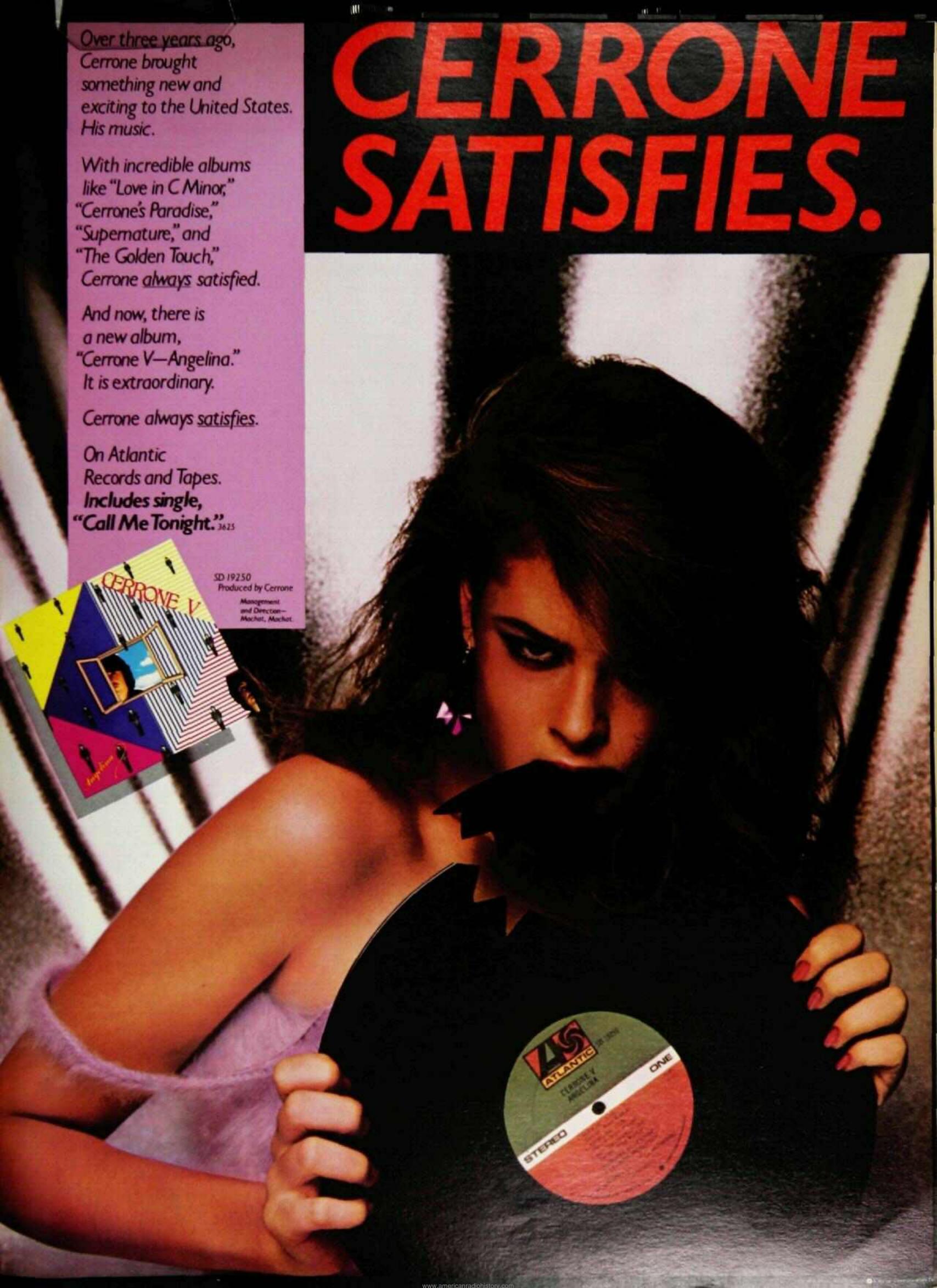
THE ROCKSPURS-Getting Off, DIM DIM25 (Polygram). Produced by Arthur Braun, Larry Alexander. An impressive out ing from a quartet which experiments with a variety of rock textures. Lead cut, "Thinkin' About The Good Times." is remniscent of the Police with its simplistic yet hypnotic feet "She Can't Get Off" possesses more of a Cars' style, "Dream Love" and "Night Full Of Rain" have reggae undertones and the remaining five cuts are good, teen-oriented rock'n roll Best cuts: "Dream Love," "Thinkin' About The Good Times," "She Can't Get Off," "I Could Give You It All."

MOEBIUS-Moonwind MW33801. Produced by Bryce Rob-

(Continued on page 76)

Spotlight-The most outstanding new groduct of the week's release 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 chaft in the opinion of the reviewer, or albums of superior quality. Album receiving a three star rating are not listed. Review editor: Ed Harri son; reviewers: Cary Darling, Dave Dexter Ir., Paul Grein, Mike Hy land, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jan Williams.





Copyright 1979, Biliboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher.

KENNY ROGERS - Coward Of The County (4:18); producer Larry Butler, writers R. Bowling B.E. Wheeler, publishers. Roger Bowling BMI/Sleepy Hollow ASCAP, United Artists UAX1327Y. Rogers shoots for his third top 10 hit in a row with this gently meandering country pop ballad. The mood is softer and more subdued than with "She Believes In Me" and "You Decorated My Life," which had some underlying percussive excitement

TOM PETTY AND THE HEARTBREAKERS-Don't Do Me Like That (2:40); producers. Tom Petty, Jimmy lovine; writer. Tom. Petty, publisher: Skyhill BMI. Backstreet MCA41138 (MCA). The first single from Petty's fast climbing LP has a strong lyrical hook backed up by some solid mid to fast rock instrumentation. The vocal is urgent and the single and LP may just be the ticket to this artist's potential superstardom.

IAN GOMM-Hooked On Love (2:09); producer Martin Rushent; writer: I. Gomm; publisher: Albion. Stiff/Epic 950802 (CBS). Bright uptempo rocker reinforced by driving percussion and crisp horn flourishes make this an excellent followup to "Hold On." Clean harmonies and modulations in the arrangement underscore the hook

SANTANA-You Know That I Love You (3:28); producer Keith Olsen, writers C Solberg, D.C. Santana, A Ligertwood, A. Pasqua, publishers Light BMI/Urmila ASCAP, Columbia 111144 Though lacking the trademarked Latin influence, this cut is a highly commercial pop-rock piece. The hook is a grabber aided by Carlos Santana's stellar guitar work.

recommended

THE CHARLIE DANIELS BAND-Behind Your Eyes (3:53); producer John Boylan; writer: J. Boylan; publisher: Great Eastern BMI Epic 950806 (CBS).

MAUREEN McGOVERN-Can't Take My Eyes Off You (3:38); producer Michael Lloyd, writers: Bob Gaudio, Bob Crewe, publishers Saturday/Seasons Four BMI, Warner Bros. WBS49129

MOLLY HATCHET-It's All Over Now (3:25); producer: Tom Werman, writers B. Womack, S. Womack; publisher, Kags BMI. Epic 950809 (CBS).

BONNIE TYLER-I Believe In Your Sweet Lave (3:04); producers: Scott, Wolfe, writers: R. Scott, S. Wolfe, publishers: Scott-Wolfe/Prince Wales ASCAP, RCA JH11763.

BLUE STEEL-Shark (2:20); producers Noah Shark, Max. Blue Steel; writer: Dwight Twilley, publisher. Tarka ASCAP Infinity INF50044

APRIL WINE-Say Hello (2:59); producers: Myles Goodwyn. Nick Blagona: writer: Myles Goodwyn: publisher: Goody Two-Tunes BMI. Capitol P4802

THE FARAGHERS—Say When (3:23); producer: Vini Poncia; writers: Jimmy, Tommy, Davey Faragher, Vini Poncia, publishers: Faraflap/Mad Vincent BMI. Polydor PD2038.

U.K. SUBS-Tomorrow's Girls (2:22); producers: John McCoy,

U.K. Subs. publisher. Harper, publisher: Famous ASCAP, RCA JB11766

THE FLYING LIZARDS-Money (2:31); producer David Cunningham; writers: Berry Gordy Jr., Janie Bradford; publisher: Jobete ASCAP, Virgin VA67003 (Atlantic)

BILLY OCEAN-American Hearts (3:56); producer: Ken Gold; writers. Bugatti, Musker, publishers. Uni-Chappell/Pendulum BM1 Epic 950810 (CBS).



NATALIE COLE & PEABO BRYSON-Gimme Sometime (3:18); producers: Mark Davis, Marvin Yancy; writer. Natalie Cole, publisher. Cole arama BMI. Capitol 4804. Perky pop/ soul powered by brass and a bubbling rhythm track effectively fuses the vocal talents of Cole and Bryson. Both singers also shine on their respective solos.

McFADDEN & WHITEHEAD-I've Been Pushed Aside (3:31); producers. John Whitehead, Gene McFadden, Jerry Cohen, writers: J. Whitehead, G. McFadden, J. Cohen; publisher. Mighty Three BMI. Philadelphia Int'l ZS93725 (CBS). Surging soulful ballad is in contrast to the pair's infectuous "Ain't No Stopping Us Now." Blending of voices highlights their vocal versatility

recommended

MILLIE JACKSON & ISAAC HAYES - Do You Wanna Make Love (4:24); producers. Millie Jackson, Brad Shapiro, writer. P. McCann, publisher MCA ASCAP, Spring PD2036 (Polydor).

NORMA JEAN-High Society (3:41); producers. Nile Rodgers. Bernard Edwards, writers Bernard Edwards, Nile Rodgers, publisher: Chic BMI, Bearsville BSS49119 (WB).

MAZE-Welcome Home (4:00); producer: Frankie Beverly; writer: Frankie Beverly, publisher: Amazement BMI Capitol P4803

SOLOMON BURKE-Sidewalks, Fences And Walls (3:39); producers: Jerry Williams Jr., King Errisson; writer: J. Williams In: publishers: Jerry Williams/Excellorec BMI. Infinity INF50046.

KINSMAN DAZZ-Catchin' Up On Love (3:58); producer: Tommy Vicari; writer: B. Harris; publishers: 20th Century/All Sunray ASCAP, 20th Century-Fox TC2435

EUGENE RECORD-Fan The Fire (3:46); producers. Eugene Record, Patrick Henderson, writers: Eugene Record, Patrick Henderson, publishers: Six Continents/Angelshell BMI/Monosteri ASCAP, Warner Bros, WBS49126

Z.Z. HILL-I Don't Want Our Love To Be No Secret (3:38); producer: Bert deCoteaux; writers: A. Phillips Jr., H. Johnson; publishers Stone Diamond BMI/Jobete ASCAP Columbia

DAVID OLIVER-Never Seen A Girl Like You (3:21); producer: Wayne Henderson; writer: Cecil Womack, publisher: Groovesville BMI. Mercury 76022

RAY CHARLES-Just Because (4:35); producer Ray Charles; writers: Sitoussi, Tobaly, Wedroff, publisher: Talisman/Seldak/Victaaza ASCAP. Atlantic 3634.

DEBBIE JACOBS-All The Way (3:37); producer: Paul Sabu; writer: Paul Sabu, publisher: Unichappell BMI, MCA 41148.



KENNY ROGERS—Coward Of The County (4:18); producer: Larry Butler; writers: R. Bowling/ B.E. Wheeler; publishers: Roger Bowling/Sleepy Hollow, BMI/ASCAP, United Artists UAX1327Y. Rogers latest release is in the "Lucille," "Gambler" story-song vein. Simple instrumentation surround Rogers vocal, which is a cross between singing and talking. Chorus hook makes the song click

SUSIE ALLANSON-I Must Be Crazy (3:08); producer. Bob Montgomery, writer. Bob McDill; publisher. Hall Clement, BMI. Elektra/Curb E46565. A rejuvenated Allanson with a new producer sparkles throughout this Bob McDill song. The vocal glides over the backing track that features a tasty electric guitar and subtle strings. A strong vocal performance, her best in some time.

JOHNNY RODRIGUEZ-What'll | Tell Virginia (3:10); producer: Billy Sherrill; writer: Bob McDill; publisher: Hall-Clement, BMI. Epic 950808. Currently hot on the charts with a duet single with Charly McLain, Rodriguez' latest outing is a Mexican-flavored effort featuring pedal steel, piano and drums. From his latest album, the vocal, very much upfront, holds up throughout this outstanding song.

JERRY REED-Sugarfoot Rag (2:19); producer: Jerry Reed/Chip Young, writer. Hank Garland/Vaughn Horton; publishers: TRO Cromwell/TRO Hollis, ASCAP/BMI, RCA JH11764. Reed covers the old Hank Garland classic in fine. funky form. Highlighting fiddles and guitars; this record could become the biggest hit in Reed's lengthy career.

EDDY RAVEN-Sweet Mother Texas (2:38); producer: Ray Pennington/Ronnie Gant, writers: Eddy Raven/Sanger D. Shafer; publishers: Milene/Acuff-Rose, ASCAP/BMI Dimension DMS003. Raven's first release for this new Nashville label could easily become the new national anthem for the state of Texas. Highlighted by Raven's husky voice, the track sizzles with guitars, fiddles, dobro, and a heavy bass. A very strong and delightful debut.

recommended

RONNIE SESSIONS-Hanky Tankin' (2:41); producer: Chip Young writers T Seals/D Goodman/J Bettis/D Gillon: publishers: Danor/Irving/Almo, BMI, ASCAP, MCA 41142.

J.D. SOUTHER-You're Only Lonely (3:46); producer: J.D. Souther, writer, J.D. Souther, publisher: Ice Age, ASCAP, Co. lumbia 1-11079

WARREN STORM-But I Do (3:12); producer: Huey P. Meaux. writer: R. Guidry, publisher: Arc, BMI; Starflite ZS94905.

BOBBY VINTON-Make Believe It's Your First Time (3:27): producer: Jack Bielan, writers: Morrison/ Wilson, publishers: Music City, ASCAP, Tapestry TR002.

CHARLIE McCOY-Carolina Morning (2:24); producer: Charlie McCoy, writer: Don Jackson; publisher: Mountainwood, BML Monument 292

JERRY WALLACE-You've Still Got Me (2:42); producer: Gene Kennedy, writer. Harry Shields, publisher Chip 'N' Dale? Jerry Wallace, ASCAP Door Knob DK9116.

CHARLIE LOUVIN with EMMYLOU HARRIS-Love Don't Care

(2:54); producer: Jimmy Capps, writers: D. Wayne/H 8. num, publisher, Andite Invasion, BMI. Little Darlin' LD7929

JOE EGAN-The Last Farewell (2:59); producer David Court ney, writer: Joe Egan; publisher: Baby Bun, BMI. Anola 7764

PAUL OTT-I Don't Want My Poor Heart To Remember (2:41)

producer: Paul Ott, writer: Paul Robertson, publisher Paul mond, BMI Monument 291. HENSON CARGILL-Silence On The Line (4:00); producer

Buddy Killen, writer. Sterling Whipple, publisher Tree RVI Copper Mountain C201

DAN RILEY-Lily (3:05); producer: Dan Riley/Andy Water mark; writer D. Riley/B. Kaye, publishers: Kilkenny/ Blus Dog. BMI. Armada AR103.

REDEYE-Pretty Is As Pretty Does (2:28); producer Res Pearce/Dale Murray; writer: Rex Pearce; publisher Drew Mark, BMI, Steamboat 102.



SYLVESTER-Can't Stop Dancing (3:36); producers Ha vey Fuqua, Sylvester, writer Sylvester, publishers: Bee keeper/Borzoi ASCAP. Fantasy F879AS. This song will have listeners living up to the title with its thumping mythm. piercing horns, soaring strings and the singer's lively vocaperformance. Two Tons of Fun, the vocal backup, add punch

recommended

LIFE-I'm Caught Up (3:18); producers: Greg Charmichael Debbie Hayes; writers: P. Adams, K. Morris; publisher. Pag. ASCAP, Prelude T0201 (TCT).



recommended

B.J. THOMAS-God Bless The Children (3:07); producer Chris Christian; writers: Chris Christian, Shanon Smith; publishers: Home Sweet Home/Bug And Bear BMI/ ASCAP MCA

BOBBY VINTON-Make Believe It's Your First Time (3:27): producer: Jack Bielan; writers: Morrison, Wilson; publisher. Music City ASCAP, Tapestry TR002.

ANDY WILLIAMS-Jason (3:10); producer: Dick Fierce. writers: D. Hupp, B. Morrison; publisher. Southern Nights ASCAP. Columbia 111152

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a lane predicted to land on the Hot 100 between 31 and 100. Review editor-Ed Harrison.

Billboard's Recommended LPs

Continued from page 74

bley. Moebius mixes the icy, hypnotic edge of Kraftwerk and Tangerine Dream with the science fiction-fantasy ravings of Devo, Frank Zappa and some of the electronic art-rock coming out of the new wave. The result is a stunning debut by a trio which relies nearly entirely on synthesizers for desired effects. The constant backbeat makes the bulk of the album suitable for disco airplay though the overlayed textures and lyrics set Moebius apart from other disco acts. Best cuts: "Light My Fire," "Moebius," "Mirror of Infinity," "Song For Lya." "Clone Zone."

soul

LINDA CLIFFORD—Here's To My Love, RSO RS13067. Various producers. This is an important LP for Clifford, clearly looking to survive beyond disco. It turns out to be a fine showcase for her sturdy, soulful pipes, with the cuts reflecting the work of three separate producers. Curtis Maylield's title cut is a gentle, climactic ballad, while Norman Harris and Ron Tyson's "King For A Night" and "Bailin" Out" are uptempo and Phillyflavored. Juergen Koppers delivers some Eurodisco on "Lonely Night," among others. Best cuts: All side one.

JOHNNY NASH-Let's Go Dancing, Epic JE36311. Produced by Van McCoy, Charles Kipps, Johnny Nash, Odell Brown. First released in Britain, this package divides between McCoy and Kipps' work, which unsurprisingly exemplifies their sophisticated, brassy approach to soul (complete with backup vocals by Faith, Hope & Charity), and the Nash/Brown pair ing, rather more economic and streamlined. Highspots are the dance-oriented title cut, and the atmospheric ballad,

"Mr. Sea," plus a jazzy "Very Special Girl." Nash's light, fluffy tenor is still good to hear. Best cuts: Those cited.

THE FISH THAT SAVED PITTSBURGH, Lorimer SZ36303 (CBS). Produced by Thom Bell. Bell works here with his younger cohorts, Casey James and Lerpy Bell, but the outcome is a disappointing and predictable package which exemplifies the famous Bell "sound," but which is dulled by some uneven and sometimes banal songs. Artists include the Spinners, the Four Tops, Phyllis Hyman, Loretta Lynn and the Sylvers, none of whom should be boasting about this one. Best cuts: "No One Does It Better" (Spinners) and "Magic Mona" (Hyman).

OZZ

DON SEBESKY—Three Works For Jazz Soloists And Symphony Orchestra, Gryphon G279101398. Produced by Norman Schwartz. Spread over four LP sides, this surely must be one of the most ambitious jazz projects of the year. The British Royal Philharmonic Orchestra is employed (conducted by Harry Rabinowitz) along with men like Jon Faddis, Bob Brookmeyer, Richard Davis and Joe and Gordon Beck. The works, all by Sebesky, include "Bird And Bela In B Flat." "Sebastian's Theme," and "The Rite Of Spring," latter two reworked from original Bach and Stravinsky manuscripts. Best cuts, take your choice.

IDE PASS-I Remember Charlie Parker, Pablo Today 2312109. Produced by Norman Granz. So many solo guitarists are featured on vinyl today that it's difficult to separate the great from the mediocre. But Pass is, unarguably, as good as they come and better than most. Here he plays 11 tunes which Bird Parker recorded long ago. They are all classic standards, and Pass (playing unaccompanied) delivers immaculate, perhaps definitive versions of each. Best cuts: "Laura," "If I Should Lose You," "Just Friends.

TOM SCOTT-Street Beat, Columbia JC36137. Produced by Hank Cicalo, Tom Scott. Scott plays three saxophones, lyricon. Arp quadra and percussion on eight tracks with a suitable but unexciting small combo sparked sporadically by Slyde Hyde's 'bones. All themes are by Scott and much of the music is heavy with singers. He has done better with previous entries. Best cuts: "Street Beat." "Heading Home.

STANLEY COWELL-Equipoise, Galaxy GXY5125. Produced by Ed Michel. Roy Haynes' drumming and bass by Cecil McBee back the leader's piano on six themes, four of them composed by Cowell. They were taped a year ago in Berkeley. Calif., and display Cowell's keyboard antics as well as any previous recordings do Best cut: "Lady Blue.

MARIAN McPARTLAND - Portrait Of, Concord Jazz CJ101. Produced by Carl E. Jefferson. Ever dependable, ever inventive. McPartland displays her skills as a pranist to excellent advantage with eight mood-evoking tracks, and Jerry Dodgion's flute and alto lend a big assist. Among the tunes are two by Chick Corea and Herbie Hancock, but she's at her best on pretty standards. Best cuts: "It Never Entered My Mind." "I Won't Dance."

OSCAR PETERSON-Mellow Mood, Pausa 7044. Producer unlisted. Although the eight songs here were recorded more than a decade ago, the Canadian planist (with bass and drums) and the German-made recording sound eminently contemporary. Peterson may well rank as the most popularand admired—of all jazz keyboardists today and this attractive LP shows why. All tracks are exceptional. Best cuts: In A

Mellotone, "Travelin" On, "Green Dolphin Street

DAVE McKENNA-Giant Strides, Concord Jazz C199. Produced by Frank Dorritie. An all-around planist with impeccable taste. Mckenna hits target with 10 superior evergreens. And he performs alone, without a rhythm section base. Check put his odd version of Bird Parker's "Yardbird Suite," and he variations on "Davd's Blues." Best cuts: As above plus "I Dreams Come True

JOE PASS-Intercontinental, Pausa 7043. Produced by Hans Georg Brunner-Schwer. Carefully selected program taped it Germany in 1970 shows a younger but immensely falented guitarist plucking truly beautiful sounds on 10 songs with Eberhard Weber's bass and drums by Kenny Clare. Credit Pass with enviable technique, heart and an ear for an unusu ally strong song Best cuts: "Li'l Darlin'," "I Cover The Water front," "Watch What Happens."

YUSEF LATEEF-in A Temple Garden, CTI 7088. Produced by Creed Taylor, Tenor saxist capably doubles on flute through out these eight tracks all arranged by Jeremy Wald. Lated impresses more than the material he and producer laying have chosen. Nice but unmemorable contemporary jazz. Best cuts: "Bismillah," "Honky Tonk.

L.A. 4-Live At Montreux, Concord Jazz CJ100. Produced by Carl E. Jefferson. California label hits the century mark with this engaging album, taped in Switzerland last summer Group comprises Laurindo Almeida, Jeff Hamilton, Bud Shana and Ray Brown. By far the most entertaining and musically palatable track is a 14 minute Duke Ellington medley of low themes. But all display the quartet's warm and responsive interplay.

When a band like KISS troups 400,000 watts of light around the country for a twenty-six week concert tour, they take lamps that can withstand the abuse of both the stage and the road. Rugged, dependable lamps



That's where Bill McManus.

President of McManus Enterprises, comes in When Bill was contracted as the Production Manager for the KISS show by Ken Anderson.

Director of Production at Aucoin Management, Inc., he chose General Electric Stage Studio lamps—FEL.

Q1000PAR 64 and 50-watt reflector spots—for the 1979 Kiss tour.

"We minimize relamping over the tour with GE."
McManus said. "Our crew works a 22-hour day and
we can't afford to waste time on relamping. We find
GE lamp life is more consistent."

Filament design is one reason. "GE lamps have strong, well-connected and well-supported filaments." McManus explained, a feature which contributes to the lamps' dependability. In 1978. McManus went 50 performances and over 22,000 road miles with only nine burnouts on the PAR 64 lamps.

In a show where lighting is crucial, McManus relies on General Electric. "In professional theatre it's important to have a responsive dealer with a responsive manufacturer. We have tried other brands and we get the best service and quality control from GE." His Sales Representative, Mel Hill, sees to that.

For more information about General Electric Stage/Studio Lamps and a free catalog of the product line, call toll-free 1-800-321-7170. In Ohio call 1-800-362-2750.

100 Years of Progress for People

GENERAL ELECTRIC

Mc Manus and GE lamps put the KISS show on the road.



The face of XTC.



The sound of XTC.

"Drums and Wires"va 13134
A startling and innovative album.

lst 15,000 albums include a bonus 3-track EP.

On Virgin Records and Tapes

Produced by Steve Lillywhite

Virgin

Closeup

VILLAGE PEOPLE-Live And Sleazy, Casablanca NBLP27183. Produced by Jacques Morali.

The group takes a step back from the tongue-in-check double entendres of "Y.M.C.A." and "In The Navy" on the studio side of its lifth album, in what is perhaps the first gen of its move from campy novelties into the pop mainstream.

scream as though in a rage/ You're going to be a star-a big star."

"Rock And Roll Is Back Again" has a more basic rhythm and dispenses with the swirling strings. Its lyrics express the view that the group's music is, as Village Person David Hodo has said, "just soupedup rock n'roll."

MOR with a beat might be a bet-



Village People: Creating adventurous music.

You're still apt to break out into a broad grin listening to these songs, but it's more a function of the contagious melodies and robust vocals than any specific lyrical reference.

The standout new track here is "Ready For The "80s," a joyous, uplifting tune which plays on all our hopes that the upcoming decade will be better than the outgoing.

I'm ready for the 80x/Glad to be alive/I'm waiting for those magic numbers to arrive/I've got myself together/Got myself in gear/I'm going to be the first out there to greet the fubulous year.

The song is sparked by sprightly string and horn arrangements by Horace Ott, an r&b veteran who can take a big part of the credit for the exhilarating nature of the best Village People material. The ending of the cut is perfect (if a tad long in coming): the group dips from the 80s back to the '50s for a nifty streetcorner harmony blend.

The number has less in common with gay winks like "Macho Man" than with high-stepping Broadwaystyled production numbers like "In Hollywood," which highlights the live side, recorded at the Greek Theatre last summer.

The cut remains one of the group's finest tracks, mixing a gloriously fulsome melody with a perceptive lyric decrying the superficiality of the LA lifestyle. Acts like the Eagles have also made the point, but Morali and his cohorts do it with wry hu-

The best line in the song, a stepby-step guide to success in L.A., is most likely about a just-fired actor lunching at the Polo Lounge. "Tell your friends you walked off the stage! Then slip outside and call and have yourself paged/ Get on the phone and

ter description, but it's easy to sympathize with the group's frustration at the disco tag. In fact the group strains believability the one time it lapses into standard disco clicheson the "party, boogie boogie" chant in "Hot Cop," included on the concert side.

The album's only failure is "Sleazy," which marks an unfortunate lead vocal debut for Hodo, the charismatic star of the People's stage show. Hodo oversings in a coarse, gutteral growl, reducing his construction worker role to a silly caricature. For a group predicated on walking the fine line between put-on and put-down, it's a curious misstep.

"Save Me," the final new song, is done both as a slow soul ballad and an uptempo dance cut, with the latter version somewhat more interesting, though still no match for such past People classics as "Fire Island," the irresistably upbeat track which kicks off the live disk.

Little more need be said about "Macho Man," "In The Navy" and "Y.M.C.A." other than they remain brilliant sendups of societal stereotypes. But the secret to their success is that they're more than funny: they exhibit first-rate musical values which sustained the demands of non-stop AM airplay.

"In The Navy" may be my favorite of the three, if only because of kinky non-sequiters like "What am I going to do with a submarine?"

The song also proves that melody comes first with Morali, as when he twists the lync to fit the tune on the line, "For I'm sure there will be/Always the good navy/ Underneath the land and sea." Ultimately, of course, it is Morali's knack for composing catchy jingle-like melodies that makes the Village People go.

PAUL GREIN

Big Broadcast' Show Looks For LP

NEW YORK-A new musical evoking the Big Band era is chalking up encouraging grosses in a series of national performances but no one has yet made a bid for the album

The Big Broadcast of 1944" stars Harry James, Hildegarde, Dick Haymes, Fran Warren, the Ink Spots and announcer Don Wilson. Producers are Lee Guber and Shelly

Guber and Gross claim a "virtual

Long Island in September. A threeweek run in Detroit Oct. 14-31 climbed from a first week gross of \$84,050 to a closing tally of \$179,569. The producers now plan openings

sellout" for the musical at their Mu-

sic Fair venues in Pennsylvania and

in Philadelphia's Forrest Theatre Theatre Feb. 19. Both are four-week LP Play Dispute

General News

Continued from page 33

efit record companies as record reviews are now incorporated into the news. However, his station still plays complete albums on weeknights.

The record companies have made their bed and they don't want to lie in it. They're looking for reasons why people aren't going into the store," he adds.

At KRTH-FM in Los Angeles, which in a sense sparked the current debate with its recent full page ad telling what it was playing, program director Bob Hamilton intends to abide by the RKO ruling as KRTH is an RKO station.

"It wasn't done to hurt the record. industry," he explains, "We've been doing album specials for a long time. Only because of the economic crunch did everything come to a head."

Elsewhere in Los Angeles area, at KROQ-FM, programmer Rick Carroll is considering either eliminating playing entire LPs completely or using disk jockeys' voices between cuts. "I've known producers and artists and I sympathize with them," he says. However, because of financial considerations and the fact he feels taping is not extensive, no final decision has been made.

Damion, programmer at KLOS-FM, is totally against playing albums in their entirety. "In the end. it'll hurt the listener," he maintains. "If the record company loses money, it won't have money to support tours and other things."

Lifelines

Births

Son, Gordon, to Jelica and Tony Mandich in Tarzana, Calif., Nov. 3. Father is Atlantic's West Coast director of artist relations.

Son, Tyler, to Bobbie Gentry and Jim Stafford in Santa Monica, Calif., Nov. 2. Parents are songwriters-sing-

Marriages

Chuck Morris, vice president of Denver's Feyline Presents, to Christy Harlan Nov. 4 in Denver.

Jon Tiven to Sally Young Oct. 13 in Ryc, N.Y. He is leader of the Yankees and a songwriter. She is rhythm guitarist with the group.

AGAC Slate Set

NEW YORK-The American Guild of Authors & Composers' Thursday rap sessions for November have been announced.

Following the appearance of writer/producer Ron Dante Nov. I. the sessions will feature Silvio Tancredi, independent producer (8), lyricist Sid Wayne (15) and Arthur Braun, general manager of Dick James Music (29). The seminars are held at AGAC headquarters at 40 W. 57th St. Open to all songwriters. space can be reserved by calling Sheila Davis at (212) 757-8833

Deaths

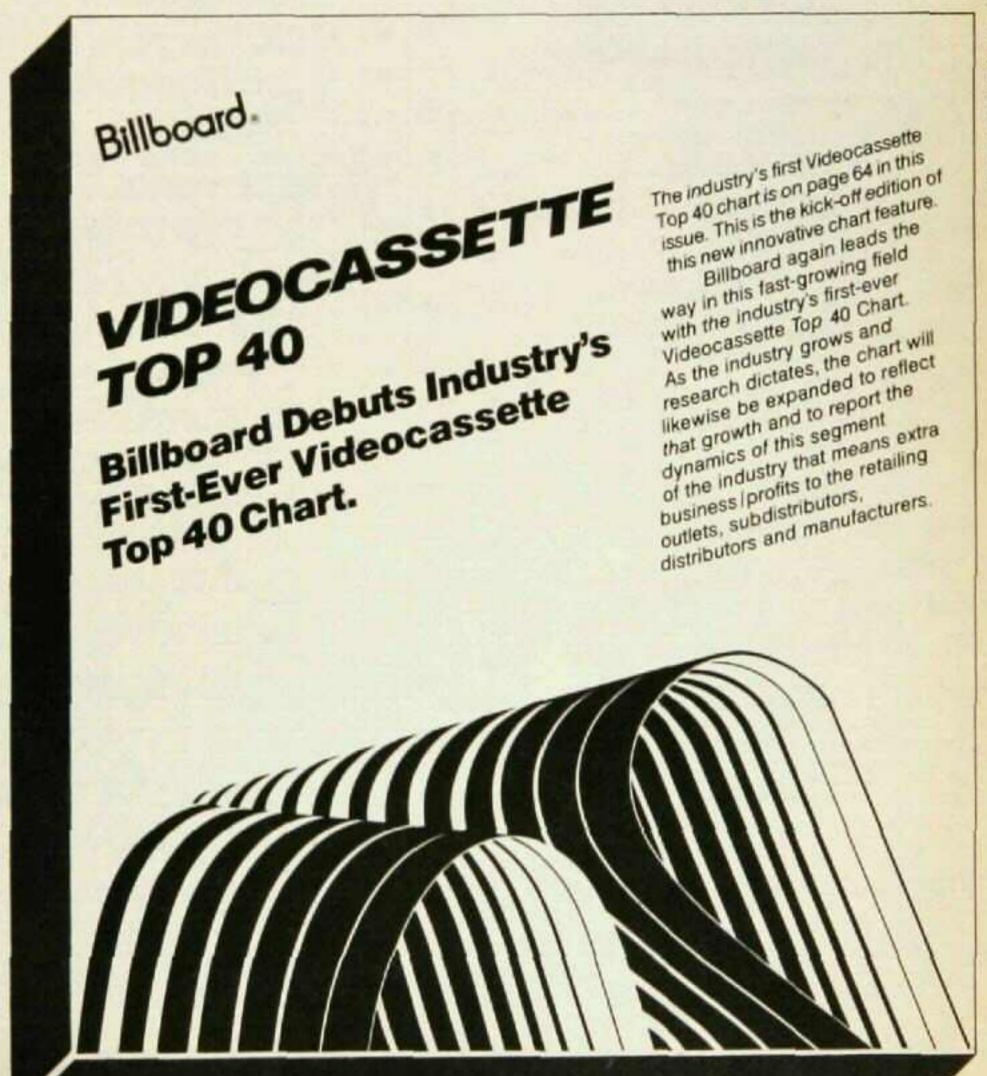
Kent Warren Larsen, 48, trombonist and singer who was featured with the Stan Kenton and Alvino Rev orchestras and who later worked as an a&r producer with Lee Gillette at Capitol Records before becoming musical director of the King Family troupe on television, in Los Angeles Nov. 2. He choked to death only hours after undergoing surgery for appendicitis. He is survived by a daughter, Jennifer; mother, two brothers and his former wife, Marilyn Larsen of the singing King Sisters.

Sound Warehouse **Enlarges Classical**

CHICAGO-A bigger Chicago market classical sales share is being sought by the franchised Sound Warehouse stores with a 30-week multi-label advertising assault underway.

Don Daniels, formerly with Korvettes in this market, has been appointed to coordinate classical product selection and merchandising. Lou Gould, Sound Warehouse operations head, reports.

Gould says 10 of the chain's area stores are committed to the classical expansion program. Classical radio Z spots will air each week throughout the next seven months under rotating sponsorship of RCA, CBS, Angel, London and Polygram Classics.



Jan. 23 and in Boston's Schubert

runs.

Copyrighted material

YOU KNOW THAT I LOVE YOU-Santana (Columbia 1-11144)

HOOKED ON LOVE-Ian Gomm (Stiff/Epic 950802)

	illus lungus etters sejan	a periodic	g or attending whice the proceeding			4				0		SEE TOP SINGLE PICKS REVIEWS, page	0 76
No.	WEEK	WAS ON CHANT	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	The S WITTS	1974 MARK	WYS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		THE WELLY	MEET	WES OF	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	3	8	STILL—Commodores (James Anthony Carmichael, Commodores).	血	100	6	I NEED A LOVER—John Cought (John Punter), J. Mellencamp, Riva 202 (Mercury)	8-3	由	79	3	READY FOR THE 80'S—Village People (Jacques Morali), J. Morali, H. Belolo, P. Hurtt, B. Whitehead, Casablanca 2220	
	2 2	13	DIM ALL THE LIGHTS—Donna Summer (Giorgia Moroder & Pate Bellotte), D. Summer, Casabianca 2201 WBM	面		7	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamle S4306 (Motown)	CPP	尬	83	2	DEJA VU-Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 8459	
1	7	5	NO MORE TEARS—Barbra Stressand & Donna Summer	1	42	5	CONFUSION—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 95064 (CRS)	8-3	办	100	ATTE P	DON'T DO ME LIKE	413
I,	6	,	(Gary Mein/Giorgio Moroder), P. Jahara, B. Roberts, Columbia/ Casablanca 1-11125 CLM BABE—Styx	力	44	8	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	ALM	_			THAT—Tom Petty and The Hearthreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	
ľ	1	7	(Styx), D. DeYoung, ALM 2188 ALM HEARTACHE TONIGHT—Eagles	39	15	11	DIRTY WHITE BOY-foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618		M	84	2	RAPPER'S DELIGHT—Sugar Hill Gang S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette)	
L			(Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asylum 46545 WBM	10	47	5	WE DON'T TALK ANYMORE-CIM Richard	WBM	血	ANCHE E	111	THIRD TIME LUCKY—Foghat (Foghat), D. Peverett, Bearwille 45125 (Marner Brus.)	
	4	17	RISE—Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151 ALM	1	46	10	(Bruce Welch), A. Tarney, EMI America 9025 (Capitol) IF YOU WANT IT—Niteflyte (Sandy Torano & Barry Mrzz), S. Torano, H. Johnson, Ariola 7747	CLM	命	86	2	VIDEO KILLED THE RADIO STAR-The Buggles (The Buggles), T. Horne, G. Downes, B. Woolley.	
ľ	9	11	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Hupp, B. Morrison, United Artists 1315 B-3	1	48	6	IT'S ALL I CAN DO—The Cars (Roy Thomas Baker), #. Ocasek, Elektra 46546	WBM	75	81	3	I JUST CAN'T CONTROL MYSELF—Nature's Divine	CPP
L	8	1	TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dushut, Ken Caillet), L. Buckingham, Warner Bros. 49077 WBM	血	63	2	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M.		76	70		(Michael Stokes), M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA)	
ľ	10	13	PLEASE DON'T GO-R.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TX 1035 CPP	10	53	3	JANE—Jefferson Starship	WBM	76	78	3	THE GIRL IN ME-Maxine Nightingale (Decay Dunte), R. Parker Jr., Windoong 11729 (RCA)	
10			POP MUZIK—M R. Scott, Sire 49033 (Warner Bres.) CPP	-			(Ron Hevison), D. Freiberg, J. McPherson, C. Chaquica, P. Kantner, Grunt 11750 (RCA)		77	77	•	KNEE DEEP-Funkadelic (George Clinton), G. Clinton, Warmer Bros. 49040	
			GOOD GIRLS DON'T—The Knack (Mike Chapman), O. Fieger, Capitol 4771 WBM	10		6	PRETTY GIRLS—Melitsa Manchester (Steve Buckingham) L. Dalbello, Arista 0456	CPP	78	80	3	WHEN I THINK OF YOU—Lest Gerrett (Michael Lloyd), J. Williams, Scotti Brothers 502 (Atlantic)	
Ľ	13		SHIPS—Barry Manilow (Barry Manilow, Ron Danie), L. Hunter, Arista 6464 ABP	由	50	ь	LOVE PAINS—Younne Elliman (Stere Barri), M. Price, D. Walsh, S. Barri, RSO 1007	CLM	79	82	3	TOO LATE Mike Stone (Mike Stone and Shoes), G. Klebe, Elektra 46557	
13	12	17	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742	48		18	THIS IS IT—Kenny Loggins (Tom Dowd), R. Loggins, M. McDonald, Columbia 1-11109	WBM	ш	89	2	MISTRUSTED LOVE—Mistress (Thomas Jefferson Kaye), E. Hopkins, RSD 1009	
1	26	3	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 54303 (Motown) CPP	49		6	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036 WHO LISTENS TO THE RADIO—The Sports	CPP	81	57	15	Manuscriptor Mathematical Administration (Co.)	CPF
15	16	12	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001 WBM	1	2000	7	(Pete Solley), Cummings, Pendlebury, Arista 0468 GET IT UP—Ronnie Milsap	CPP	M	HEN S		ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, E. Badazz, A&M 2202	
	18	9	BROKEN HEARTED ME-Anne Murray (Jim Ed Morman), R. Goodrum, Capital 4773 CHA	1	1000	4	(Ronnie Milsap), T. Brasheld, R. Byrne, REA 11695 WAIT FOR ME—Daryl Hall & John Gates	CPP	W	HEM S	Allar	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge	
B	23	6	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), M. Davies, R. Hodgson, A&M 2193 ALM	52		6	(David Foster), D. Hall, RCA 11747 SLIP AWAY—Ian Lleyd	CLIM	0.6	00	,	(David Anderle & Booker T. Jones), C.B. Sager & Peter Allen, AAM 2199	
ľ	21	11	YOU'RE ONLY LONELY—I.D. Souther (I.D. Souther), I.D. Souther, Columbia 1-11079 WBM	53	56	4	(Bruce Fairbairn), R. Ocasek, Scatti Bres. 505 (Atlantic) WHAT CAN I DO WITH THIS BROKEN	WBM	84	88	3	LIFE DURING WARTIME—Talking Heads (Brian End), D. Byrne, Sire 49075 (Warner Brus.)	
19	20	16	THIS NIGHT WON'T LAST FOREVER-Michael Johnson	1	-		HEART—England Dan & John Ford Coley (Kyle Lehning), J. Coley, O. Seals, B. Gundry, Big Tree 17000 (Atlantic)		85	90	2	THE SHAPE OF THINGS TO COME—The Headboys (Peter Ker), G. Boyter, B. Lewis, C. Maicolm, D. Ross, RSO 1005	CPP
1	22	13	(Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capital) CPP IF YOU REMEMBER ME—Chris Thompson & Night	D	60	3	PETER PIPER-Frank Milis	B-3 HAN	山	MIN S		SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096	
			(Richard Perry), C. B. Sager, M. Hamlisch, Planet 45904 (Elektra/Asylum) CHA	由	59	6	(Frank Mills), F. Mills, Polydor 2002 HIGHWAY TO HELL-AC/DC		山	NIN I	нт	SINCE YOU'VE BEEN GONE—Rainbow (Roger Glover), R. Ballard, Polydor 2014	
1	25		LADIES NIGHT-Kool & The Gang (Emir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury) B-3	曲	61	4	(Robert John Lange), Young, Young, Scott, Atlantic 3617 DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	CPP	88	91	3	LAY IT ON THE LINE—Triumph	WEM
27	14	22	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419 ALM	57	19	21	I KNOW A HEARTACHE WHEN I	CFF	89	92	3	DON'T DROP MY LOVE-Anita Ward	MDM
1	40	5	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA) WBM	58	58		SEE ONE—Jennifer Warnes (Rob Frabeni), R. Bourke, K. Chater, C. Black, Arista 0430	CHA	由	H	1111	(Frederick Night), F. Night, Juana 3425 (T.K.) YES, I'M READY—Teri De Sane with K.C.	
1	37	5	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789 WBM			3	IN THE STONE—Earth, Wind & Fire (Maurice White), M. White, D. Foster, A. Willis, ARC/Columbia 1-11093	ALM	91	94	3	(H.W. Casey), H. Mason, Casablanca 2227 I DO THE ROCK—Tim Curry	
I	28	9	PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood.	100		3	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	ALM	92	AER	LILLIA DE	(O. Wagner, M. Ramen), T. Curry, D. Wagner, A&M 2166 WHAT'S A MATTER BABY—Ellen Folloy	
26	27	10	Warner Bros. 49043 CPP RAINBOW CONNECTION—Kermit The Frog (Paul Williams & Jim Hemson), P. Williams,	140	70	2	CHIQUITITA—Abba (Benny Anderson, Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3629		93	65	12	(Ian Hunter & Mick Rosson), C. Otis, J. Byers, Cleveland International/Epic 950770 HOLD ON—Ian Comm	
1	29	7	R. Ascher, Atlantic 3610 CLM DREAM POLICE—Cheap Trick	1	67	3	NO CHANCE—Moon Martin (Craig Leon), M. Martin, Capitol 4794	WBM	93	66	27	(Martin Rushent), I. Gomm, Stiff/Epic 9-56747 SAD EYES—Robert John	WEM
1	31	8	(Tom Werman), R. Nielsen, Epic 9-50774 CPP	1	68	5	TRAIN, TRAIN—Blackfoot (Al Naill & Henry Weck), S. Mediocke, Atco 7207 (Atlantic)		95	95	3	(George Tobin), R. John, EMI 8015 I CALL YOUR NAME—Switch	CPP
1	38	5	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087 CPP DO THAT TO ME ONE	D	NE	ENTRY	COWARD OF THE COUNTY-Keeping Rogers (Larry Butter), R. Bowling, B.E. Wheeler, United Artists 1327		96	71	23	(Bobby Deflarge), B. Deflarge, G. Williams, Gordy 7175 (Motown)	CPF
	7/5		MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215 CPP	64	24	11	GOTTA SERVE SOMEBODY—Bob Dylam (Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072	WBM	30	7.1	23	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bewen, Berry Gorsty), E. Hinland, L. Dorrier, B. Holland, Motown 1459	CPP
1	33	8	DREAMING—Blundie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379 ALM	恤	75	4	I STILL HAVE DREAMS—Richie Furzy (Val Garzy), B. Batstone, Asylum 46534		97	69	22	MY SHARONA—The Knack • (Mike Chapman), D. Fieger, B. Averre, Capitol 4731.	WBM
31	32	8	VICTIM OF LOVE—Ellon John (Pete Bellutte), P. Bellutte, S. Levay, J. Rix, MCA 41126 WBM	66	36	13	STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	ALM	98	72	18	LONESOME LOSER—Little River Band (John Boylan, Little River Band), O. Briggs, Capital 4748.	MBM
4	34	1	Ran Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785 CPP	67	43	7	MY FORBIDDEN LOVER-Chic	West.	99	73	11	FINS—Jammy Buffett (Norbert Putnam), J. Buffett, D. McColl, B. Chance, T. Corceran,	WEM
34		6	I WANT YOU TONIGHT—Pable Cruise (Bill Schne), C. Lerios, D. Jenkins, A. Willis, ALM 2195 ALM SO GOOD SO PICHT—Party Property	68	51	9	(Nile Hodgers, Bernard Edwards), 8. Edwards, N. Rodgers, Atlantic 3620 LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren,	WBM	100	74	17	WHERE WERE YOU WHEN I WAS FALLING	***************************************
L	30	14	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (ALM) ALM				(Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	CPP				(Bob Montgomery), S. Lorber, J. Silber, S. Johe, MCA/Curb 41065	CPP
-	STAP	PERF	ORMERS: Stars are awarded on the Hot 100 chart b	sed or	the !	ollowing	upward movement. 1-10 Strong increase in s	ales / 1	1-20 U	pward	move	ment of 4 positions / 21-30 Upward movement of	of 6 por

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 tions / 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. fication as "million seller." (Seal indicated by bullet) A Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are contined to piano/vocal sheet music copies and do not purport to represent mixed publications, ALF = Alfred Publishing, ALM = Almo Publications, A-R = Acutt Rose, B-M = Belvin Mills BB = Big Bells; B 3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music, CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Moguli Music, MCA = MCA Music PSP = Peer Southern Pub., PLY = Plymouth Music; PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z-(F	U
Bahe (Sygain/Almo, ASCAP)	4
Better Love Next Tiens (House Of Geld, BMI)	32
Brikes Hearted Me (Chappell) Salmaker, ASCAP)	16
Osepubta (Unicet, ASCAF)	-60
Come Tit Me (Cicada (Trimer, 6MI))	15
Confusion (Unarticut, BMI)	37
Cool Change (Screen Gerns/ EMI, BMI)	24
Coward Of The County (Floger Bowling, SMI (Speeps Molicon)	
ASCAP)	63

Carrers/Irveng, BMI)

Dejn Vii (Necd/Angeld, BM/)

Dim All The Lights (Sweet Summer

Dorly Whom Buy (Somerset) Exercisores. ASCAP) Do That To Me One More Time (Moonlight & Magnolias, BMr) Don't Do Me Like That (Skynill. Don't Drop My Love (Right Africe Night, BMI) Don't Let Sil (Screen Gerrs EM) Con't Stop ITA You Set Enough Dream Police (Screen Gerra EM)/ Adult. (IMI) Cruster (Bertam, ASCAP) Damned If I De (Woolfsongs)

ASCAP)

2 Firs (Coral Renter, BMI)

Dreaming (Harn Blue: Monster Island, ASCAP)

70 Escape (The Holmes Line Of Music,

23

599

ublisher-Licensee) or it the concentration and the Marie 39 Gotta Serve Sumebody (Special) Hider, ASCAP) 29 Half The Way (Chriswood) Murfeezorgs. BMI: ASCAP)... 71 Heartache Tenight (Cass Country) Red Cloud Goarder Age ASCAP).

en Hend Garnes (Somerset) Evensong ASCAP) 56 Heaven Must Have Sent You (Stone Agate, BMI): 13 Yespenin To mell (Edward B. Marks. 27 Hold On (Albion, BMI) I Call Your Name (Jobate, ASCAP). 95 I Dy The Rock (Arywiste/Mother Fortune BMD

Grang Wootnough Jemain Unichappell Begome BMD

1 Just Can't Control Myself (Willow Girl, BMI).... Good Girls Don't (Eighties, ASCAP). 11 | Know A Heartacher Witer, J See One (Chappen, ASCAP) Unichappell, BMI TRUChappell SESACE. 28 I Need A Lover (H.G., ASKAP) I Stiff Have Dreams (Betroc/Song Mountain, ASCAP) ...

(Want You Toroghi (Irving Pable Cruse, BMI) 43 If You Remember Me (Chappet) Red Bullett, ASCAP Unachappell/Segima (Mrs. 55 If You Want It (Face: BMI) I'll Never Love This Way Again: 93 (Irving, SMI) In The Stone (Saggifire, ASCAP) Ninth/Inving Foster Frees, EMI) 56 Fit Rather Leave While I'm in Love IT's All I Can Do (Lido: BMI).

Jane (Fight/Lunxtures/Little

Drigitin, EMI)

25 Lines Hight (Delightful) Gang. Lay It On The Line (Triumph. CAPACI ... Let Me Know (I Have A Hight) (Porrett Vibes, ASCAP) Life During Wartime (Index: Dieur Dischie, ASCAP) Lonesone Loser (Screen Germa EMI, BRAIS Cove Psons (World Song/Golden Clover, ASCAP): Levin', Touchin', Squeezin' (Weed High Nightmare, EMI) Mistrusted Love (Mistress, BMI) My Forbidden Lover (Chic. BMI) My Sharona (Eightes/Small Hill ASCAP) No Charce (Psckulam, BMI). No More Tears (Olga/Fedura, EMI) Peter Piper (Peter Piper)

Unidrappell BMD

Money Cheep (Min) Bir. (DMI)

17 Please Don't Go Climityo Harrick. 21 Please Don't Leave (Croeping Cicking BAH) Pop Muzik (Robin Scott, ASCAP)... Pretty Girls (Never Binnox, ASCAP) Raintiow Connection (Walters) ASCAP) Ripper's Deright Chagar Hat, BMG Ready For The INF's (Can't Stop. BMI) Bisit (Almo! Badacz, ASCAP). Rock With You (Almn, ASCAP)

Futation (Almo) Budisez, ASCAP) Sod Eyes (Carrers, IIMI). Sail On (Jobete) Commodores, ASCAP) Savannah Nights (Windecor, BMI). Send One Your Love (Jobeth Black Bull, ASCAP) Ships (Ian Hunter/Ajmi, ASCAP)

nce You've Been Gone (Island, BMI)

SZ. Victors Of Love Obstury Rocket. SHE Away (Lide, 6MI) So Good, So Right (Rutland, Road, Wait For Me (Hot-Chis-Six ASCAIN Still (Jobete/Commodores, ASCAP) Street Life (Four Knights riving, 45 Take The Long Way Home (Almo/ Delicate, ASCAP) The Got in Ma (Reptinta, ASCAP) 6 (Glenwood, ASCAP)

Tusk (Fleetwood Mac, BMI)

Video Killed The Radio Star (AcKee. ASGAP/Carbert (IMI)

Confinents, (ME)
We (Don't Talk Arymore (ATV, MA)
What's A Matter Saty (Tenes
Square-Eden BAI)
What Can I Do With This Broken Third Time Lucky (Riff, ASCAP) This is it (Mile Money, ASCAF) Snug; BMI) This Night World Last Foreset (Captain Crystal, SMI) Too Late (Shoetunes, BMI) Train. Train (Bohnal, BMI)

Heart (Cold Zinc, SMI) First Concourse (Steer Nightings) When I Think Of You (Shephanil's Fold Sabor Touth, 8MI) 73 Where Were You When I Was Egling In Love (Bobby Duktabors/House Of Gold ASCAP (BMI)
Who Listeria To The Radio
(Australian Turnbleweed (BMI)
Vos. I'm Roady (Dandelon BMI) You Decorated My Life (Music City, ASCAP) R. You've Only Lonely (Ice Age. ASCAP)

ASCAP)

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

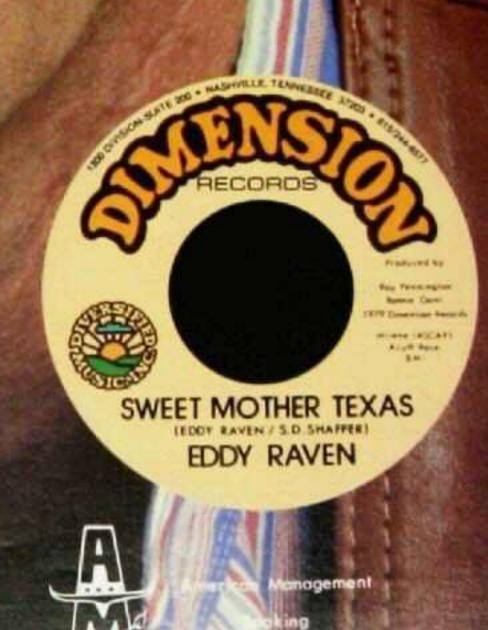
EDDYRAVEN

"Sweet Mother Texas"

DIMENSION RECORDS

"The Raven Has Landed" On Dimension Records.

DIVERSIFIED MUSIC INC.





FOR WERC ENDING NOV. 17, 1979

Billboard. TOP LPS & TAPE.

Complied from national ristal SUGGESTED LIST SUGGESTED LIST. atores by the Music Popularity SUGGESTED LIST PRICE PRICE Chart Dept. and the Record PHICE Market Research Deat of STAR PERFORMER-LPS. Barpoard 5 registering prestast proportion: all upward progress this wask. WEEK ARTIST ARTIST ARTIS1 USST THIS Title. 금 Little Label, Number (Dist. Label) Label, Number (Dist Label) Label, Number (Dist, Label) 40 EAGLES **ELTON JOHN** 82 BAR-KAYS The Long Run Victim Of Love may 8.38 8.38 8.54 MCA MCA-5104 8.98 1.98 8.98 Mercury SRM-10781 7.98 7.58 7.98 37 39 LED ZEPPELIN TALKING HEADS 83 J.D. SOUTHER In Through The Out Ocor Sean Song \$5 (6002 (Attachic) Fear Of Music You're Only Lonely 1.31 8.38 8.98 7.98 7,98 7.98 Ser SRK 6076 (Warner Brus.) 8.98 8.58 8.98 Columbia JC 36093 3 42 VILLAGE PEOPLE 43 28 DONNA SUMMER Cornerstone Live And Sleazy Bad Girls 3.58 8.58 8.58 AAM 3F 3711 13.98 13.98 13.98 Catabiance NBLF-2-71X3 13.98 13.98 23.92 Casablanca NBLP-2 7190 FLEETWOOD MAC 39 37 18 **MEIL YOUNG &** 75 SPYRO GYRA 33 HESS. CRAZY HORSE Morning Dance 15.98 Name Box 216-3352 15.98 15.98 Rust Never Sleeps 7.98 7.98 7.98 telienty (NY 9004 (MCA) 8.38 8.58 8.58 Regrise HS 2295 (Warner Bros.) DONNA SUMMER P21 11 ATLANTA RHYTHM SECTION On The Radio-Greatest Hits. POLICE 52 3 Are You Ready Volumes One & Two Reggatta De Blanc 11.98 11.58 11.98 Polydox PD-2-6236 13.58 13.98 13.98 austionia NSLP 2-7191 7.98 7.58 7.98 PABLO CRUISE 4 14 COMMODORES 41 41 22 **ELECTRIC LIGHT ORCHESTRA** Part Of The Game Midnight Magic Midnes W 8575 Uncovery ARM SP 3712 8.98 8.58 1.98 3.58 8.98 8.58 1.58 8.98 8.98 Mt FZ 35768 (CBS) WILLIE NELSON NIN HERE HERB ALPERT DARYL HALL & JOHN DATES Willie Nelson RES X-Static MARK 57: 4750 7.58 7.98 7.98 Sings Kristofferson BCA MILL MISS 7.98 7.98 7.98 7.98 7.58 7.98 BARBRA STREISAND 47 CRYSTAL GAYLE 53 23 EARTH, WIND & FIRE Miss The Mississippi 8.58 8.58 Columbia FC 36258 3.55 1 Am 7.98 7.98 7.98 Orlumbia JC 36293 Avr. FC 35730 (CBS) 8.58 8.98 8.58 BARRY MARILOW 51 RICK JAMES One Voice 90 **MELISSA MANCHESTER** Fire It Up 8.58 8.98 8.58 Ansta AL 8505 Melissa Manchester 8.98 8.98 Gordy CB-950 (Motows) 8.98 8.58 8.98 8.98 Arteta AL 9506 BEE GEES NO OFF 24 21 CARS Greatest. 80 17 **VARIOUS ARTISTS** Candy O 13.58 13,98 13.98 ED 553 42% Studio 54 3.98 2.98 8.58 Deates SE SET 13.98 13.98 13.98 KENNY ROGERS Casablanca NHLP 3-7161 48 SOUNDTRACK 71 BETTE MIDLER 8.58 8.98 8.98 Quadrophenia Palydox PD 2 6235 13.58 13.98 13.98 Thighs And Whispers **FOREIGNER** 12 7.98 7.98 7.98 Attantic 50 (6004) 50 MEATHER REPORT Head Games 8.58 73 48 DOOBIE BROTHERS 8.98 8.58 Milerlic SD 29995 13.58 13.58 13.98 Minute By Minute ARC/Columbia PC2 38G30 13 14 34 SUPERTRAMP 8.98 8.98 8.98 Warner Bros. BSA 3193. Breakfast In America 20 DIONNE WARWICK 8.58 8,58 8.58 81 49 KERNY ROGERS Dionne Artista AB 4230 7.58 7.98 7.98 The Gambler 14 12 12 MICHAEL JACKSON 7.98 7.98 7.98 **United Artists UALA 534** Off The Wall 45 22 JETHRO TULL 8.58 Epic FE-25745 8.98 84 THE CARS Stormwatch 73 Divysalis DHR 1258 7.98 7.98 7.98 7.98 7.98 7.98 15 13 21 THE KNACK Elektry 6E-135 Get The Artack 174 **PEACHES & HERB** 2 85 SAMMY HAGAR 11 7.58 7.98 7.98 Copples 527 11948 wice The Fire Street Machine 8.38 8.98 8.58 PMydw./MVF PD-1-6219 16 15 7.58 7.98 7.98 CHEAP TRICK Capitul ST 11983 Dream Police **BOB JAMES & EARL KLUGH** 62 TIT CRYSTAL GAYLE 3.98 8.98 8.98 pe FE 35773 One On One Classic Crystal 8.58 8.98 8.58 8.98 17 17 13 AC/DC Appen Zen/Golombia FC 36241 8.98 8,98 United Artists LOG-987 Highway To Hell 63 6 SHOES 77 23 DIANA ROSS 7.58 7.98 7.58 Minute: 50 19744 Present Tense The Boss 7.58 7.58 7.98 18 16 11 **BOB DYLAN** 7.98 7.58 7.98 Moltows M7/923 Slow Train Coming 61 11 TIM CURRY CHIC 8.58 8.58 8.58 45 13 Information FC-34120 rearless RISQUE 7.98 7.98 7.58 25 ALM SP-4773 5 BLOMDIE 8.98 8.98 8.58 Attambic SD 16003 Eat To The Beat FOGHAT 44 8.98 8.98 8.58 89 89 32 VAN HALEN Dirysalis Dill 1225 Boogie Motel Van Halen II Beartwille BHS 6950 (WIII) 8.38 8.58 8.98 23 **MOLLY HATCHET** 7.98 7.98 7.98 Warter Bros. HS 3312 Firtin' With Disaster 66 NICOLETTE LARSON 7.98 7.98 7.58 Epoc X 36110 90 54 28 CHARLIE DANIELS BAND In The Nick Of Time Million Mile Reflections 21 21 32 8.58 8.98 8.58 JOURNEY Δ Warner Bren. HS 3370 8.98 B.98 1.98 Epic JE 35751 Expliction 56 31 C'YAL'O 10 1.38 8.58 8.98 Salumbia FC 35797 111 PAT BENATAR Identify Yourself In The Heat Of The Night THE ALAM PARSONS 72 19 10 **8.58** 8.58 8.98 P.LR. FZ 36027 (CHS) 7.98 7.38 7.98 Chrysalia CHR 1236 POJECT 64 ANGELA BOFILL 108 Eve 5 MILLIE JACKSON & ISAAC Angel Of The Night 8.58 8.98 8.98 Mista Rt. 9504 HAYES. 7.58 7.58 7.98 Midda/GRP GRP 5501 23 18 5 FUNKADELIC Royal Rappin's 51 60 **GLORIA GAYNOR** 5 7.98 7.98 7.98 Polydox PD-1-6229 Uncle Jam Wants You I Have A Right 8.58 8.58 8.98 Warner Sten. 858 2371 APRIL WINE 106 8.98 8.98 8.58 Pstydor PD 1 6231 KOOL & THE GANG Harder Faster 65 JEAN LUC-PONTY 4 7.98 7.98 7.98 adies Night Capital 51-12013 7.98 7.38 7.98 A Taste Of Passion De-Lite SSR 5513 (Mercury) FAT BACK BAND 94 98 7.98 7.98 7.98 Attentic 50-19253 25 25 STEVE MARTIN 57 24 CRUSADERS Spring SPI-6723 (Polydox) 7.98 7.58 7.58 Comedy Is Not Pretty 1.98 8.98 E.98 Street Life Warser Sres. PS 1757. 7.58 7.98 7.98 95 95 60 STYX MCA 3094 27 11 FRANCE JOLI Pieces Of Eight 61 49 VAN MORRISON 11 7.98 France Joli 7.98 7.98 AAM SP 4724 7.58 7.98 7.98 Into The Music Previous PRI-12175 8.98 8.98 8.98 86 21 THE WHO Warner Bros. HS-3390 36 5 KENNY LOGGINS The Kids Are Alright 75 Keep The Fire 3 ANNE MURRAY 17.98 12.98 12.98 MCA 7:31005 7.58 7.58 7.98 I'll Always Love You atomics SC 34.172 8.98 8.98 8.58 Capitol 500 17012 97 96 **WAYLON JENNINGS** 35 JOE JACKSON Greatest Hits I'm The Man 74 DUTLAWS 7.58 7.98 7.98 RCA AHLI-11/E 7.58 7.58 7.58 AAM 174754 In The Eye Of The Storm Arista Al. 9507 8.58 8.58 8.98 178 WAYLON JENNINGS 29 HMMY BUFFETT 10 What Goes Around Comes 55 Volcano 12 ASHFORD & SIMPSON Around 8.98 **E.98** 8.58 MICK MICK-5183 Stay Free 7,98 7.98 7.98 NCA AHLI 3493 8.98 Warner Bros. HS-1257 8.98 8.98 Er 114 TOM PETTY & THE SMOKEY ROBINSON 110 21 HEARTBREAKERS 65 BRENDA RUSSELL 67 9 Where There's Smoke Damn The Torpedoes 7.58 7.98 7.98 Horston SF 729 (A&M) 7.98 7.98 7.98 Tamia T7 Still (Mutuwe) 8.58 1.58 Backstreet/MCX MCA-5105 3.98 78 JIMMY MESSINA 31 33 -CHEAP TRICK KARLA BONOFF 100 100 39 Clasts Cheap Trick At Budokan Restless Nights 7.58 7.98 7.98 Orlambia JC 38140 7.98 8.98 8.98 8.98 7.98 7.58 Celumbia IC 15799 Lpc II 35795 ISAAC HAYES 32 32 18 SOUNDTRACK G.Q. 33 101 87 Dun't Let Go The Muppets Disco Night 7.98 7.987.98 Polydor PD-1-6224 7.58 7,98 7.98 7.98 7.98 Attentic 10 76(0) 7.98 Acuta All 4725 68 68 15 PLEASURE 5 SANTANA 102 91 18 ROBIN WILLIAMS Future Now Marathon Reality What A Concept 7.98 7.98 7.98 Fantany F-9578 1.58 8.98 8.98 Columbia FC-36154 8.98 8.98 8.98 Casablanca MBLF 7162 69 72 18 ROBERT PALMER LITTLE RIVER BAND 16 103 104 LED ZEPPELIN Secrets First Under The Wire 8.98 8.98 8.98 Led Zeppelin IV bland ILPS 9544 (Warter Bros.) 8.58 8.98 Capital 500 11954 8.98 7.98 7.98 7.98 Atlantic SD-19179 70 70 JUDAS PRIEST BONNIE RAITT 38 6 104 101 15 B-52's Unleashed In The East The Glow 7.98 7.98 7.98 7.98 7.98 7.98 Warmer Britis, BSA 1355 3.93 Columbia JC 38179 Warner Bros. 858 2369 8.98 8.98

STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by builet.) & Recording Industry Assn. Of America seal for material indicated by builet.) A Recording Industry Assn. Of America seal audit available and opposite the product of the product

NOVEMBER 17, 1979, BILLBOARD

STILLE #-1

COMMODORES

"Still," the second single from the Commodores'

"Midnight Magic" Ip is #1.

Four weeks ago, "Sail On," M-1466F

the first single, was #1.

No wonder "Midnight Magic" мв-926м1 is double platinum and still sailing on!

On Motown Records & Tapes





J	U	r	LPS & TAP	E.		05/110N 05-200				*	50	DEGESTED	L)57					1917)	PRICE L	est
1			A three ways are the balance of the control of the					-	Chart	STAR PERFORMER-LPs registering greatest proportion			ja			Chart			E	ш
T			Complied from national retail stores by the Music Popularity				WIE		10	ARTIST Title	3	RAGA	1305	WEEK		10 11	ARTIST	3	BACK	738
1	5	Cha	Chart Dept. and the Record Market Research Dept. of Billiograf.	,	8	E	THIS	LEST	M Can	Label, Number (Dist. Label)	录	4	- 5	THIS	UST	Week	Title Label, Number (Dist. Label)	17	2	3
Thirt age of		eeks on	ARTIST Title	A STATE OF THE PERSON NAMED IN	0. TRAC	2552	136	137	6	MOLLY HATCHET Molly Hatchet Toe A State	7.98	7.98	7.98	曲	179	2	STIX HOOPER The World Within MEA NCA 5130	7.98	7.98	7.98
	107	21	CHUCK MANGIONE		100		曲	-		HEAD EAST A Different Kind Of Crapy	3		7	由	187	10	MICHAEL JOHNSON Dialogue			
1	100	**	An Evening Of Magic	13.98	13.98	13.98	138	128	9	LED ZEPPELIN	7.98	7.98	7.98		-		EMI AMERICA SW 17010 CAPTAIN & TENNILLE	7.98	7.98	7.98
*	-	1074	RUFUS & CNAKA Masterjam					***		Houses Of The Holy Mante, 19130	7.98	7.98	7.98	Ш	-		Make Your Move Cessions NELF TURE	8.98	8.98	8.98
1	120	2	STEVE FORBERT	8.58	8.98	8.98	139	136	13	JOURNEY Infinity	A			172	152	13	BOB JAMES Lucky Seven	7.00	7.00	200
100			Jackrabbit Slim tax it hom	7.98	7.98	7.58	140	121	23	THE RECORDS	7.98	7.98	7.98	173	146	6	ARETHA FRANKLIN	7.98	7.98	7,98
10	105	3	Gomm With The Wind	7.58	7.98	7.98		100		Virgo X4 13130 (Risotic) PRINCE	7.98	7.98	7.98	-	100	4.00	La Divisi Absenti 50 19248	7.98	7.98	7.58
10	94	17	JERNIFER WARNES Shot Through The Heart	1.00	(.34	1.30	щ			Prince Warrer fine: \$53,3366	7.98	7.98	7.98	1/4	155	10	GARY NUMAN & TUBEWAY ARMY Replicas			
1	115	18	And All 4717	7.98	7.98	7.98	曲	111		BOB MARLEY & THE WAILERS	200	2.00	-	175	126	27	Atta 30 38117 (Attaches)	7.98	7,98	7.98
"	113	-50	Devotion AAM SF 4221	7.58	7.58	7.98	143	147	22	MISS	7.98	7.98	7.98				Minnie Capitel SO LISTE	7.98	7.98	7.58
*	143	20	N.C. & THE SUNSHINE BAND Do You Wanna Go Party				77500		13	Oynasty Casablence WELP 2152	7.98	7.98	7.98	176	134	9	RITA COOLIDGE Satisfied	7	2.00	
I	117	61	BLONDIE	7.98	7.98	7.98	144	145	7	KENNY ROGERS Ten Years Of Gold	7.98	7.98	7.00	177	180	6	POINT BLANK	7.98	7.98	7.98
			Parallel Lines Onywin ON 1752	7.58	7.98	7.58	*	157	2	THE HEADBOYS	7.38	1,38	7.98				Airplay MCA 3160	7.98	7.98	7.58
*	125	14	JOHN COUGAR John Cougar	222	200	7.00	111	-	-	The Headboys RSO RS 3068	7.98	7.98	7.58	血	188	2	YVONNE ELLIMAN Yvonne RSO RS 1 3038	7.98	7.98	7.98
4	130	2	MATURE'S DIVINE	7.98	7.98	7.98	146	142	ZI	WINGS Back To The Egg Columbia FC 16057	8.58	8.58	8.98	179	164	13	RAINBOW Down To Earth			7.00
	-		In The Beginning Interly MF elits (MCN)	7.98	7.58	7.98	147	97	23	ROBERT JOHN DMI America SW 17007	7.98	7.98	7.98	180	162	52	Province PO 1 6221	7.98	7.98	7.98
11	56	3	FRANK ZAPPA Joe's Garage James (AC) (Nick (Mercary)	7.58	7.98	7.98	148	150	51	EARTH, WIND & FIRE	1.38	7.36	7,38	100	142	32	Legend sect as 10m	7.98	7.98	7.98
11	39	17	KINKS Low Budget			-	140	V.40	10	The Best Of Earth, Wind & Fire Columbia PC 19647	8.98	8.98	8.98	由	-	-	ONE WAY FEATURING AL HUDSON			
111	118	,	SUZI QUATRO	7.98	7.98	7.98	149	149	10	LED ZEPPELIN Physical Graffith Swan Song SS 200 (Altumbe)	11.58	11.58	11.98				One Way Featuring Al Hudson MCA MCA 3178	7.98	7.98	7.58
	1		Sum And Other Four Letter Words	725	ale.	1	由	161	3	20/20 20/20	1			182	124	17	SNIFF 'N' THE TEARS Fickle Heart Attantic SD 19747	7.98	7.98	7.58
111	88	17	CAMED	7.58	7.58	7.98	151	151	33	Portrait N/H 36705	7.58	7.98	7.98	183	183	24	KANSAS Monalith	1.38	7.36	7.24
-	-	-	Secret Omen Chestate Day CCLP 1908 (Casablerca)	7.58	7.98	7.58	131		33	Look Sharp	7.98	7.58	7.58	100	184		Mondith Archer F7 35008 (CR1) SHALAMAR	8,98	8.98	8.98
1 12	102	33	RICKIE LEE JONES RICKIE Lee Jones Manue Book RSA 3296	7.98	7.98	7.98	152	59	20	ABBA Vouler-Yous	102			184	164	-	SHALAMAR Big Full Select BOLL 3479 (BCA)	7.98	7.98	7.98
12	103	34	BAD COMPANY Desolation Angels	A	100		_			Attentic 32) 14000 TOTO	7.98	7.98	7.58	曲	194	285	PINK FLOYD Dark Side Of The Moon	A		
12	92	19	Sweet Song SS 8508 (Morrise) NICK LOWE	7.58	7.98	7.98	T.	100		Hydra Glemba FC 36229	8.98	8.98	8.58	186	190	2	Marvest SMAS 11167 (Capital) SNAIL	7.58	7.98	7.98
			Labour Of Lust Calumbia IC 96067	7.98	7.98	7.58	154	154	89	VAN HALEN Numer Res. 35x 3675	7.98	7.98	7.98				Flow Drawn CRE 1012	7.98	7.58	7.98
12	122	In	MISTRESS ESD ES. J. 1056	7.58	7.98	7.98	155	156	2	SOUNDTRACK Monty Python's Life Of Brian	15-10			血	-	-	LARRY GATLIN Straight Ahead	7.98	7.58	7.98
12	13	15	REO SPEEDWAGON Nine Lives	FUE			-	167	2	JOHN DENVER & THE MUPPETS	8.98	8.98	N.98	188	191	72	FOREIGNER Double Vision	1.98	7.25	7,25
125	127	17	SCORPIONS	8.98	8.98	8.98	-			A Christmas Together BCA AFL 1 3451	7.98	7.58	7.98	189	133	27	Martic SO 19999 JOHN STEWART	7.98	7.58	7.98
-	100		Herary SIMI 3795	7.58	7.98	7.98	血	166	2	SLY & THE FAMILY STONE Back On The Right Track	2.00	100	8.98	103	2.0.0	Li	Bombs Away Dream Babies	7.58	7.58	7.98
12	125	3	BELL & JAMES Only Make Believe	7.98	7.98	7.58	158	160	40	BEE GEES	8.98	II.98	8.38	由	-	=	SCORPIONS Best Of The Scorpions			
*	141	3	POPE JOHN PAUL II Pope John Paul II Sings At The				1	-	200	Spirits Having Flown	8.98	1.98	8.58	191	181	18	MAXINE NIGHTINGALE	7.98	7.98	7.98
			Festival Of Sacrosong latesty and seen (MCA)	9.98	9.98	9.98	-	131		CAMMA United NE 219	7.98	7.98	7.98	100	200		Lead Me On Wedning BXL1 3464 (RCN)	7,98	7.98	7.98
	138	5	TOM JOHNSTON Everything You've Heard Is True	-		2.00	160	112	15	CURTIS MAYFIELD Hearthreak	7.98	7.58	7.98	192	192		The Songs Remains The Same/Soundtrack			133
-	139	28	BLACKFOOT	8.98	8.98	8.98	*	175	2	RUPERT HOLMES	1.38	7.26	7.38	197	182	10	Same Song 357 201 (Atlantic) LED ZEPPELIN II	11.58	13.98	13.98
	20	-	Strikes Amo 10 2012 (Atlantic)	7.98	7.98	7.98		170		Partners In Crime Intimity INT-9020 (MCA)	7.98	7.98	7.98		132	Pin	SOUTHSIDE JOHNNY &	7.98	7.58	7.98
125	69	20	STEPHANIE MILLS What Che Sonne Do With My Love		Man and	2 3/13	曲	171	3	SUPERTRAMP Even In The Quietest Moments AGM SP 4034	7.98	7.98	7.98	424	146	4.5	ASBURY JUKES The Jukes		DE	-
-	140	1	200 Centery T-543 (9CA) BARRY MANILOW	7.98	7.98	7.98	血	173	3	LAKESIDE Rough Riders		1.40		195	200	8	Mercary SRM 1-3793 LED ZEPPELIN I	7.98	7.98	7.98
1			Greatest Hits Ands ATL ISST	13.98	13.98	13.98		116		NOUGH HIGHS Sour BELL SAND (RCA) RY COODER	7.98	7.98	7.98		195	-	Attentic SG 19125 LED ZEPPELIN	7.98	7.98	7.98
131	135	10	SUPERTRAMP Crime Of The Century		2.00	7.58	164	110	13	Bop Till You Drop Warner Boss. 858, 2358	7.98	7.98	7,98				Led Zeppelin III Sees Sing SD 19128 (Attachic)	8.98	8.98	8.98
130	58	22	TEDDY PENDERGRASS	7,58	7.98	7.38	165	165	3	BRAND X Froduct	9			197	148	6	ABBA Greatest Hits Minde 50 19114	7.98	7.58	7.98
-	113	10	FLA FE SMISS (CRE)	8.58	1.51	8.98	166	119	11	PERSON PERSON (IEM) JEFF LORBER FUSION	7.98	7.98	7,98	198	197	78	BOB SEGER & THE SILVER BULLET BAND	/3a	1140	1120
1	113	18	PAT TRAVERS BAND Go For What You Xnow Yulebu PDI 6252	7.58	7.58	7.98	100			Water Sign Acista Alli a Dia	7.98	7.98	7.98				Stranger In Town	7.98	7.98	7,98
134	109	5	U.K. Night After Night		TO NO	TO S	167	153	25	SWITCH Switch II	-		7.00	199	158	11	MOON MARTIN Escape From Domination			
135	123	62	DOMNA SUMMER	7.58	7.58	7.98	168	168		RONNIE MILSAP	7.58	7.98	7.98	200	198	104	Capitol ST 11933 SOUNDTRACK	7.98	7.98	7.98
			Live And More Casallance MSEF 7119	12.98	12.98	12.58				Images RCA ARLI 3345	7.98	7.98	7.98	2010		200	Saturday Night Fever	12.98	12.98	12.98
	-	-							_						_	_			-	

TOPLPS & TAPE

A-Z (LISTED BY ARTISTS)

Abba	197 152
AC/DC	197,132
Herb Alpert	
Agel Wine	-
Bull-burk & Common or other party of the last of the l	- 21
Ashlerd & Simpson Atianta Rhythm Section B-52's	74
Atlanta Hhythm Section	- 104
BOU E	104
Bad Company	120
Bar Keys	
Pat Benatar	- 91
Bell & James	10, 158
Dell & James	125
Blackfood	128
Biondie	19, 112
Angela Sofili	57
Karla Signoff	31
firand X	165
James y Buffelt	29
Cantain & Tanmille	
Carren	118
Cars	45,84
Chaup Trick	16, 100
Chic	8.5
Comments	
Commodores	164

Rita Cookings	176
John Cougar	111
Crusaders.	60
Tim Curry	53
Charlie Daniels	90
John Derver & The Muppets	156
Decision Brothers	#2
Bub Dylan	18
Eagles	
Earth, Wind & Fire	79, 148
Electric Light Orchestra	41
Yennes Elliman	178
Fathack Band	94
Fleetwood Mac	4
Stave Forturi	107
Forsignes	12, 188
Foghat.	54
Aretha Franklin	171
Funkadelic	23
Gamma	159
Larry Gatlin	187
Crystal Gayle	4X, 86
Gloria Gaynor	
lan Gomen	106
GQ	101
Sammy Hagar	R5
Van Halen	89,154
Hull & Outes	42
Molly Hatchel.	20, 136
Rupert Holmes	161

Isaac Hayes	67
Head East	137
Stix Hooper	169
Joe Jackson	28, 15)
Michael Jackson	14
Millie Jackson & Isaac Hayes	92
Bob James	172
Bob James & Earl Klugh	- 51
Hick Jumes	44
Waylon Jennings	97,98
Eltan John	36
Robert John	147
Michael Johnson	170
Tem Johnston	127
Jodas Priest	70
France Joli	26
Rickie Lee Jones	119
Journey	21, 139
Karsas	183
K.C. & The Sunshine Band	111
Kinks	116
Kins	143
Kool & The Gang	3.4
Laketide	163
Nicoletta Larson	25
Lad Zeppelin	and the same
2, 103, 138, 149, 192, 193,	195, 196
Little River Band	3.4
Kenny Loggins	27
Jeff Loring	166

TR.	CR LITTER	121
1.7	D	110
M	elissa Munchester	7¥
	erry Manifew	9,130
	suck Mangione	105
	mmy Massins	66
M	oon Martin	199
	ave Martin	25
	ob Markey	142
	artis Mayfield	160
	Ha Midler	81
-51	ephanie Mills	129
	onnie Milsap	168
	stress	122
· V	in Morrison	- 61
	one Murray	62
	HUFW'S Divine	114
	illie Neison	37
	arine Hightingale	191
	ry Numan & Tubeway Army	174
	lags.	
	w Way	181
	disws	63
p	bio Cruise	76
	bert Palmer	69
	an Parsons Project	22
	ddy Pendergrass	132
	en Petty & The Hearthreakers	30
Pi	nk Floyd	185
	saches & Herb	50
000		

P-MASIITE	- 5143
Poco	_180
Point Blank	177
Police	-40
Jean-Luc Ponty	59
Pope John Paul II	126
Prince	141
Suzi Quetro	117
Rainbow	179
Bonnia Raitt	35
Minnie Riperton	175
Smokey Robinson	99
Kenny Rogers 11, 83	
Diana Ross	87
Rufus & Chaka	106
Brenda Russell	65
Santana	31
	190
Bob Seger & The Silver Bullet Band	
SOUNDTRACKS	
Quadrophenia	.46
Saturday Night Fever	200
Monty Python & Life Of Brian	155
The Moppets	32
Shatamar	184
Shors	52
Snail	186
Soiff 'N' The Teers	182
5ly & The Family Stone	157

68	J.D. Souther	_ 72
180	Southside Johnny & Asbury Jukes	154
177	REO Speedwague	123
40	Spyro Gyra	_ 74
59	John Stewart	_189
126	Barbra Streisand	. 8
141	Styr	3,95
117	Donna Summer 5.7.	1, 135
179	Supertramp 13, 13	1,162
35	Switch	167
175	Talking Heads	37
.99	The Knack	_ 15
144	The Headbuys	145
87	The Records	140
106	The Who	96
65	Pat Travers Band	133
31	Toto	153
190	Jethro Tull	49
198	UK	134
	Various Artists	80
46	Village People	38
200	Jennifer Warnes	109
155	Dionne Warwick	48
32	Weather Report	_ 48 _ 47
184	Robin Williams	.102
52	Wings	146
186	Neil Young	39
182	Frank Zappa	115
157	20/20	150



SCREENING TIME—Music experts participate in the annual Grammy screening process in L.A. with these listeners intent on discussing what qualifies and what doesn't: Tom De Piero of Airway Records; Bill Traut, cochairman of the meeting, and Chris Farnon, national executive director. Standing: Marla Hein, L.A. chapter executive director.

COST: \$7 MILLION

MCA Cleared To Roof Amphitheatre

When the "Coach Charter Company of the Year" with

20 of the most luxuriously fashloned, custom-

designed, sleek, modern touring buses ever put on

the road throws in 3 million dollars in liability

insurance ... they're backing their service and your

tour-to the hilt! And they don't stop there!

LOS ANGELES-MCA Inc. is considering an appeal of Wednesday's (7) county Regional Planning Commission decision instructing the company to enclose the 5,000-seat Universal Amphitheatre and placing 29 conditions on MCA's plans to level nearby hills to make room for a parking lot and movie sets.

Complaints from neighborhood residents led to the Commission's action which is designed, among other things, to decrease noise from concerts and concert traffic. In a three to two vote, the Commission authorized a conditional use permit which seems to please neither MCA nor the neighbors who would like noise levels reduced and further expansion forbidden.

The conditions attached to approval of MCA's project include the establishment of a buffer zone of at least 650 feet between the nearest homes and parking lots, additional landscaping aimed at disguising the lots and the permanent enclosure of the outdoor theatre.

"We are far from pleased with the decision," says MCA vice president Al Dorskind, "and there's a good chance we'll have to appeal." Dorskind has mixed feelings about enclosing the theatre. "You hate to lose the outdoor ambience," he explains, "but you can control the sound better in an enclosed theatre and you can use it all year long."

The cost of enclosing the amphitheatre is estimated at \$7 million, according to Dorskind. MCA has plans ready to construct the enclosure but, pending a possible appeal, contract bidding has not begun.

Inside Track

Despite official denials from the highest corporate source, financial circles continue to report rumblings on Wall Street and abroad that RCA Records is for sale. Interest and tentative bids are tendered, it's said, by the Ariola group and Bellaphon Records, both from Germany, as well as Gulf + Western and Time Inc. . . . Meanwhile, 20th Century's overseer of the record division, Alan Livingston, denies emphatically the report that RCA will buy out the label, effective Jan. 1.

On the subject of corporate expansion, continue to keep an eye on Britain's Virgin Records, shaping up as a mini-conglomerate of the '80s. The company is adding to its considerable label, retail and import/export interests with the creation of Virgin Books, set to publish a broad spectrum of fiction and non-fiction material. ... Korvettes management is miffed at a segment on Channel 5 (New York) news last week intimating the 50-store chain was in deep financial trouble, and was downgrading its hardgoods (i.e., records) sections. The program said the chain's "Other Korvettes" campaign had been a bust, because a \$15 million infusion of funds by its new owners. Agache Willot, to promote apparel was ill-timed in view of a general downturn in this area.

Polygram Distribution president John Frisoli, meeting in Los Angeles with Casablanca officials, refused comment on reports that his firm was starting a returns program Jan. I for RSO in which retailers can return 18% to 22% of RSO product. By March 1, supposedly all of Polygram's labels will have this program. . . . Is Joe Sasso leaving KILT-AM's newly formed Hudson and Harrigan team in Houston (he plays Hudson) to become involved with a station in New Orleans?

In the wake of Sony's recent victory over Universal Studios and Walt Disney Productions that the non-commercial use of home VTRs to record television broadcasts is lawful, attorneys for Universal and Disney filed a notice of appeal Nov. 1 in the U.S. District Court of Los Angeles. The formal appeal is expected shortly.

With a total of 58 categories, the largest in the history of NARAS, a record number of Grammy Award entries were screened recently at lengthy sessions in Los Angeles. Some of the new categories include four in rock, plus disco, jazz fusion and classical producer. The awards show will be broadcast live from the Los Angeles Shrine Auditorium Feb. 27 on CBS-TV. . . . Arista's Gil Scott-Heron and the label's creative service department were honored by a group called Communications Excellence to Black Audiences. Melba Tolliver and Lou Rawls presented the accolade at a recent dinner. . . And another award, this time to Casablanca Record & Filmworks chairman, Peter Guber, named producer of the year at this year's convention of the National Assn. of Theatre Owners Nov. 1. Guber's production of "Midnight Express" pulled him the honor.

Donna Summer had been looking to become the first female solo act in the history of the Billboard charts to string together three No. 1 pop singles in a row, but this week, "Dim All The Lights" loses its thrust in its second week under the summit. But enough tears is enough for the lady: her duet with Barbra Streisand leaps to number 3 while her greatest hits album surges into the top five, looking to become her third consecutive package to top the charts. No female act has ever done that, either.

Teddy Pendergrass is looking for "beautiful women who are also black belt karate experts." Why? Because he wants to use them as security guards during his upcoming concert tour. Doesn't he know karate can kill? By the way, whatever happened to Pendergrass' proposed starring role in the "Otis Redding Story" flick?. . . . Former KGFJ-AM deejay Mitch Jordan is hosting a bon voyage bash at his Marina del Rey house Friday (16) for Paul Robbie's Platters before the quartet departs for a two-month tour of Australia. . . . And another vintage act, the Flamingos, gets itself a federal trademark for that name, granted to original members Zeke and Jake Carey.

Queens Litho has produced a nifty 18-page booklet aimed at recruiting new members for the National Assn. of Record Merchandisers. The black and white folio fits inside a glossy slipcase, designed to resemble a seveninch single sleeve that is cut out to reveal the NARM pitch... Drawings and paintings by Joni Mitchell, Cat Stevens, Ron Wood, John Mayall, Klaus Voormann and Commander Cody (George Frayne) are on exhibition at the Art Garden in Los Angeles Sunday (11) through Dec.

2. They're from the "Starart" book, just published, with design and editing by Canadian graphic artist and photographer, Debby Chester. After the Art Garden, the show goes to New York's Soho district for two weeks.

Barbara Mason's idiosyncratic "Yes I'm Ready," first

a hit in 1965, has proved to be a surprisingly enducopyright. Teri DeSario's duet version with K.C. (H. Casey) pops on the Billboard Hot 100 this week, w Maureen McGovern's current album also carries a wo out of the Philly gal's tune. . . . Monk Montgomery, vi erable promoter of jazz in Las Vegas, was given a bene in L.A. Sunday (11) by a score of his musical friends help defray medical expenses. The president of the I Vegas Jazz Society was hospitalized for five days couple of weeks back, and is now at home and the men As is Fantasy chieftain, Ralph Kaffel, convalescing after a bizarre home accident caused by a solvent.

Industry tennis trophy winners at the 1979 three-th event at the Canyon Hotel, Palm Springs, Nov. 1-1 cluded Dave Berkowitz, Music Plus; Rickie Wei-SESAC; Bobby Shad, Mainstream Records; Sam Cit Don Newkirk, Jim Mazza and Larry Hathaway, Capi Records; Kim Espy, Scottie Bros.; and Larry Douglas, E. Records. Morry Diamond again orchestrated the tens competition. Dick Radenbaugh, Hollywood Son Recorders, was low gross over the field in the concurrent golf tourney, with Erwin Mazur of the CBS music pub lishing empire low net.

Planned expansion of Chicago's downtown Jan Record Mart store will result in the nation's largest spe cialty jazz and blues outlet, owner Bob Koester believe He's getting ready to unveil a new 3,000 square foot store addition.... A scholarship program in memory of Ledle B. Propp, late chairman of Norlin Music and the American can Music Conference, has been established. The award is restricted to candidates for master's degrees who are interested in the music business, particularly as it affects education ... Dick Niles, who joined CBS' international publishing division earlier this year, is expected to shift to Columbia a&r, reporting to Mickey Eichner.

Ariola has let go 11 lower echelon staffers, basically secretaries, in its Los Angeles office. According to label president Jay Lasker this is part of "a general belt tight ening procedure" and there are no plans to cut buck any further. No executives are involved in the cutback and the office will stay open. Lasker emphasizes. . . . The Village People are confirmed as performers at Billboard's Disco Internationale, set for Dec. 4-7 at the Loews Hotel, Monte Carlo. Previously committed performers include hostess Ann-Margret, Peaches & Herb, Gloria Gaynor, Patrick Hernandez, France Joli and Sabu.

From Finland comes this warning: music can cut into the quality of meat. Seems that musicians have been stopped from rehearsing in a laboratory at a slaughterhouse in the Scandinavian nation after a study showed that music caused stress among the animals the night before they were to be slaughtered, thereby making the meat too alkaline for Finnish tastes. Animals need a peaceful final night, it's said. ... While on the topic of meat, Ellen Foley, Cleveland International artist featured on Meat Loaf's first album, is enjoying solid success in Holland. The lady's "We Belong To The Night" tops the singles charts there this week, as her "Night Out" album goes gold at 50,000 copies.

Valuable vinyl: Mint copies of "Distinguished Colleagues," first direct-to-disk release from Sheffield Labor ratories, pioneers in that field, are reportedly worth \$1,000 each. ... Will the same go for Herb Alpert's "Rotation?" Perhaps not, but A&M is at least packaging the trumpeter's followup to "Rise" in a special clear vinyl 12-inch configuration, though for promotion only.

The soundtrack for the upcoming film "Star Trek: The Movie" is utilizing the Sony PCM 1600 digital recorder. ... A new soft drink, "Coho Cola," is named for the army of antidisco partisans following deejay Stere Dall, morning man at Chicago's WLUP-FM. Several thousand cases of the beverage were bottled specially for WLUP and will be sold through Chicago's Flip Side record stores. Dahl's legions are called the "Insane Coho Lips" and his morning stint the "Coho Breakfast Club."

Rather than sending out Christmas presents to its friends in radio, retailing and press, Arista this year is allocating the money for a contribution to the T.J. Martell Leukemia Foundation. . . . Evangelist Rex Humbard is looking to get into the record business and is holding talks with two major record companies to do his marketing and distribution. ... Elektra says it has already shipped three million copies of the Eagles' "The Long Run" LP.

Finally, a moment of deja vu, as Us magazine claim in its Nov. 27 issue that the Bee Gees will disband. Barry Gibb denies it, and says he speaks for brothers Robin and Maurice: "The Bee Gees will always be together." It wasn't always that way.

carnage, owns, maintains and constantly updates the world's largest fleet of new dieself powered MCI's specifically built for fouring talent with all the conveniences of home built in video & audio cassettes, color TV, AM/FM quad, CB radio, air conditioning, telephone, & compination safe. All in roomy, stunning interiors, unsurpassed for quality and comfort. Huge rear staterooms, specious front lounge areas, sleeps 10 to 15 comfortably. From gig to gig—Qonexions guarantees your safe, prompt arrival. (Good used coaches for sale.) For details call Gaspar Damanti at (201) 863-5140

Qonexions, the only custom coach company authorized by the I.C.C. for interstate

Pronounced connections 57 County Avenue, Secaucus, N.J. 07094

Visual Cassette Contract

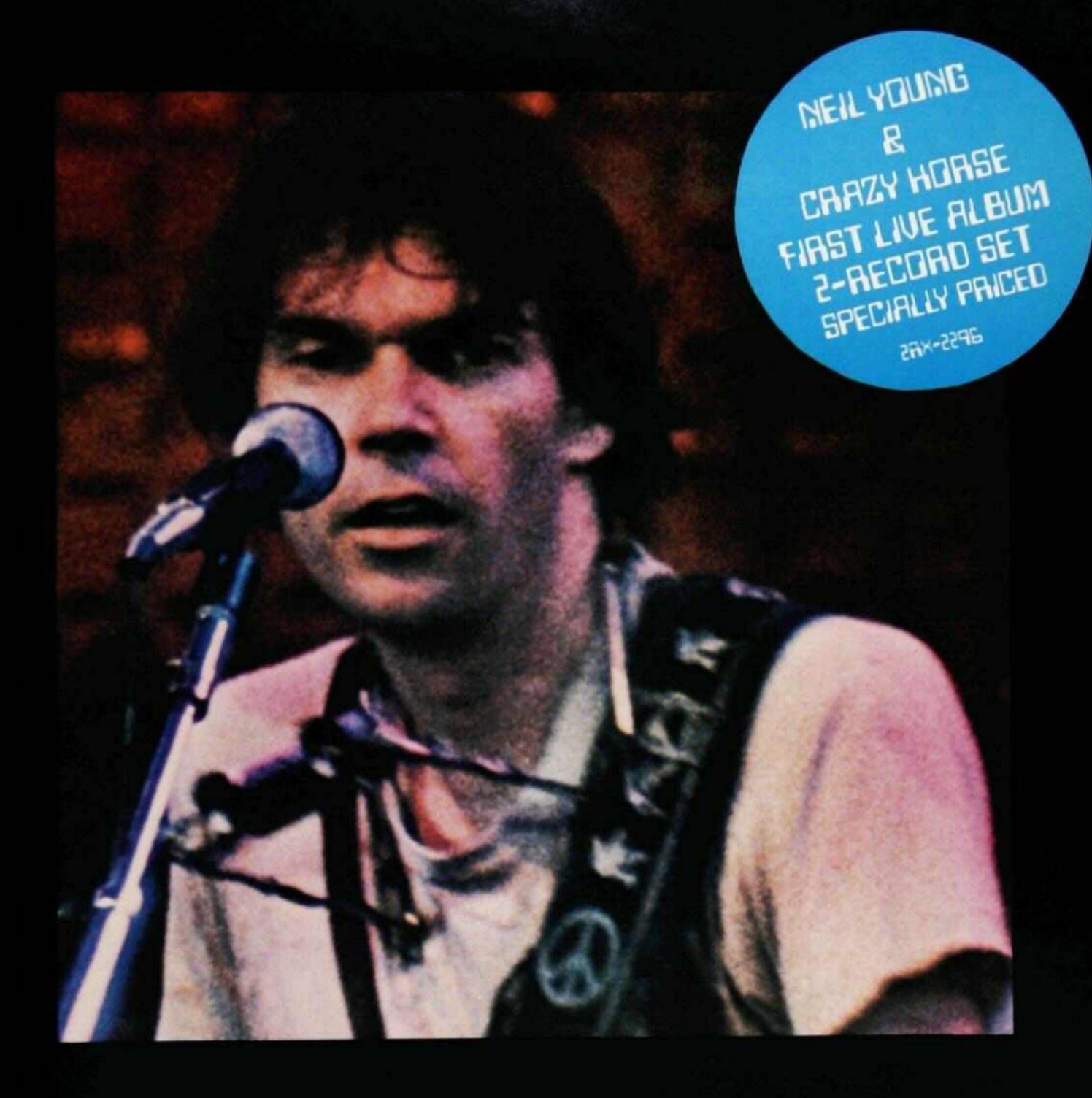
LOS ANGELES-Creative Image Productions here has consummated an agreement with the AFM which provides for the production, manufacture and distribution of audio/ video visual cassettes for the home market embodying member per-

formances by member musicians. According to Frank Touch, presi-

dent of Creative Image Productions, his firm is the first audio/video production house to establish such an agreement with the AFM. No terms were revealed.

Formed last year in nearby Anaheim, Creative Image intends specializing in audio/video visual recordings for the home market in the form of prerecorded video cassettes and eventually videodish under its own Visual Records.

LIVE RUST IS COMING!



Crazy Horse Kicks Out The 70's



