

# Billboard

NEWSPAPER

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HARTFORD CT 06106

84<sup>th</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Nov. 25, 1978 • \$2.50 (U.S.)

## RECESSION? FEW PERTURBED

### Polygram In 40% Buy Of Barclay Co.

By HENRY KAHN

PARIS Polygram has bought a 40% interest in Disques Barclay, the independent French record company established by Eddie Barclay nearly 30 years ago.

A further 40% has been acquired by a French bank, the Societe Generale, leaving Barclay with 20% of the company.

The deal was concluded Thursday (16) and a statement issued jointly by the three parties involved emphasizes that Barclay will remain as president of the firm, and that it will retain its operating independence in terms of artistic, commercial and distribution activity.

The statement added that the move was in line with a new European strategy of Polygram and Barclay.

The future of the Barclay group has been the subject of much speculation in the French industry for a number of years, and although cash flow problems have caused it to seek

(Continued on page 90)

### Disco Format Cutting Swath In U.S. Radio

By DOUG HALL

NEW YORK—Disco is rolling across radio, pushing aside other formats in an upheaval perhaps not seen since Top 40 came on the scene more than 20 years ago.

Radio managers, alert to adopt a success story, have taken the cue from WKUU-FM New York, which quickly moved from obscurity to the number two position in the nation's biggest market in the monthly Mediastart rat-

ing reports following its switch from the mellow sound to disco.

And the man who is responsible for the new format on the station, Kent Burkhardt of Burkhardt/Abrams Associates, is being contacted by radio operators from large and small markets who want to get on the bandwagon.

Burkhardt, who installed the new format on

(Continued on page 42)

### Won't Affect Retail Sales, Execs Agree

By PAUL GREIN

LOS ANGELES The Federal Reserve Board's recent one-point increase in the discount rate may well lead to a recession next year, according to an industrywide survey. And while there will be some cautionary belt-tightening and curbs on expansion in the record industry, most executives feel that the record business will not be hit as hard as high-ticket leisure-time businesses and may even be helped as consumers rely on home entertainment.

Other reactions to the increase in the fee that the Fed charges on loans to member banks include the feeling that this will only escalate the trend to rising record prices, that retailers will strive for extended dating, putting pressure on manufacturers to extend credit, and that hot acts will continue to sell but marginal acts and catalog product may be cut back as retailers seek to reduce their inventory.

The results of this Billboard survey are divided into five categories: manufacturers, re-

(Continued on page 22)

### Far East Antipiracy Meet

NEW YORK—Billboard will sponsor a conference on piracy in the Far East next February and Nesuhi Ertegun, president of WEA International, will keynote the event.

The conference will explore ways of curbing piracy which skims off untold millions from legitimate industry in that area, and is blamed for inhibiting growth in a market believed to

hold great potential for labels throughout the world.

The meeting will be held at the Regent Hotel in Kuala Lumpur, capital of Malaysia, Feb. 9-11, immediately following the Far East regional conference of the International Federation of Producers of Phonograms and Videograms.

(Continued on page 89)



"SMOKIN'" is SMOKEY ROBINSON'S first live album ever! Recorded at Hollywood's Roxy Theater on four consecutive nights in May of '78. A deluxe two-record set including all of his classics! "The Tracks of My Tears," "The Tears of A Clown," and more! Plus his new single "SHOE SOUL" (T-54296F), "Quiet Storm," "Love So Fine" and "Madame X" from his acclaimed "Love Breeze" LP. "SMOKIN'" from Smokey Robinson. Live so fine! On Motown Records & Tapes. T9-363A2. (Advertisement)

### Disco Pools Linking For Natl Assn.

By RADCLIFFE JOE

MIAMI The close to 150 disco record pools across the country have unanimously agreed through their regional representatives to form a National Assn. of Record Pools.

At two closed-door sessions held at the Coconut Grove Hotel here Monday and Tuesday (13-14), the pools through their reps from regions in the West, Midwest, Southeast and Northeast agreed to the formation of the association as a watchdog organization instead of the original concept of a national disco pool.

The association will also eliminate the original plan to unionize disco DJs across the nation. It was the feel-

(Continued on page 86)

### Nashville Mgrs. Vow To Reverse Flight Of Talent

By KIP KIRBY

NASHVILLE Stung by the flight of notable country talents to managerial firms in Los Angeles, New York and Tulsa, local managers are in a fighting mood.

Trying to reverse a growing trend that has seen such acts as Dolly Parton, Kenny Rogers, Kris Kristofferson, Larry Gatlin, Don Williams, Donna Fargo and Tanya Tucker leave town for representation, managers here are downplaying the talent drain and say that the tide will soon be turning.

Most admit to shortcomings in the Nashville management field but emphasize that problems inherent in the local industry have been over-

(Continued on page 52)






Get ready for the golden touch of Europe's disco superstar. Cerrone. He's a composer, musician and producer whose musical magic has drawn millions to the dance floor. There's nothing like it. And there's nothing like his amazing new album, "Cerrone IV: The Golden Touch." Discover disco. Cerrone style. On Atlantic/Cotillion Records & Tapes. Produced by Cerrone. (Advertisement)

(Advertisement)

# Cerrone

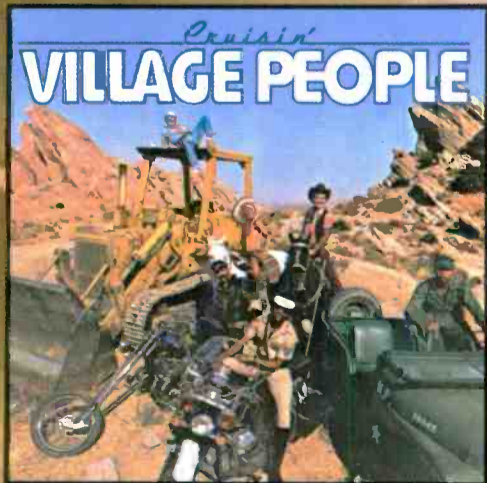
He's got The Golden Touch.  
"Cerrone IV: The Golden Touch."  
On Cotillion Records and Tapes.  
Produced by Cerrone  
SD 5208



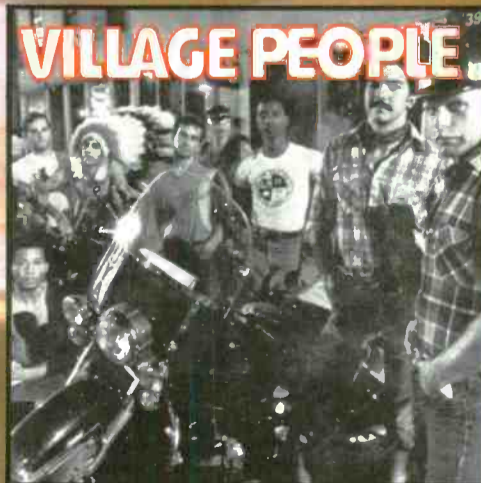
Puttin' The Pedal To The Metal...  
The Dynamic

# VILLAGE PEOPLE

September 25, 1978  
Cert'fied Gold NBLP 7118



September 18, 1978  
Certified Gold NBLP 7064



August 7, 1978  
Certified Gold NBLP 7096



Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC. Executive Producer: HENRI BELOLO

Village People, from Casablanca Record and FilmWorks.



# ASCAP, BMI File Final Appeal Briefs

By IS HOROWITZ

NEW YORK—ASCAP and BMI filed final briefs with the Supreme Court Thursday (16) in their attempt to overturn an Appeals Court decision that would, they fear, destroy the traditional structure of music licensing.

The ruling in the CBS-TV antitrust suit against the performance rights organizations last year tagged blanket licensing of network television as illegal price fixing unless a per-use option was also offered.

As potentially explosive was a statement by the Appeals Court that the blanket license constituted copyright misuse, expected to open up a Pandora's box of litigation affecting the entire music licensing spectrum if allowed to stand.

The Supreme Court agreed to review the decision last month. A final written response to the ASCAP and BMI briefs is due

from CBS in December, and the court is expected to hear oral arguments closing the case in mid-January.

The ASCAP and BMI documents restate earlier arguments, but zero in on alleged errors in the Appeals Court decision which had scratched a 1975 New York District Court decision rejecting the CBS suit and upholding the legality of blanket licensing.

In particular, they challenge reasoning that declares blanket licensing as price fixing per se, but would allow per-use formulas that would also set fixed fees for network tv music performance.

They also reiterate the freedom enjoyed by ASCAP members and BMI affiliates to enter into separate negotiations with users, an option guaranteed under past consent decrees. In addition, the alternative of a per-program license has always been available, they point out.

The BMI brief notes that CBS held blanket licenses for 23

years before launching the antitrust action on Dec. 31, 1969, during which time it never sought per-program licenses nor tried to negotiate directly with publishers or writers affiliated with the rights groups.

"CBS never sought anything but a blanket license," the brief says. Together with ASCAP, it charges that CBS attempted to resolve a business problem having to do with rate negotiations via a lawsuit.

Both briefs deal at length with the development of the blanket license concept worldwide as the only practical commercial medium between thousands of composers and publishers on one hand, and the myriad of music users on the other. The concept has won global acceptance, they maintain, and has been supported by all pertinent court decisions prior to the 1977 Appeals Court ruling.



**BRUCE'S AWARD**—Bruce Lundvall, president of CBS Records Division, receives the humanitarian award from the Conference of Personal Managers East from Ahmet Ertegun, chairman of Atlantic Records, who was the recipient last year. Center, Gerry Purcell, president of the managers group. The award presentation took place at the Pierre Hotel in New York.

## TAPED ON TOUR

### Milestone Stars' Live 2-LP Set In Rush Release

By ELIOT TIEGEL

LOS ANGELES — Milestone plans on releasing its double LP \$9.98 "Milestone Jazzstars In Concert" extravaganza by the end of this month—time enough to have the album cap the event itself. The 20-concert skein began Sept. 15 in Santa Barbara, Calif. and concluded Oct. 29 in Philadelphia.

It is the intention of the Fantasy organization to release the LP with as much speed as possible so that the people who attended the acoustic concert by Ron Carter, Sonny Rollins, McCoy Tyner and drummer Al Foster will find it a fresh memory.

"We want the album to be connected to the event," explains Orrin Keepnews, Fantasy vice president and jazz a&r director for the company's jazz labels.

The concert, featuring these major jazz stylists, helped promote their individual Fantasy LPs, their collective catalog and hopefully set up the audience to buy the live concert package, Keepnews explains.

Keepnews, in addition to producing the LP, also arranged the selection of material to be played and the sequencing—all with the strong consent of Carter, Rollins and Tyner.

The LP was taped at Woolsey Hall at Yale, the Union Theatre at the Univ. of Wisconsin and the Masonic Auditorium in San Francisco. The label's chief engineer, Jim Stern, went on the road with the musicians and Keepnews to do the recording, working with mobile equipment from Filmways/Heider in San Francisco, Sound 80 in Madison and Fedco Audio in New Haven, Conn.

The LP was mixed at the Power  
(Continued on page 108)

## Jerry Lee Lewis 45 May Feature Presley

By DOUG HALL

NEW YORK—The long legal battle between Shelby Singleton and RCA Records over Elvis Presley recordings may be about to take a new turn. Singleton, who controls Sun Records through his Shelby Singleton Corp., is shipping a single Monday (20) with the label identifying only Jerry Lee Lewis, but most listeners who have heard the record insist Lewis is joined by Presley in a rendition of "Save The Last Dance For Me."

If RCA could be sure it was Elvis they might have cause for legal action as they, according to Singleton, "think they own all Presley recordings."

One of those who thinks the record is by Presley with Lewis is the song's composer Doc Pomus, who says he is sure it is Elvis and "maybe Carl Perkins too."

The gathering of Lewis, Presley and Perkins all on one record recalls the long litigation between Singleton and RCA over the Million Dollar Quartet recordings. All one has to do is add Johnny Cash to complete the quartet.

Singleton insists that the record-

ing has nothing to do with these sessions which he points out were "all gospel and recorded in 1956-57."

Singleton is careful in what he says about the new release. He is vague. "It has nothing to do with the previously released 'Save The Last Dance For Me.' It comes from tapes I acquired in 1969. I haven't gone through all of these. I assume it was cut in 1960 or '61."

He adds: "The label only says it is done by Jerry Lee Lewis. We'll let the public figure it out. Let the experts decide whose the other voice is."

The single was shipped to seven radio stations last week and WHN-AM New York broke the record Thursday (16) on Lee Arnold's midday show. There was such a strong phone reaction that program director Ed Salamon put the record into every-other-hour rotation.

Other stations which have been given the record are WSAI-AM Cincinnati, WMC-AM Memphis, WBAM-AM Montgomery, WQDA-AM Nashville, KENR-AM Houston and KCKN-AM-FM Kansas City.

## TURRENTINE HITS FANTASY

LOS ANGELES—Stanley Turrentine seeks to break his contract with Fantasy Records in Superior Court here. The tenor saxist asks no less than \$250,000 damages from the label.

Turrentine alleges that his Fantasy recording pact of March 1974 was never submitted for approval to the AFM, a requirement of the musicians union. It's also charged that Fantasy blew its chance to exercise its second option March 1, 1978, when the label failed to fork over \$27,500 to him, which is required by his binder, thus making him a free agent.

## Classical Pickwick

LOS ANGELES—Pickwick Records has signed a multi-year contract with Harmonia Mundi, a German classical label. Contract gives Pickwick exclusive rights to re-release material to be marketed under Pickwick's Quintessence label, which specializes in economy priced classics.

## C'right Office OKs Late Jukebox Filings

By MILDRED HALL

WASHINGTON—The Copyright Office has finalized its jukebox registry rules, adopting the Aug. 23 interim amendment including acceptance of late filings by operators.

Although the Copyright Office will accept late filings, it warns operators this does not protect them from court suits over failure to meet statutory deadlines set in the copyright law for filing and payment of jukebox compulsory licensing fees.

The copyright law requires that operators with boxes already in use on Jan. 1, 1978, were to file for a license between Jan. 1 and Jan. 31 of that year and every year thereafter. Payment must accompany the application.

For jukeboxes put into use after Jan. 1, 1978, the law requires operators to file within a month after music play on the jukebox begins.

The \$8 annual per box fee will drop to \$4 for the first year of registry if the box is not put into operation until after July 1 of that year.

The registry rules also arrange for careful surveillance of the half-yearly \$4 license application, to protect music copyright owners.

Under the rules, the Copyright Office will make corrections on certificates, and provide refunds when mistakes occur, such as inadvertent duplicate filing that results in double payment.

But there will be no corrections or refunds when a box is later sold or damaged beyond use or the name of the operator has changed. None of these situations affect the validity of the original license, the office points out.

Also, the Copyright Office cannot be held responsible for the accuracy of the information submitted by the operators, but it will correct errors on the face of the application.

The Copyright Office says its interim registry rules—worked out on the basis of some nine months experience—were so well received that only one comment came in, an endorsement of the rules from ASCAP.

## Jukebox Makers Take To Electronic Microprocessors

By ALAN PENCHANSKY

CHICAGO—Electronic microprocessors now are being used by jukebox manufacturers. In fact, a jukebox containing a digital readout that continuously flashes the most popular selections is one outcome of this new application of computer technology.

Quicker mechanical operation, electronic convenience in changing prices and automated bookkeeping also are offered through digital design advances being introduced by jukebox manufacturers.

The new machines were glimpsed here at this month's Amusement and Music Operator's trade expo, where digital electronics have been the rage for several years.

See related story on page six.

The move to digital technology has taken in the venerable jukebox finally, introducing many promising new developments in this slow to change industry.

Rock-Ola, Seeburg, NSM and

Rowe International all have dramatically increased the use of computer programs stored on miniature electronic "chips."

These systems have taken over the function of tabulating each disk's popularity, with operators now receiving this information on tiny digital screens located inside the machine.

The old mechanical "playmeter" thus becomes obsolete, and the new feedback systems allow operators to increase profits through optimal

control of programming, manufacturers claim.

Rowe International, the Whippany, N.J.-based manufacturer, calls its new microprocessor system "Memorec." Available on the R-83, 125-watt stereo box, the "Memorec" system posts individual play statistics at the touch of a button.

Another press of a button reveals the total play count since the routeman last visited the machine.

Consumer-oriented features also  
(Continued on page 98)

NOVEMBER 25, 1978, BILLBOARD

# 2nd Phase Of 'Wiz' Promo Is Launched

LOS ANGELES—MCA Records has implemented the second phase of its "Wiz" promotion to coincide with the release of the film.

One of the difficulties in promoting a soundtrack album, according to executive vice president Bob Sinner, is the availability of the principals involved for promotion.

Quincy Jones, the album's producer, has been doing a number of consumer press interviews. Because of his limited availability, major television and radio appearances have been affected.

To counter this problem, a 30-minute radio special on the "Wiz" album, featuring an interview with Jones, has been produced and dis-

tributed by Backstage Productions of Los Angeles.

The Jones special incorporates an interview and music from the album and is a complete album package with color cover and an insert program guide.

The special has been syndicated internationally and nationally in 20 key markets with some 400 stations reportedly programming it.

In addition to the radio special, MCA has also utilized radio and consumer press album competitions and contests and regional sales competitions at retail.

The campaign will carry through in the remaining national markets to the first of the year after the film's final release, Dec. 22.

## Remote Dates Rise 10%-25% As U.S. Acts On Location

By JIM McCULLAUGH

LOS ANGELES—The remote recording business is up between 10% and 25% this year, according to a sampling of major remote recording companies.

The surge is partly fueled by a recent tidal wave of live albums cut for Christmas release (Billboard, Nov. 18, 1978) but also due to what Los Angeles Record Plant president Chris Stone, who's just added his fourth 24-track truck, notes is a trend towards more movie and television musicals as well as more artists using a remote truck to record at a location other than a studio.

The current Billboard Top LPs and Tape chart lists 14 live albums, two in the top 10 with Donna Summer and Steve Martin, with others including Jethro Tull, Aerosmith, Blue Oyster Cult, David Bowie, Jackson Browne, Betty Wright, Kansas, Jimmy Buffett, Lou Rawls, the Bee Gees and Bob Seger.

"Our business is up perhaps 20% to 25% although this is the time of the year when it begins to taper off somewhat," says Stone.

"I don't think live concerts are increasing so much but there's been an upsurge in movie musicals such as the 'Buddy Holly Story' as well as television projects with more music that require remote recording. And producers of those projects recognize the importance of getting the best sound possible.

"We've had artists this year," he continues, "such as Paul McCartney who recorded his last LP on a boat in the Caribbean, a group like the Babys that rented a house to do an LP, a Dave Mason who cut his last

(Continued on page 87)



**BRIDES VISIT**—The Brides of Funkenstein sign autographs during a promotional visit to the Discomat retail outlet on Times Square in New York. Seen from left, are: Phillip Van Poole, Atlantic Records field merchandiser; Jay Maklin, WEA field merchandiser; and the two Brides, Dawn Silva and Lynn Mabry.

## Chrysalis To Bar Coding In January

LOS ANGELES—Chrysalis officially moves to bar coding with its January releases, according to Stan Layton, national sales manager of the independent label.

The three albums bearing the bar code will be new product from the Babys, Sally Oldfield and UFO.

"The bar coding will be on the upper right corner of the back of the jacket," says Layton.

Catalog product will not be bar coded, adds Layton, only product from January on.

"Terry Ellis, Chrysalis president; Sal Licata, our vice president of sales, and I all feel this is the way the industry is going to have to go eventually," says Layton.

The Chrysalis plan comes on the heels of an announcement by CBS (Billboard, Oct. 28, 1978) to bar code its early January 1979 releases and eventually its whole catalog.

Other labels such as A&M and ABC say they plan to adopt bar coding next year while other labels, both major and minor, continue to study it. RCA and Elektra/Asylum indicate they have applied for codes.

Today, the only labels actually using bar coding are Inner City and Pacific Arts.

Layton indicates the label already knows pretty much the movement of its catalog which is the reason bar coding will apply to January product only and onwards.

## Walton Promo Firm Moves Into Top 40

NASHVILLE—Special Delivery Promotions, a Nashville-based AOR promotion firm headed by Dave Walton, has expanded its services to include Top 40 radio encompassing 25 majors and secondaries in the Kentucky, Tennessee and Alabama areas.

The company's first singles project is Dobie Gray's new Infinity Records release, "You Can Do It."

Gray's single is also the first project under the company's renewed agreement with the Sound Seventy Corp., also headquartered here.

The only drawback at the moment, he adds, is the current lack of availability of computerized equipment in the record retailing and distribution network which will read the little square of black lines code that gives the designation, individual name and price of the item.

He also adds that it is still unclear, industrywide, who will shoulder the cost of this equipment, manufacturers or distributors.

## 45 R.P.M. Picture Disk May Be First

LOS ANGELES—Toto's "Hold The Line" becomes what is believed to be the first seven-inch, 45 r.p.m. picture disk.

The disk, for promotional purposes only, is manufactured by Pic-Disc, a division of the Fitzgerald-Hartley Co. of Los Angeles.

The graphic on the disk is identical to the one on Columbia's Toto LP picture disk reflecting the album cover art.

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## Executive Turntable

Record Companies

Joyce Jurnovoy is named manager of international creative services for RCA, New York. She was formerly relations director for Kelly, Nason Advertising Agency. . . . Alan Ostroff joins Infinity Records, New York, as director of merchandising. He comes from Epic/Portrait/Associated Labels where he first served as manager of merchandising and sales administration and later as West Coast product manager. He will base in Los Angeles. . . .



Jurnovoy

Wayne Cordray becomes national singles secondaries promotion manager for Phonogram/Mercury Records, Chicago. He comes to the national staff after two years as local promotion manager for Polydor Records in Canada. . . . Sue Emmer appointed national secondary promotion manager for Warner Bros. Records, Los Angeles. Prior to the appointment, she worked in the label's adult contemporary department and at 20th Century-Fox Records in the publicity department. . . . Dyanne Mitchell becomes director of press information for Versatile Records, New York. For three years she was a public relations assistant for a national firm.

Music Publishing

Steve Love appointed president of ATV Music in Los Angeles. He began with ATV in New York as East Coast professional manager, moved to ATV's West Coast office in 1974 and last year was appointed executive director.

Marketing

Candy Stripe Records, Freeport, L.I., one-stop's restructured executive lineup includes Stan Gecht, formerly a Capitol regional manager, now president; Rudy Rutherford, formerly with Korvettes, general manager; Mike Schlackman, a former Beta staffer, sales manager; Irving Chaffardet, late of Jimmy's Music World, warehouse manager; and Irving Glasser heads Candy Stripe's accessory division. . . . Three promotions at Buena Vista Distribution Co., Burbank, Calif., include Frank Carbone, moving from Pacific Coast district manager to Western division manager headquartered in L.A.; Jerry Pokorski moving from San Francisco branch manager to manager of the Southwest district; and Keith Vezensky shifting from salesman in the Chicago-Indianapolis branch to San Francisco branch manager. . . . Michael "Doc Rock" Adelsheim becomes head buyer at Sound Records & Tapes in Seattle.



Ostroff

Related Fields

Joel Weingold named vice president, operations, for Queens Lithographing Corp., New York. . . . Beverly Padratzik becomes director of national record promotion, marketing and sales for Wolfgang Productions, San Francisco, Bill Graham's CBS-distributed production firm. In addition, she will oversee the publishing division of Wolfgang. She hails from the Northeast regional promotion slot for Jet Records. . . .

Bodie Chandler joins Lorimar Productions, Los Angeles, in the newly created position of music director. For three years he had served as music director for American International Pictures. . . . Mary Rigby, formerly director of international relations for Apex Systems, Los Angeles, and European promotion manager for A&M Records in London, appointed vice president and studio manager for One Step Up Recording Studios, Los Angeles. . . .

Jo Ann Abrams is now director of public relations for Aria Productions and its divisions in New York. . . . Evelyn Nebel named national director of Pro-Media Motion, New York. She has a background in retail promotion. . . . Don Miller joins the sales staff of Ernie Kerns & Associates' Indianapolis entertainment office. . . . Warren Pompei promoted to director of sales for Scientific Audio Electronics, Inc., Los Angeles. He had been plant manager for the last five years for the high-end audio component manufacturer.



Emmer



Love



Rutherford



Schlackman



Pompei

## POP-COUNTRY GET CLOSER

LOS ANGELES—Pop continues to go country as singles by the Bee Gees and Barbra Streisand & Neil Diamond hit the country chart this week, joining already charted records by such basically pop acts as Eric Clapton, Debby Boone and the Bellamy Brothers.

The Bee Gees' "Rest Your Love On Me," flipside of the trio's Top 40 pop smash "Too Much Heaven," enters the country tally at number 87. It is already being playlisted by 14 of 110 Billboard reporting stations, including WDEE-AM, Detroit; WMC-AM, Memphis; WAME-AM, Charlotte, N.C.; KAYO-AM, Seattle; KJJJ-AM, Phoenix; and KCKC-AM, San Bernardino, Calif.

Streisand and Diamond's "You Don't Bring Me Flowers," a top five pop smash, hits the country list at number 94, with nine of the 110 reporting stations charting it, including WHN-AM, New York; WMAQ-AM, Chicago; and WPLO-AM, Atlanta.

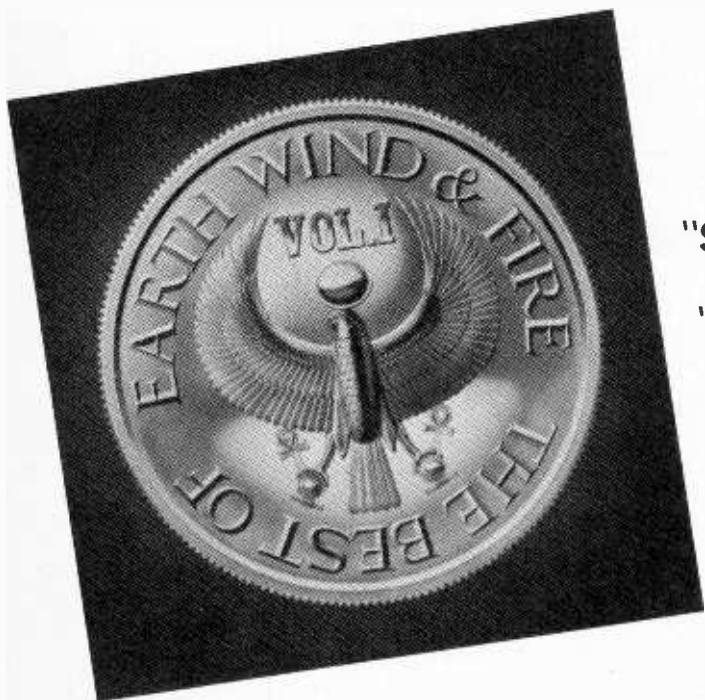
## 'Two Sides' To Print Discounts

NEW YORK—Irwin Robinson, president of Chappell Music, sees "two sides" in the controversy over Warner Bros. Music's elimination of trade discounts in its print division (Billboard, Nov. 18, 1978).

"Ed Silver's position, as I interpret it, is that unless he plays with his discounts, he has havoc to pay with his profits; yet, you can't avoid the jobber. They advertise and play a big role in terms of the small dealer," Robinson explains.

Chappell, whose print division is handled by Theodore Presser, maintains a 55% discount to print jobbers.

# A "September" song you'll play in November, December, January...



"September" is the new single from Earth, Wind & Fire.

<sup>3-10854\*</sup>

It's one of two new songs from their forthcoming album

"The Best of Earth, Wind & Fire Vol. I." <sup>FC 35647</sup>

And before the coming days turn into months,  
"September" will become a standard that you'll hum  
and dance to.

Courtesy of those modern standard-bearers,  
Earth, Wind & Fire.

It's going to be "September" for a long time to come.  
Earth, Wind & Fire's new hit single.

On ARC Records. Distributed by Columbia Records.

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Produced by Maurice White for Kalimba Productions. Exclusive Representation: Cavallo/Ruffalo Management, Beverly Hills, CA. \*Horn and String Arrangements by TOM TOM 84.



Founded 1894  
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: 620523.

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

Editor Emeritus: Paul Ackerman, 1908-1977

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The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546.

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Vol. 90 No. 47

## General News

# JUKEBOX WAR Operators Plan Legislation Repeal Fight, \$1 Million Campaign Chest

By ALAN PENCHANSKY

CHICAGO—Despite the Copyright Royalty Tribunal's announcement that jukebox location listings won't be subject to public disclosure under the new copyright act, opposition to the new licensing procedure has not quieted.

Jukebox operators, paying performance royalties for the first time, are continuing to rail against the location listing, requiring them to divulge where their machines are placed. Opposition to the \$8 per box yearly fee itself also is ongoing.

These were the feelings vented here at the Amusement and Music Operators Assn. expo this month where talk of a "grass roots" legislative repeal effort and a "\$1 million battle fund" was in the air.

Gripes against the new license procedure range from mistrust that trade secrets can be maintained by the government, to a denial of the basic premise of the performance royalty. Operators also cite unnecessary administrative headaches.

Perceived here was the general feeling held by operators that the royalty payment is another problem related to "big government" and "too much government," with many questioning how federal agencies became involved in the first place.

"Members of AMOA do not want to list their locations," said Garland Garrett Sr., past head of the association representing 1,200 operators.

"The only way out of this is for a grass roots campaign. We've got to go back to Congress and do away with this law we have before us today," Garrett, a North Carolina operator, insisted.

Speaking with Garrett during a highly charged seminar, Nov. 10, was Nicholas E. Allen, AMOA legal counsel, and Susan B. Aramayo, head of the Copyright Office collection agency in the Library of Congress.

Aramayo's office is seeking "better ways to reach more operators," and she discussed some of the administrative problems cropping up under the system now in its first year.

Aramayo's office is empowered merely to administer the licensing program and collect monies, and sides neither with the operators or the performing rights societies, she stressed. Her department is distinct from the Royalty Tribunal which has regulating powers.

Operators from around the country packed the grand ballroom of the Conrad-Hilton Hotel for the presentations.

rule is viewed as an undue burden.

"We have to invest the money in the Treasury as soon as possible," says Aramayo. She said this was the basis for the certified check/money order regulation.

Operators also saw no answer to the dilemma posed by half-year licenses. Under the present structure these \$4 permits can be applied for only after July 1, while many resort jukeboxes go into action for six



EXPO SHOW—Country artists Mary Lou Turner and Bill Anderson perform during Country Music Assn. night at Musexpo in Miami recently.

According to Aramayo, only 150,000 of the estimated 400,000 jukeboxes in the U.S. are licensed.

The agency has collected \$1,124,000 to date in licensing fees, she reported. Aramayo also has responsibility for cable tv operators' copyright fees under new blanket regulations. This industry has paid out more than \$12 million already under the new law.

Efforts are being made to simplify the registration process. However, Aramayo saw no relief for the requirement that operators pay with a certified check or money order. The

months beginning in May or June.

Incorrect form of remittance, unsigned applications and use of the wrong forms have been the most prevalent errors in filing, Aramayo reports. The \$8 fee delivers a license about twice the size of a jukebox title strip, the paper to be exhibited on the machine.

Operators who have complied with licensing in 1978 will receive a computer printout that simplifies the following year's box registrations, notes Aramayo. Duplicate copies will be provided for the business' records.

## Letters To The Editor

Dear Sir:

This letter is being sent regarding a problem that is plaguing radio listeners like myself. The problem is that some DJs at radio stations when receiving LPs for promotional purposes do not always give them away. They keep them for themselves.

This can be quite a bother for a record collector like myself. Many promotional albums are on colored vinyl, or are pressed as a picture disk. Generally, they are not available in record shops. Therefore, one must shell out a lot of money to get a special recording instead of winning it on one's favorite station.

Since the items are not used for promotional purposes, the public does not hear the new album.

In particular, I would like to name one station as an abuser of this practice, WWWD-AM in Schenectady, N.Y.

The album in question is the Moody Blues' LP "Octave" on white vinyl with a blue marbling effect. In your June 3, 1978 article you described how London Records was premiering the record on June 17, 1978. WWWD premiered it. In addition, the station received copies on white vinyl with blue marbling to be given away to listeners.

However, none were given away. As a matter of fact, a friend of mine received a copy from one DJ at the

station. In addition, another DJ at the station told me in person that if they had copies of "Octave" on colored vinyl, they would keep them for themselves, which is what actually occurred.

In conclusion, I am writing this letter in the hopes you can bring this problem to the attention of WWWD, London Records, the industry and people like myself. I purchase hundreds of records and tapes each year.

However, I refuse to pay \$15 for a copy of "Octave" on special vinyl as a measure to boycott this abuse.

Leland R. Beck,  
Union College,  
Schenectady, N.Y.

Dear Sir:

It was interesting to read Steve Cohen's letter in the Nov. 11 issue. I also feel that colleges are getting the backhand from the music industry, although I see it from a different angle.

As contemporary concerts coordinator for a major university with enrollment of 23,000 I book major national acts into our 10,000-seat coliseum and acts I term "rising star" attractions into our smaller, more intimate halls. In the past we've been successful with Linda Ronstadt,

Jackson Browne, Heart and others of that caliber. In addition, we've had success in our smaller hall with Martin Mull, Sea Level, Janis Ian and others. Colleges were seen as a viable marketplace both for new and established acts.

Now, however, I see the pendulum swinging the other way. Of late, it seems as if colleges are being thought of as little more than filler. College dates are plugged in on the days major promoters don't want.

Unfortunately, through mistakes made at smaller, less professional schools, colleges have gotten a bad name. Those of us with a good, solid reputation who do adhere to rider requirements, and often go out of our way to provide more than is required, are suffering.

To their credit, there are some agencies which will book directly to colleges without the expensive, often unnecessary step of a middleman agency, but they are a vanishing breed.

College students constitute one of the largest record-buying publics in the country. Booking agents would do well to keep this in mind when routing upcoming winter tours.

Donna Sparks,  
coordinator, contemporary concerts,  
Univ. of Georgia,  
Athens, Ga.

**LONG STROKE,  
THE ALBUM.**

SD 5210

**LONG STROKE,  
THE SINGLE.**

44243

**LONG STROKE,  
THE DANCE.**

**LONG STROKE,  
FROM THE  
ADC BAND.**

Produced by Johnnie Mae Matthews

**ADC BAND**  
"Long Stroke"



**On Cotillion Records  
and Tapes.**



**DEAD  
SET TO  
EXPLODE.**



The whole nation is about to feel the impact of an all-out Dead offensive! With the release of their new album **"Shakedown Street,"** every stop on the Grateful Dead's current U.S. tour is quickly becoming a major media event.

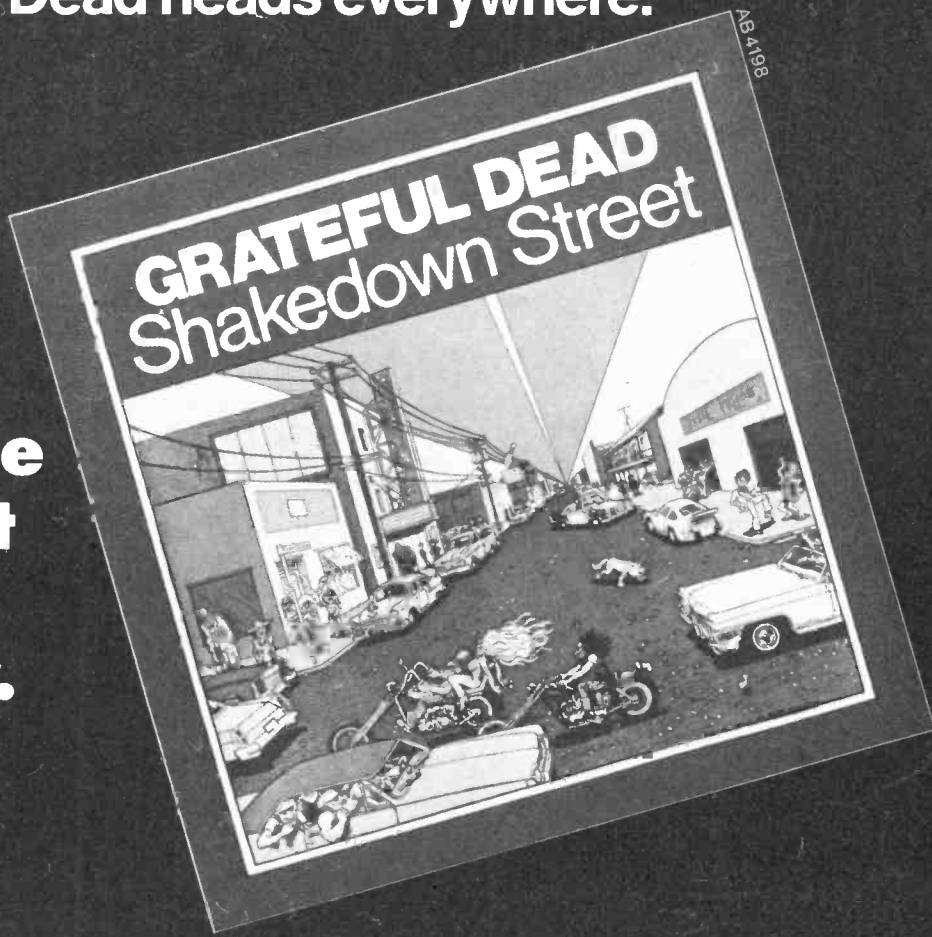
■ Millions saw the Dead for the first time ever this past week—performing exciting new music from **"Shakedown Street"** on NBC-TV's **"Saturday Night Live."**

■ Without the benefit of a single advertisement, the Dead sold-out their two upcoming shows at Madison Square Garden in a matter of hours!

■ On November 24 the Dead will blitzkrieg the airwaves nationwide—live via satellite, from their sold-out concert at New Jersey's Capitol Theater. It's their Thanksgiving gift to American radio, and to Dead heads everywhere.

**The Grateful Dead's  
"Shakedown Street."  
Their new album,  
produced by  
Lowell George. It's the  
next stop on the most  
spectacular journey  
in rock 'n' roll history.**

**On Arista Records  
and Tapes.**



**GRATEFUL DEAD  
ON TOUR:**

- |          |                                  |       |  |          |                                      |
|----------|----------------------------------|-------|--|----------|--------------------------------------|
| 11/13-14 | Music Hall, Boston, Mass.        | 12/1  | Madison Square Garden, New York        | 12/19    | Coliseum, Jackson, Miss.             |
| 11/16-18 | Uptown Theater, Chicago, Ill.    | 12/12 | Jai Alai Fronton, Miami, Fla.          | 12/21    | Summit, Houston, Texas               |
| 11/20    | Music Hall, Cleveland, Ohio      | 12/13 | Curtis Hixon Hall, Tampa, Fla.         | 12/22    | Convention Center, Dallas, Texas     |
| 11/21    | War Memorial, Rochester, N.Y.    | 12/15 | Boutwell Auditorium, Birmingham, Ala.  | 12/27-28 | Golden Hall, San Diego, Calif.       |
| 11/23    | Capitol Center, Landover, Md.    | 12/16 | Municipal Auditorium, Nashville, Tenn. | 12/30    | Pauley Pavilion, Los Angeles, Calif. |
| 11/24    | Capitol Theater, Passaic, N.J.   | 12/17 | Fox Theater, Atlanta, Ga.              | 12/31    | Winterland, San Francisco, Calif.    |
| 11/25    | Coliseum, New Haven, Conn.       |       |  |          |                                      |
| 11/27-28 | Spectrum, Philadelphia, Pa.      |       |  |          |                                      |
| 11/30    | Madison Square Garden, New York. |       |  |          |                                      |

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# 21% Income Increase In 1 Year Is Registered By Chappell Music

By IRV LICHMAN

NEW YORK—Chappell Music, having just completed its first year under Irwin Robinson, will show at least a 21% increase in gross income for the fiscal year ending Dec. 31.

This percentage, notes the president of the giant music publishing company, does not include—"to be fair," the executive notes—income generated by the Bee Gees or Elvis Presley. Otherwise, the overall percentage increase would total 39%. In terms of dollar volume, Chappell expects to gross between \$20 million and \$23 million in 1978.

"We're up in all areas," Robinson maintains. "They include mechanical, performance, print and jingles income."

Currently in the midst of a total renovation of the company's headquarters at 810 Seventh Ave., Chappell, Robinson reveals, has begun installation of a computer system that will eventually provide a "song profile" of the company's more than 250,000 copyrights.

The unit, an Inforex 5000, is regarded as a music publishing first in that it will have wide implications on a creative level. "It will offer immediate access to our catalog in terms of a song's recording history and its subject matter, enabling us to quickly evaluate its potential for a given act," says Irwin Schuster, Chappell's senior vice president.

Robinson further explains: "Behind every hit record, there are nine million pieces of paper. With 250,000 copyrights, we couldn't go any farther on an international basis without establishing a data base."

Providing "easy input," the Inforex 5000 will, over a 2½-year period, incorporate all of Chappell's paper data, including recording licenses, summaries of contracts, options, renewal information and royalty rates on any given recording.

Eventually, Schuster says, Chappell secretaries will have terminals on their desk, enabling the professional staff to quickly determine the story of a record or song. "With so many writers involved," Schuster explains, "it's impossible to keep their song output in your head, and the Inforex information provides great detail in a matter of seconds." The unit, if desired, will also provide a print readout.

In other expansion moves, Robinson cites the doubling of space at the company's Nashville offices at 21 Music Circle East, and plans to enlarge Chappell's Los Angeles offices at 6255 Sunset Blvd. In Los Angeles, Glenn Friedman recently joined the company as manager of creative affairs, West Coast.

Robinson cites "increasing visibility" of Chappell's involvement in motion picture music.

The company, long identified with the Broadway show area, is realizing more of an impact in obtaining new copyrights in film projects, including material by Marvin Hamlisch and Carole Bayer Sager and Susan Collino. In addition, the company is represented with standard works in a number of films released this year.

On the charting front, Robinson points to a weekly 10% share of the charts, covering the pop, country and soul charts. Intersong, the Chappell affiliate, has moved into production.

Other areas of growth and development over the past year are in merchandising and commercials. The poster field is a new field of concentration for Chappell. The company has gone into posters nationally distributed by Pro Arts, representing the first lyric reprints for the poster company. Posters will be available through such chains as Kmart and Sears. A game from Parker Brothers, based on the copyright, "Frosty The Snowman," is in the works, as is a new drink called "Frosty."

Chappell, of course, continues its Broadway association with such upcoming shows as "They're Playing Our Song" (Marvin Hamlisch & Carole Bayer Sager), "I Remember Mama" (Richard Rodgers & Martin Charnin), "Juliet Of The Spirits" (Morton Gould & Carolyn Leigh), "Bar Mitzvah Boy" (Jule Styne & Don Black), "Carmelina" (Alan Jay Lerner & Burton Lane), "Houdini" (Hal Hackaday & Larry Grossman), "Quasimodo" (Hackaday & Grossman), "One Night Stand" (Styne & Herb Gardner) and "Snoopy" (Hackaday & Grossman).

Chappell has taken to a lyric to inform visitors to its New York offices of its structural revamping; signs read: "Temporarily our appearance is out of tune/but we'll be back one day real soon." Artist renderings picture Chappell New York's future look—already taking shape under Robinson.

## Record Recoton Sales Recorded

NEW YORK—The Recoton Corp., manufacturers of consumer electronic products including car stereo speakers, reports record sales and earnings for the first nine months of the year.

For the period ending Sept. 30, 1978, the company claims net income was \$244,076, posted at 59 cents a share, up from \$150,134 or 37 cents a share for the same period last year.

Sales totaled \$8,546,852, as compared to \$6,808,436 in the first nine months of 1977. Third quarter net income (for the period ending Sept. 30) was \$92,177, or 22 cents per share, up from \$73,632 or 18 cents per share in the third quarter of 1977. Sales were \$3,093,156 versus \$2,386,842 in the same period last year.

# Market Quotations

As of closing, November 16, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
43%	23	ABC	8	150	35%	35%	35%	+ 1/4
43%	34%	American Can	6	59	36%	35%	36	+ 1/4
19%	9%	Ampex	10	171	13%	12%	13%	+ 1/4
4%	2%	Automatic Radio	—	12	2%	2%	2%	— 1/4
28%	22	Beatrice Foods	9	192	23%	23%	23 1/2	+ 1/2
64%	43%	CBS	7	131	51%	51%	51 1/2	Unch.
27%	13%	Columbia Pictures	2	387	17%	16%	17%	+ 3/4
14%	8%	Craig Corp.	5	10	10%	10%	10%	+ 1/4
47%	31%	Disney, Walt	12	370	37%	37	37	+ 1/2
3%	2%	EMI	6	113	3	2%	3	Unch.
28%	8%	Gates Learjet	9	24	19	18%	19	+ 3/4
16%	11	Gulf + Western	3	463	12%	11%	12%	+ 1/4
24%	9%	Handleman	6	74	14%	13%	13%	— 1/4
6%	3	K-tel	—	11	3%	3%	3%	+ 1/4
6%	2%	Lafayette Radio	—	52	2%	2%	2%	— 1/4
42%	22%	Matsushita Electronics	12	2	36%	36%	36 1/4	— 1/4
48%	25%	MCA	7	105	38%	36%	37%	+ 1/4
60%	25%	Memorex	5	353	29%	28%	29%	+ 1 1/4
66	43	3M	13	470	59%	58%	59 1/4	+ 1 1/4
54%	35	Motorola	11	222	40%	40	40	— 1/4
34%	24%	North American Philips	5	30	25%	24%	25%	+ 1 1/4
18%	10	Pioneer Electronics	12	6	15%	15%	15%	+ 3/4
32%	6%	Playboy	17	284	11 1/2	10%	11	+ 1/4
33%	22%	RCA	7	393	25%	24%	25%	+ 3/4
8%	6%	Sony	15	238	7%	7%	7%	Unch.
13%	5	Superscope	—	108	6%	6	6%	Unch.
34%	14%	Tandy	8	381	23%	23	23 3/4	+ 3/4
9%	5%	Telecor	6	68	8%	8%	8%	+ 1/4
9%	2%	Telex	8	210	4%	4%	4%	— 1/4
6	1 1/2	Tenna	—	63	2%	2%	2%	— 1/4
19%	12%	Transamerica	5	267	15%	15	15	Unch.
40%	20%	20th Century	3	151	25%	24%	25%	+ 3/4
57%	29%	Warner Communications	7	56	40%	40	40	+ 1/4
19%	11%	Zenith	10	155	13%	12%	13%	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1	2	Koss Corp.	9	22	5 1/2	6
Electrosound Group	6	6	5%	5%	Kustom Elec.	—	22	1%	2%
First Artists Prod.	12	72	4%	5%	M. Josephson	7	69	12 1/2	13%
GRT	—	75	1%	1 1/2	Orrox Corp.	46	36	3%	3%
Integrity Ent.	8	70	4%	4%	Recoton	7	—	2%	3%
					Schwartz Bros.	3	—	2%	3%

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

## CBS Enjoys Highest 1-Month Sales

NEW YORK—October was its sweetest month, CBS Record claims, with sales the highest ever attained in a one-month period.

And, the company predicts, November should be even better with

the result that by year's end CBS expects its Records Division will have doubled its sales over the past four years, with estimated domestic record sales running at about \$500 million.

## Strong Earnings Posted By K-tel

LOS ANGELES—K-tel International Inc.'s sales for fiscal 1978 ended June 30 reached a record level of \$125,659,000, up 21% from last year's \$103,711,000. Sales for the fourth quarter were \$18,909,000, an increase of \$5,834,000 over last year's comparable figure of \$13,068,000.

As a result of a tax provision after taxes and extraordinary item, net income was \$584,000 compared with a loss of \$653,000 in 1977. Net income in the fourth quarter was \$2,833,000 compared with a net loss of \$1,467,000 in the final quarter of 1977.

While the music division is not broken down separately, K-tel president Philip Kives reports "renewed emphasis in the recorded music marketplace."

To supplement its popular compilation repackages of hits from a number of artists, K-tel has introduced single artist compilations for diverse groups of consumers.

Though CBS refuses to disclose figures for its domestic sales, company sources say the CBS Records Division will reach the \$500 million goal for 1978 first projected by Record Division president Bruce Lundvall at the CBS convention in London last year (Billboard, Aug. 6, 1977).

Current sales leader for CBS is Billy Joel, whose "52nd Street" is atop the pop album chart, and whose "The Stranger" is at 23. Other CBS artists at the top 50 of the chart include Dan Fogelberg & Tim Weisberg (11), Chicago (13), Heart (18), Boston (26), Santana (28), Ted Nugent (30), Aerosmith (31), and Kenny Loggins (33).

In addition, Vol. II of Barbra Streisand's "Greatest Hits" has just shipped platinum. In all, more than 40 artists on CBS Records labels have had either gold or platinum records in the last 1½ years, CBS says.

## Radio Shack Gains

NEW YORK — Radio Shack claims a sales gain of 15% for October 1978, over the same period last year, citing sales of \$77,146,000 versus \$67,216,000.

## Linda Stone Now Miami Retailer

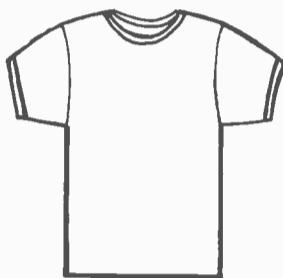
MIAMI—Linda Stone, general manager of Tone Distributing, Miami independent label distributorship, opened the first of a chain of record/tape/accessories retail locations Friday (17) in South Miami.

Stone, who could not be reached for comment, is understood to be calling the chain Q Records & Tapes. The first outlet is a 5,000 square footer in S. Miami. The second is reportedly opening before the holidays across from the University Mall in Tampa.

Stone is the daughter of Henry Stone, president of TK Productions, and founder of Tone Distributing in the mid-'40s.

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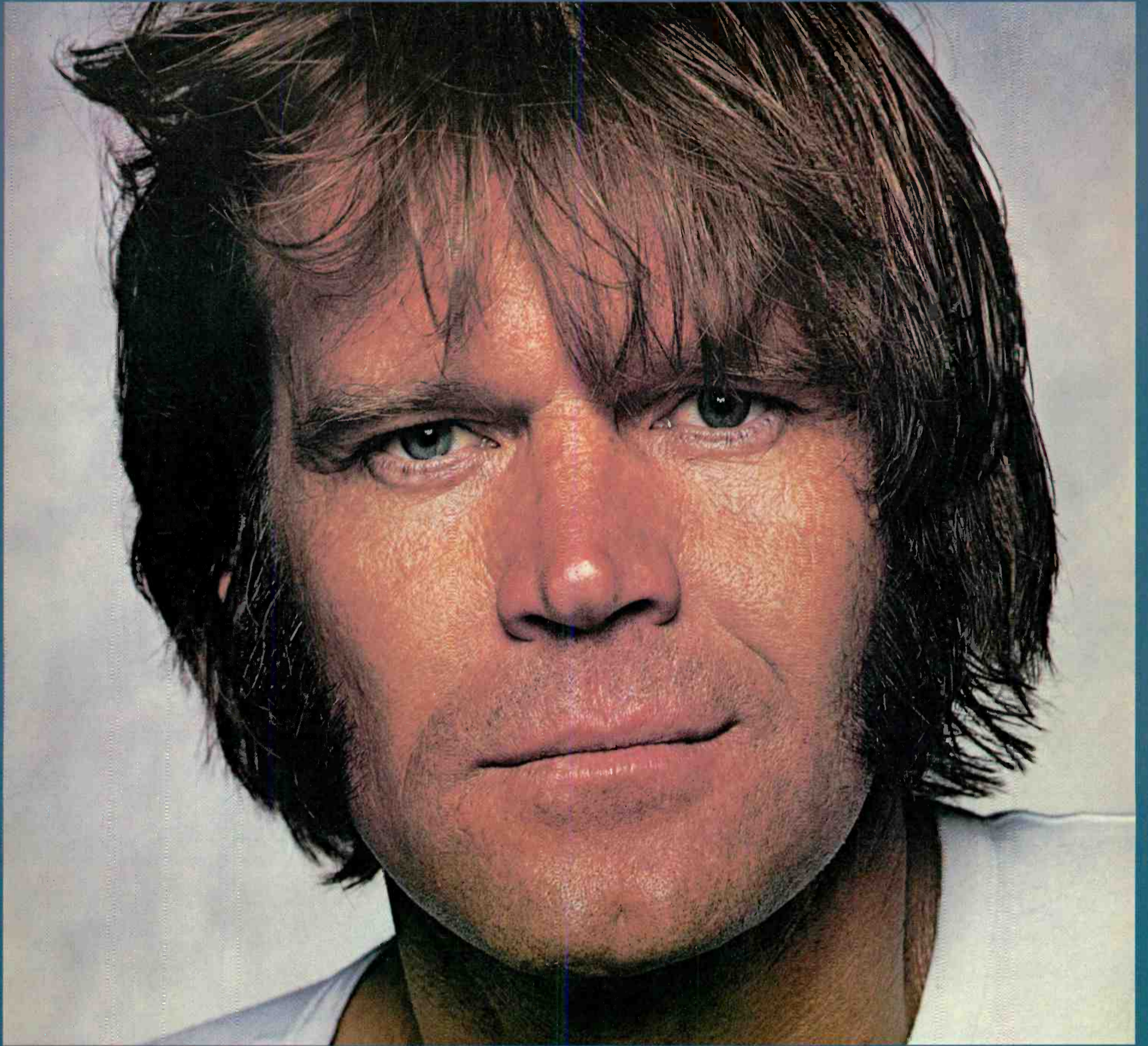
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# Introdisc Unites Music & Clothes

## Places 16-Cut Samplers From 3 Labels In 2 Chains

By PAUL GREIN

LOS ANGELES—A&M, Arista and Capitol are the first labels to get their product played and displayed in youth-oriented clothing stores through the services of Introdisc Communications, a new firm headed by music business lawyer Sandy Fox. Miller's Outpost and the Gap are the first chains to be involved.

Under the pilot program now in effect, Introdisc takes the label's 8-track tape sampler of about 16 songs and gets it played twice a day in 15 Miller's Outpost locations. Merchandising displays are also placed

in-store, while in Arista's case, bag-stuffers are also being added, so shoppers receive printed information about the featured selections.

The major reason the clothing stores are interested has to do with the recently enacted Copyright Act. Says Fox: "ASCAP and BMI are claiming that under the new law stores are liable for licensing fees for playing the radio. That's the incentive for them to switch to prerecorded tapes."

Fox adds that if it turns out that the tapes are also subject to fees (the licensing companies have so far let

him proceed with this limited pilot program), he would either completely or partially subsidize the clothing retailer's fees, preserving their incentive to utilize his project.

Fox in turn is paid by the participating record companies, though while he gets established he is taking only a nominal fee of \$50 per label per month to cover his expenses.

The plan helps the labels because the demographics at these stores so closely parallel the record-buying demographic. And it gives them another way to expose new product besides radio.

According to Fox, clothing retailers prefer it over radio for a number of reasons: with the tape their customers don't hear extraneous commercials or spots for their competitors; there isn't the problem with poor reception in large shopping malls which exists with radio; and the tapes concentrate on new material, allowing the retailers to project a hip, trend-setting image in both fashion and music.

Another reason the clothing retailers are excited about the idea is explained by Matt Merki, broadcast production coordinator for Miller's Outpost, a 65-store chain based in Ontario, Calif., with all but two of its locations in this state.

"It gives us great potential for advertising in our stores," says Merki. "Our ad department can sell spots on the 'show,' so Introdisc would be a production house inserting the commercials in the tape."

Adds Merki: "There is no cost to us using the tape, unlike what it would be renting from one of those background music services. And their tapes aren't original artist music."

A&M was the first label to participate in September with a tape which mixed recent releases from a variety of label acts with spots for Miller's Outpost and the latest Rita Coolidge album to make it sound more like a radio show.

In fact the tape was called "KA&M: 1416 On Your Dial" (1416 La Brea being the company's L.A. address), according to Bob Knight, A&M's director of special marketing projects.

## U.K. REGGAE FIELD GROWS

LONDON—Reggae is becoming an increasingly vital and profitable part of the U.K. music scene and has made significant popularity strides since Jamaican-rooted artists like Bob Marley and the Wailers made their first commercial impact several years ago.

Alongside initial music press interest and support has come backup from independent radio stations throughout the country, which have introduced regular reggae programs.

Now as the reggae industry progresses, it is going through a series of changes. Distribution services have become more widespread, and unique reggae one-stops/distributors such as Arawak, J&A, Jet Star, Phill, Sound Off and top of the bill Mojo And Lightning, are providing good service.

A closer association with the punk  
(Continued on page 92)

## Peaches Bowing In Northeast Dec. 1

NEW YORK—The Peaches chain brings its special brand of hoopla to the Northeast Dec. 1 when it opens its first store in the area with a full month of in-store events being scheduled to herald its presence in the community.

The expanding retail web, now numbering 32 outlets, is known to be eyeing additional outlets in the New England territory. Hartford and providence are identified as likely early additions.

Launch of the new 15,000-square-foot store in Orange, Conn., a suburb of New Haven, will be marked by a live broadcast by Nantucket over local station WPLR-AM with Meat Loaf as master of ceremonies. The broadcast will be dedicated to the new store, says J.D. Haas, store co-manager and coordinator of promotion.

Additional label supported promotions for December already set

for in-store appearances and/or contests involve product by such artists as the Carpenters, the Outlaws, Kiki Dee and Billy Joel, with more on the way, according to Haas. A dress-up contest will be built around the Wiz, he adds.

The new outlet will peg shelf prices of \$7.98 albums at \$5.98, and \$8.98 merchandise at \$6.98. Special sales will bring down these prices by another \$1.

Jazz and classical product will receive full exposure in the store, says Haas, with total inventory to be valued at about \$1 million. Tapes will be displayed over an entire wall running more than 100 feet, and a large selection of disk and tape accessories will be carried.

Store hours will be 10 a.m. to midnight six days a week, with Sundays a prospect if Connecticut lifts its blue laws.

## RETAILERS!

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RCA

## PIPE DREAMS SWITCH

# Wisconsin Retailer Does Promo Show

By ALAN PENCHANSKY

CHICAGO—Take a hotel suite, a cocktail and hors d'oeuvres hour, a Sony Betamax warmed up and ready to deliver its message. Add an aggressive record company sales rep and a store owner and you've got a fairly typical scene.

Label is feting dealer with a promotion, right? Wrong!

It is a youthful retailing contingent pouring the drinks and operating the tape player, and execs from CBS, WEA, MS, Progress and elsewhere snuggling in for the video presentation.

The executives, who were impressed with what they saw, claim it's the first time a retailer has been on the delivering end.

Staging the recent promotion was Pipe Dreams Inc., a Northern Wisconsin retail chain and growing wholesale operation that believes it still has an identity problem.

The chain operates three retail outlets in the Fox Valley region north of Milwaukee, and plans to expand new rackjobbing and one-stopping operations. Suppliers also learned about strong ties Pipe Dreams has created with youthful, aggressive broadcasts interests in its region.

"Our problem is kind of unique. We're a large chain but we're in Northern Wisconsin so many of our salesmen's bosses have never seen it," explains Steve Cook, Pipe Dreams vice president of operations.

According to Cook, the aim is to promote the entire Fox Valley region, particularly as an area to break new acts. Sharing time in the promotion were broadcasters from the region.

Cook and several others including president Tom Morgans

checked into an O'Hare airport hotel on Nov. 8, 9. Suppliers made scheduled visits in groups and were offered a glimpse of the chain's 4,500 square foot Green Bay store with a 30 by 15-foot performing stage and a new 6,000 square foot warehouse.

The chain's two other outlets are in Appleton and Sheboygan.

On Friday, Cook and company brought the presentation to Phonogram RCA and MCA at the respective label headquarters here.

Visiting with the Pipe Dreams party was a representative of Appleton's WAPL-FM, an AOR formatted station reaching the entire Fox Valley region.

Comprehensive advertising break-downs for each label also were handed out here. Cook concedes that strengthening the chain's ad budget for the next two months was in no small way a motive for the promotion.

"We come down to Chicago every year," observes Cook. "However, we thought the suppliers might be getting tired of the old song and dance."

Eyes were opened to the fertile tv advertising prospects in the Fox Valley region, Cook hopes. The chain's spots ran adjacent to a recent late night showing of Dustin Hoffman's "The Graduate" over WLUK, the local ABC affiliate.

Suppliers jaws dropped. Cook says, when they were told that the 30-second spots cost only \$15 each to air.

Some of the cost of the video presentation brought here were deferred by WLUK, which tagged on its own message about the Fox Valley market potential.

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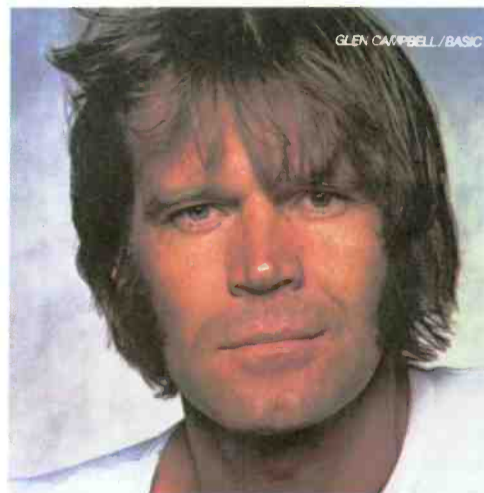


# The CAPITOL MARKET

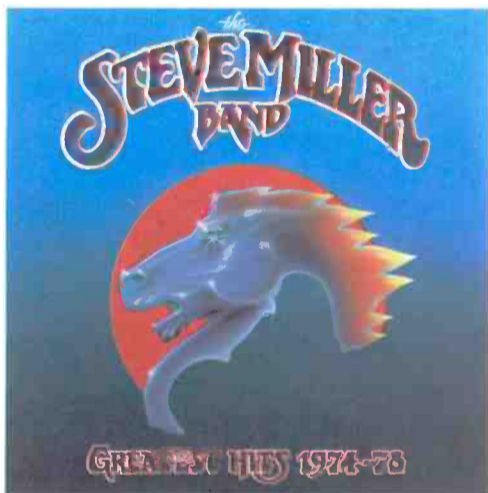
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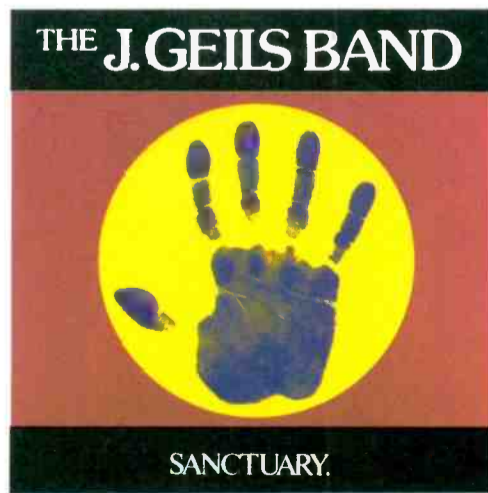
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SKBO-11873



PEABO BRYSON/CROSSWINDS  
ST-11875

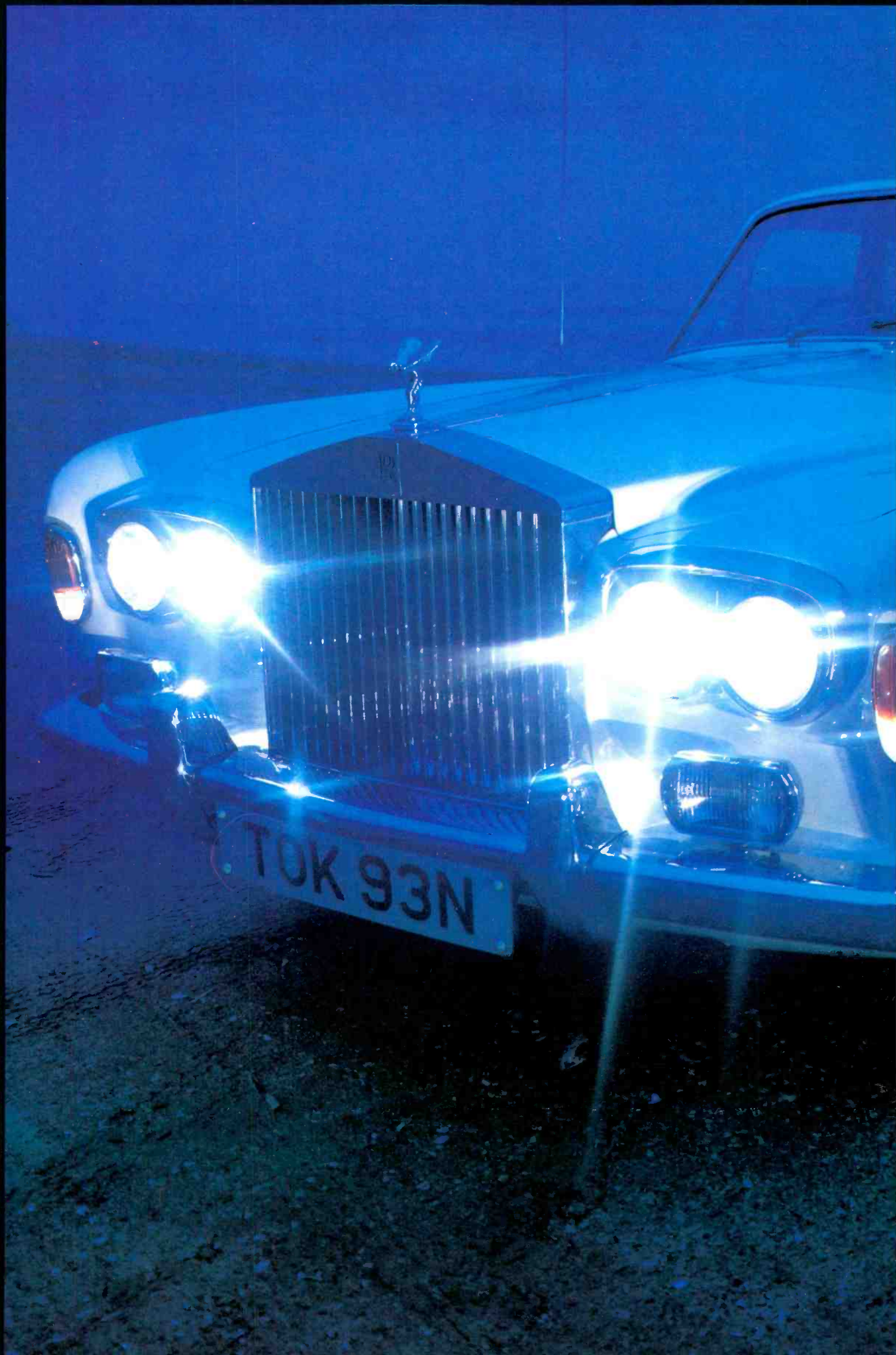


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## WALKS PLANK IN COURT

## Pirate's RIAA Suit Backfires

By JOHN SIPPEL

LOS ANGELES—Convicted tape pirate Joseph J. Martin bit off more than he could chew when he instituted suit in April against the Recording Industry Assn. of America, alleging antitrust violations on the part of the industry association in impeding conduct of his prerecorded cassette duplicating business.

Although Federal District Court Judge A. Andrew Hauk recently granted a summary judgment favoring the defendant, RIAA counsel, Tom Lambert and Howard Smith of Mitchell, Silberberg & Knupp presented volumes of deposition and court and state consumer protection transcripts indicating the plaintiff was not only pirating tapes but also bilking consumers in an illicit consumer sales program in several states.

Martin, National Music Corp., Pearl Music, Marketing Research Corp. of America, Consolidated Interests Inc., and Nordest-Marketing Corp., alleged that RIAA members conspired to destroy and suppress competition and halt the plaintiffs' distribution of a cassette recorder playback unit, thwarted opportunity by harassment through civil actions and investigations and hindered the acquisition of necessary capital. He asked treble damages under national antitrust laws.

Personal depositions were taken from Martin and leading associates like Ronald Morf, National Music Corp., Easton, Conn.; Paul Nedovich, Save Mart, 11-13 Central St., Nashua, N.H.; and Nancy Hess and William Harr, custodians of records for Pearl Music, Martin's business here, according to the suit.

In a suit brought by the then California State Attorney General Evelle J. Younger, a San Diego Superior Court granted a permanent injunction against Martin, National and Pearl Music, Oct. 24, 1975 to halt operating a program of deluding consumers into buying misrepresented prerecorded cassettes and playback equipment.

The state claimed that the defendants in the San Diego action phoned consumers, alleging they wanted to get opinions on a new concept in entertainment, when it was an overt ruse to get into their homes to sell a prerecorded and blank cassette package together with a cassette playback unit which they claimed was high quality but in reality was not.

The state also charged that the defendants' "pirated tapes" were not of quality equal to the "factory-made" tapes. The scheme also included offering a tree trip to Las Vegas, when there were charges for various parts of the trip and no transportation was offered.

Martin was ordered to pay \$1,800. Judge Jack R. Levitt noted that Martin would repay more than \$10,000, the normal amount of the fine awarded because he pledged to make good to disgruntled customers.

The RIAA defense also provided court documents from Jefferson Circuit Court, Ky., in which a Dec. 19, 1974, temporary injunction was granted against National Music Co. and Gary Cooper of 225 N. Clifton, Louisville, which noted that the injunction could not be construed as admission of guilt by the defendants. The consumer scheme was

similar to that used in San Diego.

The defense also provided records of a Maryland Consumer Protection Commission beef against CMP Distributing Corp. doing business as National Music Co. in January 1976 for alleged violations of state consumer protection codes.

In that action, it was brought out that the defendants claimed to be world's largest prerecorded tape distributor and could supply any cassette a customer wished. There was a 55-page catalog in the court dossier, which contained more than 3,000 titles ranging from the pop acts through radio broadcasts, sales and motivational albums and Spanish and Japanese packages.

In another filing, the defense produced records of a hearing brought by W. John Funk, Assistant Attorney General, consumer protection division for the state of New Hampshire, wherein he warned Morf and Nedovich of their apparent violation of selling illicit cassettes. Testimony there and elsewhere indicated Martin's cassettes had typed labels and were of an inferior quality.

Martin testified that he mastered from phonograph records, using an Infonics slave to make four copies of a cassette at a time. It was further revealed that a BSR record player was used together with a Mida deck in making the master.

Nedovich stated he had begun as a Martin distributor in the spring of 1976, while Morf admitted he was originally an employe of Martin. When the FBI raided Nedovich's premises, he changed his firm name to Plaza Music & TV.

Morf was actually the sales agent for Martin, with Morf's New England base buying prerecorded cassettes from Martin here, selling them, keeping a commission and returning the remainder to Martin.

Martin supplied distributors and his direct mail customers with a prepack of blank and prerecorded cassettes, a playback unit and coupon books which a customer filled out and returned with \$6.98 plus \$1 handling and shipping charge per cassette, the court records show.

Asked about the volume of his business earlier this year, Martin in a deposition estimated he shipped 1,000 tapes per week to consumers and 250 weekly to distributors. He said he began selling factory cassettes in 1968 from 3100 E. 7th St., Long Beach, Calif. When he could not get labels' cassettes, he said he started making his own, a procedure that continued through this summer, the court file shows. He admitted that the Harry Fox Agency wrote him in 1977 for information, an inquiry to which he never replied.

The RIAA defense also projected to the court Martin's \$5,000 fine and conviction in a series of suits instituted here in Federal District Court by record labels. Judge Irving Hill later fined Martin an additional \$2,500 when he was found guilty of contempt of the prior conviction for pirating tape.

## 2nd Klein Trial Starts Feb. 5

NEW YORK—Allen Klein has been scheduled for a second trial Feb. 5, 1979, in Federal Court here on tax evasion charges.

U.S. District Judge Vincent L. Broderick ordered the trial after the Court of Appeals rejected Klein's plea for a stay pending review by the U.S. Supreme Court of his claim of double jeopardy.

An application for a stay was then



NEW HQ—Joe Salpietro, right, Lieberman Enterprises Kansas City branch sales manager, greets John Iennaccaro, left, Sears department manager, Independent Center, Independence, Mo.; and Jerry Green, Sears store manager, Independent Center, at the opening celebration of the new Kansas City branch headquarters of Lieberman Enterprises.

## Pickwick Files Replies To Springboard's Allegations

By ROBERT ROTH

NEW YORK—Replies were filed last week by Pickwick International in Newark Federal Court in the two suits brought by Springboard International Records against it, its parent company, American Can, and two corporate officers.

The first of the two actions alleged unfair competition, charging Pickwick and its president Charles Smith and secretary George Port with an alleged "plan to drive Springboard out of business."

The answer filed jointly for all three defendants Monday (13)

denies the allegations of the complaints, and asserts that the court has no jurisdiction over Port and Smith. Independently of that defense, they argue that the complaint "fails to state claims against defendants upon which relief can be granted," and ask that the case be dismissed.

In the second suit against Pickwick and its parent company, American Can, for antitrust violations, the defendants likewise denied the essential allegations and claim that no relief may be granted by the court.

## New Polygram Warehouse By Jan. 1

NEW YORK—Polygram Distribution, Inc. expects to start operation of a new Eastern region facility in Edison, N.J., by Jan. 1.

Replacing the Union, N.J., warehouse, the square foot capacity will almost double from 56,000 to 103,000, according to Bert Franzblau, vice president of operations. Franzblau adds that the "high cube" layout will be a "fully conveyerized operation with innovative concerts in material han-

dling" Details are to be revealed to dealers at the company's convention in New Orleans early in January.

Franzblau says he expects at least 90% of the 120 employees at the Union facility to move on to Edison, about 10 miles away. "Actually," notes Franzblau, "Edison is a better transportation and freight hub." Directing the setup as distribution center manager is Dean White.

Franzblau brought attention to the new warehouse at Polygram's Nov. 1-3 national singles meeting here. The meeting, chaired by Rick Bleiweiss, national singles director, emphasized Polygram's singles sales momentum, averaging five million units a month so far this year, including six of the nine platinum records certified in 1978 by the RIAA.

## Heavy Hindsight Output On Way

NEW YORK—Wally Heider's Hindsight label will stress Swing Era recordings in a six to 10-album release this fall. Product stems from deals made with Quality Records in Canada, Decca Records in England and Teldec Records in Germany.

Heider has personally worked on updating the sounds of the '30s and '40s sessions, which feature Woody Herman, Charley Spivak and Harry James, among others.

Dick Broderick, international marketing consultant for the label, is negotiating for release of the albums in Japan, Italy and Latin America.

## Shad Publishing Companies Sold

NEW YORK—Murray Deutch's Buttermilk Sky Associates has acquired Bobby Shad's music publishing companies, Brent Music (BMI) and Admont Music (ASCAP).

The two companies contain more than 3,000 copyrights under the banner of 17 music publishing affiliates. Deutch, who says the purchase price was "well into six figures," lists compositions by Quincy Jones, Janis Joplin, Ted Nugent, Nat Adderley, Gary Paxton and Clyde Otis now owned and administered worldwide by Buttermilk Sky Associates.

Deutch indicates the purchases initiates a move to acquire further music publishing entities. He formed his company several years ago to establish a music publishing/consultant base here. He is doing music consultant work on "The Lord Of The Rings" animated film feature, with a score by Leonard Rosenman.

NOVEMBER 25, 1978, BILLBOARD

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# Motown Looming Large As Producer Of Films

## 5 More In Work Following 'The Wiz'

By PAUL GREIN

LOS ANGELES—With "The Wiz," its third motion picture of 1978 now in general release, and with five more in the works for 1979, Motown Productions is headed toward being a viable independent producer in Hollywood in 1979-80, according to Michael Roshkind, vice chairman of the parent firm, Motown Industries.

Roshkind adds that with its "track record and clout," Motown will now demand total creative control on its pictures with the studios only distributing, even if this means having to finance a film itself.

Universal bankrolled "The Wiz," which Roshkind says will have to make "something like \$60-\$65 million to break even, about 2½ times its negative costs." (According to Charlie Powell, Universal senior vice president advertising, publicity and promotion, production costs were \$22.9 million, with an additional \$5-\$6 million earmarked for marketing.)

Of Motown's seven productions to date, Universal has released "The Wiz," "Almost Summer," "Bingo Long And The Traveling Motor Kings" and "Scott Joplin." Paramount has distributed "Lady Sings The Blues" and "Mahogany" and Columbia has had "Thank God It's Friday."

Motown also has deals in the works with 20th Century-Fox, United Artists and Warner Bros. Roshkind says there has been "no conscious attempt" to spread the films out among so many studios, but adds that he likes it that way.

Roshkind confirms that the trend at Motown is toward more creative control, particularly in the films Berry Gordy is personally directing.

Roshkind says Gordy had "partial control" on "Mahogany" (which he directed) and "Lady Sings The Blues" "and because of who he is and his relationships to both films, in effect he had creative control, but he wants final cut in the future."

Gordy's next directional assignment will be "Nightmare Alley," a remake of the Tyrone Power classic to star Billy Dee Williams, Ross' costar in "Mahogany" and "Lady." 20th Century-Fox has right of first refusal.

Gordy may also personally direct "Goose," a musical to be shot partly in England. There is no studio committed yet to "Goose." Says Roshkind: "We may do the picture and then discuss it with studios."

The same is true of "Nightmare Alley." "We would arrange financ-

ing or finance it ourselves," says Roshkind, "and then bring the negative to a studio."

Roshkind says Gordy personally put up "quite a bit of money" for "Lady" and also helped finance part of "Mahogany." "He was terribly concerned because it was the first picture Diana Ross had ever been in. Paramount had already agreed to finance but Berry was anxious to have total creative control, and that was the only way to do it—pay for it."

Motown hasn't financed any other films, according to Roshkind.

Motown is able to exert control in other ways. "We do a lot of publicity, advertising and marketing in-house," he says. "The distributor has the primary responsibility, but we supplement."

One time Motown shared control was on "Thank God It's Friday," which it co-produced with Casablanca. While praising Neil Bogart for the job he did promoting the

film, Roshkind says: "It's a little bit like two bosses, plus there's a third entity—Columbia. You get into meetings too many times." He adds, though, "Co-producing simply makes it unwieldy, but it doesn't preclude our doing it again."

As for the film itself, Roshkind admits: "It was not up to the kind of standard that we would like to see our films be."

Roshkind states that within the next six months there will be 25-35 persons at Motown working in the film division, compared to 300 presently working in all of Motown Industries. Roshkind now heads the division, but he says within the next six months he will be hiring a vice president for motion pictures.

Rob Cohen filled that slot at Motown when he originally committed to "The Wiz" project. "Universal bought the rights," Roshkind recalls, "and it was going to be a nice \$5-\$6 million picture, directed by John

Badham, who did 'Bingo Long' for us and subsequently went on to 'Saturday Night Fever.'

"But when Diana became involved, through a million-dollar deal, Badham withdrew, saying he didn't feel Diana was compatible with his concept of Dorothy."

"Then Universal got Sidney Lumet, who's a million-dollar director, and we decided to film it all in New York. so everything escalated. Lumet prepared the cast as you would a Broadway show. They rehearsed for a good two months before cameras started to roll."

Still Roshkind allows that the budget even when Ross was cast in the picture was just \$10 million. But he adds that she has been working on "The Wiz" for two years, which explains not only the higher costs, but also Ross' three-year screen absence since "Mahogany." According to Roshkind, that film was budgeted at \$5-\$6 million and grossed \$12 million, while "Lady" cost \$5 million and grossed \$15 million.

Though MCA has the soundtrack to "The Wiz" (because it's a Universal film), Roshkind says "at the cash register level it's interesting: we're partners."

Why then is Motown planning its own album in December, tentatively titled, "Diana Ross Sings 'The Wiz' "? "It's not just the idea of making money," Roshkind replies. "Careerwise I think it's good for Diana and she obviously agrees or she wouldn't do it."

## Polygram First \$1 Bil Year At October's End

NEW YORK—The Polygram group is completing its first \$1 billion year in global sales.

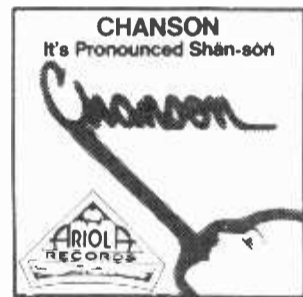
The figure, representing January to October activity, should be surpassed "by a good margin," notes Coen Solleveld, Polygram president, in November and December, which usually represent 30% of annual business.

While Polygram operates a film and videotape division in Europe, a spokesman for the company adds that about 98% of the \$1 billion figure derives from music-related income.

Solleveld says the growth was in large part due to group record operations through Polydor International and Phonogram International.

He claims an industry record in sales of more than \$25 million worth of double albums of RSO's "Saturday Night Fever," pointing to this success and that of the soundtrack of "Grease" as examples of Polygram's worldwide marketing expertise and support of the creative independence of its member companies.

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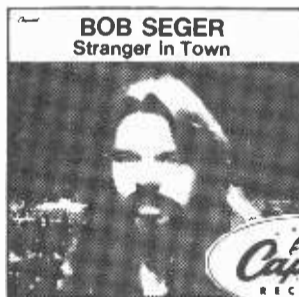
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50031



CAP-2653



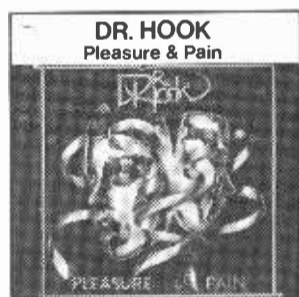
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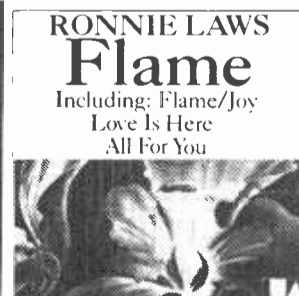
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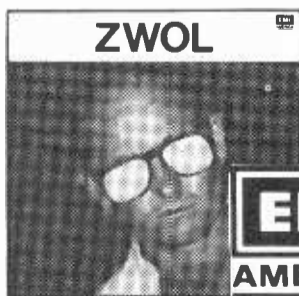
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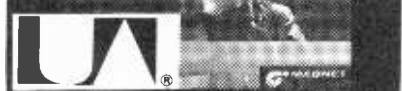
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EMI-17005



EMI-17002



UA-879

- \$7.98 List CAPITOL sale price \$3.79
- 11307 Beach Boys "Endless Summer"
- 383 Beatles "Abbey Road"
- 385 Beatles "Hey Jude"
- 2442 Beatles "Rubber Soul"
- 2576 Beatles "Revolver"
- 2835 Beatles "Magical Mystery Tour"
- 11708 Natalie Cole "Thankful"
- 832 Pink Floyd "Meddle"
- 11557 Bob Seger "Night Moves"
- 11663 Bob Welch "French Kiss"
- 472 Jimi Hendrix "Band of Gypsies"
- 11235 Steve Miller "The Joker"
- 11861 Starz "Coliseum Rock"
- 11855 Gonzalez "Shipwrecked"
- 11384 Beach Boys "Spirit of America"
- 11497 Steve Miller "Fly Like An Eagle"

- 11630 Steve Miller "Book Of Dreams"
- 382 Pink Floyd "Atom Heart Mother"
- 388 Pink Floyd "Ummagumma"
- 11143 Anne Murray "Let's Keep It That Way"
- 11163 Pink Floyd "Dark Side of The Moon"
- \$7.98 List ARIOLA AMERICA sale price \$3.79
- 50040 Deborah Washington "Ready or Not"
- 50044 Three Degrees "New Dimension"
- \$10.98 List CAPITOL sale price \$5.39
- 3403 Beatles 1962-1966
- 3404 Beatles 1967-1970
- \$12.98 List CAPITOL sale price \$6.39
- 101 Beatles "White Album"
- 639 George Harrison "All Things Must Pass"

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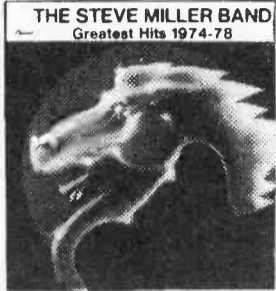
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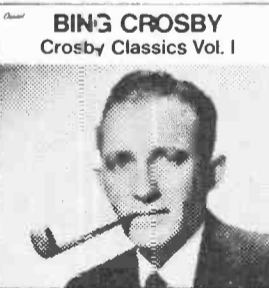
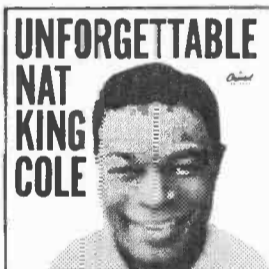
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7.98 LIST **3.79**



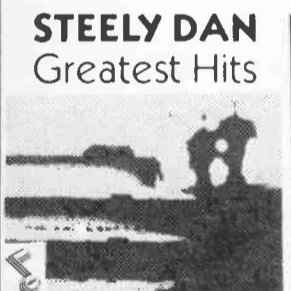
**MID PRICE LP'S 1.99 TAPES 2.79**



SELECTION #	ARTIST/TITLE	LP	8 TRACK	CASSETTE*
11792	STAN FREBERG/VOL. II. - BEST OF			
11793	ELLA FITZGERALD/BRIGHTEN T. CORNER			
11794	STAN KENTON/CUBAN FIRE			
11796	NAT K. COLE/AFTER MIDNIGHT			
11797	HOLLYRIDGE STRINGS/ELVIS PRESLEY			
11798	KING CURTIS/SOUL SERENADE			
11799	JACKIE GLEASON/FOR THE LOVE HOURS			
11800	GEORGE SHEARING/BLACK SATIN			
11801	FRANK SINATRA/COME SWING WITH ME			
11802	NANCY WILSON/EASY			
11803	LIZA MINELLI/THERE IS A TIME			
11804	NAT K. COLE/CAT BALLOU			
11814	THE LETTERMEN/AND LIVE			
11815	JUSTIN WILSON/WHOOO BOY			
11816	CANNONBALL ADDERLY/SOUL ZODIAC (1)			
11837	CANNONBALL ADDERLY/SOUL ZODIAC (2)			
11819	NANCY WILSON/COME GET TO THIS			
11820	QUICKSILVER MESS./SOLID SILVER			
11821	GLEN CAMPBELL/BLOODLINE			
11822	JESSI COLTER/DIAMOND IN THE ROUGH			
11824	STAN FREBERG/VOL. I. BEST OF			
11827	BUCK OWENS/ BEST OF VOL. I			
11826	GENE VINCENT/BOP THAT WON'T STOP			
1981	BEACH BOYS/SURFER GIRL 4M			
1998	BEACH BOYS/LITTLE DEUCE COUPE			
1999	JUDY GARLAND/HITS OF:			
362	J. GLEASON/MUSIC FOR LOVERS ONLY			
367	NAT KING COLE/UNFORGETTABLE			
1031	NAT KING COLE/COLE ESPANOL			
1053	FRANK SINATRA/ONLY THE LONELY			
2946	AL MARTINO/BEST OF:			
2948	LOU RAWLS/BEST OF:			
2615	SONNY JAMES/BEST OF:			
2616	EDIT PIAF/BEST OF:			
1221	FRANK SINATRA/NO ONE CARES			
168	MERLE HAGGARD/PRIDE IN WHAT I AM			
824	NAT KING COLE/LOVE IS THE THING			
739	GUY LOMBARDO/LOMBARDO MEDLEY			
1301	FRANK SINATRA/CAN-CAN (SOUNDTRACK)			
1472	GEO. SHEARING QUINTET/THE SHEARING TOUCH			
1491	FRANK SINATRA/SWINGIN' SESSION			
1812	GLEN GRAY/THEMES OF THE GREAT BANDS			
653	FRANK SINATRA/SONGS FOR SWINGIN' LOVERS			
2797	WAYNE NEWTON/BEST OF:			
2198	BEACH BOYS/BEACH BOYS' CONCERT			
11013	SONNY JAMES/BIGGEST HITS:			
1022	GLEN GRAY/SOUNDS OF GREAT BANDS			
298	MICKEY KATZ/AND HIS ORCHESTRA			
1878	HANK THOMPSON/BEST OF:			
11763	JUDY GARLAND/ALONE			
2089	HANK THOMPSON/GOLDEN COUNTRY HITS			
1890	BEACH BOYS/SURFIN' U.S.A.			
1934	NANCY WILSON/HOLLYWOOD MY WAY			
1928	NAT KING COLE/COLE STORY VOL. III			
2663	CANNONBALL ADDERLY/MERCY, MERCY, MERCY			
11674	DUKE ELLINGTON/ELLINGTON '55			
2327	STAN KENTON/GREATEST HITS:			

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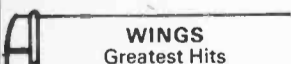


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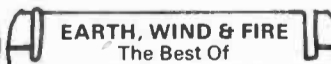


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LLARS.

# Trade Generally Unperturbed Over Recession

• Continued from page 1

tailers, wholesalers, services and recording studios.

## MANUFACTURERS

The majority opinion that the record industry would not unduly suffer in a recession is shared by Mike Lushka, Motown's sales vice president. "Recession is a nasty word," he says, "but traditionally they have helped the record industry."

Lushka points out that in times of recession, consumers tend not to travel or buy high-priced luxury such as appliances and cars. "They'll be staying home more," he says, "so our job will be to further educate them to keep buying albums for home entertainment."

The feeling that the music industry can withstand a recession better than other leisure-time businesses is held in perspective by Arnie Orleans, ABC vice president, sales, who notes: "We are a luxury business and not one of necessity. People must buy food but they don't have to buy records." Orleans believes that any interest increase serves to put the brakes on the economy.

Elliot Goldman, Arista executive vice president, agrees with the consensus that the record industry would fare better than the overall economy in the event of a recession, but warns that it may not be true if the recession falls in the summertime.

"If it cuts deep enough," Goldman says, "and you have many young people who are unable to get

summer jobs, then you have record buyers with very little disposable income. It's times like those that the effect of a recession would dribble down to the record industry."

As far as credit and receivables are concerned, Goldman says: "There's always a tendency for someone who pays in 30 days to slide to 45 days, or to slide from 60 days to 90 days, but in the event money gets expensive, we'd have to tighten up in the months to come."

George Lee, credit chief for MCA Records, echoes the idea that labels are best advised to go after their money due a bit more aggressively than usual as the money supply tightens. Lee, who estimates that outstanding receivables overall exceed \$400 million at any one time, states: "We won't be able to rely on hits alone to prod slow payers."

Manny Jarrard, office of the president of Warner Communications, Inc., agrees that retailers will strive for extended dating. "The pressure is on the manufacturer who will have to extend credit; when money tightens retailers pay their bills with inventory," he says, referring to the influx of returns that occurs when retailers encounter a cash flow problem.

Jarrard points out that when the interest rate goes up and money tightens, financially solvent retailers will remain in a strong position. "If there is a major record they want, they'll pay for it," he notes. "The retailer who is not financially strong will get hurt badly. It's crunch time."

"Obviously the cost of business

will go up," Jarrard continues. "It's one more link that will push the industry in the direction of higher prices."

**Assistance in preparing this story provided by John Sippel, Is Horowitz, Jim McCullaugh, Irv Lichtman, Ed Harrison, Roman Kozak, Ray Herbeck Jr., Dick Nusser, Jean Williams, Adam White, Alan Panchansky, Gerry Wood, Kip Kirby and Sally Hinkle.**

Bob Edson, RSO senior vice president and general manager concurs with the latter point, even stating that he foresees the possibility of a \$9.98 list in the near future. "The cost of manufacturing is up," he says. "Vinyl has skyrocketed. There are straight across-the-board increases."

"I don't think any industry is recession-proof," Edson says. "Any fluctuation like the prime interest rate going up will eventually affect us all."

Phil Walden, Capricorn president, agrees that costs are rising and adds that "the business has become terribly sophisticated in aspects of what artists want, demand and receive."

"The costs of everything are rising and profits are obviously diminishing from several years ago," he says. "It's a different business. It has to affect the bottom line of all companies."

And a vice president at United Artists says, "I think you are going to see the higher cost of money result-

ing in increased prices and costs in various segments of our business."

ABC's Arnie Orleans agrees that the move may affect the pricing spiral, but he feels it may decelerate it. "People in the business may be less prone to increase prices if sales are dropping," he warns.

CBS Records declined to comment on how tighter money will affect its credit posture toward its retail accounts, its custom pressing operation and the money it advances to its artists. "I do not wish to discuss in print our strategy in regard to this," said Eugene Friedman, vice president, customer financial relations.

Several executives polled predict that superstar releases will continue to sell well, while less established acts may be hurt in the crunch.

According to Lou Cook, MCA vice president, administration, money will be spent on fewer pieces of product and hot items will not be affected by a recession. Albums which sell in the 200,000 to 500,000 range will suffer more than LPs by superstar acts, he says.

The danger will lie, Cook adds, in the breaking of new acts as transportation, touring and other artist costs continue to soar.

Larry Welk, president of the GRT Records Group, agrees, adding, "Marginal acts which at one time may have been signed, now may not be signed."

"There seems to be a shortage of cash with some companies in the industry as a result of the buildup of product for the fall season," Welk notes, adding that with this cash

shortage labels will be more selective in the masters they acquire and more careful of the amount of inventory they press.

Bob Summer, RCA president, sums up the major manufacturer viewpoint by saying: "We are not forecasting any slowdown in record selling opportunities because of an anticipated decline in national growth."

A more cautious credit posture is predicted by a major label credit manager in New York who chooses not to be identified. He notes an increasing trend toward branches shipping product under "security agreements" to retail accounts where credit is spotty.

Under "security agreements" manufacturers retain title to shipped goods so that unsold stock may be recaptured if the retailer gets into financial difficulties.

According to the source, the next few weeks should provide a strong clue as to the current financial strength of New York area record and tape accounts. He points out that many early fall dating programs are now becoming due and that payment patterns will tell the story. "If payments are slow," he says, "We may have to clamp down and put some accounts on hold."

## RETAILERS

The nation's chain retailers state that any hike in the rate charged by the Federal Reserve Board to borrowing banks will cause belt-tight-

(Continued on page 30)

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### Midem. The winner's date.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/16/78)

## TOP ADD ONS - NATIONAL

BOB SEGER—We've Got Tonight (Capitol)  
VILLAGE PEOPLE—Y.M.C.A. (Casablanca)  
LINDA RONSTADT—Ooh Baby Baby (Asylum)

### D—Discotheque Crossover

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

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

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

## Pacific Southwest Region

### TOP ADD ONS:

(D) ALICIA BRIDGES—I Love The Night Life (Polydor)  
(D) CHIC—Le Freak (Atlantic)  
(D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)

### PRIME MOVERS:

BEE GEES—Too Much Heaven (RSO)  
DR. HOOK—Sharing The Night Together (Capitol)  
(D) DAN HARTMAN—Instant Replay (Blue Sky)

### BREAKOUTS:

EARTH, WIND & FIRE—September (ARC)  
RICK JAMES—Mary Jane (Gordy)  
EDDIE MONEY—You Really Got A Hold On Me (Columbia)

### KHJ—LA

D• ALICIA BRIDGES—I Love The Night Life (Polydor)  
D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)  
★ BEE GEES—Too Much Heaven (RSO) 29-16  
★ DR. HOOK—Sharing The Night Together (Capitol) 20-11

### KRTH-FM—LA

• RICK JAMES—Mary Jane (Gordy)  
• EDDIE MONEY—You Really Got A Hold On Me (Columbia)

D★ CHIC—Le Freak (Atlantic) 23-18

D★ DAN HARTMAN—Instant Replay (Blue Sky) 28-23

### KFI—LA

D• CHIC—Le Freak (Atlantic)  
D• EARTH, WIND & FIRE—September (ARC)  
★ BEE GEES—Too Much Heaven (RSO) 27-17  
★ BILLY JOEL—My Life (Columbia) 24-15

### KEYZ—Anaheim

• ALICE COOPER—How You Gonna See Me Now (WB)  
• PLAYER—Silver Lining (RSO)  
★ TOTO—Hold The Line (Columbia) 14-8  
★ CHICAGO—Alive Again (Columbia) 18-11

### KCBQ—San Diego

• RICK JAMES—Mary Jane (Gordy)  
D• CHIC—Le Freak (Atlantic)  
★ BEE GEES—Too Much Heaven (RSO) 33-24  
★ TOTO—Hold The Line (Columbia) 18-10

### KFXM—San Bernardino

D• CHIC—Le Freak (Atlantic)  
• ERIC CLAPTON—Promises (RSO)  
★ EDDIE MONEY—You Really Got A Hold On Me (Columbia) 23-15  
★ ELECTRIC LIGHT ORCHESTRA—It's Over (Jet) 14-8

### KERN—Bakersfield

• ERIC CARMEN—Change Of Heart (Arista)  
• HEART—Straight On (Mushroom)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-11  
D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 15-10

## PRIME MOVERS - NATIONAL

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
(D) CHIC—Le Freak (Atlantic)  
BILLY JOEL—My Life (Columbia)

### KGW—Portland

• HOT CHOCOLATE—Every 1's A Winner (Infinity)  
• NICOLETTE LARSON—Lotta Love (WB)  
★ BILLY JOEL—My Life (Columbia) 20-16  
★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 24-21

### KING—Seattle

• NICOLETTE LARSON—Lotta Love (WB)  
• OLIVIA NEWTON-JOHN—A Little More Love (MCA)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-7  
★ GINO VANNELLI—I Just Wanna Stop (A&M) 9-5

### KJRB—Spokane

• NICOLETTE LARSON—Lotta Love (WB)  
• BOSTON—A Man I'll Never Be (Epic)  
★ DR. HOOK—Sharing The Night Together (Capitol) 11-5  
D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 9-4

### KTAC—Tacoma

D• CHIC—Le Freak (Atlantic)  
• EARTH, WIND & FIRE—September (ARC)  
★ FOREIGNER—Double Vision (Atlantic) 15-10  
D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 16-11

### KCPX—Salt Lake City

• OLIVIA NEWTON-JOHN—A Little More Love (MCA)  
• EARTH, WIND & FIRE—September (ARC)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-4  
★ ALICE COOPER—How You Gonna See Me Now (WB) 30-23

### KRSP—Salt Lake City

D• CHIC—Le Freak (Atlantic)  
• ERIC CLAPTON—Promises (RSO)  
D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 23-16  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-11

### KTLC—Denver

• EARTH, WIND & FIRE—September (ARC)  
• IAN MATTHEWS—Shake It (Mushroom)  
★ RICK JAMES—Mary Jane (Gordy) 31-23  
★ BILLY JOEL—My Life (Columbia) 17-11

### KIMN—Denver

• BOB SEGER—We've Got Tonight (Capitol)  
• BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-13  
D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 23-18

## North Central Region

### TOP ADD ONS:

LINDA RONSTADT—Ooh Baby Baby (Asylum)  
LINDISFARNE—Run For Home (Atco)  
DR. HOOK—Sharing The Night Together (Capitol)

### PRIME MOVERS:

BILLY JOEL—My Life (Columbia)  
BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
(D) ALICIA BRIDGES—I Love The Night Life (Polydor)

### BREAKOUTS:

LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)  
CHERYL LYNN—Got To Be Lovin' (Columbia)  
BEE GEES—Too Much Heaven (RSO)

### CKLW—Detroit

• CHERYL LYNN—Got To Be Lovin' (Columbia)  
• DR. HOOK—Sharing The Night Together (Capitol)  
★ CARS—My Best Friend's Girl (Elektra) 15-6  
★ BILLY JOEL—My Life (Columbia) HB-15

### WDRQ—Detroit

• CARS—My Best Friend's Girl (Elektra) (Infinity)  
• BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
★ CHAKA KHAN—I'm Every Woman (WB) 20-10  
★ CHIC—Le Freak (Atlantic) 17-8

### WTAC—Flint

• J. GEILS BAND—One Last Kiss (EMI)  
• BEVERLY & DUANE—Glad I Got You Baby (Ariola)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 28-13  
★ ANDY GIBB—Our Love (RSO) 30-15

### Z-96 (WZZR-FM)—Grand Rapids

• PETER CRISS—Don't Let Me Down (Casablanca)  
• BEE GEES—Too Much Heaven (RSO)  
D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 25-18

D★ FOXY—Get Off (Dash) 13-7

### WAKY—Louisville

• CHAKA KHAN—I'm Every Woman (WB)  
• BEE GEES—Too Much Heaven (RSO) HB-23  
★ BILLY JOEL—My Life (Columbia) HB-25

### WBGN—Bowling Green

D• CHIC—Le Freak (Atlantic)  
• TOTO—Hold The Line (Columbia)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 22-11  
★ ANDY GIBB—Our Love (RSO) 27-20

### WGCL—Cleveland

• LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)  
• LINDISFARNE—Run For Home (Atco)  
D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 21-11  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-4

### WZZP—Cleveland

• QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)  
• ELTON JOHN—Part-Time Love (MCA)  
★ BEE GEES—Too Much Heaven (RSO) 28-17  
★ HEART—Straight On (Mushroom) 16-10

### Q-102 (WKRQ-FM)—Cincinnati

• NONE  
• QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 28-22  
★ CHICAGO—Alive Again (Columbia) 19-14

### WCOL—Columbus

• BILLY JOEL—My Life (Columbia)  
• AMBROSIA—How Much I Feel (WB) 8-3  
★ AL STEWART—Time Passages (Arista) 14-9

### WNCI—Columbus

D• ALICIA BRIDGES—I Love The Night Life (Polydor)  
• FIREFALL—Strange Way (Atlantic)  
D★ CHIC—Le Freak (Atlantic) HB-12  
★ STYX—Blue Collar Man (A&M) 13-8

### WCUE—Akron

• THE JACKSONS—Blame It On The Boogie (Epic)  
• ERIC CLAPTON—Promises (RSO)  
★ BILLY JOEL—My Life (Columbia) 36-27  
★ DR. HOOK—Sharing The Night Together (Capitol) 19-14

## BREAKOUTS - NATIONAL

EARTH, WIND & FIRE—September (ARC)  
NICOLETTE LARSON—Lotta Love (WB)  
BEE GEES—Too Much Heaven (RSO)

### 13-Q (WKTQ)—Pittsburgh

• NONE  
★ BILLY JOEL—My Life (Columbia) 21-11  
D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 17-8

### WPEZ—Pittsburgh

• BOB SEGER—We've Got Tonight (Capitol)  
• LINDA RONSTADT—Ooh Baby Baby (Asylum)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-3  
★ BILLY JOEL—My Life (Columbia) 30-19

## Southwest Region

### TOP ADD ONS:

SWITCH—There'll Never Be (Gordy)  
FUNKADELIC—One Nation Under A Groove (WB)  
PAUL DAVIS—Sweet Life (Bang)

### PRIME MOVERS:

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
(D) CHIC—Le Freak (Atlantic)  
ANDY GIBB—Our Love (RSO)

### BREAKOUTS:

BEE GEES—Too Much Heaven (RSO)  
POINTER SISTERS—Fire (Planet)  
OLIVIA NEWTON-JOHN—A Little More Love (MCA)

### KILT—Houston

• FUNKADELIC—One Nation Under A Groove (WB)  
• SWITCH—There'll Never Be (Gordy)  
★ CHIC—Le Freak (Atlantic) 23-7  
★ AMBROSIA—How Much I Feel (WB) 17-11

### KRBE—Houston

• GLEN CAMPBELL—Can You Fool (Capitol)  
• POINTER SISTERS—Fire (Planet)  
★ FOXY—Get Off (Dash) 14-6  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 10-3

### KLIF—Dallas

• OLIVIA NEWTON-JOHN—A Little More Love (MCA)  
• KENNY ROGERS—The Gambler (UA)  
★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 28-20  
★ DR. HOOK—Sharing The Night Together (Capitol) 16-9

### KNUS-FM—Dallas

• JOE COCKER—Fun Time (Asylum)  
• JOE WALSH—At The Station (Asylum)  
★ AMBROSIA—How Much I Feel (WB) 8-1  
★ BILLY JOEL—My Life (Columbia) 23-16

### KFJZ-FM (Z-97)—Fl. Worth

• NONE  
• PABLO CRUISE—Don't Want To Live Without It (A&M) 19-11  
★ THE WHO—Who Are You (MCA) 24-17

### KINT—El Paso

• BILLY JOEL—My Life (Columbia)  
• AL STEWART—Time Passages (Arista)  
★ FOXY—Get Off (Dash) 24-12  
★ DR. HOOK—Sharing The Night Together (Capitol) 19-9

### WKY—Oklahoma City

• ALICIA BRIDGES—I Love The Night Life (Polydor)  
• BEE GEES—Too Much Heaven (RSO)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-9  
★ ANDY GIBB—Our Love (RSO) 19-13

### KOMA—Oklahoma City

• NO LIST  
★

### KAKC—Tulsa

• GERRY RAFFERTY—Home & Dry (UA)  
• EARTH, WIND & FIRE—September (ARC)  
★ BEE GEES—Too Much Heaven (RSO) 36-16  
★ ALICE COOPER—How You Gonna See Me Now (WB) 29-21

### KELI—Tulsa

• NORMA JEAN—Havin' A Party (Bearsville)  
• BOB SEGER—We've Got Tonight (Capitol)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 20-11  
★ ANDY GIBB—Our Love (RSO) 14-9

### WTIX—New Orleans

• THE JACKSONS—Blame It On The Boogie (Epic)  
• ERIC CLAPTON—Promises (RSO)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-14  
D★ CHIC—Le Freak (Atlantic) 36-19

### WNQE—New Orleans

• CARPENTERS—I Believe You (A&M)  
• FIREFALL—Strange Way (Atlantic)  
★ ACE FREHLEY—New York Groove (Casablanca) 30-22  
★ QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 29-24

### KEEL—Shreveport

• PAUL DAVIS—Sweet Life (Bang)  
• LINDA RONSTADT—Ooh Baby Baby (Asylum)  
★ ANDY GIBB—Our Love (RSO) 23-17  
★ AL STEWART—Time Passages (Arista) 20-15

## Midwest Region

### TOP ADD ONS:

BILLY JOEL—My Life (Columbia)  
GINO VANNELLI—I Just Wanna Stop (A&M)  
PABLO CRUISE—Don't Want To Live Without It (A&M)

### PRIME MOVERS:

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
AMBROSIA—How Much I Feel (WB)  
HEART—Straight On (Mushroom)

### BREAKOUTS:

BEE GEES—Too Much Heaven (RSO)  
LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)  
NICOLETTE LARSON—Lotta Love (WB)

### WLS—Chicago

• GINO VANNELLI—I Just Wanna Stop (A&M)  
★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 16-7  
★ AMBROSIA—How Much I Feel (WB) 19-15

### WMET—Chicago

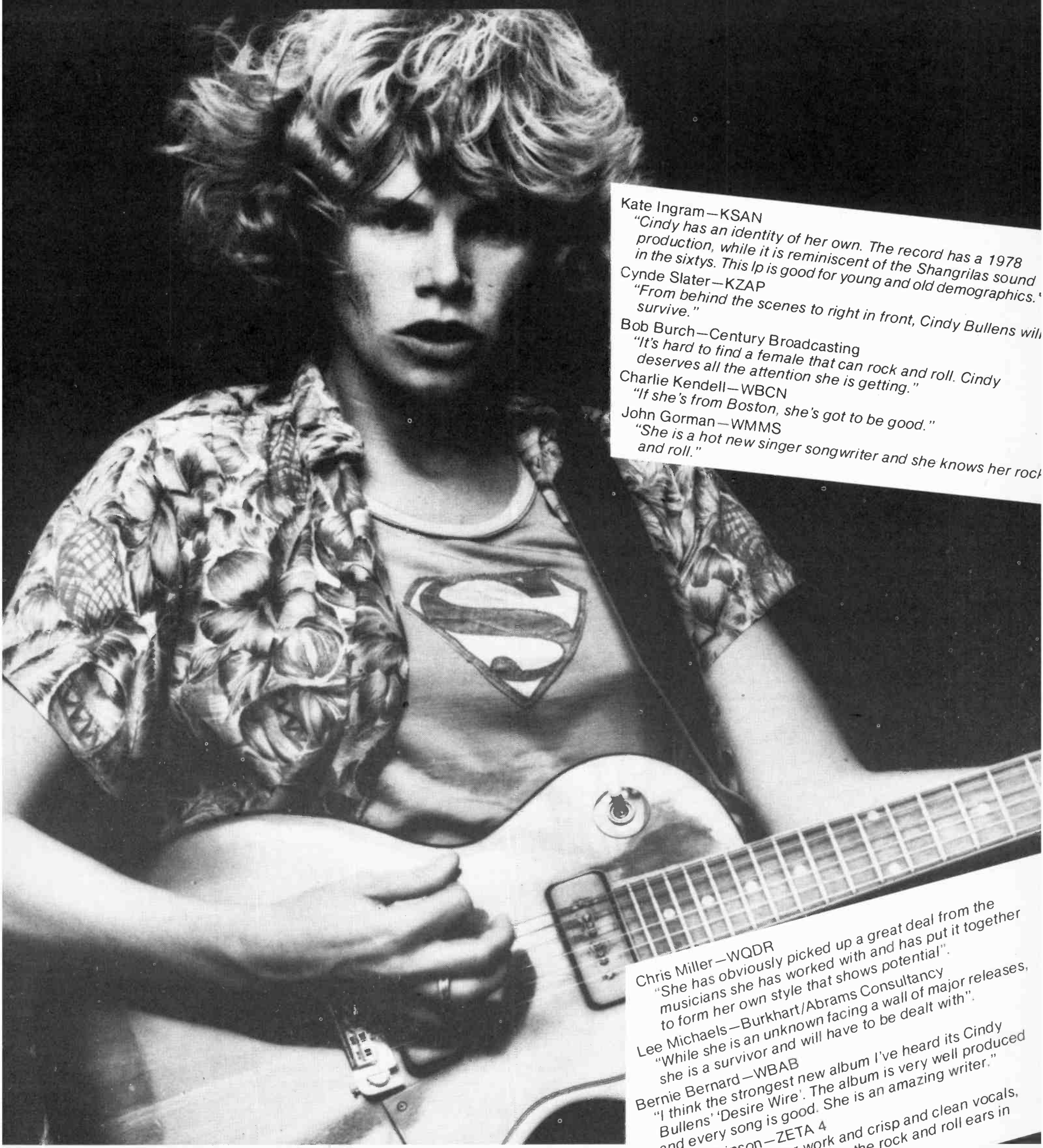
• NO LIST  
★

(Continued on page 26)

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**"They should have called her Cindy 'Bullets' the way her album is moving."** Sonny Fox — WYSP



Kate Ingram—KSAN  
"Cindy has an identity of her own. The record has a 1978 production, while it is reminiscent of the Shangrilas sound in the sixties. This lp is good for young and old demographics."  
Cynde Slater—KZAP  
"From behind the scenes to right in front, Cindy Bullens will survive."  
Bob Burch—Century Broadcasting  
"It's hard to find a female that can rock and roll. Cindy deserves all the attention she is getting."  
Charlie Kendell—WBCN  
"If she's from Boston, she's got to be good."  
John Gorman—WMMS  
"She is a hot new singer songwriter and she knows her rock and roll."

Chris Miller—WQDR  
"She has obviously picked up a great deal from the musicians she has worked with and has put it together to form her own style that shows potential."  
Lee Michaels—Burkhart/Abrams Consultancy  
"While she is an unknown facing a wall of major releases, she is a survivor and will have to be dealt with."  
Bernie Bernard—WBAB  
"I think the strongest new album I've heard its Cindy Bullens' 'Desire Wire'. The album is very well produced and every song is good. She is an amazing writer."  
Michelle Robinson—ZETA 4  
"With excellent guitar work and crisp and clean vocals, Cindy Bullens is penetrating the rock and roll ears in Miami."

**"Desire Wire."** #UA-LA-933-H **The debut album that's making Cindy Bullens a live wire all over AOR.**  
Produced by Tony Bongiovi and Lance Quinn for Main Man, Ltd.

**On the new United Artists Records & Tapes**



# Billboard Singles Radio Action

Based on station playlists through Thursday (11/16/78)

Playlist Top Add Ons  
Playlist Prime Movers

Continued from page 24

### WROK—Rockford

- D\* ALICIA BRIDGES—I Love The Night Life (Polydor)
- BEE GEES—Too Much Heaven (RSO)
- DR. HOOK—Sharing The Night Together (Capitol) 19-14
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 16-12

### WIFE—Indianapolis

- BILLY JOEL—My Life (Columbia)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 10-6
- BEE GEES—Too Much Heaven (RSO) HB-28

### WNDE—Indianapolis

- BILLY JOEL—My Life (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 12-1
- HEART—Straight On (Mushroom) 24-12

### WOKY—Milwaukee

- CHIC—Le Freak (Atlantic)
- BILLY JOEL—My Life (Columbia)
- AMBROSIA—How Much I Feel (WB) 10-4
- HEART—Straight On (Mushroom) 16-9

### WZUU—Milwaukee

- NICOLETTE LARSON—Lotta Love (WB)
- BOB SEGER—We've Got Tonight (Capitol)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 20-2
- FIREFALL—Strange Way (Atlantic) 17-6

### KSLQ—St. Louis

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- ERIC CLAPTON—Promises (RSO)
- CHIC—Le Freak (Atlantic) 26-13
- ACE FREHLEY—New York Groove (Casablanca) 9-4

### KXOK—St. Louis

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- BILLY JOEL—My Life (Columbia)
- FOGELBERG & WEISBERG—Power Of Gold (Epic) 23-12
- ALICE COOPER—How You Gonna See Me Now (WB) 27-17

### KIOA—Des Moines

- BILLY JOEL—My Life (Columbia)
- JAMES WALSH GYPSY BAND—Cuz It's You Girl (RCA)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-12
- PABLO CRUISE—Don't Want To Live Without It (A&M) 22-17

### KDWB—Minneapolis

- GENE COTTON—Like A Sunday In Salem (Ariola)
- PAUL DAVIS—Sweet Life (Bang)
- BEE GEES—Too Much Heaven (RSO) 30-2
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-2

### KSTP—Minneapolis

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- BEE GEES—Too Much Heaven (RSO)
- AL STEWART—Time Passages (Arista) 11-5
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 7-2

### WHB—Kansas City

- IAN MATTHEWS—Shake It (Mushroom)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- BILLY JOEL—My Life (Columbia) 25-12
- 10cc—Dreadlock Holiday (Polydor) 26-16

### KBEQ—Kansas City

- TOTO—Hold The Line (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- 10cc—Dreadlock Holiday (Polydor) 21-10
- AL STEWART—Time Passages (Arista) 22-12

### KKLS—Rapid City

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-16
- DR. HOOK—Sharing The Night Together (Capitol) 14-11

### KQWB—Fargo

- ALICE COOPER—How You Gonna See Me Now (WB)
- BILLY JOEL—My Life (Columbia)
- ERIC CARMEN—Change Of Heart (Arista) 20-5
- BOB SEGER—We've Got Tonight (Capitol) 19-6

## Northeast Region

**TOP ADD ONS:**

- TOTO—Hold The Line (Columbia)
- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BOB SEGER—We've Got Tonight (Capitol)

**PRIME MOVERS:**

- BILLY JOEL—My Life (Columbia)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- (D) CHIC—Le Freak (Atlantic)

**BREAKOUTS:**

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- EARTH, WIND & FIRE—September (ARC)
- CARLY SIMON—Melt My Heart (Elektra)

### WABC—New York

- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- CHIC—Le Freak (Atlantic)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 42-14
- GINO VANNELLI—I Just Wanna Stop (A&M) 18-9

### 99-X—New York

- TOTO—Hold The Line (Columbia)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BILLY JOEL—My Life (Columbia) 23-13
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-11

### WPTR—Albany

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- BEE GEES—Too Much Heaven (RSO)
- ANDY GIBB—Our Love (RSO) 30-19
- BILLY JOEL—My Life (Columbia) 18-12

### WTRY—Albany

- BEE GEES—Too Much Heaven (RSO)
- PAUL DAVIS—Sweet Life (Bang)
- BILLY JOEL—My Life (Columbia) 24-17
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-7

### WKBW—Buffalo

- NONE
- BILLY JOEL—My Life (Columbia) 15-8
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 20-15

### WYSL—Buffalo

- STARZ—So Young, So Bad (Capitol)
- BOB SEGER—We've Got Tonight (Capitol)
- BILLY JOEL—My Life (Columbia) 12-5
- 10cc—Dreadlock Holiday (Polydor) 26-19

### WBFB—Rochester

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- PAUL DAVIS—Sweet Life (Bang)
- GINO VANNELLI—I Just Wanna Stop (A&M) 14-8
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-9

### WRKO—Boston

- TOTO—Hold The Line (Columbia)
- BOB SEGER—We've Got Tonight (Capitol)
- BILLY JOEL—My Life (Columbia) 18-9
- CHIC—Le Freak (Atlantic) 14-6

### WBZ-FM—Boston

- NO LIST

### F-105 (WVBF)—Boston

- ERIC CLAPTON—Promises (RSO)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 14-6
- BILLY JOEL—My Life (Columbia) 23-17

### WDRC—Hartford

- TOTO—Hold The Line (Columbia)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 19-5
- CHIC—Le Freak (Atlantic) 24-19

### WPRO-AM—Providence

- CARLY SIMON—Melt My Heart (Elektra)
- EARTH, WIND & FIRE—September (ARC)
- AMBROSIA—How Much I Feel (WB) 4-1
- AL STEWART—Time Passages (Arista) 10-7

### WPRO-FM—Providence

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- ERIC CARMEN—Change Of Heart (Arista)
- TOTO—Hold The Line (Columbia) 29-23
- CHIC—Le Freak (Atlantic) 20-15

### WCC—Bridgeport

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- BOSTON—A Man I'll Never Be (Epic)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-6
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 26-16

## Mid-Atlantic Region

**TOP ADD ONS:**

- BOB SEGER—We've Got Tonight (Capitol)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- PABLO CRUISE—Don't Want To Live Without It (A&M)

**PRIME MOVERS:**

- (D) CHIC—Le Freak (Atlantic)
- BILLY JOEL—My Life (Columbia)
- (D) ALICIA BRIDGES—I Love The Night Life (Polydor)

**BREAKOUTS:**

- BEE GEES—Too Much Heaven (RSO)
- (D) DAN HARTMAN—Instant Replay (Blue Sky)
- EARTH, WIND & FIRE—September (ARC)

### WFIL—Philadelphia

- DAN HARTMAN—Instant Replay (Blue Sky)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ALICIA BRIDGES—I Love The Night Life (Polydor) 24-16
- BILLY JOEL—My Life (Columbia) 12-6

### WZZD—Philadelphia

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- BEE GEES—Too Much Heaven (RSO)
- AL STEWART—Time Passages (Arista) 13-8
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 8-4

### WIFI-FM—Philadelphia

- CHIC—Le Freak (Atlantic)
- BEE GEES—Too Much Heaven (RSO)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 11-4
- MUSIQUE—In The Bush (Prelude) 27-21

### WPGC—Washington

- BOB SEGER—We've Got Tonight (Capitol)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- CHIC—Le Freak (Atlantic) 17-1
- BILLY JOEL—My Life (Columbia) 14-7

### WGH—Norfolk

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- DOBIE GREY—You Can Do It (Infinity)
- CHIC—Le Freak (Atlantic) 10-2
- GINO VANNELLI—I Just Wanna Stop (A&M)

### WCAO—Baltimore

- BOB SEGER—We've Got Tonight (Capitol)
- LINDISFARNE—Run For Home (Atco)
- BEE GEES—Too Much Heaven (RSO) 27-10
- CHIC—Le Freak (Atlantic) 23-14

### WYRE—Annapolis

- BOB SEGER—We've Got Tonight (Capitol)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- CHIC—Le Freak (Atlantic) HB-18
- BILLY JOEL—My Life (Columbia) 22-15

### WLEE—Richmond

- BEE GEES—Too Much Heaven (RSO)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ANDY GIBB—Our Love (RSO) 17-7
- BILLY JOEL—My Life (Columbia) 24-14

### WRVQ—Richmond

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- NICOLETTE LARSON—Lotta Love (WB)
- CHIC—Le Freak (Atlantic) 24-12
- ANDY GIBB—Our Love (RSO) 10-6

### WAEB—Allentown

- TOTO—Hold The Line (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- ELTON JOHN—Part-Time Love (MCA) 25-14
- BILLY JOEL—My Life (Columbia) 22-13

### WKBO—Harrisburg

- CHAKA KHAN—I'm Every Woman (WB)
- EARTH, WIND & FIRE—September (ARC)
- CHIC—Le Freak (Atlantic) 24-10
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 18-8

## Southeast Region

**TOP ADD ONS:**

- BOB SEGER—We've Got Tonight (Capitol)
- POINTER SISTERS—Fire (Planet)
- THE JACKSONS—Blame It On The Boogie (Epic)

**PRIME MOVERS:**

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- (D) CHIC—Le Freak (Atlantic)
- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)

**BREAKOUTS:**

- EARTH, WIND & FIRE—September (ARC)
- BEE GEES—Too Much Heaven (RSO)
- NICOLETTE LARSON—Lotta Love (WB)

### WQXI—Atlanta

- NICOLETTE LARSON—Lotta Love (WB)
- POINTER SISTERS—Fire (Planet)
- HEART—Straight On (Mushroom) 20-9
- CHICAGO—Alive Again (Columbia) 11-4

### Z-93 (WZCZ-FM)—Atlanta

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BILLY JOEL—My Life (Columbia) 10-2
- TOTO—Hold The Line (Columbia) 17-10

### WBQQ—Augusta

- NICK GILDER—Here Comes The Night (Chrysalis)
- BOB SEGER—We've Got Tonight (Capitol)
- HEART—Straight On (Mushroom) 24-17
- CHIC—Le Freak (Atlantic) 27-20

### WFOM—Atlanta

- EARTH, WIND & FIRE—September (ARC)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 9-1
- BILLY JOEL—My Life (Columbia) 20-13

### WPGA—Savannah

- EARTH, WIND & FIRE—September (ARC)
- BOB SEGER—We've Got Tonight (Capitol)
- CHIC—Le Freak (Atlantic) 14-2
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 13-4
- TASHA THOMAS—Shoot Me With Your Love (Atlantic)

### WFLB—Fayetteville

- TASHA THOMAS—Shoot Me With Your Love (Atlantic)
- EARTH, WIND & FIRE—September (ARC)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 16-7
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 21-15

### WQAM—Miami

- BILLY JOEL—My Life (Columbia)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 19-10
- ALICIA BRIDGES—I Love The Night Life (Polydor) 14-8

### WMJX (96X)—Miami

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- THE JACKSONS—Blame It On The Boogie (Epic)
- CHIC—Le Freak (Atlantic) 7-1
- ALICIA BRIDGES—I Love The Night Life (Polydor) 14-9

### Y-100 (WHYI-FM)—Miami

- BARRY WHITE—Just The Way You Are (20th Century)
- THE JACKSONS—Blame It On The Boogie (Epic)
- CHIC—Le Freak (Atlantic) 13-7
- BEE GEES—Too Much Heaven (RSO) 30-22

### WLOF—Orlando

- EARTH, WIND & FIRE—September (ARC)
- IAN MATTHEWS—Shake It (Mushroom)
- BILLY JOEL—My Life (Columbia) 21-12
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 23-15

### Q-105 (WRBQ-FM)—Tampa

- GINO VANNELLI—I Just Wanna Stop (A&M)
- CHIC—Le Freak (Atlantic)
- MUSIQUE—In The Bush (Prelude) HB-15
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 11-5

### BJ-105 (WJWV-FM)—Orlando

- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BEE GEES—Too Much Heaven (RSO) 39-25
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 14-7

### WAVV—Jacksonville

- COOPER BROTHERS—The Dream Never Dies (Capricorn)
- AL STEWART—Time Passages (Arista)
- TOTO—Hold The Line (Columbia) 32-23
- CHIC—Le Freak (Atlantic) 25-20

### WMFJ—Daytona Beach

- BILLY JOEL—My Life (Columbia)
- TASHA THOMAS—Shoot Me With Your Love (Atlantic)
- AL STEWART—Time Passages (Arista) 38-24
- JOE COCKER—Fun Time (Asylum) 30-21

### WAPE—Jacksonville

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- NICOLETTE LARSON—Lotta Love (WB)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-14
- BOB SEGER—We've Got Tonight (Capitol) 25-14

### WAYS—Charlotte

- ERIC CLAPTON—Promises (RSO)
- PAUL DAVIS—Sweet Life (Bang) 15-4
- SWITCH—There'll Never Be (Gordy) 23-13

### WKIX—Raleigh

- GLEN CAMPBELL—Can You Fool (Capitol)
- TASHA THOMAS—Shoot Me With Your Love (Atlantic)
- CHIC—Le Freak (Atlantic) 19-3
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 22-11

### WTMA—Charleston

- BEE GEES—Too Much Heaven (RSO)
- KAREN YOUNG—Hot Shot (West End)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 16-13
- AL STEWART—Time Passages (Arista) 23-20

### WORD—Spartanburg

- CHIC—Le Freak (Atlantic)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 4-6
- CHICAGO—Alive Again (Columbia) 11-5

### WLAC—Nashville

- BOB SEGER—We've Got Tonight (Capitol)
- SWITCH—There'll Never Be (Gordy)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-1
- FUNKADELIC—One Nation Under A Groove (WB) 8-6

### 92-Q—Nashville

- ALICE COOPER—How You Gonna See Me Now (WB)
- ERIC CARMEN—Change Of Heart (Arista)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-4
- AL STEWART—Time Passages (Arista) 16-11

### WHBQ—Memphis

- POINTER SISTERS—Fire (Planet)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-3
- CHIC—Le Freak (Atlantic) 19-10

### WFLI—Chattanooga

- BEE GEES—Too Much Heaven (RSO)
- ANDY GIBB—Our Love (RSO)
- AL STEWART—Time Passages (Arista) 22-8
- FUNKADELIC—One Nation Under A Groove (WB) 20-2

### WRJZ—Knoxville

- BOB SEGER—We've Got Tonight (Capitol)
- CHIC—Le Freak (Atlantic) 21-15
- HEART—Straight On (Mushroom) 31-20

### WGOV—Chattanooga

- BILLY JOEL—My Life (Columbia)
- IAN MATTHEWS—Shake It (Mushroom)
- DONNA SUMMER—MacArthur Park (Casablanca) 10-3
- GINO VANNELLI—I Just Wanna Stop (A&M) 12-7

### WERC—Birmingham

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- EARTH, WIND & FIRE—September (ARC)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 14-8
- FUNKADELIC—One Nation Under A Groove (WB) 9-4

### WSGN—Birmingham

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- EARTH, WIND & FIRE—September (ARC)
- VILLAGE PEOPLE—Y.M.C

# THREE FOR THE HOLIDAYS

**For raising year-end spirits (and ratings as well!)  
Tune to this trio of radio specials.**

*Build listenership with Music in the Air's threesome of fabulously star-filled, song-filled, success-proven programs for your Christmas / New Year plans.  
With these top quality syndicated shows, you will:*

*Create listener excitement: the conviction that your call letters spell something genuinely special for the holidays.*

*Increase audience share: because these big time, big name packages possess sure-fire popular appeal—and because they offer unusual opportunities for special promotion.*

*Establish sponsor identity: local advertisers can associate themselves with the country's greatest musical stars via these truly distinctive shows.*

*So, to end 1978 on a high note, add these ratings blockbusters to your schedule now:*

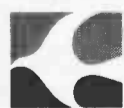


Take a kaleidoscopic look back at '78—in five hours. Air the year's biggest record hits and recording stars, interviews, news actualities and voice tracks from the top films and TV shows. Available in separate rock, country or MOR versions, this wonderfully varied, fast-paced entertainment special has become an annual event for more than 1,000 stations. Join them in presenting Billboard's salute to 1978. **\$75.00**

A dynamic salute to America's leading ladies of music and entertainment. This festival of songs, interviews and behind the scenes glimpses has pulled high ratings on over 200 stations across the country. WTMJ, Milwaukee, describes it as a "Super show" and KALL, Salt Lake City, reports "Response was excellent." "By the way," adds WHNC in Henderson, N.C., "it was sold out." Available in MOR, Rock and Country versions, each highlighting its own glittering parade of stars in vibrant performances. **\$100.00**

The likes of Frank Sinatra, Ella Fitzgerald, Harry Nilsson, Shirley Bassey, Ethel Merman and Willie Nelson salute America's greatest composer. Introduced by entertainer-composer Max Morath, the 2½ hour special highlights the best of Berlin's many decades of Broadway, Hollywood and Hit Parade favorites. "An interesting blend of today's sound with a nostalgia trip" reported KGNC, Amarillo. Telephone response was "overwhelming" in Hartford and "fantastic" in West Palm Beach. **\$50.**

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GIFT PACKAGE OF ALL THREE  
SHOWS AT NEARLY 15% OFF—  
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OF TRULY SPECIAL HOLIDAY  
ENTERTAINMENT FROM  
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We want to liven up our holiday line-up.  
Please send me right away.

"BILLBOARD'S YEARBOOK 1978" \$75.00  
 MOR  Rock  Country

"SHOW MS." \$100.00  
 MOR  Rock  Country

"IRVING BERLIN AT 90" \$50.00

Yes, I want to take advantage of your  
holiday discount plan.

Let me have all these for \$195.00

Payment for \$\_\_\_\_\_ enclosed

I'd like to hear the demo first.  
Send me one today.

"BILLBOARD'S  
YEARBOOK 1978"

"SHOW MS."

"IRVING BERLIN AT 90"

Name \_\_\_\_\_

Title \_\_\_\_\_

Station \_\_\_\_\_ AM \_\_\_\_\_ FM \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Signature \_\_\_\_\_

# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 11-15-1978\*\*

### Top Add Ons-National

- POCO**—Legend (ABC)
- TODD RUNDGREN**—Back To The Bars (Bearsville/Warner)
- KANSAS**—Two For The Show (Kirshner)
- POINTER SISTERS**—Energy (Planet)

### Top Requests/Airplay-National

- LINDA RONSTADT**—Living In The U.S.A. (Asylum)
- STYX**—Pieces Of Eight (A&M)
- THE CARS**—(Elektra)
- VAN MORRISON**—Wavelength (W.B.)

### National Breakouts

- J. GEILS BAND**—Sanctuary (EMI/America)
- QUEEN**—Jazz (Elektra)
- BILLY JOEL**—52nd Street (Columbia)
- JESSE COLIN YOUNG**—American Dreams (Elektra)

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

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

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

#### KBPI-FM—Denver (John Bradley)

- POCO—Legend (ABC)
- FOTOMAKER—Vis-A-Vis (Atlantic)
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- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ FIREFALL—Elan (Atlantic)
- ★ DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

#### KISW-FM—Seattle (Steve Slaton)

- J. GEILS BAND—Sanctuary (EMI/America)
- GOLDEN EARRING—Grab It For A Second (MCA)
- POCO—Legend (ABC)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- ERIC CLAPTON—Backless (RSO)
- ★ ROLLING STONES—Some Girls (Rolling Stones)
- ★ BOSTON—Don't Look Back (Epic)
- ★ HEART—Dog & Butterfly (Portrait)
- ★ BILLY JOEL—52nd Street (Columbia)

#### KFII-FM—Fresno (Art Farlas)

- PHOEBE SNOW—Against The Grain (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- 
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- 
- ★ ELTON JOHN—A Single Man (MCA)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ GINO VANNELLI—Brother To Brother (A&M)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)

#### KMOD-FM—Tulsa (Bih Bruin)

- JESSE COLIN YOUNG—American Dreams (Elektra)
- TANYA TUCKER—TNT (MCA)
- ERIC CLAPTON—Backless (RSO)
- KANSAS—Two For The Show (Kirshner)
- STARZ—Coliseum Rock (Capitol)
- BANDIT—Partners In Crime (Ariola)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ STYX—Pieces Of Eight (A&M)
- ★ FOREIGNER—Double Vision (Atlantic)
- ★ YES—Tormato (Atlantic)

#### KBCZ-FM—Phoenix (J.D. Freeman)

- ERIC CLAPTON—Backless (RSO)
- POCO—Legend (ABC)
- GLADYS KNIGHT—Miss Gladys Knight (Buddah)
- CLIFF RICHARD—Green Light (Rocket)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- JIM RAFFERTY—(London)
- 
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ NEIL YOUNG—Comes A Time (Reprise)
- ★ AL STEWART—Time Passages (Arista)

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

- JESSE COLIN YOUNG—American Dreams (Elektra)
- SAD CAFE—Misplaced Ideals (A&M)
- DAVE VALENTIN—Legends (GRP)
- TYLA GANG—Moonproof (Beserkley)
- 100% WHOLE WHEAT—Ice, Fire & Desire (AVI)
- ANGELA BOFILL—Angie (Arista/GRP)
- ★ SANTANA—Inner Secrets (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
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#### WLWQ-FM—Columbus (Steve Runner)

- QUEEN—Jazz (Elektra)
- OUTLAWS—Playin' To Win (Arista)
- POINTER SISTERS—Energy (Planet)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- STILLWATER—I Reserve The Right (Capricorn)
- PAT TRAVERS—Heat In The Street (Polydor)
- ★ RUSH—Hemispheres (Mercury)
- ★ STYX—Pieces Of Eight (A&M)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ FOREIGNER—Double Vision (Atlantic)

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

- QUEEN—Jazz (Elektra)
- PAT TRAVERS—Heat In The Street (Polydor)
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- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ KANSAS—Two For The Show (Kirshner)

#### WZMF-FM—Milwaukee (Mike Wolf/Joel Santoro)

- TANTRUM—(Ovation)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- DIRT STRAITS—(W.B.)
- TERRY REID—Rogue Waves (Capitol)
- J. GEILS BAND—Sanctuary (EMI/America)
- THE DODGERS—Love On The Rebound (Polydor)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ HEART—Dog & Butterfly (Portrait)
- ★ ERIC CLAPTON—Backless (RSO)
- ★ DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

#### KADI-FM—St. Louis (Peter Paris)

- ERIC CLAPTON—Backless (RSO)
- KANSAS—Two For The Show (Kirshner)
- POCO—Legend (ABC)
- SPIRIT—Live Spirit (Potato)
- J. GEILS BAND—Sanctuary (EMI/America)
- FLINT—(Columbia)
- ★ GINO VANNELLI—Brother To Brother (A&M)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ TOTO—(Columbia)
- ★ PABLO CRUISE—Worlds Away (A&M)

#### WSHE-FM—Fl. Lauderdale (Phil Hendrie)

- KANSAS—Two For The Show (Kirshner)
- AEROSMITH—Live Bootleg (Columbia)
- DIRT STRAITS—(W.B.)
- QUEEN—Jazz (Elektra)
- POINTER SISTERS—Energy (Planet)
- RORY GALLAGHER—Photo-Finish (Chrysalis)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ JIMMY BUFFETT—You Had To Be There (ABC)
- ★ TED NUGENT—Weekend Warriors (Epic)
- ★ GINO VANNELLI—Brother To Brother (A&M)

#### WORJ-FM—Orlando (Gary Brown MD)

- KANSAS—Two For The Show (Kirshner)
- RUSH—Hemispheres (Mercury)
- ROBERT JOHNSON—I'll Be Waiting (Infinity)
- 
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- 
- ★ JIMMY BUFFETT—You Had To Be There (ABC)
- ★ OUTLAWS—Playin' To Win (Arista)
- ★ MOLLY HATCHET—(Epic)
- ★ BILLY JOEL—52nd Street (Columbia)

#### WKDF-FM—Nashville (Alan Sneed)

- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- QUEEN—Jazz (Elektra)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- STARZ—Coliseum Rock (Capitol)
- CINDY BULLENS—Desire Wire (United Artists)
- J. GEILS BAND—Sanctuary (EMI/America)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ BOSTON—Don't Look Back (Epic)

#### WQDR-FM—Raleigh (Chris Miller)

- FOTOMAKER—Vis-A-Vis (Atlantic)
- QUEEN—Jazz (Elektra)
- DIRT STRAITS—(W.B.)
- SAD CAFE—Misplaced Ideals (A&M)
- 
- 
- 
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ GINO VANNELLI—Brother To Brother (A&M)
- ★ FIREFALL—Elan (Atlantic)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)

## Western Region

### TOP ADD ONS:

- KANSAS—Two For The Show (Kirshner)
- OUTLAWS—Playin' To Win (Arista)
- FOTOMAKER—Vis-A-Vis (Atlantic)
- ELVIN BISHOP—Hog Heaven (Capricorn)

### ★ TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- FOREIGNER—Double Vision (Atlantic)
- STYX—Pieces Of Eight (A&M)

### BREAKOUTS:

- BILLY JOEL—52nd Street (Columbia)
- J. GEILS BAND—Sanctuary (EMI/America)
- DIRT STRAITS—(W.B.)
- ERIC CLAPTON—Backless (RSO)

### TOP ADD ONS:

- KANSAS—Two For The Show (Kirshner)
- BANDIT—Partners In Crime (Ariola)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- QUEEN—Jazz (Elektra)

### ★ TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- VAN MORRISON—Wavelength (W.B.)
- FIREFALL—Elan (Atlantic)
- BILLY JOEL—52nd Street (Columbia)

### BREAKOUTS:

- JESSE COLIN YOUNG—American Dreams (Elektra)
- J. GEILS BAND—Sanctuary (EMI/America)
- ELVIN BISHOP—Hog Heaven (Capricorn)
- OUTLAWS—Playin' To Win (Arista)

#### KZEW-FM—Dallas (Doris Miller)

- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- J. GEILS BAND—Sanctuary (EMI/America)
- QUEEN—Jazz (Elektra)
- BLACK SABBATH—Never Say Die (W.B.)
- TOM WAITS—Blue Valentine (Asylum)
- 
- 
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ HEART—Dog & Butterfly (Portrait)
- ★ VAN MORRISON—Wavelength (W.B.)
- ★ FIREFALL—Elan (Atlantic)

#### KLOR-FM—Houston (Paul Riane)

- JESSE COLIN YOUNG—American Dreams (Elektra)
- STILLWATER—I Reserve The Right (Capricorn)
- J. GEILS BAND—Sanctuary (EMI/America)
- DIRT STRAITS—(W.B.)
- ELVIN BISHOP—Hog Heaven (Capricorn)
- 
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- ★ OUTLAWS—Playin' To Win (Arista)
- ★ POCO—Legend (ABC)
- ★ FIREFALL—Elan (Atlantic)
- ★ SHAWN PHILLIPS—Transcendence (RCA)

#### KKRT-FM—Tues, New Mexico (Steve Spellerberg)

- ELVIN BISHOP—Hog Heaven (Capricorn)
- KANSAS—Two For The Show (Kirshner)
- OUTLAWS—Playin' To Win (Arista)
- FOTOMAKER—Vis-A-Vis (Atlantic)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- BANDIT—Partners In Crime (Ariola)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ VAN MORRISON—Wavelength (W.B.)
- ★ SANTANA—Inner Secrets (Columbia)
- ★ NEIL LARSEN—Jungle Fever (Horizon)

## Midwest Region

### TOP ADD ONS:

- NICOLETTE LARSON—Nicolette (W.B.)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- POCO—Legend (ABC)

### ★ TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- STYX—Pieces Of Eight (A&M)
- THE CARS—(Elektra)

### BREAKOUTS:

- QUEEN—Jazz (Elektra)
- J. GEILS BAND—Sanctuary (EMI/America)
- PAT TRAVERS—Heat In The Street (Polydor)
- POINTER SISTERS—Energy (Planet)
- THE CARS—(Elektra)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ AEROSMITH—Live Bootleg (Columbia)
- ★ STYX—Pieces Of Eight (A&M)

#### WABX-FM—Detroit (Joe Krause)

- QUEEN—Jazz (Elektra)
- J. GEILS BAND—Sanctuary (EMI/America)
- NICOLETTE LARSON—Nicolette (W.B.)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- PAT TRAVERS—Heat In The Street (Polydor)
- POINTER SISTERS—Energy (Planet)
- THE CARS—(Elektra)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ AEROSMITH—Live Bootleg (Columbia)
- ★ STYX—Pieces Of Eight (A&M)

#### WJKL-FM—Elgin/Chicago (T. Marker/W. Leisinger)

- OUTLAWS—Playin' To Win (Arista)
- TRACY NELSON—Home Made Songs (Flying Fish)
- FM—Black Noise (Visa)
- KANSAS—Two For The Show (Kirshner)
- MATRIX—Wizard (W.B.)
- JAPAN—Obscure Alternatives (Hansa)
- ★ ELVIN BISHOP—Hog Heaven (Capricorn)
- ★ DURAY—Chrome On The Range (Taxi)
- ★ GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- ★ JEAN-LUC PONTY—Cosmic Messenger (Atlantic)

#### WMSM-FM—Cleveland (John Gorman)

- NICOLETTE LARSON—Nicolette (W.B.)
- J. GEILS BAND—Sanctuary (EMI/America)
- QUEEN—Jazz (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- POCO—Legend (ABC)
- BLONDIE—Parallel Lines (Chrysalis)
- ★ THE CARS—(Elektra)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ AL STEWART—Time Passages (Arista)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)

## Southeast Region

### TOP ADD ONS:

- POCO—Legend (ABC)
- DIRT STRAITS—(W.B.)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- JAPAN—Obscure Alternatives (Hansa)

### ★ TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- JIMMY BUFFETT—You Had To Be There (ABC)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- GINO VANNELLI—Brother To Brother (A&M)

### BREAKOUTS:

- QUEEN—Jazz (Elektra)
- LARRY CORYELL—European Impressions (Novus)
- J. GEILS BAND—Sanctuary (EMI/America)
- JESSE COLIN YOUNG—American Dreams (Elektra)

#### WRAS-FM—Atlanta (Tom West)

- LARRY CORYELL—European Impressions (Novus)
- ANGELA BOFILL—Angie (Arista/GRP)
- JAPAN—Obscure Alternatives (Hansa)
- THE DODGERS—Love On The Rebound (Polydor)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- POCO—Legend (ABC)
- ★ AL JARREAU—All Fly Home (W.B.)
- ★ DEVO—Are We Not Men, No, We Are Devo (W.B.)
- ★ MARK ALMOND—Other Peoples Rooms (Horizon)
- ★ FRESH—OmniVerse (Prodigal)

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

- J. GEILS BAND—Sanctuary (EMI/America)
- SMOKEY ROBINSON—Smokin' (Tamla)
- NEVILLE BROTHERS—(Capitol)
- JESSE COLIN YOUNG—American Dreams (Elektra)
- LARRY CORYELL—European Impressions (Novus)
- VALENTIN—Legends (GRP)
- ERIC CLAPTON—Backless (RSO)
- ★ GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- ★ TOM WAITS—Blue Valentine (Asylum)
- ★ NEIL LARSEN—Jungle Fever (Horizon)

## Northeast Region

### TOP ADD ONS:

- POINTER SISTERS—Energy (Planet)
- POCO—Legend (ABC)
- CINDY BULLENS—Desire Wire (United Artists)
- STARZ—Coliseum Rock (Capitol)

### ★ TOP REQUEST/AIRPLAY:

- STYX—Pieces Of Eight (A&M)
- ERIC CLAPTON—Backless (RSO)
- VAN MORRISON—Wavelength (W.B.)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

### BREAKOUTS:

- BILLY JOEL—52nd Street (Columbia)
- J. GEILS BAND—Sanctuary (EMI/America)
- QUEEN—Jazz (Elektra)
- GINO VANNELLI—Brother To Brother (A&M)

#### WAQZ-FM—Syracuse (Ed Levine)

- J. GEILS BAND—Sanctuary (EMI/America)
- CINDY BULLENS—Desire Wire (United Artists)
- STARZ—Coliseum Rock (Capitol)
- 
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- ★ GINO VANNELLI—Brother To Brother (A&M)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ FIREFALL—Elan (Atlantic)
- ★ STYX—Pieces Of Eight (A&M)

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

- JESSE COLIN YOUNG—American Dreams (Elektra)
- SHAWN PHILLIPS—Transcendence (RCA)
- WILTON FELDER—We All Have A Star (ABC)
- CLIFF RICHARD—Green Light (Rocket)
- POINTER SISTERS—Energy (Planet)
- TOM SCOTT—Intimate Strangers (Columbia)
- ★ VAN MORRISON—Wavelength (W.B.)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ BILLY JOEL—52nd Street (Columbia)
- ★ GINO VANNELLI—Brother To Brother (A&M)

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# Rory Gallagher

## PHOTO-FINISH

11/8 Royal Oak Theatre,  
Detroit, Mich.  
11/9 Park West,  
Chicago, Illinois  
11/10 & 11 Bottom Line,  
New York, New York  
11/13 The Paradise Theatre,  
Boston, Mass.  
11/14 My Fathers Place,  
Rosalyn, Long Island  
11/15 Bayou Club,  
Washington, D.C.  
11/17 & 18 Stars,  
Philadelphia, PA.  
11/19 Tomorrow Theatre,  
Youngstown, Ohio

11/20 Agora,  
Cleveland, Ohio  
11/21 & 22 El Macombo,  
Toronto, Canada  
11/24 & 25 Agora,  
Atlanta, GA.  
11/26 & 27 Mississippi Night,  
St. Louis, MO.  
11/28 Cullen Auditorium,  
Houston, TX.  
11/30, 12/1 & 2 Starwood,  
Hollywood, California  
12/3 Old Waldorf,  
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who would finish first in any race.



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# Industry Confident In Face Of Recession Risk

• Continued from page 22

ening, though most intend to continue to plan store expansions.

Lou Fogelman of Music Plus here forecasts: "It will shorten everybody's bottom line. If we are forced to borrow and have to pay more for money, it's bound to slice into profits. Right now we are being flooded with double-pocket albums, which increase inventory costs."

Still, Fogelman says the chain has two stores slated to bow in 1979 and does not see any change in plan as a result of the recent federal borrowing rate upturn.

Barrie Bergman, president of the 83-store Record Bar/Tracks chain, states, "We'll be a lot more careful in inventory," even as he plans 15 new stores for 1979, including a number of larger locations, ranging from 5,000 to 6,000 square feet.

The head of the Durham, N.C., chain adds that he foresees no slump in labels' support for retail marketing campaigns.

John Marmaduke of Western Merchandisers in Amarillo envisions fewer shopping centers being

built in light of the tight money. Western, a major rackjobber and parent company of the Hastings Book & Record stores, is continuing with plans to open new Hastings locations in 1979, according to Marmaduke.

"This will affect stable companies very little," he says, "but emerging firms will undoubtedly be affected."

"The effect of a Federal Reserve raise is tertiary," Marmaduke continues. "First it impacts on financial institutions, who make it more difficult for business to obtain money to expand. The falloff in expansion results in layoffs, which in turn causes a drop in consumer buying."

John Cohen of the Disc Record & Tape Chain sees only his inventory control tightening immediately, and, in fact, staged a meeting of his chain's principals in Louisville this past weekend to discuss buying and stocking in the 30-plus stores.

Cohen also wonders who in the industry qualifies for the prime rate, noting that most industry entities pay extra points over the prime.

Jim Bonk, executive vice presi-

dent of Stark Record Service in N. Canton, Ohio, says the Paul David-run organization is working toward a 4½ and 5 times turn in 1979 to offset the interest rate increase.

Bonk adds that Stark is continuing with its plans to add from eight to 10 new Camelot or Grapevine stores in 1979 and that it also readying a \$600,000 expansion to add 15,000 square feet of office space to its N. Canton headquarters.

There is also intracompany expansion, because the Fisher Big Wheel stores, which Stark services exclusively, have just acquired 16 Buckeye Tempo Stores from Gamble Skogmo, making a total of 50 leased departments which Stark will be operating by early 1979.

## WHOLESALEERS

Distributors, one-stops and rackjobbers have a wide range of opinions on the financial issue, running the gamut from optimism to pessimism.

Jay Jacobs, owner and general manager of the Knox Record Rack Company in Knoxville, Tenn., disputes the retailers claims that they

will be able to continue with their expansion plans. "People in the retail side who are going to open stores will now have to cut back," Jacobs says. "You can't go out and borrow money at 12% or 13% if you're only working on a margin (along with your overhead) of about 21% to 22%."

Jacobs adds: "I think the industry in general should take a step back and consider that people still have to buy food and pay rent before they're going to buy records, especially records priced at \$8.98 or even \$13.98."

According to John Kaplan, vice president of Handleman Co., Detroit-based rackjobber: "The timing on price increases is bad, and we are now engaged in a concentrated drive to keep inventory down, as well as borrowing."

By this careful attention to inventory, Kaplan also sees lost business on catalog merchandise, though he feels "smash hits will move under any circumstances."

A more pessimistic note is sounded by Jack Schlee, vice president of Merit Music of Detroit, a one-stop. Schlee feels there will defi-

nately be a recession resulting from the escalation of interest rates and predicts a severe slow-down during the industry's slower period from March through mid-summer, with some pickup next September.

"I'm already curbing my buying," he says. "Anyone who's on the ball should get as much of their inventory cleared as possible. Record companies will be twisting our arms next year to take more than we normally take in new product. It will be hard on the record industry."

Maurice Oseroff, president of Mobile Record Service in Pittsburgh, is not overly concerned since he says he has already begun to "systematically" reduce his borrowing in anticipation of higher interest rates.

Harvey Campbell, vice president of the firm, which deals solely in singles for the jukebox trade, is also bullish, saying: "I really wouldn't even consider a recession. Right now the growth is so great that pressing and production have become a problem. We don't have enough facilities to take care of all the business."

Campbell adds, though, that he feels higher lending rates will have an effect on the business. "We're going to have to pay more to do business and will have to do more business to make money."

Joe Simone, president of Progress Records Distributing in Cleveland, sounds a similar note by saying, "It will be tougher to do business when the cost of money is higher and the markup on records is smaller."

Gene Silverman of Music Trend of Detroit, a distributor, views the industry as recession-proof: "If the economy gets soft," he says, "records are an even better buy. Dollar for dollar, there's no stronger gift purchase."

Jack Kiernan, vice president of sales at Polygram Distribution, says he doesn't envision any downturn in business for his company. As to whether the industry is recession-proof, Kiernan maintains: "For the industry, yes; for individual labels, no."

Sandy Goldberg, vice president of finance for Lieberman, the giant Minneapolis rackjobber, agrees that the industry is not particularly subject to cyclical changes in the economy. "There were hard times economically in 1969-70 and 1973-74," Goldberg says, "and the industry was not affected. Label price hikes could throw a wrench into the works, but basically the industry is recession-proof."

Ernie Leaner, owner of Ernie's One Stop, black-oriented one-stop on Chicago's South Side, sees a greater likelihood that the economic news could adversely affect the music business. "There may be an effect even if there hasn't been in the past," he says, "because now we have the inflationary factor. Business and labor costs have risen so sharply that

(Continued on page 35)

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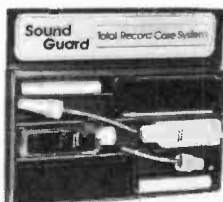
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## Promoter Arrested

LOS ANGELES—John Clemon Greene, who allegedly bilked investors of \$300,000 in stock for a phony trade group, the Country Music Producers Assn., was arrested in Pasadena Wednesday (15). FBI agents and the L.A. police participated in the arrest. A Rowan County, N.C., judge charged Greene with 52 counts of violations of North Carolina's securities act last January. He was held in jail here without bail last week.

# Industry Unbothered By Recession Rumor

• Continued from page 30

firms may have to put off expansion plans."

## SERVICES

Some of the jacket makers and tape custom duplicators who serve the manufacturers express concern that any record company cutbacks would of course affect them.

Alan Weintraub of ASR Recording agrees that a retail lag could affect ASR and other manufacturers who supply cassettes or pressing services.

"If retail sales are affected," he says, "then the labels don't order from us in the same quantity. It's a domino effect: Less vinyl is sold, fewer cartridges are molded."

Floyd Glinert, marketing vice president of Shorewood Packaging Corp. in New York agrees, stating that jacket fabricators could feel the pinch of a reduction in record company releases. For the most part, though, Glinert voices a "very bullish" projection for the industry in 1979.

Another jacket manufacturer with a decidedly different view is Julius Brown, vice president of finance at Queens Lithographing Corp. in New York. Brown says there has been a "dampening of enthusiasm" for the firm's expansion plans as a result of higher interest rates.

"We'll take what we ordered," Brown says, "but there will be a slowdown in our purchase of equipment, which is going to affect staff increases." Brown says he has been "cautioned" by the company's bank, City Bank, against overexpansion. "They're not pleased with the situation," he admits.

Richard Wakefield, head of Wakefield Manufacturing in Phoenix, a pressing plant, says: "We've faced economic problems over the past 10 years, but in the face of it we've been growing slowly and steadily."

Wakefield borrows money on a month-to-month basis at 1% over prime rate. But he says he refuses to take 12% long-term loans.

"As result," he says, "the month-to-month fluctuations don't bother

me that much. I'm not going to reissue a price sheet over something as small as a 1% increase. But if it continues to rise over a long period of time, increasing prices is something we'd have to consider."

Joe Talbot, president of Precision Record Pressing in Nashville, also is bullish. "I would say the record industry is recession-proof, possibly even depression-proof, because it still is the most permanent and lowest cost form of entertainment that can be bought."

## RECORDING STUDIOS

Chris Stone, president of Record Plant Studios, with four 24-track studios and four remote trucks in L.A. and two studios in Sausalito, says he does feel "we will be looking at a recession next year."

"Small business suffers in this kind of situation," he says. "We have to be careful in terms of expansion because the cost of money to invest in new equipment is going up."

Kent Duncan, owner of Kendun Recorders, with three recording and two mastering facilities in Los Angeles, is more optimistic. "I do believe the record business is recession proof," he says.

"There will be some effect," Duncan acknowledges, "particularly with smaller studio operations who deal with more leasing companies. But it won't break the bank at the larger studios. There will be some more out-of-pocket expenses for us, but it doesn't make that much of a difference between paying the banks \$33,000 a month as opposed to \$30,000."

Murray Allen, president of Universal Recording Studios in Chicago, also downplays the possible damaging effect on the industry.

"The business picks up in time of recession," Allen says, "because companies concentrate on selling off inventory rather than manufacturing new product. And as a result they spend more money on advertising campaigns."

"In the Great Depression," he says, "if you had one dollar left you'd to to a movie or buy a bottle of beer. Now it's a record."

## Push For Marley & Wailers

NEW YORK—The new double LP release by Bob Marley & the Wailers, "Babylon by Bus," is the subject of the first major marketing campaign between Marley's Island Records and its U.S. distributor, Warner Bros. Records.

The album, due for simultaneous release in the U.S. and England Friday (17), was culled from concert performances from Marley's recent European tour.

Plans call for full-page, four-color trade ads, national and local consumer ads in conjunction with national FM time-buys, dealer aids in the form of a 20 to 25-minute in-store videocassette, wall unit light boxes die-cut in the shape of a bus, and window displays.

The album itself has separate inner sleeves, with each sleeve printed with two different pieces of art front and back.

## Col Club Uses 13 Newspapers

NEW YORK—Readers of 13 Sunday newspapers across the country have been invited to join the Columbia Record & Tape Club.

The Club supplement, dubbed "Say 'Merry Christmas' with Music!," offers potential members 13 tapes or records for \$1 plus shipping & handling (86 cents). Members are required to buy nine additional records or tapes over a three-year period, although as an added incentive, members can receive their first selection at half-price (\$3.49 for the record, \$3.99 for tape) if they enclose

payment along with the 13-LP offer. The new member offer applies to more than 370 selections from more than 20 labels which deal through the club.

The supplement ran in the following newspapers: Lancaster (Pa.) News, Louisville Courier-Journal, Milwaukee Journal, Minneapolis Tribune, Billings Gazette, Missoula Missoulian, Helena Independent Record, Butte Montana Standard, Newsday (N.Y.), Oklahoma City Oklahoman, Omaha World Herald, Peoria Journal Star and Philadelphia Bulletin.

# New Companies

**Brownstein/Smith Management**, a personal management company formed by Bob Brownstein and Clay Smith. Address: 731½ North Croft Ave., Los Angeles, 90069. (213) 653-7538.

**Ultrafunkrock Music**, a publishing firm formed by Paulette Cookley and Jerry Walker. First project is by the group Main Nucleus. Address: P.O. Box 4057, Hollywood, Calif., 90028. (213) 851-6398.

**Star Bolt Records**, formed by Duke Boyd of the Bolt Corp. with Mel Mossman as president. First project is an album by former Columbia artists Cecilio and Kapono. Address: P.O. Box 101819, Honolulu, Hawaii, 96816. (808) 949-1616.

**Fifty-Fifty Music**, a music publishing firm, formed by Allen Felder and Talmadge G. Conway. Address: 8634 Provident St., Philadelphia, 19150.

**Robert Ellis Agency, Ltd.**, formed by Robert Ellis as a management, advertising and promotion firm. First signing is rock act Jessica Spruce. Address: P.O. Box 2123, Southfield, Mo. 48037. (313) 398-7438.

**Third Story Recording**, a record-

ing studio, has been opened by Scott McComb Herzog, John O. Wickes III, and Bruce Werner. Address: 3436 Sansom St., Philadelphia, 19104.

**Lucky Carle Music and Culver City Music**, the former ASCAP and the latter BMI, formed by Lucky Carle and David Rolnick as music publishing firms. Address: 7033 Sunset Blvd., Suite 303, Los Angeles, 90028. (213) 467-1514.

**North American Records**, formed by Lucky Carle and David Rolnick, as a record label. First artists signed are Scotti Reid, Anita Royale and Jerry Cole. Address: 7033 Sunset Blvd., Suite 303, Los Angeles, 90028. (213) 467-1514.

**Surefire Productions**, formed by Greg Johnson for artist management and direction. First artist signed is Raymond Brown. Address: 1824½ N. Market St., Shawnee, Okla., 74801. (405) 275-5289.

**Record Parlor Records and Tapes**, a record store with Greg Johnson as manager and co-owner. Address: 2301 N. Kickapoo, Shawnee, Okla., 74801. (405) 273-2779.

**Merlin Productions**, a concert promotion firm under the direction of James Pilster and Mark Wagner. Address: 7884 Quincy St., Hinsdale, Ill., 60521. (312) 655-3110.

**Sound Attractions**, a concert promotion company with Ted R. Diesel Jr., as president. Address: 14802 Javana Dr., La Mirada, Calif., 90638.

**Play It By Ear Connections Co.**, a management and production firm geared to the new artist. First acts signed are Randy and Caesar. The company was founded by Bob Sarity, Jeff Dodge, John Gabriel, Linda Eades, and Alana Caldwell. Address: 3600 Barham Blvd., T 220, Los Angeles, 90068. (213) 851-7998.

**Ace Entertainment**, formed by Jim Case, a veteran Nashville booking agent. Will be handling such acts as Louis Mandrell, "Hee Haw's" Ronnie Stoneman, Barbara Allen and Lady Luck, the Bonnie Edwards Show and the Jimmy Carter Show. Address: 908 Rambling Road, Nashville 37217. (615) 361-3608.

**Bee Hive Records**, a new jazz label, formed by Susan L. Neumann. Initial release is the Nick Brignola Sextet's "Baritone Madness." Swing Bee Music Publishing Co. is an affiliated firm. Address: 1130 Colfax St., Evanston, Ill. 60621. (312) 328-5593.

**Corinne Carpenter Communications Inc.** formed in Chicago as a public relations, booking and personal management firm. Address: 2480 N. Lake View, Chicago, Ill. 60614. (312) 248-1478.

## Firm Relocates

LOS ANGELES—Blowitz & Cantor Co. Inc., a public relations and marketing firm, has moved from its Studio City location to 9350 Wilshire Blvd., Beverly Hills, Calif., 90210. The new telephone number is (213) 275-9443.

## Fricon Chairing Publisher Group

LOS ANGELES—The locally projected young publishers group, patterned after a group formed recently in New York (Billboard, Nov. 11, 1978), is in the embryo stage with the formation Tuesday (14) of a steering committee chairpersoned by Terri Fricon, president of Musicways Inc.

Forty-plus publishers, convened at a luncheon sponsored by the National Music Publishers Assn. at the Belair Hotel here, decided quickly against the young publisher monicker. They prefer instead to call the group here, Music Publishers Forum.

The new association plans an organizing meeting soon. Fricon says. Leonard Feist of NMPA, the fostering organization behind the attempt to band together newcomers to music publishing, says an exploratory meeting for a similar organization, based in Nashville, will be held Dec. 5 at the Hyatt Regency there.

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NOVEMBER 25, 1978, BILLBOARD

# Radio-TV Programming

## 'Soap Factory' Disco TV Show Growing, Now Airs In 50 Marts

By DOUG HALL

PALISADES PARK, N.J.—“The tape is rolling. We've got speed. Five, four, three, two, one. We've got music.”

And with these words director Joe Lo-Re, sitting in a white truck crammed with electronic equipment including six television monitors, gets the first segment “The Soap Factory” underway.

It will be a long night. It is 8 p.m. and the start of taping the first segment of three half-hour shows to be recorded this night is an hour late. Lo-Re sits in semi-darkness attempting to follow a rough script for the disco tv show.

At his right side is Dave Bergman, executive producer who functions more like an executive director. He calls the shots. “Let's go to a wide shot, Joey. Fade the audio. Five seconds, four seconds, three seconds, two seconds, one second, dissolve. Go to camera three. Stay with it Joey,” he orders.

Pausing for a moment Bergman exclaims, “We're making television,” as if he had never taped a show before. Actually on this night he is overseeing the taping of the 26th, 27th and 28th episodes of the syndicated dance program which is now carried in 50 markets.

Lo-Re, following Bergman's orders, is relaying them into headset mike which is heard in an adjoining truck by Marilyn Camodeca, who is the video switcher for the show. Occasionally Bergman reacts to the mix of pictures with “Great job, Marilyn.”

In the other truck Camodeca sits quietly pushing the buttons which switch the pickup on the master tape from one camera to another. At one point she shifts camera scenes in time with the disco beat as Richie Family sings “I Feel Good.” At her



Disco Party: “Soap Factory” host J. Paul Harris gets his dancers ready for a segment of the syndicated television show.

side is producer Andy Baddish, who oversees proceedings.

The Ritchie family is one of several acts making appearances on the show this night. Melba Moore and the Joneses are also included in other segments.

The shows are taped on the dance floor of a New Jersey disco known as the Soap Factory, which is where the program gets its name. The disco is called that because it is an old soap factory, a sturdy brick building with a large, imposing chimney.

The show this night has a cast of 98, but only the acts get paid. The producers of the program would have one believe that the dancers crowding the floor and jumping into action on cue are just local disco addicts who love to dance and be on tv.

But there are some interesting tradeouts operating here. Twenty of the dancers are models supplied by fashion designer Andre von Pierre so they can show off his disco gowns. He gets a crawl credit at the end of the show.

Other dancers are teachers at the New York Hustle dance studios and the head of this establishment, Jeff Shelley and his wife, are featured in a special dance sequence.

“Soap Factory” is syndicated by Jerry Shapiro's Brookville Marketing who offers the show and keeps some of the commercial time for Shapiro's direct response sales operations.

Shapiro is about to go into the record business with his own Brookville label and is looking for distributors. One of his first artists is singer John Roberti, who will be featured on an upcoming “Soap Factory.”

“Soap Factory” began in September with only three stations. It has grown rapidly like several other disco shows now syndicated on tv.

One of the stations now carrying the program is RKO's WOR-TV New York, which covered the most recent shooting of the show as a documentary for its “Eye On New Jersey.” The producers claim “Soap Factory” is the only tv show regularly produced in New Jersey.

Baddish says it is really an updated Dick Clark show. “It's a bandstand approach,” he says. Lo-Re says of the show, “We just do a basic rundown. The rest is all emotion. If their emotions (the people on the dance floor) and our emotions work together, we've got a good show.”

## Village People's 'YMCA' Stirs Controversy Breeze In Oklahoma

By ELLIS WIDNER

TULSA—The director of the East-side YMCA has written a letter to Tulsa radio stations suggesting they should “give some thought” before playing the Village People hit “YMCA.”

Robert Crispin's letter describes the song “as kind of crude” and says it “doesn't give an image that's anything like our YMCA or any of the Ys in Tulsa.”

Only one Tulsa radio station, KAKC-AM, has honored the request.

Program directors of Tulsa stations generally agree that the song is not tasteless or offensive.

Charlie Derek, KAKC's program director, says that “while I don't find the song offensive, I felt the local obligation to the YMCA should be honored. We will not play the record.”

An opposite view was reflected by KTFX-FM's Steve Owens. “We're playing the song and we'll keep playing it. According to our research, it's the number one disco hit in Tulsa. I can't see the lyric content being offensive—it sounds like a commercial for the YMCA. After the group's appearance on Dick Clark's live show, we added the record the next day.”

“Even if we had not been playing it, I would have added it immedi-

## L.A. Slogan Hassles Again Shake Arbitron

LOS ANGELES—In the face of Arbitron's intransigence over revising its procedures regarding a slogan dispute here between top music outlet KBIG-FM and black-owned KACE-FM, Arbitron's radio advisory board intended to make the topic a hot issue when it met Thursday (16) in Phoenix.

“We have made every member of the board aware of our situation,” says KBIG's operations manager Fred Seiden, “and, in turn, they are aware of Arbitron's position, or lack of a position.”

At issue, as it has been in other markets, is Arbitron's refusal to make subjective judgments when one station uses a slogan nearly matching that of another. Seiden, whose beautiful music outlet is overwhelmingly dominant among music stations in Los Angeles, has for four years consistently promoted itself on the air, on billboards, in print advertising and on buses as “KBIG-FM 104,” its spot on the dial.

However, KACE-FM, soul outlet headed by Willie Davis, submitted the slogan “Stereo 104” for the July/August Arbitron sweep, even though it did not use that slogan on the air for that book. The station, located at 103.9 on the dial, has since started airing the phrase.

The wide disparity between any listener tuning into a driving soul beat and one who prefers beautiful music seems to make a solution to diary confusion obvious, or so Seiden and KACE would think. They met to discuss the problem and came up with an alternative to Arbitron's rules.

Rather than share any diary credits for listings of “104” which cannot be further clarified through a phone call, as Arbitron has been doing, KBIG and KACE suggested the following:

1) If the diary lists KBIG elsewhere as well as “104,” KBIG should get credit, as should KACE if it is listed elsewhere;

2) If neither station is listed elsewhere in the diary, other call letters should determine the credit. For instance, if KDAY-FM, KUTE-AM-FM and KKTT-AM are listed with “104,” credit should go to KACE, since the other outlets are all soul or disco.

“But if the others are KJOI-FM and KOST-FM,” says Seiden, pointing out two other beautiful outlets in Los Angeles, “it's obvious what the listener's tastes are.”

But Arbitron doesn't see it that way logically. “They said they could not and would not change their approach for the fall,” says Seiden. “They claim they cannot make any judgments. Well, maybe they should.”

Seiden points out that the loss of any credits is relatively harmless to a dominant outlet such as KBIG, but potentially harmful to a not-so-dominant outlet such as KACE. “It has importance not only here, but in other markets,” he adds.

Seiden flew to Beltsville, Md., to inspect the questionable diaries, which numbered about 30. Interestingly, Arbitron since has claimed the number to be exactly six less.

“But we know, based on the reality of seeing them, that more were involved,” Seiden insists. “In other words, they've misplaced some and cannot find them.”

“I don't expect they'll reissue the book, but a statement is in order,” he continues. “Arbitron must exist on credibility. But, frankly, as one station manager, I am now doubting that credibility based on the aberrations I've encountered first-hand.”

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## New Soul Show Takes To Air

NEW YORK—Billboard's “Soul Countdown USA” begins this week in time for Thanksgiving weekend listenership. The three-hour weekly series from Music In The Air features host Spider Harrison, WLAC-AM Nashville personality, and the top 40 hits from Billboard's Hot Soul Singles chart.

Billboard's Soul Sauce Columnist Jean Williams and disco editor Radcliffe Joe present timely feature reports.

“Soul Countdown '78,” the program's year-end wrap-up of top soul hits, is available free to subscribing stations.

ately after the letter from the Y because of the anticipated publicity.”

KRAV-FM program director Ken Scott is watching the record. “If we think it is becoming a strong record in Tulsa, we'll play it. We are not playing the song at present, but our decision is not based on the YMCA's letter.”

Crispen agrees that local radio has an “obligation to play hit music. I think the group is poking fun at some YMCAs. It is not an overt thing; it is just a lot of double entendres.”

Crispen's letter included a copy of a memo from Robert Harlan, executive director of the National Board of YMCAs which charges “a serious problem of trademark infringement” and says the group's legal counsel “is working on the problem, which involves the performer's record company and management firm.”

Crispen adds that the Ys “have not used the trademark symbol with ‘YMCA.’ That may have made it vulnerable. I believe the National Board is genuinely concerned about the trademark.”

“But, I also believe the song has a negative image of the YMCA.”

Steve Keator is national publicity and media director for Casablanca



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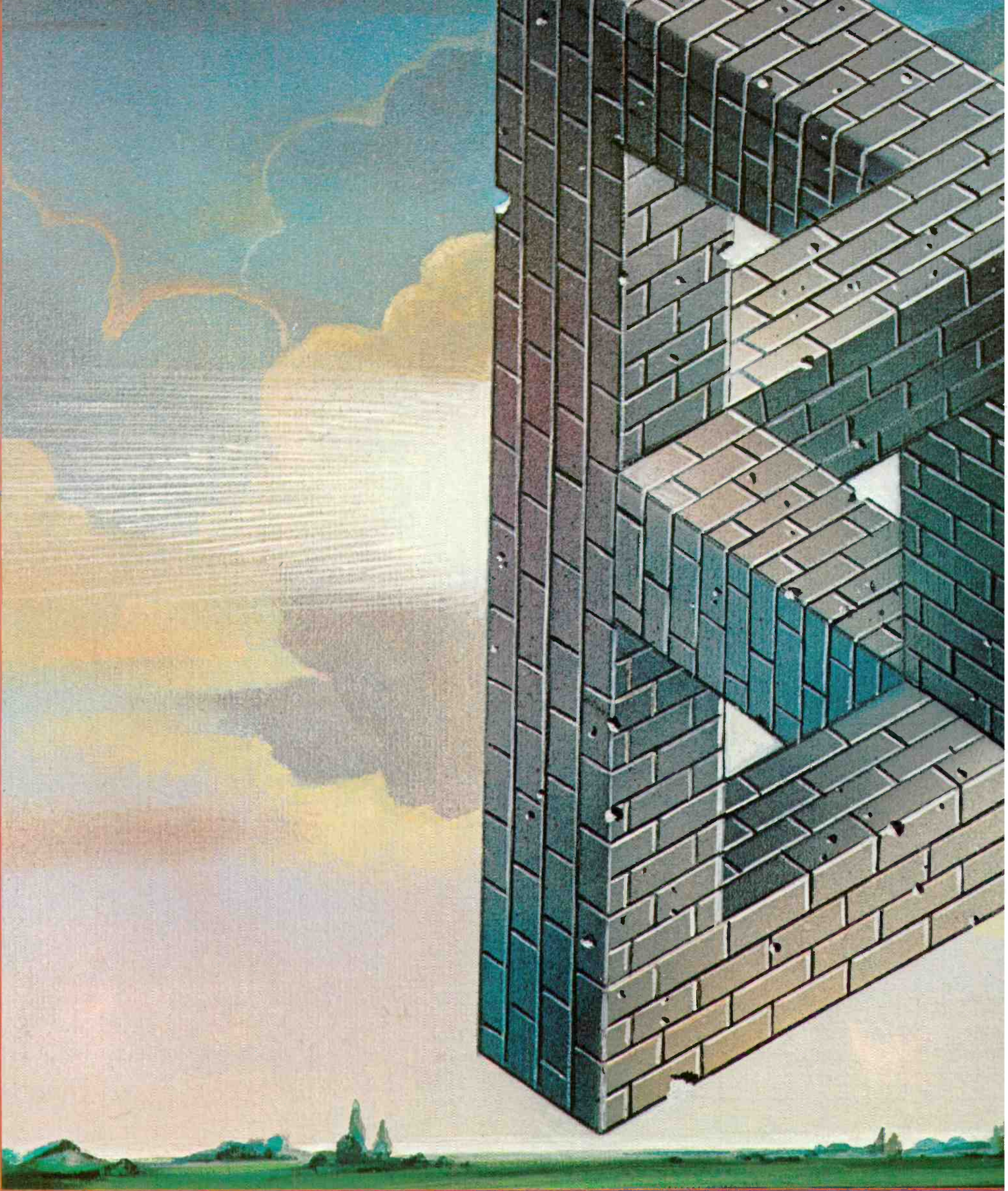
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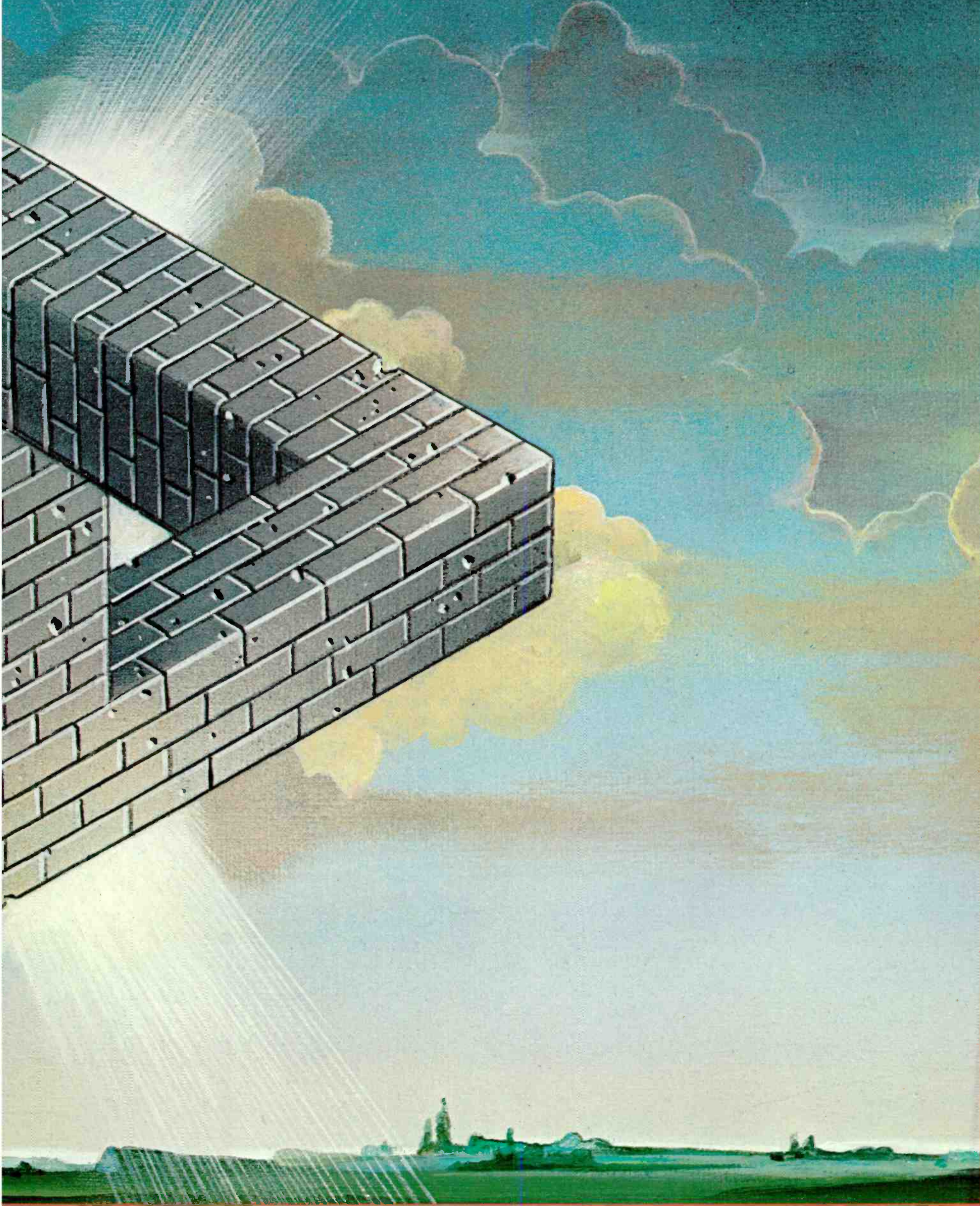
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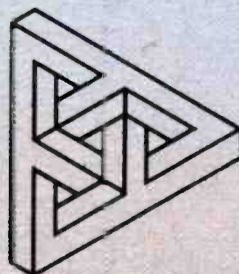
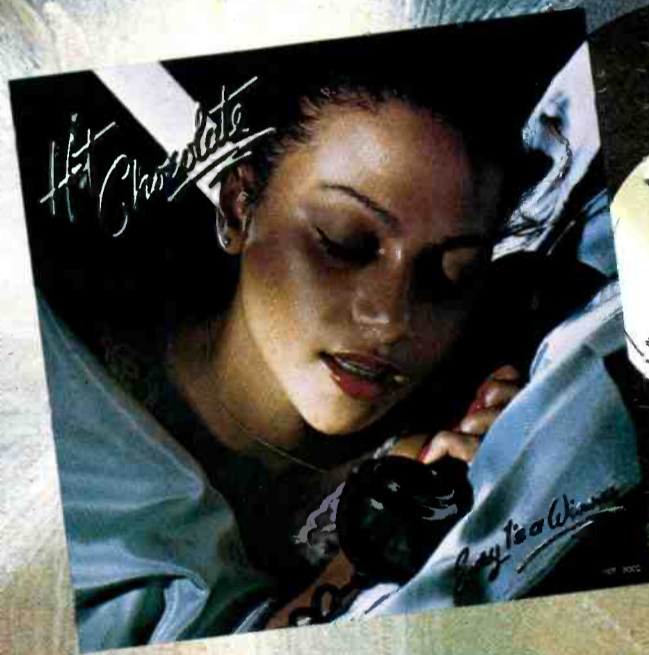
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# Philly WCAU-FM Still Rides Crest Of Disco

By MAURIE ORODENKER

PHILADELPHIA—Doing things first is nothing new for WCAU-FM. It claims to have been the first station in the country to bring to the airwaves the "oldies" programming format in 1970. In 1975, it became one of the first in this market to introduce an unknown format of "disco" programming.

"And it wasn't easy," recalls Jim Keating, station manager. He was made a vice president of the CBS Radio Division earlier this year in recognition of his faith, fortitude and persistence in making disco work on the air and pay off in listeners and commercial sales.

"I had no book of rules to follow,

manager of the FM-affiliate in 1974, the station was riding the crest of the "oldies" wave.

However, it did not take long for Keating to realize that "our audiences were not growing; our growth in the share of the market had stopped even though we were still profitable, and we kept airing the same thing day after day with the same oldies records."

The turnaround year was in 1975 when WPEN-AM announced it was hopping on the "oldie" bandwagon. "The station was coming head to head with us," Keating says. "and for the first time we had competition on the 'oldie' sound."

says, "but the kind that turns you on. The rhythm was contagious. I just knew that this was going to take hold. It was music that was as pleasurable to listen to as it was to dance to."

However, Keating did not go by his judgment alone. He went out and talked to club owners and to the record companies and all were convinced that something big was going to happen to the disco beat.

Keating brought in Jerry Stevens, who had a "progressive" background at WMMR-FM here, then the leading progressive rock station, to serve as program manager in late 1975, along with other new staffers to expedite the change.

And on Feb. 2, 1975, WCAU-FM first went on the air with a new program format and a new sound which is heralded as "Disco Radio."

Apart from unhappy advertisers, the listeners were not too happy either about "Disco Radio."

It didn't take too long to find out what went wrong after dissecting the record log sheets. Since there was no wealth of disco records at that time, the program was integrated with black music and jazz with the result that instead of sounding disco, the station sounded black. And WDAS-FM here has long held the front in that field for a long time and still does.

As a result, Keating brought in R.J. Laurence from WBLS-FM in New York in June 1976 to become program director, and Roy Perry from WMMR-FM to become music director.

Although disco still was not fashionable and it still represented a gamble, Keating kept the faith and let Laurence and Perry reconstruct the programming to create the disco sound on the air.

It was not until January 1977 when "we got what we wanted." An IGM automation system was brought in to permit additions and deletions as desired and required. That the station was on the right track was justified in April 1977 when Arbitron showed that its share of the 18-35 market jumped from 1.9 to 4.1.

Instead of filling in with the rhythm and blues and the soul music that overpowered disco and gave the station a black sound, Laurence and Perry, who also conduct their own shows, added crossover cuts to round out and give the necessary variety to programming without taking away from the sound.

As a result, jazz records with a disco beat were brought in, and soon there were pop and sometimes even rock records that qualified as disco.

However, it wasn't that easy. There were still non-productive records in the format that had to be weeded out. The high-powered disco sound that was on around the clock was not a 24-hour sound.

Coming on too strong in the morning, the music had to be selected so as to fit the moods of the different hours of the day. "There was no book on how to do it, and there was nobody outside who could tell us," says Keating. "We had to work it out all by ourselves."

Even with the on-the-air sound now "just right," it still wasn't enough to bring the station to the fore. Keating realized that marketing WCAU-FM as "Disco Radio" was a mistake.

Keating coined the expression, "fascinating rhythm." And it caught on right away. "Disco music is fascinating and its rhythmic. 'Fascinating Rhythm' was a natural generic

www.americanradiohistory.com



Disco Meeting: WCAU-FM general manager Jim Keating, right, with Second Story disco owner Barry Geftman at the celebration of first anniversary of the station's disco format.



Afternoon Show: WCAU-FM program director R.J. Laurence on the air during his afternoon program.

There were no success stories in the industry. Nobody in the record industry had come up with any formula to recommend or test. In fact, at that time 'disco' was actually a 'dirty word' and not considered the proper thing to listen to, yet alone dance, too."

The "at that time" was 1975, explains Keating, who originally joined the sister WCAU-AM station in January 1971 as an account executive. When he was named station

Instead of putting up a "fight," Keating decided to gamble. And he figures the odds were in his favor when he noted that the record producers were altering the rock sound with violins and cellos.

Then they added huge percussion sections and heavy brass. Next came singing groups, and it all amalgamated into a new sound that had with it a rhythm that was motivating as you listened to it.

"It was mood music," Keating



Disco High: WCAU-FM music director Ron Perry gets enthusiastic about a new disco single he is checking out for airplay.

approach to a slogan," says Keating.

While WCAU-FM has refined its format to a state where it meets all the requirements of the market, and disco now has reached the state where it is an accepted household word, Keating is not satisfied to sit still.

While disco records as such makes up some 50% of the programming, a close watch is kept on the other 50% which is made up of crossovers from jazz, pop, rock and rhythm and blues.

As a result, there are no play restrictions, making use of both singles and LPs. "We don't depend on any store reports," says Keating. "If it's right for us, we'll play it. Much of the music we play is uncharted, and we are proud to say that many of them have hit the charts—as you can see by the many gold records and our first platinum record all around the walls."

Time is no criterion either. Even if a record takes eight minutes, the station will play it if it's the right sound. "We program for sound rather than charts," Keating explains. As a result, WCAU-FM has no sound-alike stations competing with it.

Just as selective are the kinds of promotions that the station will get involved in. Most of the promos have community involvement, like the present tie with St. Christopher's Hospital for Children fund raising drive that has the station's deejays conducting open-air disco dance parties in center city.

It is only for the disco superstars that the station will break into its format to allow for any on-the-air interviews. However, it will cooperate with record companies and concert promoters on contests and giveaways.

Currently WCAU-FM is tied in with the Electric Factory Concerts which is bringing Donna Summer to the Shubert Theatre for a week of concerts. In addition to the on-air welcome, an on-air contest giving tickets and records as prizes has a

grand prize going to a winning couple who will be provided with a limousine to attend a concert, including a pre-show dinner and an opportunity to meet the disco star personally.

Apart from the standard use of newspapers, magazines, television and outdoor billboards to promote "Fascinating Rhythm," the station's DJs are encouraged to get out into the field. All of them are familiar figures on the local area disco circuit.

However, the DJs do not select any of the cuts played on the air. Their suggestions are always welcome, "and we accept input from any source," says Keating, but the programming responsibility belongs entirely to Laurence and Perry.

And while the DJ can do more than just call out song titles, their talk is kept to a minimum since the disco mood which segues from one cut into another can only be broken for commercials.

Station lineup has Steve Brown on from 6-10 a.m., C.J. Morgan from 10 a.m.-3 p.m., R.J. Laurence from 3-6 p.m., Ron Perry from 6-10 p.m..

(Continued on page 42)



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## Disco Wave Rolling Across Radio Outlets

• Continued from page 1

KIIS-FM Los Angeles Wednesday (15), has gotten about 30 calls for prospective clients in the past two months. "I've got contracts in Knoxville and Springfield, Mass.," he reports, declining to yet disclose the stations. Burkhart also has recently signed up KJJJ-AM Phoenix and KSET-FM El Paso.

Burkhart predicts that disco radio will be "very strong for the next two or three years." He says the secret of the success with WKTU is keeping all of the music that is played "danceable" and keeping in close touch with local discos. Then he adds: "I'd better not expand on that."

While Burkhart has a high-powered organization which enjoys the prestige of his successful "Super-Stars" AOR format, there are a lot of broadcasters out in the small markets struggling to develop a disco format on their own.

One is Scott Robbins, program director at WFEC-AM Harrisburg, Pa., for the past two weeks. He has converted the station from a country format to a Top 40 disco. "We'll be a lot more disco as soon as we can get some record service," he comments.

Robbins, who works for Great Scott Stations, notes there is interest in the 10-station chain to convert some of the other stations to disco. One Great Scott station that is moving toward disco is WTTM-AM Trenton, N.J.

Other station groups heading toward disco are the Plough stations and Golden West. Plough already has two of its 12 stations, WXYV-

FM Baltimore and WHRK-FM Memphis, in disco formats and the seven-station Golden West chain has its research department looking into the music.

Another broadcaster doing disco on his own is Alan Temple at WBOS-FM Boston. Temple, general manager of the station, eased into disco from rock with a four-hour show on Sunday. Then in June he shifted to 8 p.m. to midnight every night.

He hired Ron Robin as program director from WVBF-FM Boston and went full-time disco Sept. 1. The result is that the station, which had so small an audience that it did not show up in monthly Mediatrends, now has a 4 share of the Boston radio audience in the October Mediatrend.

Temple says he decided to go to disco after visiting several local clubs. "All I had to do was go inside. I got that gut feeling. This is it," he says.

Temple says he reinforces the station's image with visits to local discos by Robin and DJ Vinnie Peruzzi.

Small market stations are getting into disco, too. KJBS-FM Bastrop, La., is dropping an MOR format to program disco and WJPA-AM-FM Washington, Pa. is moving into disco.

Among the growing legions of disco stations is ABC's KSFJ-FM San Francisco; KXYZ-AM Houston, which ABC just sold to Manning Slater's Hercules Broadcasting; KMJQ Houston; WMAK Nashville; WKTK Baltimore and KBOW-AM/KBQQ-FM Terre Haute.

## Philly WCAU Rides Disco

• Continued from page 41

Ramona (Brabham) from 10 p.m.-2 a.m., with Dan Foley and Janie Simon the weekend spinners. From 2-6 a.m., the music is on tape and it's mostly crossover jazz music during the after-midnight hours.

For Keating, jazz, which enjoys an ever-increasing popularity in these parts, is definitely a part of the disco scene. "A lot of music we play is actually jazz, and the people like it without realizing that it's jazz," says Keating. Since jazz seems to be a logical evolution of the station's programming, a five-hour "The Rhythm Is Jazz" show was introduced several months ago for Sunday nights starting at 7 p.m., conducted by Michael Schlessinger, who moved over from WIOQ-FM here, where he also did a jazz music show weekly.

Keating and Laurence both feel that the time is right for a major radio station in the market to devote a significant amount of its programming time to a pure jazz presentation unencumbered by commercial structure.

"We believe that our present audience looks to the jazz we play as interesting and compatible with the other elements in our programming," says Keating. "That's what makes the rhythm sound so unique."

Also on weekends, Laurence has slotted another five-hour stanza of pure disco music. In keeping with the station's theme, the Saturday night period starting at 7 p.m. is called, "The Rhythm Is Disco." The program each week features a guest DJ from the Pocono Record Pool, whose membership is made up of

DJs featured at the area discos.

Unlike the local rock stations who promote rock shows throughout the year, Keating would rather work with the concert promoters than compete with them.

As a result, the only concert in which the station is personally involved is its birthday event which is becoming an annual thing.

A non-profit promotion, with ticket sales covering the cost of renting the 2,913-seat Academy of Music and the performing artists, WCAU-FM promoted a highly successful "first birthday" contest to celebrate its "Fascinating Rhythm" this past January with Vince Montana and the Salsoul Orchestra. The "second annual" birthday concert is scheduled for next Feb. 25 at the Academy of Music. Montana will again be onstage with his large disco band along with solo performers from the disco field.

In advance of the birthday concert, WCAU-FM hosts a "spectacular" for trade folk at a disco. The first of such parties was held at the Second Story, Philadelphia's answer to New York's Studio 54. The upcoming disco party will be staged at the brand new Emerald City disco just opened this month in place of the Latin Casino Theatre-Restaurant across the river in Camden, N.J.

As for the future, with the station's future tied into disco, Keating is confident the pattern will never change. "I felt strongly from its very beginning that disco would emerge," says Keating. "Now, disco has transcended fad—it's a way of life. The name may change, but as long as people will like to dance, they'll like disco."

NEW YORK—Norm N. Nite, "Rock On" author and weekend personality at WNBC-AM New York, is embarking on a promotional tour for his volume two of the illustrated encyclopedia of rock'n'roll. The new book spans 1964 to present.

The tour will take him to numerous television talk shows as well as a number of radio stations which will be doing "Rock On" weekends.

Stations participating in the "Rock On" promotions include WNBC, KRTH-FM Los Angeles, WLS-AM Chicago, CKLW-AM Windsor, Ont., KFRC-AM St. Louis, WGAR-AM Cleveland, KLIF-AM Dallas, KRBE-FM Houston, WFI-FM Philadelphia, WRKO-AM Boston, WPEZ-FM Pittsburgh, WPGC-AM-FM Washington, WCAO-AM Baltimore and KHOU-AM Denver.

The stations will hold quizzes based on information in the book and will give away copies of the 590-page illustrated tome.

★ ★ ★

WNEW-FM New York offered its listeners a chance to be among the first to hear the new album of Jim Morrison's poetry backed by music of the Doors and received some 7,000 postcards vying for the 180 available seats.

Program director Scott Muni says, "It was one of the largest responses we've ever had for a listening session." Ralph Ebbler, general manager of the New York office of Elektra Records, which arranged the session, says, "It just proves that the Doors were and are one of the most popular and enduring groups ever in rock'n'roll."

Elektra also held listening sessions with WIOQ-FM Philadelphia, WABX-FM Detroit, WHSS-FM Washington, WXRT-FM Chicago and WKLS-FM Atlanta.

## KIIS-FM In L.A. Adopts Disco Format

LOS ANGELES—KIIS-FM here dropped its adult contemporary format Wednesday (15) for a Burkhart-Abrams disco sound at noon. After three hours, phone response was underwhelming, according to manager Ed Boyd, but he didn't expect that much reaction in the first place.

"We'd been playing 55% disco for some time," he says. "So, when we went 100% today, it was more of a melding process than a dramatic switch. We didn't herald it with any sweeping on-air statements."

Boyd's outlet now plays 30 to 40 cuts culled from about 90 disco LPs. "We'll keep this tight format for about the next three or four weeks," he adds.

What initial response there was seemed positive. "We only had one negative phone call from an old lady," he says, "complaining we were playing a dirty record—'Push, Push In The Bush.'"

Boyd observes that KUTE-FM, which shot from nowhere to number two musically in L.A. recently when it switched to disco, "has been sounding better since they heard the rumors about our move."

But Boyd sees his disco sound as "less black-oriented and more up-tempo. KUTE-FM has been playing a lot of black ballads lately. We'll be more ethnically balanced."

## Vox Jox

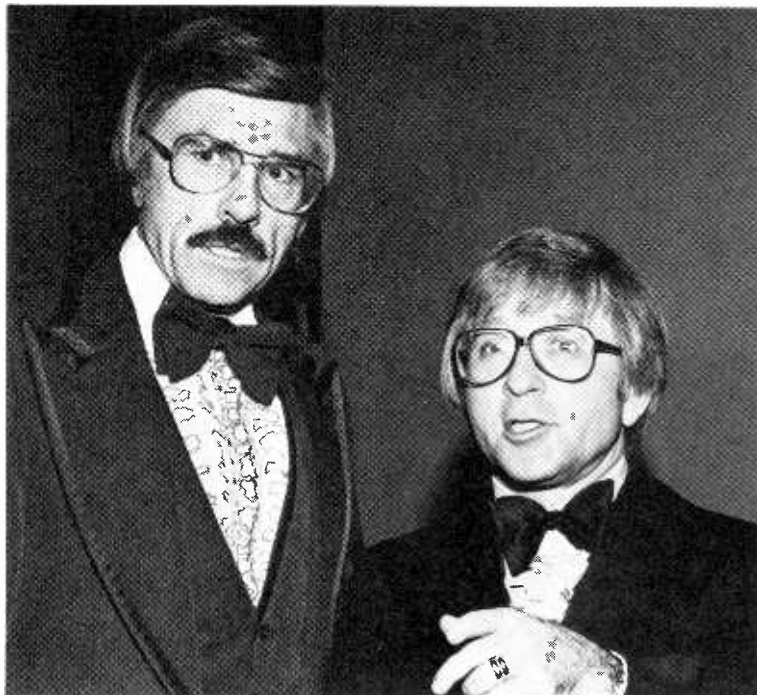
By DOUG HALL

Hearst-owned sister stations WISN-AM and WLPX-FM of Milwaukee are staging an around the world race with WISN's Steve York competing against WLPX's Jim McBean. McBean will travel east, York heads west.

"Neither DJ will know what specific country or cities he'll visit, only which direction he'll be traveling."

will pick up airline tickets and sealed instructions for unnamed "special tasks" to be performed en route. They'll also be phoning in reports from time to time. The trip is estimated to take 10 or 11 days.

Both stations will be asking their audience to pick the winner in the race.



Gary's Time: B'nai B'rith honoree Gary Owens of KMPC-AM Los Angeles with television friend Arte Johnson at Owens' awards banquet in L.A.

## Honor KMPC's Owens in L.A.

LOS ANGELES—Gary Owens, veteran radio personality at KMPC-AM here, has been given the David Award by the Encino B'nai B'rith for his humanitarian efforts.

Owens was feted before a sellout crowd Nov. 4 at the Beverly Hilton Hotel. Guests at the event included personalities Arte Johnson, Henry Gibson, Anson Williams, Willie Tyler and Johnny Brown.

A past star of television's "Laugh-In" and "The Gong Show," Owens has been the grand marshal for the Diabetes Assn. for five years, raising \$2 million in the process.

## Satellite OK; Opera On TV

CHICAGO—WFMT-FM got the green light last week for its satellite transmission from the San Francisco Opera House, believed to be a radio technical first.

The live stereo broadcast was to have aired here—via Westar satellite—beginning at 9 p.m. Chicago time Sunday (19). The performance was a gala tribute to San Francisco Opera director Kurt Herbert Adler, with many of the world's leading singers taking part.

Those involved in the satellite hook-up believe it represents the first use of high quality stereo transmission by satellite for a live radio-only broadcast. Wide band audio has been beamed by satellite in the past only in conjunction with tv simulcasts, reportedly (Billboard, Nov. 18, 1978).

## People's YMCA

• Continued from page 36

of KWEN-FM, considers the record "young sounding for our audience. We are playing it but only at night. It's basically a dance record. I don't think the public is listening to the lyrics of the song, but they will now."

## Bubbling Under The HOT 100

- 101—I DON'T KNOW IF IT'S RIGHT, Evelyn "Champagne" King, RCA 11386
- 102—SLEEPING SINGLE IN A DOUBLE BED, Barbara Mandrell, ABC 12403
- 103—GET DOWN, Gene Chandler, 20th Century 2386
- 104—YOU FOOLED ME, Greg & Hanks, RCA 11346
- 105—MIDNIGHT GIRL, Lenny Williams, ABC 12423
- 106—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 107—SUBSTITUTE, Gloria Gaynor, Polydor 14508
- 108—DOWN SOUTH JUKIN', Lynyrd Skynyrd, MCA 40957
- 109—MANANA, Jimmy Buffet, ABC 12428
- 110—REMEMBER, Greg Kihn, Janus 5794

## Bubbling Under The Top LPs

- 201—LOLEATTA HOLLOWAY, Queen Of The Night, Gold Mine 9501 (RCA)
- 202—POINTER SISTERS, Energy, Planet PI (Elektra)
- 203—JAMES WALSH BAND, James Walsh Gypsy Band, RCA AFL1-2914
- 204—JORGE SANTANA, Tomato TOM 7020
- 205—THREE DEGREES, New Dimensions, Ariola SW 50044
- 206—SOUNDTRACK, The Wiz, Atlantic SD-18137
- 207—LARRY GATLIN, Larry Gatlin's Greatest Hits, Monument MG-7628 (Mercury)
- 208—ISLEY BROTHERS, Timeless, T-Neck KZ2-35650 (Epic)
- 209—CRACK THE SKY, Safety In Numbers, Life-song JZ-35041 (Epic)
- 210—FOUR TOPS, At The Top, ABC AA 1092

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# Winter C.E.S. *Las Vegas*

NEWSPAPER

# Billboard

84<sup>th</sup>  
YEAR

Date of Issue: January 6, 1979

The International Music-Record-Tape Newsweekly

Advertising Deadline: December 15, 1978

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(Continued on page 16)

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(Continued on page 50)

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(Continued on page 18)



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(Continued on page 15)

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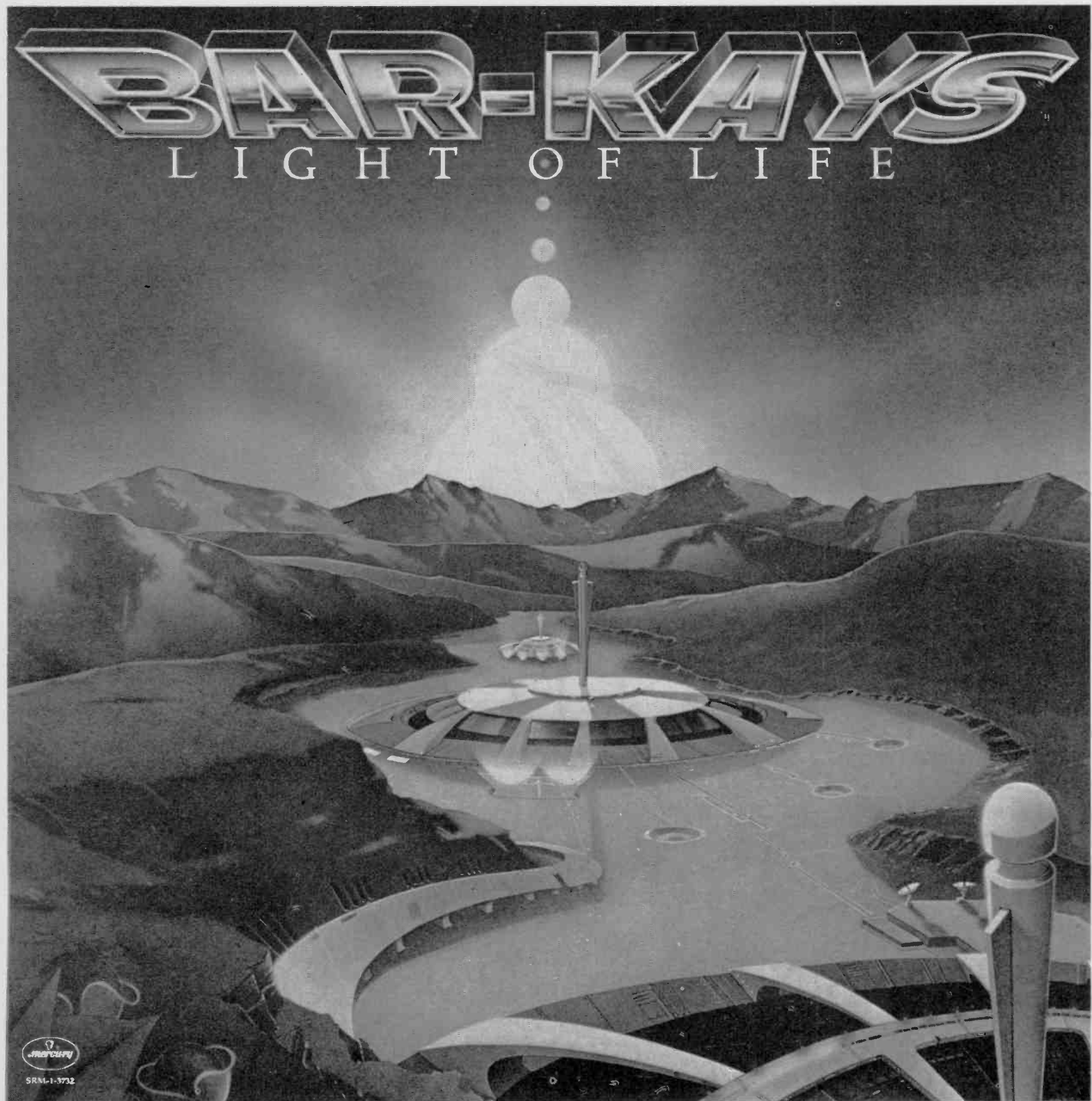
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# Talent

## Graham Group Zeroing In On Management

By JACK McDONOUGH

SAN FRANCISCO—With the recent signing of his fourth and fifth clients, Van Morrison and Bobby Bare, Bill Graham now devotes a larger portion of his time and energy to personal management.

Graham notes several reasons for the expansion out of concert presentation. One of them, as he puts it, is that "More and more bands these days travel complete with their own shows. They've got their own lights, their own sound, their own ideas about staging. So this limits the areas of creativity for the concert producer."

Another reason is that his booking and production staffs have become skilled enough for Graham to trust them on their own, even though he still oversees negotiations. The day-to-day booking activity is captained by Danny Scher, assisted principally by Joy Johnston and Greg Perloff.

A third and more subtle reason is the satisfaction Graham derives from working directly with an artist's career. "There's a line I like to be able to say when we're negotiating with someone," says Graham, "just to let the artist know how I feel. And it has to be taken in context. What I like to say is, 'I don't need you. I can get along without you fine. But I would love to work with you.' What gives me the greatest joy in management is to be able to stand on the sidelines and watch the people react and think, 'I was right.'"

Nick Clainos, vice president who heads the management wing of the

company injects: "My goal is to make management as high a profile in this company as concerts."

In addition to Morrison and Bare,

lishing division of Wolfgang. Other members of the management team are Mick Bridgen, chief of the creative services and TV division, and

reer as Santana's road manager, now handles day-to-day business for the band, although since Santana is such a big international act Graham,

difference in Santana's career has been records, and for the current record, 'Inner Secrets,' we felt the desire to go off the wall a bit.

"Who would ever have thought the Santana band would be working with Lambert and Potter? In fact Carlos (Santana) was very shy of the idea, and it took some time to jell. But when it did it was a work of art and it may be the biggest record he's had."

Graham's next management deal was with Ronnie Montrose, who, Graham says, "came along almost by default. My first dealings with Ronnie came when he was working as a carpenter at our offices here. As his musical career progressed he asked about management and I directed him to Dee Anthony. For one reason or another that didn't work out, and I decided to take Ronnie on myself."

But the real breakthrough came with the signing of Eddie Money, who has had two hit singles off a gold debut album that has been on the charts almost a year.

"Says Graham; "Eddie is a performer. He's a trouper, he's hungry and he's talented. He's been on the road constantly for 10 months. Taking on Eddie gave me a chance to do something I never did—build an act from the ground up."

Adding specifics, Clainos says: "Eddie's costs at the start were \$12,000 per week and in the beginning we were making about \$200 a

(Continued on page 52)



Billboard photo by Rick Henson

**Musical Blend:** Bobby Bare, left, and rock guitarist Ronnie Montrose, right, both acts in the Bill Graham Management stable, join bass player Ken Smith for some tasty jamming.

the Graham roster now includes Eddie Money, Santana and Ronnie Montrose.

The list may expand, says Graham, but only if the firm is able to recruit additional high quality management personnel.

Clainos, who also manages Wolfgang Productions (Graham's CBS-distributed production firm), recently brought on Beverly Padratzik as head of national record promotion, marketing and sales.

Padratzik will oversee the pub-

Arnold Pustilnik, heads up the artist development and product management areas.

Padratzik is thus far the only person hired into the management division from outside; everyone else was already working for Graham. Her last position was directing Northeast regional promotion for Jet Records.

Graham's involvement with artist management dates back 10 years when he entered an agreement with Santana to handle live dates for the band. Ray Etzler, who began his ca-

sometimes becomes involved in this.

In fact, says Clainos, Graham decided that "She's Not There," a tune on the Santana "Moonflower" LP, could be a hit single. "We already had a latent base with Santana," notes Clainos, "which jelled with the live 'Moonflower' package. Then CBS was able to plug into that single and once we had a little penetration at Top 40 it doubled what we already had, and our concert price went up \$2,500 to \$3,000 per night.

"So in the last two years the main

# Larry Hart

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# TALENT IN ACTION

# Nashville Managers Vow They'll Reverse Talent's Exodus Trend

Continued from page 1

publicized and are, in fact, now being corrected.

Cited as critical areas for improvement are lack of close contacts with network television and major motion picture companies, a behind-the-times approach to new management techniques, past reliance on booking agents to handle managerial duties and a lack of awareness of the importance of management in an artist's development.

Those who recognize such problems, however, are quick to point to remedies and solutions which they feel will bring the caliber of local management up to New York and L.A. standards and will halt the exodus of valuable Nashville-developed talent.

One who doesn't shy away from talking about the recent publicity regarding the artists who have elected to leave town for outside representation is Tandy Rice, president of Top Billing, Inc., a full-service agency which manages Jerry Clower, Billy Carter, Tom T. Hall, Jimmy Dean, and Jim Ed Brown & Helen Cornelius. Says Rice emphatically: "The greatest thing that has happened to the state of the art of management in Nashville is that the problem has come out in the open. It has caused a lot of people in the business to gear up and take another look at what they're doing toward being better craftsmen."

Robert Porter, who manages Jerry Lee Lewis, believes that the situation

is on the upswing. "There are a lot of changes happening in the management field in Nashville that are good," he observes. "There's a whole new caliber of manager coming along who isn't afraid to try something different. New York and L.A. jumped into the market with some new ideas, and Nashville managers are following suit."

Concurs Billy Deaton, president of Billy Deaton Talent Agency and Faron Young's manager, "Being in Nashville is no disadvantage—anyone can hop on a plane and fly to L.A. or New York to negotiate a network shot or movie deal. If a local manager has good communication with his artists, and they have the talent to back it up, there's no reason a Nashville manager can't achieve the same results as anyone on either coast."

This theory is borne out by Joe Sullivan, president of Sound Seventy Management which represents Charlie Daniels, Wet Willie and Jim Owen, and recently acquired Dobie Gray.

"It's helpful to have someone in L.A. and New York to develop your contacts and relationships and to keep your artists in front of people all the time, which can't be done as effectively by phone," he says. "But you can base your company anywhere. If your booking agencies are working effectively, you should have your television and cinema exposure being cultivated through them."

Adds Rice: "Being based in Nashville will not in any way lessen a person's contacts. I have had in-depth, detailed and involved meetings with people who are connected with media on the West Coast and they tell me without exception that there is no benefit whatsoever in Top Billing opening an L.A. office. Everyone deals by telephone today. Of course, to have West Coast contacts is vital for anyone in management, but to be based there is absolutely not necessary."

The geographic locale of Nashville makes it a prime base for management, feels Jimmie Jay from United Talent, Inc., which handles Mickey Gilley, Sonny James and Billie Jo Spears, among others. "Nashville happens to be a centrally-located music hub with a worldwide reputation," he says, "and our location here is a tre-

mendous advantage."

Bob Bray of Celebrity Management, Inc., representing Zella Lehr, Gary Stewart, Charly McClain and Razy Bailey, has just signed an exclusive management agreement with well-known r&b singer James Brown. "Brown's statement to me," Bray explains, "was that he had been with Hollywood managers and New York managers, but now he felt it was time for him to have what he called 'intelligent Southern management.'"

Along the same lines, Sound Seventy's Sullivan says, "Recently an L.A. artist who has been based there for 10 years came to Nashville for what he wanted in management. That's Dobie Gray who signed with us not too long ago. We put him with Ron Alexenburg's new Infinity label, and the consensus seems to be that we can do more with his career out of Nashville than L.A. has been able to do previously."

Squelching the notion that a Nashville base of operation is a disadvantage in management, Jay points to the growth and accomplishments of the Tulsa-located Jim Halsey Co., adding, "I wouldn't exactly call Tulsa a thriving center for show business before this, but look what he's done out there from the middle of nowhere."

Striking a slightly different point of view, Sullivan adds, "I don't look at the music business as a particularly regionalized situation. Not all of our artists are based in Nashville, and I don't think you need to be in the same city as your artists to be good managers for them."

Several local managers emphasize that with the increasing number of directors and producers converging on Nashville to film national tv specials, commercials, and full-length motion pictures, there has never been a better time for managers here to cultivate across-the-board contacts for their artists.

Though no one denies that certain artists who developed their careers in Nashville have now fled the scene for management based elsewhere, most feel that the situation has been overplayed by the media and specify the number of highly-talented acts who still maintain their base of operation from Nashville.

"I think there has been an over-

(Continued on page 75)

## Bill Graham Office

Continued from page 50

night. So we concentrated on selling the record and building his base and his price. That worked.

"The songs sounded great on the radio and on the road Eddie was able to start opening for many well-known acts. But we put all the money back into the store. This time around we want to give him the chance to express himself with a little more luxury."

"We can use the success of the record to put more attention into the road. We can get a better crew, better lights, and try to give Eddie a better personal life when he's out there."

The second Money album, produced once again by Bruce Botnik, is due in January.

The two newest clients, Morrison and Bare, are, of course, seasoned veterans although they work in different styles. For Morrison, Graham arranged a tour that in major cities like New York, Boston and Los Angeles had Van doing concerts in 3,000-4,000 seat halls in conjunction

with nightclub dates.

(There have been some problems on the current tour.)

Morrison also has played a number of college dates and performed two songs, "Wavelength" and "Kingdom Hall" on the Nov. 4 "Saturday Night Live" show hosted by Steve Martin.

The arrangement with Morrison came about, says Graham, "when Van called to tell us he was coming back to the States from England and wanted to talk. We went down to L.A. and met with Van and his attorney and listened to the new material and decided to go with him."

The idea of working with Bare came mainly through Clainos, a country music fan who saw strong potential for crossing Bare to the pop market. Says Clainos: "We are cutting new ground here. Nobody really knows how to take an established country artist and cross him. Everyone is talking about it and writing about it, but there's no formula at any level for what we're trying

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	QUEEN—Brass Ring Productions, Cobo Arena, Detroit, Mich., Nov. 9 & 10 (2)	22,650	\$9-\$10	\$227,833*
2	BOSTON/SAMMY HAGAR—Don Law Co., The Garden, Boston, Mass., Nov. 6 & 7 (2)	26,000	\$7.50-\$10	\$215,753*
3	MARSHALL TUCKER BAND/FIREFALL—Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., Nov. 9	18,300	\$8.50-\$9.50	\$171,000*
4	JETHRO TULL/URIAH HEEP—Feyline Presents, McNichols Arena, Denver, Colo., Nov. 11	15,499	\$6.50-\$8.50	\$135,687
5	COMMODORES/BROTHERS JOHNSON—Bill Graham Presents/Feyline Presents/R'n'B Productions, Cow Palace, San Francisco, Calif., Nov. 10	14,495	\$8-\$9.50	\$123,495*
6	BILLY JOEL—Perryscope Concert Productions, P.N.E. Col., Vancouver, B.C., Nov. 8	12,739	\$7.50-\$8.50	\$106,330*
7	DOOBIE BROTHERS/SEA LEVEL—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 10	14,458	\$7-\$8	\$104,183
8	JETHRO TULL/URIAH HEEP—Bill Graham Presents, Col., Oakland, Calif., Nov. 12	13,367	\$6.50-\$8.50	\$104,092*
9	COMMODORES/BROTHERS JOHNSON—Bill Graham Presents/Feyline Presents/R'n'B Productions, Convention Center, Long Beach, Calif., Nov. 11	13,189	\$6.50-\$8.50	\$103,278*
10	FOREIGNER/AMBROSIA—Brass Ring Productions/UNI Dome Productions, UNI Dome, Cedar Falls, Iowa, Nov. 9	14,265	\$7-\$8	\$101,792
11	RUSH/PAT TRAVERS—Albatross Productions, Col., Seattle, Wash., Nov. 7	13,100	\$7.50-\$8.50	\$98,930
12	STEVE MARTIN/STEVE GOODMAN—Artist Consultants Civic Center, Lansing, Mich., Nov. 10 (2)	10,692	\$8.50-\$9.50	\$94,683*
13	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Univ. Of Toledo, Toledo, Ohio, Nov. 11	9,473	\$8.50-\$9.50	\$88,386*
14	QUEEN—Cross Country Concerts, Col., New Haven, Conn., Nov. 7	10,567	\$6.50-\$8.50	\$84,927*
15	RUSH/PAT TRAVERS—Albatross Productions/Double Tee Promotions, Col., Portland, Ore., Nov. 6	11,000	\$7.50-\$8.50	\$83,298
16	STYX/NICK GILDER—Monarch Entertainment, Aud., Rochester, N.Y., Nov. 8	11,000	\$7.50-\$8.50	\$82,500*
17	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Arena, Madison, Wis., Nov. 12	8,786	\$8.50-\$9.50	\$81,065
18	BOSTON/SAMMY HAGAR—Don Law Co., Civic Center, Springfield, Mass., Nov. 10	9,600	\$7.50-\$8.50	\$78,600*
19	OUTLAWS/MOLLY HATCHET—Don Law Co., Civic Center, Springfield, Mass., Nov. 12	9,600	\$7.50-\$8.50	\$77,300*
20	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Notre Dame Univ., S. Bend., Ind., Nov. 9	8,650	\$8-\$9.50	\$75,365*
21	BOSTON/SAMMY HAGAR—Cross Country Concerts, Col., New Haven, Conn., Nov. 8	9,330	\$7-\$8	\$72,710
22	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Robert's Aud., Evansville, Ind., Nov. 8	7,667	\$8.50-\$9.50	\$70,153
23	BLACK SABBATH/VAN HALEN—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Nov. 12	9,082	\$6.50-\$7.50	\$65,542

## Auditoriums (Under 6,000)

1	DONNA SUMMER—Full House Productions, Civic Center, Atlanta, Ga., Nov. 10	4,658	\$8.50-\$9.50	\$41,780*
2	OUTLAWS/MOLLY HATCHET—Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 10	3,456	\$6.50-\$7.50	\$24,716*
3	WEATHER REPORT—Don Law Co., Orpheum Thea., Boston, Mass., Nov. 11	2,800	\$7.50-\$8.50	\$22,800*
4	CHUCK MANGIONE & QUARTET—Contemporary Productions, Kiel Opera House, St. Louis, Mo., Nov. 7	2,585	\$7-\$8	\$20,487
5	OUTLAWS/MOLLY HATCHET—Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 10	2,777	\$6.50-\$7.50	\$20,300
6	FUNKADELIC/BRIDES OF FUNKENSTEIN—Feyline Presents, Redgis College Field House, Denver, Col., Nov. 12	2,513	\$7.50-\$8.50	\$19,516*
7	BENEFIT—PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 6	2,239	\$7.50-\$8.50	\$18,837
8	JIMMY CLIFF/JOHN BAILEY—Feyline Presents/U.C. Program Council, Mackey Aud., Univ. Of Colo., Boulder, Col., Nov. 7	2,410	\$6.50-\$7.50	\$17,479*
9	CHUCK MANGIONE & QUARTET—Mid-South Concerts, Orpheum Thea., Memphis, Tenn., Nov. 8	2,232	\$7.50	\$16,726*
10	JEAN-LUC PONTY—Marquee Productions, Mill Run Thea., Chicago, Ill., Nov. 6	1,882	\$8.75	\$15,549*
11	RORY GALLAGHER/ARLYN GAYLE—Brass Ring Productions, Music Thea., Royal Oak, Mich., Nov. 8	1,653	\$7.50-\$8.50	\$13,942
12	TOM WAITS/LEON REDBONE—Thea., Tampa, Fla., Nov. 9	1,400	\$6.50-\$7.50	\$10,068*
13	AL STEWART—Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 12	1,182	\$7.50-\$8.50	\$10,017
14	BLONDIE/BABY GRAND—Apple/Chipetz/First Nighter Concerts, Walnut St. Thea., Philadelphia, Pa., Nov. 6	1,050	\$7.50	\$7,875*

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# Windy City's Amazingrace Club May Rise Again In the Suburbs

By CARY BAKER

EVANSTON, Ill.—Chicago area music enthusiasts may not have seen the last of the Amazingrace Collective, the locally-based group that for six years operated the Amazingrace music showcase here.

Although the Amazingrace space, a non-alcoholic, 400-seat room with credits including Steve Martin, Randy Newman, Firefall and Oregon closed its doors July 31, its members are still active as concert promoters and presently seek to open a new club in the North Chicago suburb.

Driven from the Chicago music scene by competition from Jam Productions' Ivanhoe Theatre and later Park West (both of which serve alcohol) and high ticket costs incurred in bidding for name acts. Collective member Banj Kanters says he's anxious to re-enter the live music scene.

Amazingrace's first concert since vacating its space will feature ECM artist Pat Metheny at the 1,800-seat

Varsity Theatre in downtown Evanston, adjacent to Northwestern Univ. Since the closing of the club, Kanters has traveled with Metheny's group as sound engineer.

"I feel a commitment to the artists who worked with us at the club," Kanters says. "Amazingrace had a special rapport with ECM jazz artists, with a sound system that met the artists' specifications for sound quality. If the Jazz Showcase was mainstream, and Birdland an avant-garde club, we were the ECM jazz club."

ECM artists including Gary Burton, Keith Jarrett, Jack DeJohnette's Directions and Eberhard Weber were frequent performers at the club.

At the time of the club's 1972 inception, however, the all-student-collective was heavily involved with the booming Chicago folk scene, which gave rise to Steve Goodman, Bonnie Koloc and Bill Quateman,

three of the club's earliest performers.

Amazingrace at the time was a student organization of Northwestern Univ., producing shows in the basement of the Scott Hall student center. The group simultaneously presented the Mahavishnu Orchestra and Commander Cody at the campus' 1,200-seat Kahn Auditorium.

Later in 1972, Amazingrace moved to its own building on-campus, a former ROTC post during World War II. The club evolved into a policy of up-and-coming artists, notably Wendy Waldman, John Hartford and Vassar Clements.

Outside productions grew to a greater caliber, including a Grateful Dead concert at Northwestern's McGaw Hall a 10,000-seat indoor stadium.

As Collective members, Amazingrace annulled its campus affiliation and leased space in the Main, an Evanston shopping mall.

Five of the 12 Collective members headed for Eugene, Ore., to open the short-lived Amazingrace West.

The new Evanston Amazingrace opened in the winter of 1974, promptly asserting its desirability over 300-seaters like the Quiet Knight and Ratso's. Months to follow saw such artists as Jerry Jeff Walker, Sun Ra, Paul Winter, the Amazing Rhythm Aces and Eddie Harris. The trend toward jazz, and ECM artists in particular, came as a natural progression, Kanters says.

"We were willing to try anything," he says. "But when the Ivanhoe came into town, we lost our once-a-month monster shows. We maintained a solid core of performers, but we had to raise ticket prices to compete with Jam to get the artists we wanted."

A buyer was courted, but transfer of hands fell short when Amazingrace reportedly was served with an eviction notice following a late rent payment. A July 31 concert featuring Jim Post marked the club's final night in its Main location.

Since the closing, Collective members have branched out into other areas, including graphics and sound engineering. Kanters operates Earworks/Amazingrace Sound, and is currently on Metheny's 27-date tour.

The Collective's debut as outside concert promoters is Dec. 1, when Metheny appears at the Varsity, a former vaudeville theatre now under the Plitt film umbrella. If successful, Kanters says Amazingrace may present shows once or twice each month at the Varsity.

## Roy Clark Signs New Vegas Pact

NASHVILLE—Roy Clark has renewed an entertainment contract with the Summa Corp. which calls for a minimum of 10 weeks headlining in Las Vegas per year at a Hughes Hotel for the period through the calendar year 1980.

"Clark's renewal with the Summa Corp. is one of the largest entertainment contracts ever signed to my knowledge," notes Walter Kane, director of entertainment for Summa, which controls all the Hughes Hotels in Nevada, including the Frontier and the Desert Inn.

The contract renewal fell just prior to Clark's opening at the Frontier Hotel in Las Vegas Nov. 9.

BOOKINGS NOT EASY

# Seattle Firm Aids Alaska U. Events

By CARY DARLING

LOS ANGELES—Despite several booking obstacles, the Univ. of Alaska at Fairbanks manages to stage several successful concerts each year. By co-sponsoring events with Northwest Releasing, a Seattle-based promotion firm, the university brings many top-name artists to the remote 49th state's second largest city.

"We do have trouble getting acts," admits concert coordinator Chuck Weed. "We're limited to acts which can play at least three dates in Alaska. They usually play Anchorage, Juneau and here in Fairbanks." Many artists stop in Alaska as the kick-off to a Far Eastern tour.

The situation is aggravated because the school's largest facility, Patty Gym, has only a seating capacity of 2,200. This venue ranks with the city's Herring Auditorium as one of the prime rock concert stages in the area.

Concertgoers in Fairbanks generally turn out only to see established acts. "It's pretty hard here for the up

and coming artists," says Weed. "We're trying to get into more new acts for this year."

During this past year, Arlo Guthrie, Tower of Power, Harry Chapin and Gordon Lightfoot have performed to large crowds with two of the shows being sellouts.

Since students on the average make up only 23% of concert attendance, promotion is aimed at the general Fairbanks community with a population of 60,000. Television, radio and newspaper advertising are utilized.

Although the market is small compared to those in the continental U.S., Weed says an extremely high percentage of the population is concertgoers. He also says weather has little to do with attendance.

Ticket prices are slightly higher than many spots in the continental U.S. with general admission being \$8 in advance and \$10 the day of the show. "I don't think it's that expensive," explains Weed. "Our prices are comparable to those in Seattle."

## Tough Tufts WMFO Survives Fire

By ED HARRISON

LOS ANGELES—Since last year's fire which destroyed Tufts Univ.'s WMFO-FM station facility, a new, upgraded one has taken its place and the station is back on its feet in full gear.

Music director Scott Becker says that many irreplaceable records were lost but many of the singed ones and those suffering from water damage were salvaged.

Many people answered the station's call for records including labels and private donors, although many of those donated were in poor condition.

## New GRP Label Gears Promotion To College Mart

By ED HARRISON

LOS ANGELES—GRP Records, a new fusion label founded by pianist Dave Grusin and producer Larry Rosen, will gear its promotion to the college market because of its receptiveness to fusion product.

The first two releases on the four-month old label, distributed by Arista, are by Angie Bosill and flautist Dave Valentin, slated for Wednesday (25) release.

"To me, the colleges are extremely important because of the masses attending and they have their own stations with some going outside of the campus," says Duke Du Bois, GRP's national promotion director.

Arista meanwhile services some 600 college stations, all of which will receive the two GRP releases.

"The kids going to college now have had their fill of rock'n'roll," Du Bois says. "Because of Donald Byrd, Herbie Hancock, Chuck Mangione, and Chick Corea, who have included rock with jazz, kids are beginning to change with it."

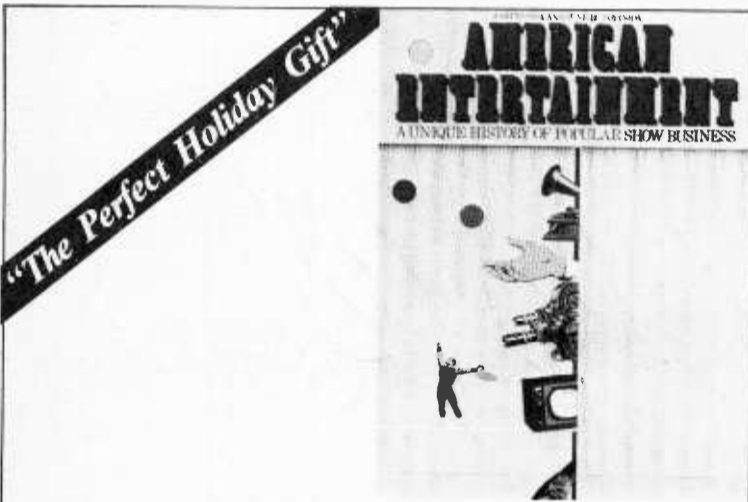
"Every outlet helps," he continues. "All the 10-watters, secondary and tertiary stations. If you sell 10 copies of a record in a small market, that's 20 more than you'd normally sell."

## Wolfman Jack Hits the Road

LOS ANGELES—Radio and television personality Wolfman Jack is set to take his 90-minute stage show on the road following his four sold-out nights at Knott's Berry Farm amusement park in nearby Buena Park.

This year's version of the touring show, which runs anywhere from 45 minutes to two hours, is more disco-oriented and has been geared toward playing clubs in the Nevada circuit as well as in the international market.

Manager Don Kelley recently returned from a trip to the Far East to set up dates since Wolfman Jack's radio and tv shows are available in those countries.



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U. K.'s JETHRO TULL

# After 10 years It's Still Fun

By JIM McCULLAUGH

LOS ANGELES—It's still "fun" for Jethro Tull, the superstar English group, now celebrating its 10th year anniversary as well as 10 years of touring.

"I don't see any reason why we should have to stop performing," says group leader Ian Anderson. "We'll go on doing it as long as we continue to enjoy it. I wouldn't pretend that we will be out on the road 10 months out of the year but certainly a minimum amount of touring is required to keep physically and mentally attuned to the music you are doing in the studio. You have to perform to real people in addition to making records."

"We will tour," he continues, "with the frequency we are doing now, approximately four or five months out of the year, worldwide."

The veteran group, which derives its name from an 18th Century English agriculturist, is now on the final leg of a U.S. tour which began Oct. 1 in Hampton Roads, Va., and ends Nov. 17 in Long Beach, Calif.

A new studio album is on the drawing boards for January or February, while a tour of Europe and U.S. cities the band didn't play this time around is slated for March.

Anderson and keyboard player David Palmer are also writing material for the Scottish Ballet.

The group's 10th anniversary and current tour is significant in two major respects.

After multiple gold and platinum LPs the group has its first live product—a double album called "Jethro Tull—Bursting Out"—which its label Chrysalis issued Sept. 29.

The two record set was recorded from one date on its recent "Heavy Horses Trek Of Europe '78" tour and contains no studio overdubs or editing of song material. The length is more than one hour and 20 minutes.

In addition, the group may have played before the world's biggest rock audience at its Oct. 9 date at New York's Madison Square Garden.

The concert was broadcast live for television and radio abroad to, according to Chrysalis, an estimated audience of 400 million.

BBC-2 TV showed the concert to a British audience live by satellite with stereo sound on Radio One as a feature of the "John Peel Show."

At the same time, the Eurovision Network transmitted it to Western European countries with Intervision transmitting live through Eastern European countries. Australian-TV and Globo-TV in Brazil also carried the transmission which consisted of a 45-minute excerpt from the show. Cable tv rights for the U.S. are also being finalized.

What accounts for the group's longevity? A pioneer in large-scale concert productions, Jethro Tull has been identified with an English rock/blues/jazz sound accented by Anderson's flute playing and eccentric stage manner.

"We play British music," observes Anderson.

"We haven't been giving the Americans something they can give themselves," he continues. "It's something that comes from a different place. Yet we don't play American rock 'n' roll and we don't play blues as such."

"The American influences are not evident in the music we play. What is evident is a rather eclectic sort of music, a hybrid which is the result of European influences and largely the ones from our own country."

"In addition," he adds, "apart from the fact that our music has had some lasting value for some people, I think importantly to that is that we are not relying on overt commercialism or overt exploitation. You haven't heard about Jethro Tull being involved in drug scandals."

"The thing that keeps us going is

that we have audiences all over the world telling each other about Jethro Tull. They don't rely on the daily papers, tv talk shows or Top 40 radio to tell them about us." They tell each other.

Anderson, now 31, acknowledges he perceives differences in the audiences, particularly on the last several tours.

"When we first came to America, our first concert was the Fillmore East with Blood, Sweat & Tears. I was amazed at the age groups that audience spanned. I don't know if it was because of Blood, Sweat & Tears. My feeling was that the bulk of those early shows in America we did were to an audience in its early 20s rather than the wider age groups you find now."

"There was a time," he points out, "when I was a bit concerned that our audiences were getting older and the suggestion was made that in order to retain that audience perhaps we ought to move with them to a more mature, relaxed MOR musical approach. But we carried on in the way we felt was the way to work. We stuck, really, with making progressive music. Perhaps not commercial in the accepted sense."

"We have seen the older element of our audience disappear by and large. Most of them will no longer go to a rock concert or that type of rock concert. It's uncomfortable for them and it's not the best way to listen to music. But their place has definitely been taken by a much younger element, especially in the last year."

"It's an interesting phenomenon. But I think we actually have closed the generation gap without deliberately having set out to appeal to a younger audience. It just came along. I don't think that's peculiar to Jethro Tull, however."

"I'm sure the Rolling Stones have the same sort of phenomenon attached to them. There's the younger element but they are not just coming because their older brothers and sisters have told them about a certain group."

"There are only a few groups which fulfill the requirements of an exciting rock concert. There aren't that many of them around that are good."

# Zappa, Bitter, Back With His Own Label

By ROMAN KOZAK

NEW YORK—Though still bitter over the way he has been treated by the record business, Frank Zappa says he is forging ahead with a new label, Zappa Records, which will be distributed by Phonogram, with the first product on his new label due in January.

Tentatively titled "Martian Love Secrets," the LP will be by Zappa himself and will include such numbers as a parody of Peter Frampton, called "I Have Been In You," and a disco takeoff, "Dancing Fool." Zappa is also working on a film project, containing footage of live performances and backstage shots which he expects to have completed by the new year.

At a recent press conference Zappa said his new distribution deal gives him a budget that will enable him to run his own office and sign new acts. He also claims the deal provides him more money as an artist on the label. Money and the way it is paid (and not paid) in the record

business, was a prime topic of the conference.

Admitting that the musicians who play for him do so on a "strictly business" basis, Zappa says the difference between the way he treats his musicians and the way the record companies treat their performers is that he pays a salary on time. However, determining what a record company owes a performer, and then collecting it, can become an expensive legal battle in its own right. Zappa contends.

Zappa charges some labels with dealing unfairly with many of their acts.

For instance, he says, in many contracts with artists, free goods are never mentioned and consequently the artist not only never receives any artist royalties on these disks, but also no publishing and writing royalties.

Furthermore, Zappa claims, there is the case where an artist comes into

## Rock Singles Best Sellers

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As Of 11/13/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |    |   |    |  |
|----|---|----|--|
| 1  | <b>HOT CHILD IN THE CITY</b> —Nick Gilder—Chrysalis 2226                            | 21 | <b>MY LIFE</b> —Billy Joel—Columbia 3-10853                                |
| 2  | <b>KISS YOU ALL OVER</b> —Exile—Warner/Curb 8589 (Warner Bros.)                     | 22 | <b>CUZ IT'S YOU GIRL</b> —James Walsh Gypsy Band—RCA 11403                 |
| 3  | <b>YOU NEEDED ME</b> —Anne Murray—Capitol 4574                                      | 23 | <b>STRANGE WAY</b> —Firefall—Atlantic 3518                                 |
| 4  | <b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey—Capitol 4565                            | 24 | <b>ON THE SHELF</b> —Donny & Marie Osmond—Polydor 14510                    |
| 5  | <b>DOUBLE VISION</b> —Foreigner—Atlantic 3514                                       | 25 | <b>PROMISES</b> —Eric Clapton—RSO 910                                      |
| 6  | <b>READY TO TAKE A CHANCE AGAIN</b> —Barry Manilow—Arista 0357                      | 26 | <b>TOO MUCH HEAVEN</b> —Bee Gees—RSO 913                                   |
| 7  | <b>SHARING THE NIGHT TOGETHER</b> —Dr. Hook—Capitol 4621                            | 27 | <b>GET OFF</b> —Foxy—Dash 5046 (TK)  |
| 8  | <b>MAC ARTHUR PARK</b> —Donna Summer—Casablanca 939                                 | 28 | <b>EVERYBODY NEEDS LOVE</b> —Stephen Bishop—ABC 12406                      |
| 9  | <b>YOU NEVER DONE IT LIKE THAT</b> —Captain & Tennille—A&M 2063                     | 29 | <b>HOW YOU GONNA SEE ME NOW</b> —Alice Cooper—Warner Bros. 8695            |
| 10 | <b>I JUST WANNA STOP</b> —Gino Vannelli—A&M 2072                                    | 30 | <b>PART TIME LOVE</b> —Elton John—MCA 40973                                |
| 11 | <b>TALKING IN YOUR SLEEP</b> —Crystal Gayle—United Artists 1214                     | 31 | <b>POWER OF GOLD</b> —Dan Fogelberg & Tim Weisberg—Full Moon 850606 (Epic) |
| 12 | <b>TIME PASSAGES</b> —Al Stewart—Arista 0362  | 32 | <b>SLEEPING SINGLE IN A DOUBLE BED</b> —Barbara Mandrell—ABC 12403         |
| 13 | <b>CHANGE OF HEART</b> —Eric Carmen—Arista 0354                                     | 33 | <b>FOREVER AUTUMN</b> —Justin Hayward—Columbia 3-10799                     |
| 14 | <b>GREASED LIGHTNIN'</b> —John Travolta—RSO 909                                     | 34 | <b>WHENEVER I CALL YOU "FRIEND"</b> —Kenny Loggins—Columbia 310794         |
| 15 | <b>ALIVE AGAIN</b> —Chicago—Columbia 310845   | 35 | <b>HERE COMES THE NIGHT</b> —Nick Gilder—Chrysalis 2264                    |
| 16 | <b>OUR LOVE, DON'T THROW IT AWAY</b> —Andy Gibb—RSO 911                             | 36 | <b>ONE NATION UNDER A GROOVE</b> —Funkadelic—Warner Bros. 8618             |
| 17 | <b>YOU DON'T BRING ME FLOWERS</b> —Barbra Streisand & Neil Diamond, Columbia 310840 | 37 | <b>RIGHT DOWN THE LINE</b> —Gerry Rafferty—United Artists 1233             |
| 18 | <b>HOW MUCH I FEEL</b> —Ambrosia—Warner Bros. 8640                                  | 38 | <b>REMINISCING</b> —Little River Band—Harvest 4605 (Capitol)               |
| 19 | <b>DON'T WANT TO LIVE WITHOUT IT</b> —Pablo Cruise—A&M 2076                         | 39 | <b>HOLD THE LINE</b> —Toto—Columbia 3-10830                                |
| 20 | <b>BLUE COLLAR MAN</b> —Styx—A&M 2087   | 40 | <b>WHO ARE YOU</b> —Who—MCA 40948  |

## Rock LP Best Sellers

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As Of 11/13/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

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|----|--|----|---|
| 1  | <b>GREASE</b> —Soundtrack—RSO RS-2-4002                                      | 21 | <b>WORLDS AWAY</b> —Pablo Cruise, A&M SP 4697   |
| 2  | <b>DOUBLE VISION</b> —Foreigner, Atlantic SD 19999                           | 22 | <b>WHO ARE YOU</b> —The Who—MCA MCA 3050  |
| 3  | <b>52ND STREET</b> —Billy Joel, Columbia FC 35609                            | 23 | <b>PETER CRISS</b> —Casablanca NBLP 7122  |
| 4  | <b>A WILD AND CRAZY GUY</b> —Steve Martin, Warner Bros. HS 3238              | 24 | <b>PAUL STANLEY</b> —Casablanca NBLP 7123   |
| 5  | <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                            | 25 | <b>CRUSIN'</b> —Village People—Casablanca NBLP 7118   |
| 6  | <b>LIVING IN THE U.S.A.</b> —Linda Ronstadt—Asylum 6E-155                    | 26 | <b>A SINGLE MAN</b> —Elton John—MCA 3065  |
| 7  | <b>DON'T LOOK BACK</b> —Boston—Epic FE 35050                                 | 27 | <b>TWO FOR THE SHOW</b> —Kansas—Kirshner PZ 35660   |
| 8  | <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS-2-4001                        | 28 | <b>GREATEST HITS</b> —Steely Dan—ABC AK 1107  |
| 9  | <b>BAT OUT OF HELL</b> —Meat Loaf, Epic/Cleveland International PE 34974     | 29 | <b>CITY TO CITY</b> —Gerry Rafferty—United Artists UALA 840                                       |
| 10 | <b>PIECES OF EIGHT</b> —Styx—A&M SP 4724                                     | 30 | <b>EVEN NOW</b> —Barry Manilow—Arista AB 4164   |
| 11 | <b>SOME GIRLS</b> —Rolling Stones—Rolling Stones COC 39108 (Atlantic)        | 31 | <b>DOG AND BUTTERFLY</b> —Heart—Portrait FR 35555 (CBS)   |
| 12 | <b>LIVE AND MORE</b> —Donna Summer—Casablanca NBLP 7119                      | 32 | <b>RUNNING ON EMPTY</b> —Jackson Browne—Asylum 6E 113   |
| 13 | <b>GENE SIMMONS</b> —Casablanca NBLP 7120                                    | 33 | <b>LET'S KEEP IT THAT WAY</b> —Anne Murray, Capitol SW 11743                                      |
| 14 | <b>HOT STREETS</b> —Chicago—Columbia PC 35512                                | 34 | <b>TIME PASSAGES</b> —Al Stewart, Arista AB 4190  |
| 15 | <b>ACE FREHLEY</b> —Casablanca NBLP 7121                                     | 35 | <b>MACHO MAN</b> —Village People—Casablanca NBLP 7096   |
| 16 | <b>WEEKEND WARRIORS</b> —Ted Nugent—Epic FE 35551                            | 36 | <b>UNDER WRAPS</b> —Shaun Cassidy—Warner/Curb BSK 3222  |
| 17 | <b>STRANGER IN TOWN</b> —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 37 | <b>TWIN SONS OF DIFFERENT MOTHERS</b> —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 18 | <b>SHADOW DANCING</b> —Andy Gibb, RSO RS-1-3034                              | 38 | <b>TORMATO</b> —Yes—Atlantic SD 19202   |
| 19 | <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> —Soundtrack—RSO-2-4100          | 39 | <b>ELAN</b> —Firefall—Atlantic SD 19183   |
| 20 | <b>GREATEST HITS</b> —Marshall Tucker Band—Capricorn CPN 0214                | 40 | <b>STARBUCK</b> —Willie Nelson—Columbia JC 35305  |

town, and then is invited, with his band and entourage, to dinner. Then, 30 bottles of champagne later, it is the artist who winds up footing the bill for the feast, with the label deducting the costs from his royalties.

"But nowhere in the contract is there the provision that a record company can take out of your royalties expenses that you never agreed to, or don't even know about at the

time," Zappa insists, apparently speaking of a personal situation.

He cautions acts when they ask for an accounting of how many records have been sold, to ask also for an accounting of how many have been pressed, since he claims he knows of middle management record executives who have ordered overruns on record pressings, then have taken these surplus records and traded them for personal profit.

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E N G I N E E R E D B Y V A L G A R A Y

# Locust Theatre Set For R&B As Philly Showcase

PHILADELPHIA—The 1,400-seat New Locust Theatre here will for the first time turn to the showcasing of r&b acts.

The shows, to be produced by Electric Factory Concerts, a locally-based rock concert promotion firm, is looking to attract inner city audiences.

According to Moe Septee, lease holder of the midtown theatre, the concerts will be "fitted around" the legitimate theatre attractions on the New Locust calendar. This practice is similar to that of the Shubert Theatre, approximately one block away.

However, stage bookings at the New Locust have been few and far between. The current run of "For Colored Girls" is the season's first offering, and the only advance booking thus far is Vincent Price in a one-man "Oscar Wilde" showing.

An Electric Factory spokesman says negotiations are underway with a large number of attractions. While most of the acts are r&b-oriented, there will be some comedy favorites. Electric Factory also has Ashford & Valerie coming in Dec. 1-2, followed for three nights by Michael Henderson, Dec. 8-10.

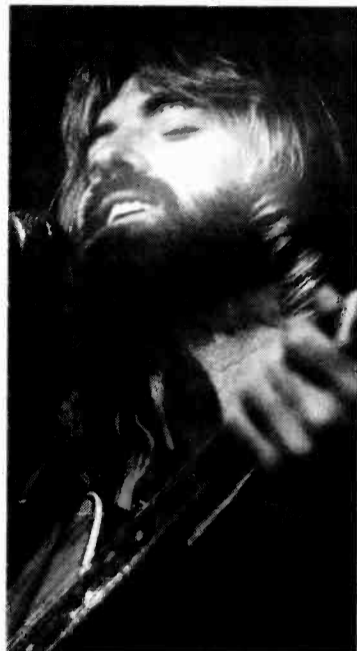
The New Locust makes the third midtown concert location for Electric Factory. Major names are brought to the larger 3,000-seat Academy of Music and its next door Shubert Theatre. Its regular weekly promotions are staged at the 19,500-seat Spectrum and its own 3,100-seat Tower Theatre in suburban Upper Darby, Pa.

## Kane Contracted

LOS ANGELES—Artie Kane, who scored Columbia's "Eyes Of Laura Mars," has been signed to score "Night Of The Juggler." The film stars James Brolin and Cliff Gorman.

# Talent Talk

Capital Artists Helen Reddy, Nancy Wilson, Sun, Anne Murray and Glen Campbell have been featured on television during the past week or will be in the coming weeks. A week of "Mike Douglas" shows with Helen Reddy co-hosting was shown in L.A. Monday through Friday (13-17) and will be on Monday (20) through Friday (24) in New York.



Billboard photo by Melody Gimple  
**IN CONCERT—Singer Michael Murphy gets into his song as he entertains a soldout crowd Nov. 4 at Nashville's Exit/In. Murphey, who was filling in for a cancellation, performed two acoustic sets that earned him a standing ovation.**

Nancy Wilson and the group Sun appeared on the United Negro College Fund Telethon which aired Friday (17) and Saturday (18). Meanwhile, Anne Murray guested Saturday (19) in the "Anniversary Salute To Mickey Mouse" special. Glen Campbell appears on "Dick Clark's Live Wednesday" this week (22).

Sammy Hagar is moving into his fourth month on the road as headliner on some dates and support for Boston and Foreigner on others. Billy "Crash" Craddock also is moving into

his fourth month on tour with the Southern leg of his jaunt taking him through mid-January.

The CBGB Theatre in New York's Lower East Side never made it as a punk showcase, but now it is enjoying new life as the CBGB Flea Market. Open on weekends, then every day after Thanksgiving, the market houses rock'n'roll vendors selling records, clothes, etc. Music is provided by the Wretched Refuse String Band and the Meridian Trio. Admission is 50 cents.

Boston, one of the loudest bands around, turned down to the permissible 105 db when it played Brooklyn College recently. The school has put a limit on the noise level allowed at the auditorium.

No, it is not the Warners' bunny on the cover of the latest issue of The Adventures Of Big Red, the Columbia Records publicity publication. Rather the rabbit, with a WD on its chest, is from "Watership Down," whose soundtrack Columbia is releasing. Art Garfunkel sings the title song.

Columbia/ARC artist Reggie Knighton invited a Los Angeles police officer to the offices of Cavallo Ruffalo Management to borrow the cop's badge and identification. The xeroxed result will serve as the basis of what promises to be one of rock's more unusual backstage passes.

The 50th anniversary of Guy Lombardo's Royal Canadians will be celebrated New Year's Eve at the Waldorf-Astoria Hotel in New York, under the direction of Bill Lombardo, nephew of the late bandleader. Willie Nelson makes his motion picture debut in the upcoming feature "The Electric Horseman." He will appear as the manager of a rodeo star.

The Runaways have a new album completed, but no record label for the U.S., as yet. The band recently signed for distribution on the continent through Phonogram, but is still label shopping for England, the Americas and Australia. The band members meanwhile, are mulling plans to appear in a film, "The Girls In The Band," about a women's rock group.

Jazz sax player Michael Pedicin Jr. expected to sign with Philadelphia International Records. In the Nov. 11 issue it was erroneously reported that he was a singer/songwriter.

The BBC has filmed a 60-minute special on Genesis. The film has Genesis as a \$15 million a year business supporting and being supported by a staff of about 50. Bobby Reed named a booker for Tramps in New York. He was manager of the Beacon Theatre. MCA Records is putting a giant push behind a new band from Maine called the Blend.

# Signings

Percussionist/composer Mongo Santamaria to Tappan Zee Records, with an LP set for January release. Sax player Arthur Blythe to Columbia with an LP due in January produced by Bob Thiele. Singer/actress Jenny Burton to Skyfield Management. She will be appearing in a forthcoming new musical, "Island," written by Peter Link. Singer Tasha Thomas to Atlantic Records, worldwide. She was featured as Aunt Em in the Broadway version of "The Wiz" and has a charted disco disk "Shoot Me (With Your Love)," which Atlantic has acquired from Orbit Records. Singer/composer Eddie Hailey and pianist Allen Gaskin to Brooklyn's Jody Records, with disco product slated for release from both artists. Jazzman Tony Graye to Futura Records, an affiliate of Jody.

Charly McClain, songwriter and Epic artist, to ASCAP. Van Weaver to Artic Records. First single release is "Snakebite Hillybilly Chickin' Pickin' Guitar Man." Graham Bland to Door Knob Records and to Door Knob Music with a writer's agreement. First single for the label, "Easier To Remember" is being produced by Gene Kennedy. Bambo to Little Gem Records. First single is "Hookers Don't Wear Hairbows And Big Girls Don't Cry" backed with "Alice This Ain't Wonderland, It's Nashville, Tenn."

Keni St. Lewis, to a personal management agreement with Clearcreek Publishers and Artist Development Co. The Brubeck Brothers, Darius, Chris and Dan, to a multi-package record deal with Direct Disk Labs. The first album is set for release before Christmas. Ike Turner, of Ike & Tina Turner fame, to Fantasy Records. Songwriter Larry Weiss, best known as writer of "Rhinstone Cowboy," "Mr. Dream Merchant" and others, to Bob Wyld, who will represent his publishing interests.

Marie Knight, a gospel artist, to Savoy Records, with an LP due shortly.

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	<b>TIME PASSAGES</b> Al Stewart, Arista 0362 (DJM/Frabbous, ASCAP)
2	2	6	<b>OUR LOVE, DON'T THROW IT AWAY</b> Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
3	3	5	<b>YOU DON'T BRING ME FLOWERS</b> Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
4	9	10	<b>I JUST WANNA STOP</b> Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
5	10	7	<b>THIS IS LOVE</b> Paul Anka, RCA 11395 (Camerica, ASCAP)
6	32	2	<b>OOH BABY BABY</b> Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
7	7	9	<b>CHANGE OF HEART</b> Eric Carmen, Arista 0354 (Caramex, BMI)
8	8	11	<b>SWEET LIFE</b> Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
9	16	3	<b>MY LIFE</b> Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
10	6	13	<b>READY TO TAKE A CHANCE AGAIN</b> Barry Manilow, Arista 0357, (Ensign, BMI)
11	11	10	<b>HOW MUCH I FEEL</b> Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
12	4	14	<b>RIGHT DOWN THE LINE</b> Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
13	5	9	<b>EVERYBODY NEEDS LOVE</b> Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
14	12	29	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
15	<b>NEW ENTRY</b>		<b>TOO MUCH HEAVEN</b> Bee Gees, RSO 913 (Music For Unicef, BMI)
16	15	15	<b>WHENEVER I CALL YOU "FRIEND"</b> Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
17	23	6	<b>PROMISES</b> Eric Clapton, RSO 910 (Narwhal, BMI)
18	17	16	<b>SHE'S ALWAYS A WOMAN</b> Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP)
19	22	5	<b>CAN YOU FOOL</b> Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
20	21	6	<b>LOVE ME AGAIN</b> Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
21	24	5	<b>THE GAMBLER</b> Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP)
22	30	2	<b>I BELIEVE YOU</b> Carpenters, A&M 2097 (Music Ways/Flying Addressi, BMI)
23	18	9	<b>SHARING THE NIGHT TOGETHER</b> Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
24	20	7	<b>FOREVER AUTUMN</b> Justin Hayward, Columbia 3-10799 (Bright, ASCAP)
25	14	18	<b>LOVE IS IN THE AIR</b> John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
26	27	6	<b>ON THE SHELF</b> Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
27	31	6	<b>STRANGE WAY</b> Firefall, Atlantic 3518 (Steven Stills, BMI)
28	33	4	<b>I WILL BE IN LOVE WITH YOU</b> Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies/Koppelman, ASCAP)
29	13	8	<b>RAININ' IN MY HEART</b> Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI)
30	19	17	<b>TOOK THE LAST TRAIN</b> David Gates, Elektra 45550 (Kipahulu, ASCAP)
31	29	10	<b>MAC ARTHUR PARK</b> Donna Summer, Casablanca 939 (Canopy, ASCAP)
32	34	4	<b>HOW YOU GONNA SEE ME NOW</b> Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
33	36	3	<b>WESTWARD WIND</b> England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Dawnbreaker, BMI)
34	25	17	<b>REMINISCING</b> Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
35	45	3	<b>THIS MOMENT IN TIME</b> Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
36	48	2	<b>THE WEDDING SONG (There Is Love)</b> Mary Mac Gregor, Ariola 7726 (Public Domain, ASCAP)
37	40	7	<b>LOVE TO BURN</b> O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
38	41	3	<b>THE DREAM NEVER DIES</b> Cooper Brothers, Capricorn 0308 (Welbeck/Oboe Maestro/Tamiami, BMI)
39	42	2	<b>DON'T CRY OUT LOUD</b> Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)
40	43	4	<b>DRIFTWOOD</b> Moody Blues, London 708 (Bright Music, ASCAP)
41	35	6	<b>LIKE A SUNDAY IN SALEM</b> Gene Colton, Ariola 7723 (United Artists, ASCAP)
42	26	15	<b>ALMOST LIKE BEING IN LOVE</b> Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
43	44	2	<b>ALIVE AGAIN</b> Chicago, Columbia 310845 (Make Me Smile, ASCAP)
44	<b>NEW ENTRY</b>		<b>PART TIME LOVE</b> Elton John, MCA 40973 (Jodrell/Leeds, ASCAP)
45	46	4	<b>RUN FOR HOME</b> Lindisfarne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP)
46	47	5	<b>CHILDREN OF SANCHEZ</b> Chuck Mangione, A&M 2088 (Gates, BMI)
47	50	2	<b>TAKE IT LIKE A WOMAN</b> Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)
48	49	3	<b>SAVE ME, SAVE ME</b> Frankie Valli, Warner/Curb 3233 (Stigwood/Unichappell/Administrator, BMI)
49	<b>NEW ENTRY</b>		<b>WE'VE GOT TONIGHT</b> Bob Seger, Capitol 4653 (Gear, ASCAP)
50	<b>NEW ENTRY</b>		<b>I LOVE THE NIGHT LIFE (Disco Round)</b> Alicia Bridges, Polydor 14483 (Lowery, BMI)

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## Talent In Action

JETHRO TULL  
URIAH HEEP

Forum, Inglewood, Calif.

Tull's performance Nov. 13 (the first two Forum shows) proved that the legendary English band is not too old to rock'n'roll. Lead singer/flutist Ian Anderson appeared in better form than ever, stylizing his stage antics through nearly 15 tunes while pacing the group through a tight, just-shy of 90-minute set that included a fair amount of material from its landmark 1971 "Aqualung" album.

While Anderson has toned down the length of the songs from the long excesses, there were still a few spots where songs were overstated. Yet the band was so together that it made little difference.

Nevertheless, Anderson is the focal point of the band. His limber gyrations and acrobatics gave him the appearance of a gymnast and the way he waved and spun his flute drew comparisons to a high school twirler.

The first highpoint came early in the show with 1972's "Thick As A Brick" which brought the surprisingly young crowd to its feet.

Another that went over big was "My God" (from "Aqualung") which Anderson introduced and registered a loud roar on the initial few notes.

"Songs From The Wood" was good but "Heavy Horses" and "One Brown Mouse" bordered on tedious. "Too Old To Rock'n'Roll, Too Young To Die," which Anderson felt was misunderstood by critics as autobiographical was greeted well.

After "Too Old To Rock'n'Roll" Anderson departed the stage as guitarist Michael Barre led the group through a lengthy but tasty instrumental that concluded with a blazing drum solo by Barriemore Barlow. By solo's end Anderson had returned to the stage in time for the instrumental to segue into another song from "Aqualung," "Cross-Eyed Mary," as Anderson sang and played flute through a strobe light.

The band returned for two encores, both standouts. The first was "Aqualung" followed by a blistering version of "Locomotive Breath."

Uriah Heep opened the show with a loud 30-minute six-song set that relied on songs from its new Chrysalis album "Fallen Angels" and other material from its long career. The decibel level was deafening throughout but the enthusiastic crowd didn't seem to mind. **ED HARRISON**

VAN MORRISON  
ROCKPILE

Palladium, New York

Morrison, a brilliant composer and superb craftsman of soul and r&b melodies, delivered a 15-song, 80-minute set that left the viewer perplexed by his lack of enthusiasm in his own work.

Morrison had a strong and loyal following that seems to grow with the release of each new album by the Belfast-born rocker, but his career is marked with mercurial shifts in mood and fervor.

While adding to his mystique as an artist, these factors sometimes undermine the effectiveness of his music, which constitutes some of the most skillfully written and arranged r&b tunes heard these days.

Morrison hardly moves when he sings, and his pouty demeanor is a distraction from the fluid rhythms that characterize his tunes. Concerts seem to be a thankless chore for him.

Nevertheless, if one closes one's eyes and listens, Morrison's vocal inflections are true to the song, and his delivery is more than competent, fitting nicely into the jazzy, soulful and swinging backing provided by a five-piece group and two female singers.

Songs for this Nov. 2 date included selections from his early LPs, such as "Moondance," "Into The Mystic," "Tupelo Honey," "Kingdom Hall" and "Wild Night," through his current LP, with tunes such as "Wavelength" and "Checking It Out" showing that his talent is still growing while his feel for r&b just gets better. It's a shame he's so moody and surly in performance.

Opening the show was Rockpile, which features both Dave Edmunds and Nick Lowe. Edmunds is the front man on this tour, and the band's disappointingly short show of 40 minutes featured mostly his material, though Rockpile did find time to perform Lowe's "Heart Of The City" and "They Call It Rock."

Rockpile, in its 10-song set, played rejuvenated rock'n'roll, which drew heavily from Chuck Berry, but which was also Rockpile's own.

Earlier in the week the band had headlined at the Bottom Line, where it had more time and opportunity to reach its audience. At the Palla-

dium this was limited. However, at the end of the night, considering Morrison's disappointing set, it may have been Rockpile's "Deborah" and "I Hear You Knocking" that the audience remembered most fondly. **DICK NUSSER**

MARSHALL TUCKER BAND  
FIREFALLMadison Square Garden,  
New York

Fans of the hard-working Marshall Tucker Band expect rock that pulls no punches. They got their money's worth Nov. 9 as the band delivered 16 of its most popular songs in a show rampant with high energy and excitement.

Tucker greeted the wildly cheering crowd with a powerful, single note crescendo that established the thundering tone of this 100-minute program.

Three songs later the Capricorn group was moving full speed ahead through its biggest commercial hit, "Heard It In A Love Song," and gave no sign of letting up until it put the finishing touches on "Searching For Rainbow," the last of four separate encores.

Most of the evening's instrumental attention focused deservedly on lead guitarist Toy Caldwell, who engaged in dynamic combinations of technique and brisk expressiveness. His wiry lines curled and squirmed. Also impressive was his vocabulary of lightning licks and his solo runs that reached for the highs with stinging intensity.

The only spoilers of the evening were a sound system that pushed the upper ranges far beyond their limit, and the flute work of Jerry Eubanks, who was continually out of tune with the rest of the band.

Eubanks fared much better with his sax solos, particularly on Tucker's "24 Hours At A Time," where each player had a crack at the spotlight.

Firefall, the Atlantic group led by Rick Roberts, has a heart of rock'n'roll, and for an act opening in the Garden, this can only be an asset. In its 50-minute approximately 10-tune set, the six-piece band wisely sandwiched its softer, more lyrical hits (including "You Are The Woman") between stomping rock tunes with spirit rooted in the good time blasts of Roberts' Burrito Brothers. **BOB RIEDINGER JR.**

## GERRY MULLIGAN

Storytowne, New York

Veteran jazz baritone saxist Mulligan showed up beardless fronting a 14-piece big band at this basement jazz club for a one-hour set that was well balanced in eight swinging numbers and thoughtful, moody slow tunes.

The band, with three trumpets, three trombones, three saxes and the usual rhythm, piano, bass and drums, executed the program of mostly Mulligan originals cleanly with a host of inventive solos mostly from Gary Kellen on tenor sax, Barry Reis on trumpet, Keith O'Quinn on trombone and Tom Fay on piano.

Mulligan never stopped playing. When he was not rearing back for one of his distinctive baritone sax solos he was standing next to the baritone sax man in the reed section adding strength and depth to the arrangements.

He displayed a warm, beautiful tone as he switched to soprano sax on his waltz "Take A Walk On The Water." He also played a thoughtful piano solo on "Darn That Dream" which the band effectively accented. **DOUG HALL**

## CANDI STATON

Leviticus, New York

This earthy r&b vocalist managed to attract more paying customers to this club's Thursday night live showcase than any act in recent memory. Most of the customers at the Nov. 9 show were women and they were paying to see Staton perform her nonpareil soul lament, "Victim," which has become an anthem for this town's soul sisters.

Unfortunately, Staton's eight-song, 50-minute set got off to a slow start as the first half of the show failed to catch the crowd's fancy. Her five-piece band and two male back up singers gave her strong support but Staton's first few songs were weak and she did not seem relaxed.

The set picked up with the fifth song, a good reworking of the old Motown classic, "I'm Gonna Make You Love Me." It was up hill from there as she followed with a strong ballad, "I Wonder If I'll Ever Get Over It," and her first disco success, "Young Hearts Run Free."

The show was predictably closed with a compelling rendition of "Victim," which sent the house into an uproar. **ROBERT FORD JR.**

## Classical

SCHUBERT FEST *Abundance Of Recordings  
Observe Composer's B'day*

By ALAN PENCHANSKY

CHICAGO—A spate of new recordings celebrates the memory of composer Franz Schubert, who died at the age of 31 exactly 150 years ago.

Surveying new release information one finds the Schubert discography swelled with new issues of orchestral, Lieder, chamber and solo compositions. The new entries range from a boxed set of the composer's complete symphonies, conducted by Herbert Von Karajan (Angel), to several new disks offering little known pieces created for the frequent 19th century arrangement of two players performing on one piano.

Schubert's lesser known compositions are particularly well represented in the sesquicentenary issues, giving listeners a chance to look beyond the well-known "Unfinished" Symphony and the handful of his most frequently heard songs.

One of Schubert's most recondite but extraordinarily beautiful compositions is his last string quartet, a work in G Major ascribed as Op. 161. The quartet has been awarded two new recordings this year, on the Philips and RCA labels.

Collectors will have a difficult time selecting between the tonal elegance and lyrical emphasis brought to the lengthy work by the Quartetto Italiano in a Philips recording, and the Guarneri Quartet's darker, more masculine treatment on a new RCA disk. Both productions convey the sense of rapture in this place, found particularly in the first and second movements.

Schubert's Op. 103 Fantasy for one piano and four hands also appears in two fall issues. This work, like the G Major quartet, dates from the composer's last years when his expression achieved an almost unearthly beauty and when Schubert first began to stretch out his ideas in instrumental form.

This lengthening of his expressive

dimension was identified by the composer Robert Schumann in his oft-quoted dictum about Schubert's "heavenly lengths."

The Fantasy, in which one of Schubert's most lovely melodies is woven throughout, is well served in a performance newly issued on the Sheffield Town Hall label. The players are husband and wife duo Karl Ulrich and Helen Schnabel.

Assistance in preparing this story provided by Is Horowitz.

Ulrich and Schnabel also perform the rarely heard Sonata for Two Pianos Op. 30 by Schubert and works of Mozart, Weber and Bizet in the two-record album. Helen Schnabel died in 1975 and the album, derived from concert tapes, is something of a memorial tribute.

The recorded sound is uneven, but clear and flattering in the big Schubert piece.

Listeners also can acquaint themselves with the four-hand Fantasy in a new Seraphim release. Pianists Jacques Fevrier and Gabriel Tacchino perform four Schubert compositions, including a Mozartean theme and variations, a Grand Rondo in A and Schubert's "Marche Militaire."

The March, well known in several orchestral versions, was written originally for four-hand piano.

The Seraphim issue, while a value, suffers from clunky reproduction and a somewhat unfeeling treatment of the Fantasy. Fevrier and Tacchino, however, bring off the 18-minute variations piece with considerable brilliance.

As indicated, Schubert's music has been filled out frequently with new orchestrations. A November release from RCA, featuring baritone Hermann Prey, allows one to hear how this work was handled by com-

posers such as Berlioz, Liszt, Reger and Brahms.

The album presents a dozen Schubert songs, interpreted beautifully by the German baritone. As a special attraction Schubert's most famous ballad, "The Erl King," opens and closes the recital, first in an orchestration by Liszt and concluding with a swirling Berlioz treatment.

Prey also is featured in a new entry in the Philips mid-price Festivo catalog. The album, presumably available here at full price earlier, offers a sampling of the most famous Schubert songs, including "Erl King," "The Trout" and "An Die Musik." The accompaniment is provided by piano in this case.

From one of the last group of sessions the late conductor Thomas Schippers held in 1976 before illness forced him to halt activities, comes a new recording of Schubert's Symphony No. 9. The label is Turnabout.

Philips Festivo also sports a Schubert Ninth new to the American market, with Wolfgang Sawallisch conducting the Dresden State Orchestra.

If one must choose a preference, Schippers and the Cincinnati Symphony emerge the victors. The late conductor's strong musical personality is undiminished here, vigorously shaping, and caressing where necessary, the immortal Schubert line.

It's a poignant reminder of the loss suffered by the musical community generally, as well as by the Cincinnati Symphony which had shown significant improvement since he undertook its directorship in 1970. Further, the recording, in compatible QS quad/stereo, is distinguished by concert hall naturalness, by now a hallmark of the Elite recording team which produces the sessions for Turnabout.

Other releases timed to the sesquicentenary include:

**SCHUBERT "ROSAMUNDE"—Haitink, Concertgebouw Orchestra, Festivo 6570053.** This is Schubert's best known music for the theatre, though he completed 10 operas. The prestigious Concertgebouw name assures interest in this release, which presumably includes all of the musical episodes Schubert provided for the short-lived play "Rosamunde." Several of these selections long ago took on a life of their own in the concert hall.

**SCHUBERT: MASS IN A FLAT—Soloists, Choir of St. John's College, Cambridge, Academy of St. Martin-in-the-Fields, George Guest, conductor, Argo ZRG869.** This mass, numbered as Schubert's fifth, shows the composer's growth into larger forms, his successful handling of massive forces such as Beethoven exploited in his "Missa Solemnis." The performance here is well recorded and strong, placing particular emphasis on excellent choral work.

**SCHUBERT: PIANO SONATAS IN B-FLAT MAJOR AND C MAJOR, Daniel Barenboim, DG 2530995.** The B-Flat Major Op. Posth. Sonata generally is regarded as Schubert's most important composition for solo piano, one of his beautiful later works. Barenboim doesn't overcome all of the interpretive hurdles posed by this difficult opus but his idiosyncratic performance is ultimately convincing and preferable to Lazar Berman's drawn-out account on Angel. There is also the benefit of an entire additional sonata in this album which is part of a Schubert survey Barenboim will make for DG.

Disc's Kent. Supermart  
Caters To Classical Trade

CHICAGO—A completely self-contained classical section is housed in the newest store in the Disc Records chain, a 9,000-square foot outlet in Louisville.

The store is the largest yet in the big, interstate Disc Records web. And its enclosed 50 by 35-foot specialty room represents the chain's most aggressive classical merchandising design to date, Gary Arnold, Midwest regional manager indicates.

Arnold says the chain is seeking to become more involved in the classical marketplace. "We're trying to give classics the attention it deserves; we're trying to extend ourselves to the classical customer to lock up that business, he explains.

When the new store officially opened last week, visitors to the walled-off, acoustically treated special section found 25,000 pieces of classical product.

The room houses its own stereo system and cash register, making it completely self-sufficient, notes Arnold.

The regional manager says classical shoppers will be catered to with a policy that allows disks to be opened for audition. Special plastic outer record sleeves imprinted with a Disc logo are given free with purchase only in the classical section, and Arnold notes that some of the leading

consumer record review publications are being stocked.

Manning the department is a separate staff knowledgeable in classics, with workers drawn from the Univ. of Louisville student population. Louisville Orchestra players also are found behind the counter, says Arnold.

"We're trying to work with classics more; we've worked with pop primarily," states Arnold. "Where space permits we want to become more involved with classics."

The new outlet, located in South Louisville on Preston Highway, shares a small shopping center with three other occupants including a Radio Shack.

Crystal Absorbs  
12 Avant Titles

LOS ANGELES—More than a dozen recordings of brass, harp and woodwind music on the Avant label will be absorbed into the catalog of Crystal Records.

The best of the Avant titles will be repackaged and retained in the Crystal line, reports Peter Christ, president of Crystal Records. Christ has acquired the Avant master tapes from Lester Remsen, former L.A. Philharmonic trumpeter and founder of Avant.







Leon Cabat, president directeur general of Vogue: "Our company is built on realities."



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# 30 YEARS IN VOGUE

## THE VOGUE STORY 1948-1978

### THE HAPPY FAMILY AT VILLETANEUSE

By MIKE HENNESSEY



The famous Olympia free concert of 1955 given by Sidney Bechet and Claude Luter to celebrate one million sales of "Les Oignons."



This photographic montage was used by Disques Vogue at the last MIDEM to symbolize the company's progress and growth in the past three decades.



The three jazz enthusiasts who founded the Vogue company in 1948: Leon Cabat, Albert Ferreri and Charles Delaunay.

NOVEMBER 25, 1978, BILLBOARD



Plastic Bertrand, the Belgian punk artist, produced by Roland Kluger, whose "Ca Plane Pour Moi" became the first French language record to reach Billboard's Hot 100 chart since "Dominique" by Soeur Sourire in 1963.



In 1955 Vogue achieved France's first million-selling record with "Les Oignons," recorded by Sidney Bechet and Claude Luter in 1949.

The story of Disques Vogue's 30-year history is a story of a visionary blending of two apparently contradictory philosophies—conservation and innovation. To take innovation first. Vogue would not be France's leading independent record company today had it not been ready to adapt itself to the dramatic changes which have revolutionized the international music industry over the past three decades.

But while the organization has been constantly modified and restructured to meet the challenges of new technology, new musical developments, ever-changing public tastes, it has maintained an unswerving allegiance to the principles that sustained its founders in the bleak, post-war atmosphere of the late '40s.

The four founders of the company—Leon Cabat, Charles Delaunay, Albert Ferreri and Colette Denattes—are still there, setting a pattern of loyalty to ideals which is reflected throughout the staff. Long service is commonplace at Vogue, not an exception, and it is no secret that when measuring the success of the company over the last 30 years, president directeur general Leon Cabat sets rather more store by the fidelity and devotion of the Vogue employees than he does by Vogue's sophisticated technical resources and operational expertise.

For Cabat the Vogue organization is a family and he does not hide the pride he has in seeing about him so many long-serving colleagues. It is the most telling tribute, he feels, to the success of the company—and not only to its success but to the care and concern of the management for its human resources.

"When you live so close together," Cabat says, "you have to love one another, otherwise existence is impossible. That's the secret of most happy families. I never think in terms of a market share that has to be achieved—either a record happens or it doesn't, that's the name of the record game. But we all work together hand in hand and all departments are in

Mike Hennessey is Billboard's European Editorial Director.

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regular contact helping to build the artists who have entrusted their repertoire to us. Again it's a family commitment.

"We are a self-contained, self-financing company built on realities and, except for jazz repertoire, we have always built our own talent; never have we bought established talent. Some companies have to because people in the higher echelons are looking for a certain turnover. But we have no liabilities to anyone else, so we follow our own policy.

"We always re-invest less than we make, we owe nothing to any outside agency and we believe in progressive but prudent expansion. That is how the company has grown over the last 30 years."

Perhaps the most striking feature about the Vogue organization is that from laughably modest beginnings—the initial capital was the equivalent of about \$100—it has achieved a remarkable degree of vertical integration without having had to seek external finance. Recording studios, pressing plant, cassette duplication service, sleeve and publicity printing department, warehouse, dispatch department, promotion service, sales division, administration—all are concentrated in the university town of Villetaneuse to the north of Paris. This makes it perfectly possible to produce a finished disk from a master tape in three-and-a-half hours.

Vogue's list of "firsts" over the past 30 years is impressive. It was the first French record company to produce a million-selling single (Sidney Bechet's "Les Oignons," recorded in 1949); it was the first French company to release a long-play microgroove record (also a Sidney Bechet recording); it was the first European record company to create its own music publishing division (in 1951), the first to introduce budget line records to France, and the first to introduce the concept of "twofer" reissues.

A strong affinity to jazz has characterized Vogue's operations from the very beginning, and of all the many musicians associated with the company, either directly or through recordings licensed from GNP-Crescendo, Roulette and, in the early days Dial, Blue Note and Apollo, the giant among them was Sidney Bechet to whom Vogue owed a large part of its early success.

(Continued on page V-4)

Happy 30th Anniversary!  
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Vogue  
30

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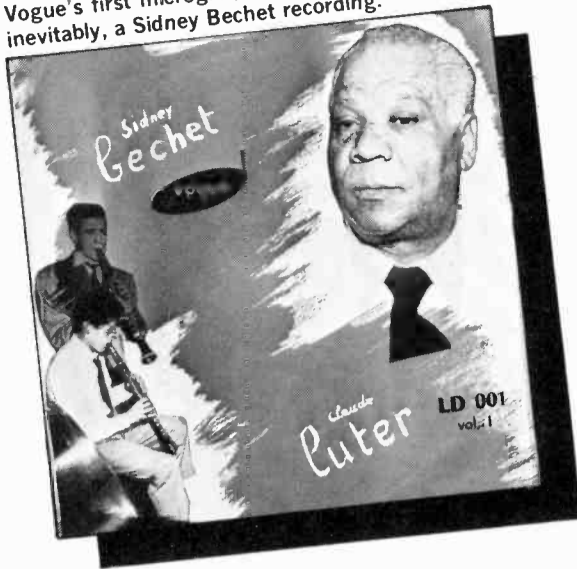




Leon Cabat is flanked by two of Vogue's biggest selling artists of the '60s, France's Francoise Hardy and, right, Britain's Petula Clark.



Vogue's first microgroove release in 1951 was, inevitably, a Sidney Bechet recording.



# VOGUE STORY

• Continued from page V-2

Says Cabat: "Bechet was a delightful man who could sometimes be extremely difficult. But we got on together excellently and such was our mutual trust that for years we never had a formal contract."

The decision to record Sidney Bechet with the Claude Luter band in 1949 was decidedly not made with any expectation of achieving massive sales; it was made simply because Cabat, Delaunay and Ferreri were passionate jazz fans who had recently come through a desperately lean period when jazz records were rarer even than nylon stockings.

"It was jazz," Cabat recalls, "that really started it all. We were all enthusiasts who spent a large part of our time listening to jazz and the only way to hear the real thing in the immediate postwar years was on record, because there were very few concerts. And it was because jazz records were so hard to get in those days that we decided to produce them ourselves."

With Delaunay, editor of "Jazz Hot" which he had founded in 1933, and Ferreri, a professional musician recently repatriated after five years as a prisoner of war, Cabat formed the uncompromisingly named Jazz Disques.

Delaunay had recently returned from the States where on behalf of Pathe-Marconi, France, he had supervised recording sessions by Louis Armstrong, Duke Ellington, Benny Carter and Jonah Jones for the Swing label. He had also made contact with some of the small independent jazz labels and it was from these companies that Jazz Disques obtained its first 78 rpm masters. Others came from Hot Record Society masters obtained from a Paris-based American who had a small pressing plant.

It was from this plant that Jazz Disques—soon to become Vogue Productions Internationales Phonographiques—obtained its first product, a pressing order for 500 disks. The first company warehouse was Albert Ferreri's kitchen—but then somewhat more spacious premises were acquired (Leon Cabat's garage). The delivery fleet was Albert Ferreri's bicycle and the dispatch department was manned by friends of the founders persuaded to give up their evenings to pack parcels of records on the promise of being able to listen to the latest jazz records.

Many of the first releases were pressings of masters obtained from specialist American labels and released on the Jazz Selection label; but within a year Vogue was issuing locally made recordings by jazz giants such as Erroll Garner, Howard McGhee and, of course, Sidney Bechet.

Bechet was no stranger to France. He had played at Maxim's at Paris as long ago as 1919 with Will Marion Cook's Southern Syncopated Orchestra. When that band broke up

(Continued on page V-6)

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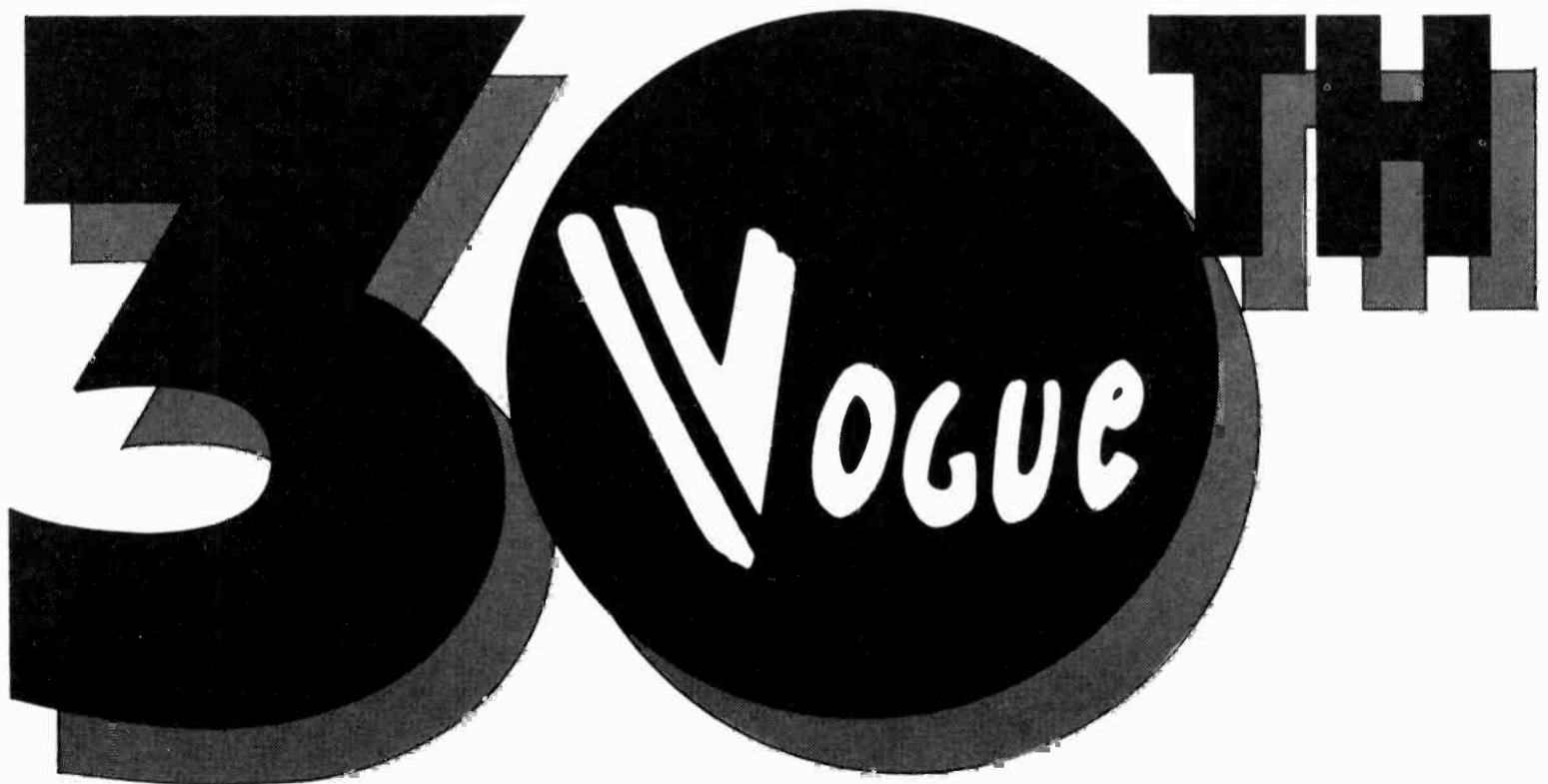
The jazz fans meet the jazzmen. Claude Luter, Willie "The Lion" Smith, Wallace Bishop, Leon Cabat and Albert Ferreri, all from left.



Vogue's Studio A with accommodations, including the mezzanine floor, for 80 musicians.

NOVEMBER 25, 1978, BILLBOARD

## Congratulations and all that Jazz



# ANNIVERSARY



RECORDS GROUP

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et remercie M<sup>re</sup> Léon Cabat  
et ses collaborateurs pour  
20 ans de fructueuse  
collaboration.



A boat trip for Leon Cabat and Sidney Bechet. Looking through the angle of Bechet's arm is Vogue singer Robert Ripa.



Aimable looks happily on while France's president, Valeri Giscard d'Estaing tries out his accordion.

# VOGUE STORY

• Continued from page V-4

Bechet stayed on in Paris for two years, playing with the Benjie Peyton Band. Later, in the mid-twenties, he came back again to France—a country for which, with his Creole background, he had a pronounced affinity.

Delaunay met Bechet during his American trip and later persuaded him to come to France in May 1949 to appear at the memorable Paris Jazz Festival which Delaunay was staging. That festival is still talked about today and despite the presence of Miles Davis, Charlie Parker, Kenny Clarke, Don Byas, "Hot Lips" Page, and other major jazz figures, Bechet completely stole the show.

Later that year Bechet returned to play with the Claude Luter Band at the Theatre Edouard VII and then to make a three-month tour. It was at this time, in October 1949, that "Les Oignons" was recorded in the studio of the Poste Parisien on the Champs-Elysees. Vogue had already had some success with an HRS master on Jazz Selection of the Bechet-Muggsy Spanier Big Four playing "That's A Plenty," and with enthusiastic public response to his personal appearances at the Salle Pleyel and at the Theatre Edouard VII, there was every hope that "Les Oignons" would achieve healthy sales. But if you had told Cabat, Delaunay and Ferreri that Vogue was about to achieve its first—France's first—million-selling record, you would have been greeted with derisory laughter. Such, however, was the state of the record market in those days that it took five years to achieve the millionth sale.

In 1955, as a gesture to the fans who had bought the record in such vast quantities, Bechet and the bands of Claude Luter and Andre Reweliotty gave a free concert at the Olympia. So uncontrolled was the enthusiasm of the packed audience that the occasion degenerated into a major riot and thousands of dollars worth of damage was done to the theater.

In the five years between that first recording session and the Olympia riot, Bechet had become a folk hero in France. He had now settled in Paris and was a permanent attraction with Luter's band at the famous Vieux Colombier club.

Bechet not only made a major contribution to Vogue's success as a record company but his talent as a composer was the foundation on which the company's first music publishing affiliate, Editions Musicales Vogue Records, was founded in 1951—with Bechet, Cabat and Ferreri as directors.

Everyone in the Vogue company is conscious of the debt the organization owes to Bechet—an awareness that is underlined by the fact that Vogue chose Bechet repertoire for its very first LP release and for the first cassette release. And when the magnificent new recording studios were built two-and-a-half years ago, it surprised no one that they were called

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NOVEMBER 25, 1978, BILLBOARD



Colette Renard, a Vogue artist, created the role of "Irma La Douce."



Les Charlots' hits in the '60s helped boost Vogue's rate of growth.



Pierre Perret had a whole series of comedy song hits for Vogue, beginning in 1963 with "Tord Bo-yaux."

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One of the great Vogue successes of 1973 was the musical "La Revolution Francaise," written by Claude-Michel Schonberg, Raymond Jeannot, Alain Boublil and Jean-Max Riviere. Part of the cast, which included the group Martin Circus, is pictured here.



# VOGUE STORY

• Continued from page V-6

the Sidney Bechet Studios—thus adding another monument to the memory of the great jazzman in addition to the statue in Juan-les-Pins. Bechet died in May 1959 but "Les Oignons" has never been out of the Vogue catalog—and is never likely to be.

From the very beginning, the policy of the Vogue company was auto-finance—receipts from sales were immediately invested in new recordings and thus was the catalog built up. Sales in the early months had been so encouraging that it had become necessary to recruit a full-time salesman. So Andre Vidal joined the company in this capacity; he is still with it today, in the best Vogue tradition, as head of the international department.

Following the recording of Bechet, Vogue began to organize studio sessions with other visiting jazzmen—Johnny Hodges, over with the Duke Ellington Orchestra, and Roy Eldridge who stayed over in Paris for a spell in 1950 after a tour with the Benny Goodman Sextet. In addition the jazz repertoire was expanded by the acquisition of labels like Apollo (Coleman

Hawkins, Arnett Cobb, Charlie Parker, Illinois Jacquet and Mahalia Jackson) and King. It was a King recording—"Flamingo" by Earl Bostic—which was to give Vogue one of its biggest and most unexpected successes of 1952.

Before that, however, came expansion in another direction. Under the guidance of celebrated musicologist and composer Andre Hodeir, Vogue in 1950 launched its Contrepoint label with the world's first recordings of the Quartet by Andre Jolivet, of "Les Visions De L'Amen" by Olivier Messiaen and of Arnold Schonberg's "Serenade For 13 Instruments."

The major landmark of 1951 was the installation by Vogue's custom presser, S.A.I.P., of LP presses and the release of France's first microgroove recording. By the end of that year Vogue had 33 titles in its LP catalog.

In that same year Charles Delaunay's Swing label was retrieved from Pathe-Marconi and brought into the Vogue stable in company with Vogue, Jazz Selection and Contrepoint. Jazz was still a major preoccupation with the rapidly expanding Vogue P.I.P. operation and prominent among the Swing repertoire was Dizzy Gillespie's famous recording of "The Champ" and his 1948 Pleyel Jazz Concert date.

It was Bechet once again who took the major honors in 1952 when he recorded a new composition, "Petite Fleur" which was destined to become a massive international hit and to provide a tremendous boost to the company's newly-formed music publishing affiliate. "Petite Fleur" has to date been recorded in more than 2,000 versions.

The fifties saw a considerable broadening of Vogue's repertoire, first with dance recordings by bands like those of Benny Bennett and Jacques Ary, then with accordion music—notably by Aimable who has been with Vogue for nearly a quarter of a century—then ethnic recordings (the Musee de l'Homme series created by Gilbert Rouget) and also children's records. This diversification proceeded without any lessening of the Vogue commitment to jazz, and when Lionel Hampton brought his orchestra to Paris in 1953, Vogue was quick to seize the opportunity to record Hampton and such sidemen of evident promise and potential as Quincy Jones and Clifford Brown.

On the occasion of Vogue's 20th anniversary, Leon Cabat observed that the two principle aims of the company were "to ensure the best possible distribution of the product of those companies which have placed their confidence in us, and to place at the disposition of those companies who have done us the honor of distributing our own catalog, productions of the highest possible quality."

These two aims were pursued with increasing diligence and efficacy during the fifties as Vogue sought to establish itself more effectively as a major international company. Up to 1956 Vogue's international activity had been largely limited to

(Continued on page V-12)

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The Cadac console in the control room of Vogue's unique Sidney Bechet studio building.



Leon Cabat with Roy Eldridge. "Little Jazz" recorded for Vogue during his 1950 Paris sojourn.

NOVEMBER 25, 1978, BILLBOARD



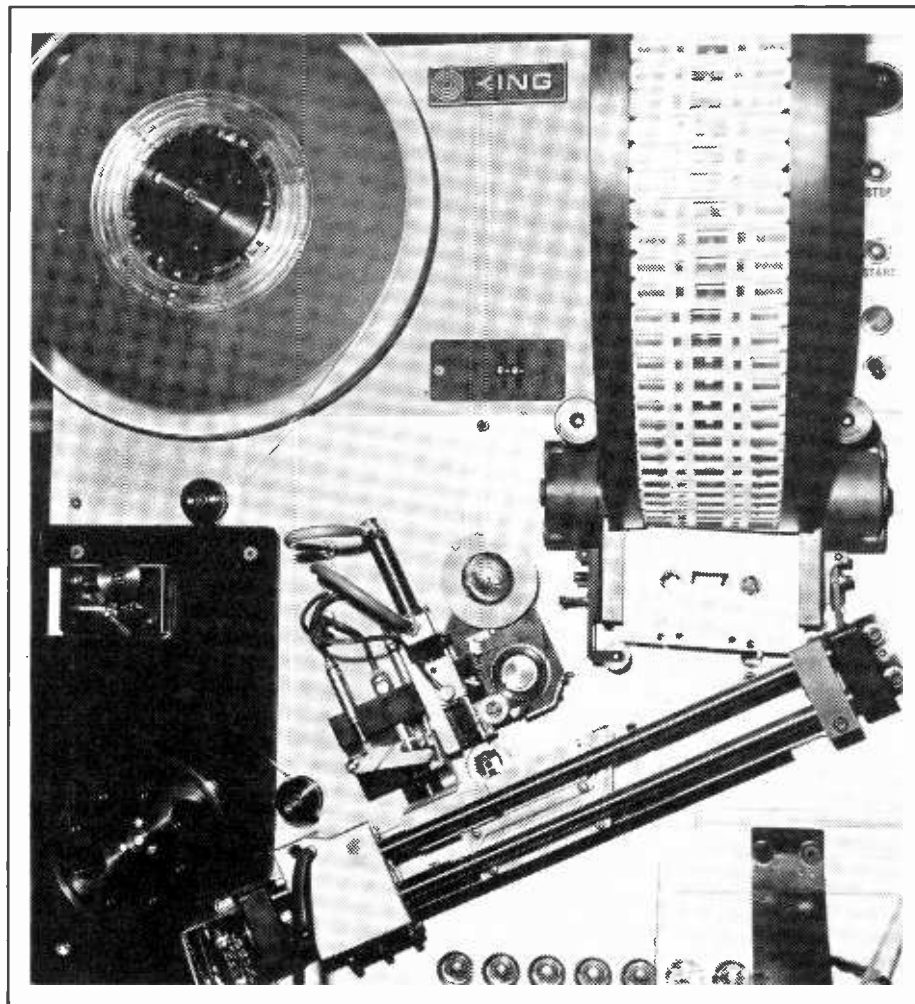
MIDEM 1976. Vogue makes gold disk presentations to Martin Circus, Aimable and Frederic Francois. MIDEM chief Bernard Chevy is on the extreme right of the picture.

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Space had great success in Scandinavia, Italy and Germany, and in the U.S., where it is released through Casablanca.



Vogue's Contrepoint label, set up under the guidance of musicologist Andre Hodeir in 1950, introduced some adventurous modern recordings including Messiaen's "Visions De L'Amen."



Georgette Plana. After 12 years with Vogue she scored a massive hit with "Riquita."



Trini Lopez (left) had a giant hit with "If I Had A Hammer" following his Olympia appearance on the same bill as the Beatles in January 1964. Here he receives an Academie du Disque Francais award with Leon Cabat (right) and Olympia boss Bruno Coquatrix.

## VOGUE STORY

• Continued from page V-8

acquisition of American masters; but in 1956 two important European affiliations were initiated.

In June of that year Cabat went with Jacques Wolfsohn to Italy in search of Neapolitan songs. In Milan, almost by chance, they met Krikor Mintangian, the head of Durium Records. Mintangian played them a recording by an unknown singer whom they later saw in person that night in a small Milan club. The singer was Marino Marini and when Vogue released his first disks in France—including the monster hit "Ciao, Ciao Bambino"—it triggered off a whole new craze for Italian songs.

The other major development of 1956 was the signing of a reciprocal deal with Britain's Pye Records—thus forging a fruitful and friendly link which has flourished ever since. Right from the beginning Cabat had felt that real expansion could only be achieved by breaking into the international market. "We had always tried to export product from the start," he re-

calls, "and in fact the first export order was fulfilled only seven weeks after the company was formed. But with the signing of the Pye and Durium deals, we had the means of creating the two-way traffic in product which is indispensable to international record companies."

Vogue's rapid rate of growth brought problems in its wake. With sales increasing at a brisk rate and the decision of the custom pressing company to start creating a record catalog of its own, Vogue began to find it impossible to get adequate pressing capacity. The company solved this problem in a classic Vogue way by building its own pressing plant at Villetaneuse under the expert guidance of Charles Doll who had had long experience of record manufacture. 1956 was thus a signal and significant year in the company's history.

Towards the end of the fifties, the first fruits of the Pye association began to materialize as Petula Clark started to make a decided impact on the French market. She followed up her first recordings in French with a highly successful appearance at the Alhambra in Paris—and that was the beginning of a star career in France which was to last 10 years.

In 1958 accordionist Aimable celebrated the sale of his one millionth disk and Vogue set up its first foreign affiliate—Vogue Belgium.

The following year Vogue achieved great success with the launch of France's first budget line series. Taking his lead from Pye, which had introduced a budget line called Golden Guinea (selling for £1 1s), Leon Cabat introduced a series called Cochon d'Inde (guinea pig) which retailed at a comparable low price (15 francs). This was the era of the so-called "surprise party" record and the budget line was an immediate hit with teenagers.

But 1959 was also marked by tragedy when the great Sidney Bechet died on May 14 at the age of 62 after a long illness. One of the world's greatest jazzmen was gone—but his music lived on and still, today, nearly 20 years after his death, Bechet's recordings are robust sellers. "Petite Fleur," written seven years earlier, enjoyed a tremendous revival and was heard endlessly on the radio that summer, both in the original Bechet version and in a new recording on Pye by Britain's Chris Barber. The Barber recording became a major U.S. hit.

The continuing success of the budget line prompted Vogue to augment its activities in the low-price album market and so in 1960, with product acquired from the catalog of Dave Miller, the Mode line was launched with a massive poster campaign throughout Paris. The Mode line was to become yet another major winner, ultimately comprising a repertoire of more than 500 albums.

Although not many people realized it at the time, 1960 also saw another momentous debut. A 16-year-old singer called Johnny Hallyday made his first single for Vogue—and it got a very frosty reception from the disk jockeys. In the summer of

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CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Editorial coordination: Mike Hennessey, European Editorial Director. Art direction: Salvatore Scorza.

# Congratulations

# Vogue

for

# 30 Years

of

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# Vogue Beyond France

## Austria

For many years, Vogue was represented by various independent distributors in Switzerland, but the third-party deals were not always satisfactory and the company inadvertently showed a low profile.

In 1973, however, it set up its own affiliate in the French part of Switzerland, incorporated as CPSA Ltd.

General manager Pierre-Henri Dumont says: "The choice of Mont-Sur-Lausanne as our headquarters was obvious as we represent such a strong French catalog. Our main center of activity is still the French region of Switzerland."

"But as only 18.1% of the Swiss population of 5.5 million are of French mother tongue and the great majority, nearly 65% are German Swiss, and with nearly 12% speaking Italian, we have to invest to succeed also in the other areas of the country."

He says the language differences reflect different cultural and musical tastes. "And we have to watch closely the developments of a steadily-growing Swiss record market, Vogue being a smaller but very active part."

Dumont notes the 1978 sounds are transcending all language barriers so that French artists like Frederic Francois, Dutrong, Martin Circus, Kelly Marie and others are now finding success in the non-French areas of Switzerland. U.K.-originated hits from the Brotherhood of Man, Carl Douglas and Johnny Wakelin have supported Vogue's French-based releases as well.

He adds: "Re-release of British rock heroes like the Kinks and Caravan have also created much local interest."

In the past year or so, Vogue has developed the power and thrust of its sales and marketing management. Aurel Trost now handles administration and the general manager is Dumont; the whole staff having been moved to Mont-Sur-Lausanne from the original base in Lausanne.

The company is now based in a Swiss cottage. Says Dumont: "We don't regret our move from the city. The Swiss record production company Evasion has now been re-organized and the result is we can together meet fast all requirements from customers."

There is constant action on Pye releases from Britain, the original Vogue French labels, South American sounds on Movie-Play and also Evasion Disques, now one of the most important companies in Switzerland. There has been recent chart action from La Banda A Basile, Space, Plastic Bertrand, Henri Des, Michel Buhler and the albums from the tv series the Muppets.

Then in July this year there were further honors. At the Montreux Festival, Vogue picked up a main award for Bud Powell's "The Best Years" package, and special credits for Art Blakey's "Gypsy Folk Tales" (Grand Prix Du Disque Du Folk).

Cooperation with Evasion brings Vogue into contact with top Swiss productions, notably Henrie Des, Michel Buhler, Jean Daetwyler, folk groups Bazoche and Sarclon, and jazz acts The New Ragtime Band and The Old School Band.

Says Dumont: "We have the acts and the product to make our jubilee year a big success." **PIERRE MAESLER**

## Belgium

Vogue Belgium was set up on Sept. 16, 1958, and then known as Discovogue, with the main financial holdings in the hands of Ilia Bronstein, general manager of the Victory Company, and the Society La Galvanoplastie Belge.

At that time, key personnel involved Ilia Bronstein as general manager, Simon Cabat as managing director, Guy Khavessian as commercial manager and accountant Roger Meylemans.

Then, just a few months later, Vogue France took over the main holding, with Bronstein and La Galvanoplastie pulling out. Soon Discovogue became Vogue Belgium and Khavessian was promoted head of the company.

By 1968, Vogue Belgium set up a promotion service under Gigi Bastin, still there in what is very much an expanded area of company activity. And in 1963, Khavessian joined Vogue France in Paris and Roger Meylemans became general manager.

Sales figures have since increased on an annual basis. Gradually the company was enlarged and now there are 30 people working in the Belgian arm of Vogue.

A sub-office was started in Holland in 1968, with Jose Leruth as manager. And three years on, Vogue Belgium joined in the formation of the Belgian rackjobbing company Cogedep, along with Barclay, CBS, EMI, INELCO, Phonogram, Polydor, each with one-seventh of the control.

In 1976, U.K. company Pye bought out 50% of Vogue Holland, changing the company name to VIP, a mix of Vogue and Pye. Manager there was Ruud Lammers, with Leruth recalled to Brussels to control the sales division.

Now Vogue Belgium has Meylemans as general manager, J.M. Van Grudenberg as stock manager, Gigi Bastin as promotion manager, Jose Leruth as sales manager, F. Veulemans as administration chief and C. Barzotti as artistic director.

Hits over the past 20 years in Belgium cover Vogue suc-

cesses emanating from France, the U.K., U.S., Italy, Spain, Germany and Belgium itself. Among the artists involved in the biggest sellers: Petula Clark, Johnny Hallyday, Françoise Hardy, Udo Juergens, Frank Sinatra, Sandie Shaw, Mungo Jerry, Carl Douglas, Brotherhood Of Man and Abba.

"With geographical problems and difficulties because Belgian consumers can get music from many neighboring territories, our list of hits proves Vogue Belgium is a hard-working and successful company." **JULES ANTHONISSEN**

## Holland

The Vogue operation in Holland was set up on the basis of joint ownership between Vogue and Pye, who each hold 50% of V.I.P. This arrangement dates from 1968.

The company now pursues an active role in developing its own signed talent, and in addition distributes a large number of the licensed labels associated with Pye and Vogue, among them Casablanca, Roulette, Buddah, Contempo, Vanguard, Sanfari, Ember, Black & Blue, Crescendo, Vogue Belgium and Vogue France.

General manager Ruud Lamers comments: "Recently we have had a lot of new international labels to concentrate on. We are very happy with that development, which gives the company a more and more international flavor."

"We are also very much on the lookout for our own product. Joe Bourne, for instance, is a black disco singer whom we signed ourselves and for whom we have high hopes. We have been working hard to establish people like singer Frederic Francois and Claud-Michel Schonberg, another French singer."

"Our efforts with Schonberg started last year. We pushed hard for three months on his single 'Les Enfants De Mes Enfants' and were rewarded with tremendous airplay and seven weeks in the charts. He has a new album out this autumn, one of about 15 albums we release each month. About half of these are jazz releases, but the rest are mass market acts. Between them they add up to a tremendous breadth of catalog."

## U.K.

For many years Vogue has enjoyed especially close links with Pye Records, based not only on sound business considerations but on the longstanding personal friendship between Cabat and Pye Chairman Louis Benjamin.

"We've had a marvellous association ever since 1959," recalls Benjamin. "Myself and Leon and our respective families have been very close friends for many years. As a record man he is one of the all-time greats. He has always kept up to date with new developments in the record industry, and his knowledge of jazz must be unique in business."

Pye managing director Walter Woyda adds: "Our association with Vogue is probably unique among our worldwide licensees. We have a licensing deal with Vogue for our product, which covers France, Belgium, Holland, Luxembourg and Switzerland, and we have a reciprocal arrangement with Vogue for their product. We've enjoyed worldwide successes with our joint arrangement on Petula Clark, and Vogue has recently done well with acts of ours like Joe Dolan, Kelly-Marie and Brotherhood Of Man."

"Other notable successes over the years would include Françoise Hardy or course, and there has been good catalog material from acts like A. Marble, the French accordionist. A recent big hit has been the 'Space' single and album from Magic Fly."

"We have a very close mutual liaison, but we are very selective about material, and only put out what we believe will sell in our market. Currently we are working on Quartz and some of the Euro disco albums."

Though Vogue has an across-the-board catalog, it is as a jazz label that it is most famous. Pye's Terry Brown has been taking advantage of this in marketing company's "jazz double" series. "When we started the jazz doubles, about four years ago, we decided to use the old label identity, not the new one, because Vogue is such a marvellous, prestigious name and logo to have."

"Titles include sets from Django Reinhardt, Count Basie, Gerry Mulligan and the historic Clifford Brown sides, plus some material from the Roulette label and from artists like John Surman, who is not from Vogue's catalog but from our own. Sales have been very good: like classical records, jazz albums go on selling steadily for years; you rarely need to delete."



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*Dave Miller*



Charles Delaunay flanked by Django Reinhardt and his wife.

16-year-old Johnny Hallyday gets his first recording chance with Vogue in 1960.



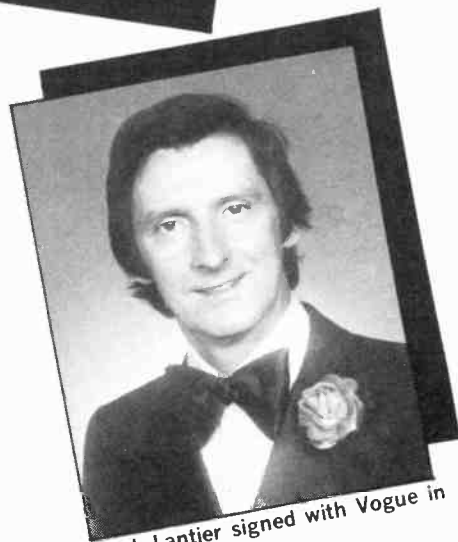
One of the first releases on Vogue's Jazz Selection label, an HRS recording by the Bechet, Spanier Big Four.



Charles Delaunay and Lucky Thompson at a recording session.



Singer-composer Claude-Michel Schonberg, co-writer of "La Revolution Francaise."



Jack Lantier signed with Vogue in 1969.

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# VOGUE STORY

• Continued from page V-12

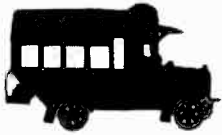
that year Hallyday, inspired by his American rock 'n' roll idols, played a season at the Vieux Colombar at Juan-les-Pins and scored a remarkable success. Even so, no one would have predicted at that stage that he would go on to become one of France's most enduring superstars.

The year 1961 saw a major reorganization as the company moved its administration and stock from the center of Paris to a new building in Villetaneuse, converting the Paris location into a recording studio. In the same year Vogue acquired representation of Warner-Reprise, saw Petula Clark achieve a major hit with "Romeo," and signed a new group called El Toro and the Cyclones whose lead guitarist, Jacques Dutronc, was to go on to become one of the biggest French recording stars of the sixties.

Through the early and middle sixties there was a tremendous acceleration in the company's growth rate, aided by the smash hits of Dutronc, Georgette Plana, Pierre Perret, Antoine, Les Charlots, Petula Clark—who was now a bigger star in France than in her native country—and Françoise Hardy, a refreshing young singer whose "Tous Les Garçons Et Les Filles" became a sort of anthem for the young people of France. There was also a run of successes from the foreign labels Vogue represented. From Reprise came "If I Had A Hammer" by Trini Lopez—who outshone the Beatles when he appeared on the same bill at the Olympia in January 1964—and "Strangers In The Night" by Frank Sinatra (which proved a bigger seller in France than it was in the United States). From Scepter came a series of hits by Dionne Warwick; from Roulette came "Shame And Scandal In The Family" by Shawn Elliott—a most unexpected hit—and from Durium came Nino Rosso's "Il Silencio." From Pye came Sandie Shaw's 1967 Eurovision winner "Puppet On A String" (a 1.2 million seller) and from Kapp, Louis Armstrong's "Hello Dolly."

In 1965 the fast-growing music publishing division moved to new headquarters in Neuilly and the record division, now boasting a remarkably wide-ranging repertoire from classics

(Continued on page V-16)



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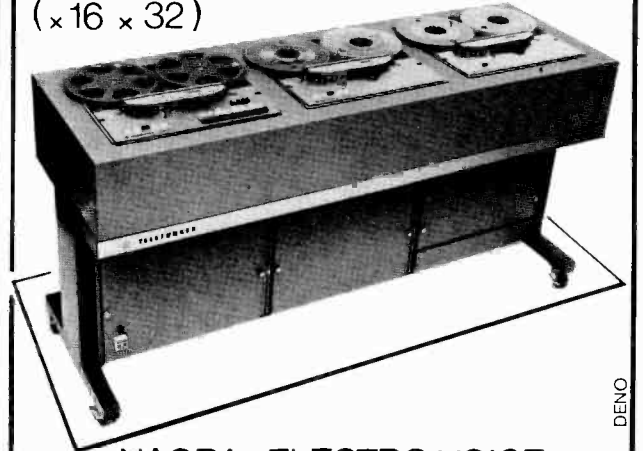
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## VOGUE STORY

• Continued from page V-15

to American pop, from instrumental dance music to French chanson, from the ever-popular accordion albums to children's records, from jazz to authentic folk recordings, went from strength to strength. In 1966, when the French press was gloomily reporting a recession in the French record industry, Vogue was increasing its turnover by 27 percent—and annual increases of that order have been the rule rather than the exception ever since.

In August 1966 Vogue released its first musicassette—and naturally it was a Sidney Bechet compilation, including "Les Oignons" and "Petite Fleur."

The company achieved yet another first in 1969 with the release of France's first "twofer" albums—a concept which was to be followed by the entire French record industry. The same year saw the first releases by Jack Lantier and Martin Circus.

In 1971, Roger Meylemans, head of Vogue's Belgian affiliate, persuaded Leon Cabat to give a recording chance to a young Belgian singer called Frederic Francois and "Je N'Ai Jamais Aime Comme Je T'Aime" became the first of a whole series of hits.

A major landmark of 1973 was the creation of the rock opera "La Revolution Francaise," composed by Claude-Michel Schonberg and Raymond Jeannot with lyrics by Alain Boublil and Jean-Max Riviere. This ambitious musical, in which the Martin Circus Group was featured, was an outstanding success. In 1974 Vogue's foreign licensors contributed two major hits—from Pye came Carl Douglas's "Kung Fu Fighting" and from Stig Anderson's Polar Records came Abba's Eurovision winner, "Waterloo." Another Eurovision winner 1975 with Teach In's "Ding A Dong" licensed from the Dutch company CNR, and then Vogue made it three in a row when the Pye group Brotherhood of Man won the contest with "Save Your Kisses For Me."

In 1975, too, Vogue acquired the Brazilian catalogue, Copacabana, and had an immediate hit with Morris Albert's "Feelings."

Alain Boublil, whose France Etoile Productions had been responsible for "La Revolution Francaise," was involved in the formation of the Melba label in 1976 and one of the most important of the early releases was an album by La Bande A Basile called "Les Chansons Francaises."

Vogue's success story continued throughout the seventies with expansion on all fronts. In 1977 the company acquired representation of Casablanca, Sonet and Parachute; in 1978, Buddah; and to foster that "two way traffic" so important for

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Lionel Hampton made his first recordings for Vogue in 1953.

an international company, Vogue began producing records with big potential in many foreign markets—records by acts like Space (released by Casablanca in the U.S. and highly successful also in Scandinavia, Germany and Italy) and Quartz (released through T.K. Productions in the States).

The company entered its 30th year in fine style with production nearly 25% up and a huge superstar in Plastic Bertrand, whose "Ca Plane Pour Moi" was the first French language record to enter the Billboard Hot 100 in 15 years. Produced by Roland Kluger's RKM company, Bertrand, a Belgian, sold a million singles in just four months and his remarkable success strained even the impressive capacity of the Villeteuse pressing facility, even with its output of 800,000 singles and almost as many albums a month.

Today, while Vogue reflects on the past 30 years with justifiable pride, its collective face is firmly set towards the future—a future which as Leon Cabat says, has never been more full of promise and potential prosperity. For Vogue is the complete music company and its staff are complete music people, firmly committed to those two guiding principles that motivated the company's three founders 30 years ago—conservation of the highest ideals and standards and allied to the flexibility to adapt to new trends and techniques. Billboard

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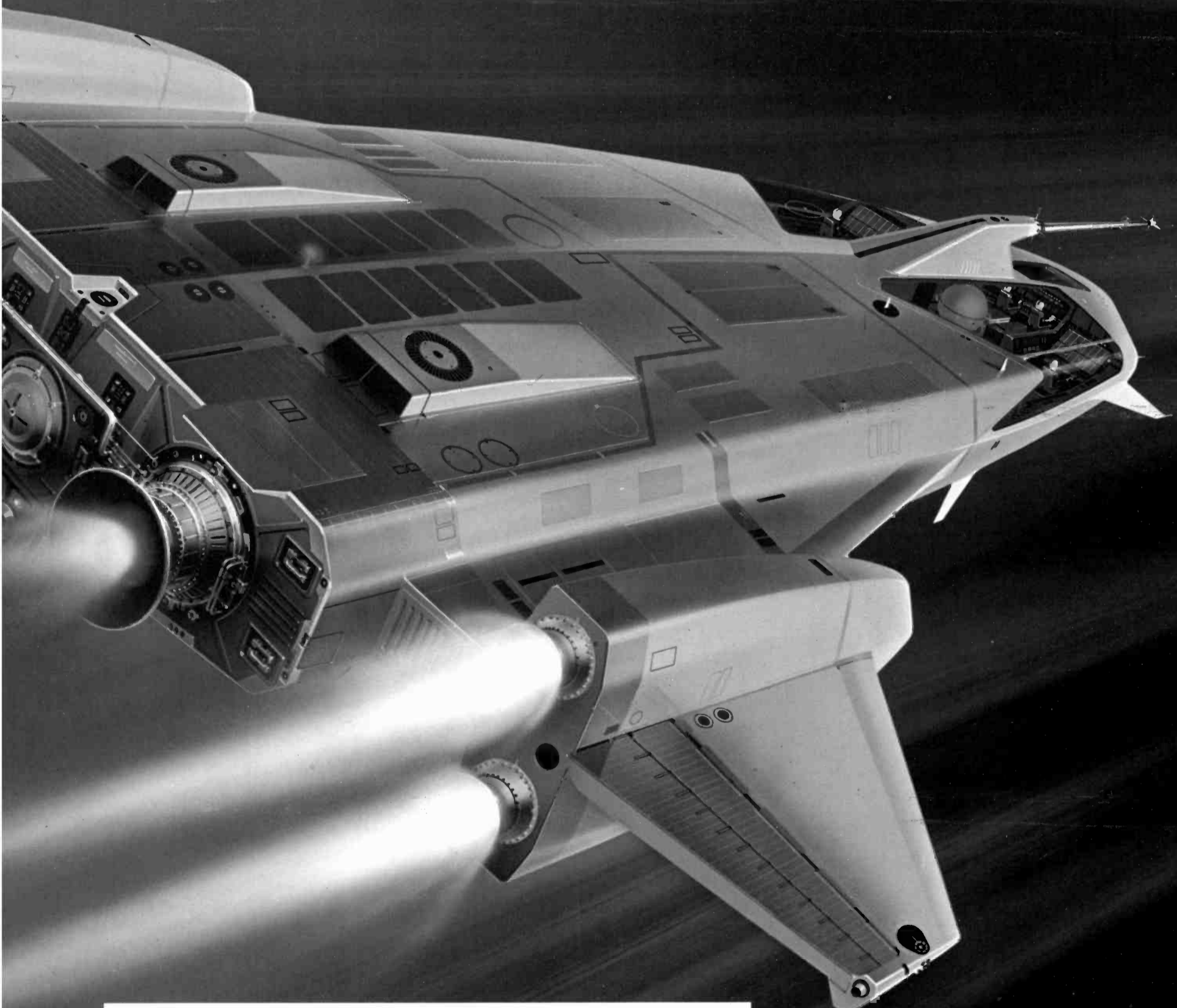
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# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	<b>I'M EVERY WOMAN</b> —Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick D-Val, ASCAP)	34	19	15	<b>ONLY YOU</b> —Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henery Suemay/Six Strings, BMI)	69	74	3	<b>JUST FREAK</b> —Slave (D. Webster, S. Washington, M. Adams, H. Hicks), Cotillion 44242 (Atlantic), (Spur Tree/Cotillion, BMI)
2	3	11	<b>YOUR SWEETNESS IS MY WEAKNESS</b> —Barry White (B. White), 20th Century 2380 (Sa Vette/January, BMI)	35	45	5	<b>IN THE NIGHT TIME</b> —Michael Henderson (M. Henderson, S. Rivers), Buddha 600 (Arista) (Electricoord, ASCAP/Intense, BMI)	70	73	5	<b>WORKING OVERTIME</b> —Denise LaSalle (D. LaSalle), ABC 12419 (Warner Tamerlane/Ordona, BMI)
3	5	9	<b>MARY JANE</b> —Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)	36	46	6	<b>SO EASY</b> —Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI)	71	81	3	<b>NOW THAT WE FOUND LOVE</b> —Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.), (Mighty Three, BMI)
4	7	6	<b>LE FREAK</b> —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	37	47	10	<b>LOVE TO BURN</b> —O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)	72	82	2	<b>IT'S ALL THE WAY LIVE</b> —Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrun VII, ASCAP)
5	4	15	<b>ONE NATION UNDER A GROOVE</b> —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	38	34	13	<b>YOU SHOULD DO IT</b> —Peter Brown (T. Brown, R. Rans), Drive 6272 (TK), (Sherlyn/Decibel, BMI)	73	83	2	<b>MY LOVE AIN'T NEVER BEEN THIS GOOD</b> —7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muscle Shoals, BMI)
6	2	14	<b>IT SEEMS TO HANG ON</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-D-Val, ASCAP)	39	42	8	<b>IN THE BUSH</b> —Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP)	74	84	2	<b>PARADISE</b> —Willie Hutch (R. Daniels), Whitfield 8689 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)
7	9	9	<b>DISCO TO GO</b> —Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	40	50	6	<b>ANGEL DUST</b> —Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	75	85	2	<b>AIN'T WE FUNKIN' NOW</b> —Brothers Johnson (L. Johnson, Q. Jones, T. Bahler, A. Weir, U. Johnson), A&M 2098 (Yellow Brick Road/Kodi, ASCAP/Kidada, BMI)
8	8	10	<b>MAC ARTHUR PARK</b> —Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	41	80	2	<b>SEPTEMBER</b> —Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3 10854 (Sagittaire, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	76	76	3	<b>SHOE SOUL</b> —Smokey Robinson (S. Robinson, B. Sutton, M. Sutton), Tamlia 54296 (Motown) (Jobete/Betram, ASCAP)
9	12	12	<b>GOT TO BE REAL</b> —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Colaba, ASCAP)	42	52	6	<b>YOU STEPPED INTO MY LIFE</b> —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Sizewood/Unichappell, BMI)	77	87	3	<b>THINKIN' ABOUT IT TOO</b> —Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI)
10	13	10	<b>DON'T HOLD BACK</b> —Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos K, ASCAP)	43	35	18	<b>SOFT AND WET</b> —Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	78	NEW ENTRY	→	<b>I'M SO INTO YOU</b> —Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)
11	11	11	<b>FUNK AND ROLL</b> —Quazar (G. Goins, J. Brailey), Arista 349 (Jumpshool, BMI)	44	26	23	<b>GET OFF</b> —Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	79	89	2	<b>EVERY 1'S A WINNER</b> —Hot Chocolate (E. Brown), Infinity 50002 (Not Listed)
12	6	18	<b>THERE'LL NEVER BE</b> —Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	45	55	5	<b>MIDNIGHT GIRL</b> —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-D-Lite/Traco/Jobete, BMI)	80	NEW ENTRY	→	<b>NEVER HAD A LOVE LIKE THIS BEFORE</b> —Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI)
13	10	13	<b>BLAME IT ON THE BOOGIE</b> —Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	46	63	4	<b>WE BOTH DESERVE EACH OTHER'S</b> —LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRouscod, ASCAP/Irving/McDorsbou, BMI)	81	NEW ENTRY	→	<b>LOVE VIBRATION</b> —Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Possie/Teddy Randazzo, BMI)
14	14	13	<b>LOST AND TURNED OUT</b> —Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	47	41	14	<b>SPECIAL OCCASION</b> —Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	82	NEW ENTRY	→	<b>LOVE CHANGES</b> —Mother's Finest (S. Scarborough), Epic 8-50641 (CBS) (Alexscar, BMI)
15	24	6	<b>LONG STROKE</b> —ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (Woodsongs/Bus, BMI)	48	58	5	<b>DON'T WEAR YOURSELF OUT</b> —McCrory's (L. McCrory, C. McCrory), Portrait 6-70022 (CBS) (Island, BMI)	83	93	2	<b>MR. FIX IT</b> —Jeffree (Jeffree), MCA 40955 (Doctor Rock, BMI)
16	17	10	<b>UNLOCK YOUR MIND</b> —Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	49	59	5	<b>CHANGE</b> —Zulema (Z. Cusseaux), Lejant 34001 (London) (Double Joint/Zu Grace, BMI)	84	86	2	<b>HAVING A PARTY</b> —Norma Jean (S. Cooke), Bearsville 0331 (Warner Bros.) (Kags, BMI)
17	30	5	<b>LOVE DON'T LIVE HERE ANYMORE</b> —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	50	60	4	<b>GANGSTER OF LOVE</b> —Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynnal, BMI)	85	NEW ENTRY	→	<b>HAPPY FOR LOVE</b> —Pockets (V. White, R. Wright), Columbia 3-10850 (Verdangel/Patmos, BMI)
18	31	6	<b>I DON'T KNOW IF IT'S RIGHT</b> —Evelyn "Champagne" King (T. Lite, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	51	61	4	<b>FREE FROM MY FREEDOM</b> —Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	86	NEW ENTRY	→	<b>I'M COMING HOME AGAIN</b> —Gladys Knight (B. Roberts, C. Sager), Buddha 601 (Arista) (E.M.P./Square, BMI)
19	15	13	<b>TONIGHT'S THE NIGHT</b> —Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI)	52	44	7	<b>WHOLE LOT OF SHAKIN'</b> —Emotions (M. White, A. McKay), Columbia 3-10828 (Sagittaire, BMI/Steelchest, ASCAP)	87	NEW ENTRY	→	<b>ALL MY LOVE</b> —D.J. Rogers (D.J. Rogers), Columbia 3-10836 (Circle R, ASCAP)
20	16	19	<b>DANCE</b> —Sylvester (Robinson & Drsborn), Fantasy 827 (Jobete, ASCAP)	53	36	14	<b>TAKE IT ON TOP</b> —Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	88	NEW ENTRY	→	<b>H.E.L.P.</b> —Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/Dajoye/Ensign, BMI)
21	20	11	<b>EASE ON DOWN THE ROAD</b> —Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI)	54	18	17	<b>I'M IN LOVE</b> —Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	89	NEW ENTRY	→	<b>GOOD THANG</b> —Faze-O (F. Crum, K. Harrison, R. Aikens, R. Heal, R. Parker), SHE 8701 (Atlantic) (Match, BMI)
22	25	8	<b>ONLY YOU</b> —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)	55	51	9	<b>RIDE O ROCKET</b> —Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-D-Val, ASCAP)	90	NEW ENTRY	→	<b>EVER READY LOVE</b> —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/J.P. Everett, ASCAP)
23	28	11	<b>I JUST WANNA STOP</b> —Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	56	66	4	<b>Y.M.C.A.</b> —Village People (J. Morali, H. Belioio, V. Willis), Casablanca 945 (Green Light, ASCAP)	91	NEW ENTRY	→	<b>STAR CRUISER</b> —Gregg Diamond (G. Diamond), Marlin 2217 (TK) (Arista/Diamond Touch, ASCAP)
24	32	11	<b>I WANNA MAKE LOVE TO YOU</b> —Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	57	56	6	<b>GET ON UP, GET ON DOWN</b> —Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP)	92	96	3	<b>LOVE IS</b> —Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI)
25	33	7	<b>COOLING OUT</b> —Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP)	58	57	10	<b>DON'T WANNA' COME BACK</b> —Mother's Finest (J. Seay, J. Kennedy), Epic 8 50596 (Satsong, ASCAP)	93	NEW ENTRY	→	<b>STANDING IN THE SHADOW OF LOVE</b> —Deborah Washington (Dozier, Holland), Ariola America 7719 (Jobete, BMI/High Sierra, ASCAP)
26	27	12	<b>YOU FOOLED ME</b> —Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	59	48	8	<b>BARE BACK</b> —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI)	94	94	2	<b>LIVING IT UP</b> —Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)
27	21	9	<b>FLYING HIGH</b> —Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP)	60	37	16	<b>STANDUP</b> —Atlantic Starr (W. Beck, J. Williams), A&M 2065 (Almo/Newban/Audio, ASCAP)	95	97	2	<b>BEYOND THE CLOUDS</b> —Quartz (C. Quartz, M. Gazzola), Marlin 3328 (TK) (Additions Heloise, SACEM)
28	23	17	<b>LET'S START THE DANCE</b> —Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	61	71	5	<b>SHAKE YOUR GROOVE THING</b> —Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren/Vibes, ASCAP)	96	NEW ENTRY	→	<b>GIVIN' UP GIVIN' IN</b> —Three Degrees (G. Moroder, P. Bellotte), Ariola America 7721 (Heath Leavy/April, ASCAP)
29	22	13	<b>DON'T STOP, GET OFF</b> —Sylvers (L. Sylvester, J. Sylvester, J. Sylvester, E. Sylvester, F. Sylvester), Casablanca 938 (Rosy, ASCAP)	62	72	3	<b>HOW DO YOU DO</b> —Al Hudson & The Soul Partners (Soul Partners), ABC 12424 (Perk's, BMI)	97	NEW ENTRY	→	<b>#1 D.J.</b> —Goody Goody (V. Montana Jr., B. Ross, L. Rocco), Atlantic 3504 (Vincent Montana Jr./Bud Ross, ASCAP)
30	62	5	<b>GET DOWN</b> —Gene Chandler (J. Thompson), 20th Century 2386 (Gaelana/Cachand/Cissi, BMI)	63	53	15	<b>I LOVE THE NIGHT LIFE</b> —Alicia Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI)	98	70	7	<b>HELP YOURSELF</b> —Brass Construction (R. Muller), United Artists 1242 (Big Boro, ASCAP)
31	39	7	<b>WHAT YOU WON'T DO FOR LOVE</b> —Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)	64	64	7	<b>LET ME</b> —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1005 (TK) (Sherlyn/Harrick, BMI)	99	79	4	<b>CAN'T NOBODY LOVE ME LIKE YOU DO</b> —General Johnson (G. Johnson), Arista 0359 (Modest, BMI)
32	29	13	<b>PARTY</b> —Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI)	65	75	3	<b>TIME SLIPS AWAY</b> —Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74031 (Play One, BMI)	100	78	6	<b>WELCOME TO HARLEM</b> —Gary Toms Empire (M. Zaeger, A. Fields), Mercury 74023 (Sumac, BMI)
33	43	6	<b>TAKE THAT TO THE BANK</b> —Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP)	66	65	6	<b>IS IT LOVE</b> —Larry Graham & Graham Central Station (L. Graham Jr.), Warner Bros. 8665 (Nineteen Eighty, BMI)				
				67	77	3	<b>INSTANT REPLAY</b> —Dan Hartman (D. Hartman), Blue Sky 2772 (Epic) (Silver Speed, BMI)				
				68	67	7	<b>DO WHAT YOU FEEL</b> —Creme De Coco (T. Barge), Venture 102 (Barcam, BMI)				

## Soul Sauce

### Awards For Mayfield & Pal Stuart

By JEAN WILLIAMS

LOS ANGELES—Curtis Mayfield and his Curtom Records partner Marv Stuart will receive the Heritage of Liberty Award at the Continental Plaza Hotel in Chicago Dec. 3.

This salute marks the premiere presentation of the Heritage of Liberty Award by the American Jewish Committee Appeal for Human Relations.

Co-chairmen of the \$125 per person dinner/awards are Warner Bros. Records chairman Mo Ostin, Irwin Steinberg, president of Phonogram Inc., and Warner's Jerry Wexler.

The American Jewish Committee is honoring Mayfield and Stuart for their contributions to the objective of improved understanding among people of diverse races and creeds.

Mayfield has been a major force in music for more than two decades, gaining national attention first as lead singer with the Impressions. He left them for a solo career in 1970 and produced soundtracks for the films "Super Fly," "Claudine" and "Sparkle." He also formed Curtom at that time.

Stuart began his career in the music industry as a drummer in the Chicago area and formed his first booking agency while still in college.

He became manager of the Impressions in 1968 and with Mayfield, formed Curtom in 1970.

Richard Pryor, with his first live double-record LP on Warner Bros., "Wanted," released Friday (17), is winding up his first performing tour in three years with a series of dates in L.A.

He opens his L.A. area stint at the Shrine Auditorium on Dec. 3, followed by a three-night engagement at the nearby Long Beach Civic Auditorium and closing on Dec. 11 at the Pantages Theatre.

Another Warner's act, Ashford & Simpson, moved to the West Coast for a series of dates Sunday (26) at the Santa Monica Civic Auditorium and the Paramount Theatre in Oakland Saturday (25).

The husband/wife team performed at the Golden Hall in San Diego Nov. 4.

Blues singer Dr. Cool is set to headline the Dr. Martin Luther King Jr. Brotherhood Awards at Joe Calab Auditorium in Miami on Jan. 15. A statue of the late Dr. King will be erected at the time of the awards.

Other acts slated to appear include Billy Miranda, Prince Toney, Charles Glover, Helen Glover, Jerry Lewis, Sherry Edwards, B.B. Fleming, Guitar Red, Curtis Sweeting, W.C. Baker Band and Dr. Cool's New Breed Blues Band.

Al Hibbler will be one of the panelists for the NARAS Institute's series of seminars and workshops scheduled tentatively for March 30-31 in Chicago.

This particular program is a music outreach seminar for the physically impaired, co-sponsored by the Institute and the Louis Braille Foundation for Blind Musicians, with the

(Continued on page 64)

NOVEMBER 25, 1978, BILLBOARD

# FABRICA DE DISCOS PEERLESS, S.A. 45 YEARS OF MUSICAL EXPANSION IN MEXICO

DISCOS



A recent charcoal drawing of Peerless' late co-founder Gustavo Klinckwort.

By MARV FISHER

Looking back over the 45-year history of Discos Peerless is like practically scanning the entire story of what took place in the formation of the Mexican recording industry. Initially the business was crude and primitive, later it grew in sophistication until now modern expansion is seen everywhere.

At first, finished product filtered across the border via a handful of sales reps. Record players were at a premium. Nobody bothered nor had the vision of actually pressing material consistently within the boundaries of the Mexican territory. It was hit and miss.

But then Gustavo Klinckwort, father of the current Peerless president, Heinz Klinckwort, approached another musical pioneer, Eduardo Baptista, who happened to be the father of the existing Discos Musart top executive, Eduardo Baptista II. They both saw the need for a manufacturing operation, not only for the purpose of reproducing foreign music but also to develop the talent within the nation to appeal to the tastes of the people.

The latter Baptista had a small distribution organization going under his own name, while the engineering Klinckwort had his hands on some equipment and other pressing machinery. They agreed that they had the important instruments for bettering sales in the country. So, on Aug. 14, 1933, they joined hands to establish the first bona fide record company in Mexico.

## NEW MANAGEMENT WIDENS HORIZON

Although his enlistment in the general manager position dates back less than a year, Peter Ulrich is already drafting some ambitious plans. The year has seen him widen his company's horizons via numerous trips to the U.S., Canada and Europe.

"We are constantly looking for new recording techniques, and, when we do find them," Ulrich states with an eye to the future, "I am sure our marketing will be viewed with that much more interest overseas."

He claims that although the company will take on a much more futuristic look, "we still intend to repackage for as long as possible the great sellers within our very extensive catalog, especially for the people right here at home in Mexico."

One giant step taken is last summer's installation of a 24-track MCI console in what the company considers one of the most modern studios in Mexico. Another is the increased technology in cutting lacquers. Peerless was the first, 10 years ago, to import Neumann equipment.

"Besides our catalog strength, we'd like to get more into the international side of the business, as well," the 39-year-old executive states. This is one phase Peerless has been slightly deficient in during the past few years.

(Continued on page 74)



A section of the mammoth facilities on busy Avenida Mariano Escobedo.



Peter Ulrich, left, the new, young general manager and vice president of Peerless, with CBS attorney Jose Bustillos.



General manager Ulrich, left, at a happy moment during the 45th anniversary celebration with longtime Peerless executive Leo Porias and friendly neighbor Discos Gas executive Jesus Acosta in white dinner jacket.



Los Freddy's, another of the modern pop groups with staying power in the Mexican market.

"Of course, the two presses we started with in those days," recalls the modest, current Peerless president, "are a far cry from what we have presently. We had to adapt to the times of raw material shortages prior to and during World War II."

Used disks were bought up by the ton in order to recycle them for continued production. They scoured the city, as well as the entire country, looking for such worn out material—"good or bad."

Klinckwort remembers that it wasn't too important at first to seek perfection. "The 'hardware' was not that great technically nor in numbers. My father and Baptista were basically out to survive and grow as much as possible."

Shortly after 1945 when materials and equipment became more accessible, Mexican music was coming into its "golden era." Baptista decided it was time to create his own plant.

Along with the setup of Musart as the second oldest independent record firm in Mexico, RCA began its production operation in the early 1940s. Ditto CBS which officially came into being in 1947. The competitive race was on.

Reorganization began at Peerless to make that much more of a penetration in the market. In January 1948, Heinz entered the firm as general manager, Fritz Ulrich took over as head of the factory, Carl O'Brien was brought into lend his expertise as mechanical engineer and the legendary artistic director, Guillermo Kornhauser, was hired to produce what would prove to be a string of hits, notably those by one of the all-time idols of Mexico, Pedro Infante.

Into the 1950s, there were other management adjustments, including the appointment to commercial executive status for Leo Porias, another family member who grew along with the company.

The new era for Peerless meant more tie-ups in foreign markets. "We retained Italiana Cetra to help us look for more product abroad, notably from Europe and the rest of Latin America," Klinckwort continues. Actually, the results were better from the overall latter territory, notably Colombia, because of the common language. Among the stronger licenses, though, were British Decca and Telefunken.

Fisher is Billboard's South American correspondent residing in Mexico City.



Heinz Klinckwort at the recent Peerless 45th anniversary celebration dancing with a bright prospect for the label, Veronica Castro.



A colorful tradition still going strong for the Peerless roster—David and Juan Zaizar.



Legendary a&r director Guillermo Kornhauser, with hat and portfolio, being greeted upon return from one of his numerous trips to Europe. He produced almost all of Pedro Infante's hits.

Peerless until earlier this year was operating under two distinct corporate setups—the manufacturing plant and the distribution organization—but that has all changed. It is now officially titled: Fabrica De Discos Peerless, S.A.

Over the years, catalogs of various artists kept growing. It prompted physical expansion, as well. In 1958, the mammoth joint headquarters was built on the corner of the busy Mariano Escobedo and Laguna De Mayran. It came one year before the death of Gustavo Klinckwort on Sept. 5, 1959. He saw part of his dream come true.

Production capacity has now grown to approximately 10 million units annually. The monthly average output is around

(Continued on page 72)

## RICHLY DIVERSE TALENT ROSTER

Every company in every country of the world has its stars, the artists who provide the backbone for longevity within their respective territories. It is probably true that if it weren't for a few such greats within the ranks of Peerless, there wouldn't be such a solid and long-standing firm in Mexico today.

Besides the still consistently selling all-time favorite Pedro Infante (along with RCA's Jorge Negrete, who incidentally did his very first recordings at Peerless), the company boasts other such national and international musical luminaries as Augustin Lara, Lola Beltran, Miguel Aceves Mejia and Pedro Vargas. The latter two, like Negrete, have long since moved down the street to RCA. Beltran is now under contract to Discos Gas.

Infante, though deceased for more than two decades, is still endeared to the Mexican public. And such loyalty which still exists long after his death has mounted to yearly redistribution of some of his 450 singles and 45 LPs made while he was still alive.

Unlike the Crosbys, Jolsons, Chevaliers and Piafs of other lands who have passed on, the penetration of an Infante within his native country has been uncanny. Many still buy his product as though we were still around.

(Continued on page 70)

1933

1978

# In Celebrating Our 45<sup>th</sup> Anniversary

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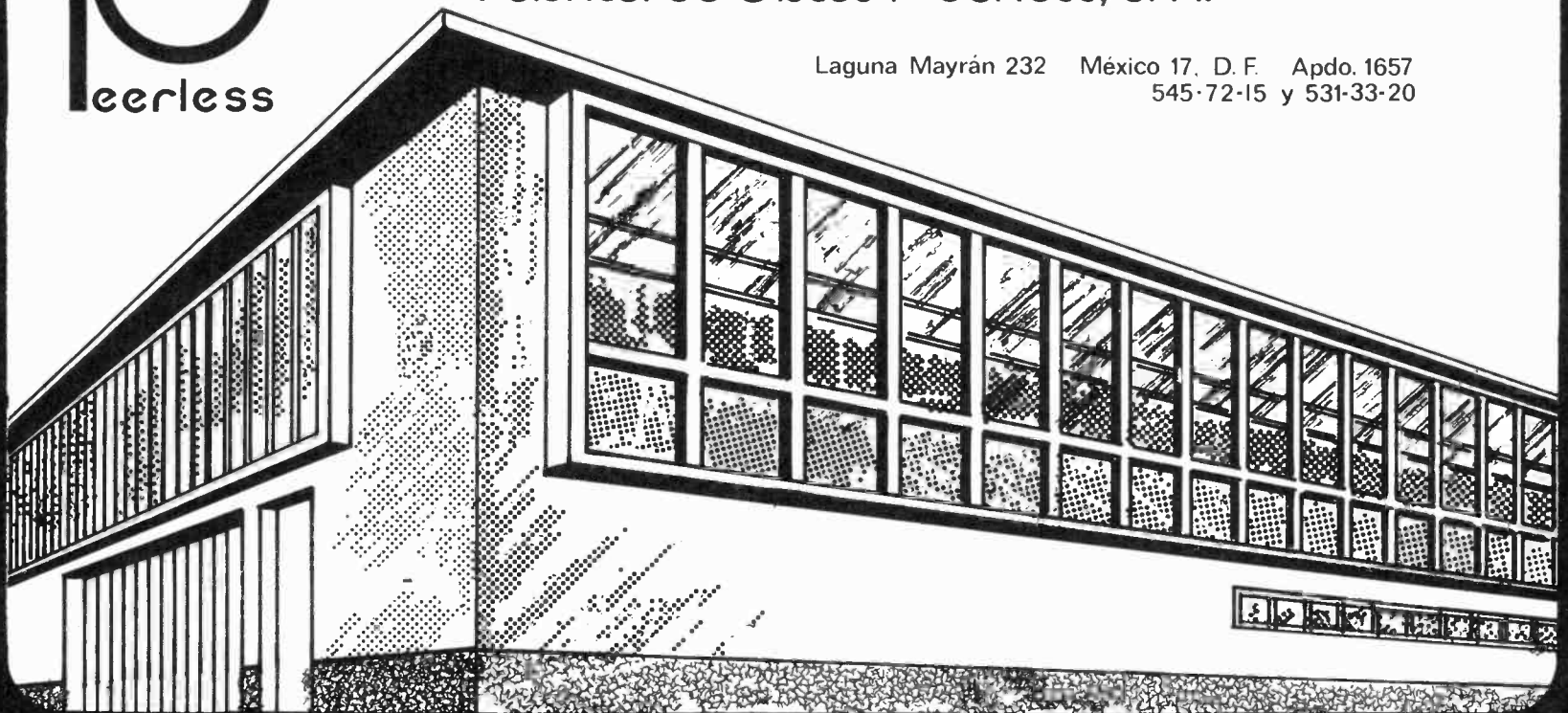
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# PEERLESS ARTISTS THROUGH THE YEARS



An old promotional photo of the Yucatan peninsula's gift to Peerless, Los Baby's.



Augustin Lara, dark suit, with Los Hermanos Michel. The famed late international composer recorded many hits for the label in the 40s and 50s.



Los Baby's today at a playback session in their own studio.

International troubadour and former Hollywood personality Tito Guizar who etched a few for Peerless in decades past.



In earlier days with Peerless, Mexico's first lady of (ranchera) song, Lola Beltran, at Plaza Mexico bullring with composer Tomas Mendez, sunglasses, and famous bullfighter Manuel "El Cor-dobes" Benitez.



Klinckwort being convinced by Pedro Infante, center, to record his brother Angel during the heyday of ranchera music in Mexico. The result: it worked with a duet single. "Las Mananitas Tapatias" b/w "Las Colindrinas," two of the country's all-time standards.



A little of the young but rustic touch for the label—Lino Lujan.



Salsa artist Celia Cruz who helped to write part of the earlier musical history of Peerless.

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# RCA México

## División Discos Cartuchos y Cassettes

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DISCOS



**Por sus 45 Años en México**

## TALENT ROSTER

• Continued from page 66

In 1942, he was just an unassuming troubadour of ranchera songs. He had never recorded before. But Peerless spotted him to do "Durazno" ("Peach") and "Soldado Raso" ("Low-bred Soldier"). It was the start of a career which grew in stature until his untimely death on April 15, 1957.

Lara, who just about paralleled the success of Infante and Negrete, did some of his early successes for the Peerless label.

There were others who came and went over the course of the years, like Emilio Tuero, Tonia La Negra, Las Hermanas Aguila, Guillermo Alvarez and Julio Jaramillo.

A couple who entered the scene at the start of the 1950s and who are still going strong today in their particular form of ranchera are the Zaizar brothers—David and Juan.

Los Babys, actually four young kids from the Yucatan peninsula who came to the attention of the Klinckwort-owned label 18 years ago, are at the peak of their careers.

Other personalities and groups currently penetrating the market include Veronica Castro, Los Casino, Los Freddy's, Los Solitarios, Los Potros, Conjunto Africa, Wello Rivas, Beatriz Adriana, Los Xochimilcas, Lino Lojan, Grupo El Carro and Maria De Lourdes, among around 50. All have had varying success over this past decade.

London Records brought to Peerless and Mexico such personalities as Tom Jones and Engelbert Humperdinck in the late 1960s and early 1970s.

Others still selling in well-rounded grosses are Alfonso Ortiz Tirado, Hermanos Michel and Los Tecolines. They along with the old and the new have helped to build one of the biggest national catalogs in Mexico.

But there are other contributions Peerless has made in the market. One of them is the promotion and sales of classical product, much of it provided by Telefunken over the years. In fact, they were a pioneer of such material which today comes to about 5% of the firm's sales.

There still are few licensee arrangements with outside companies for distribution in Mexico. However, that is certain to change as it heads towards the 1980s and on into its "golden years." Moreover, outside representation is most favorable for Peerless distribution in foreign territories. This includes Belter in Spain, El Palacio De La Music in Venezuela, El Virrey In Peru, Fabrica De Discos in Ecuador, Fuentes in Colombia, Indica in Costa Rica (Central America), Polygram in Chile, Imperio in Bolivia, Guarachita in the Dominican Republic and Sunshine Records and Musical Tapes for the entire U.S.

MARV FISHER

Billboard

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45 ANOS  
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VIDA



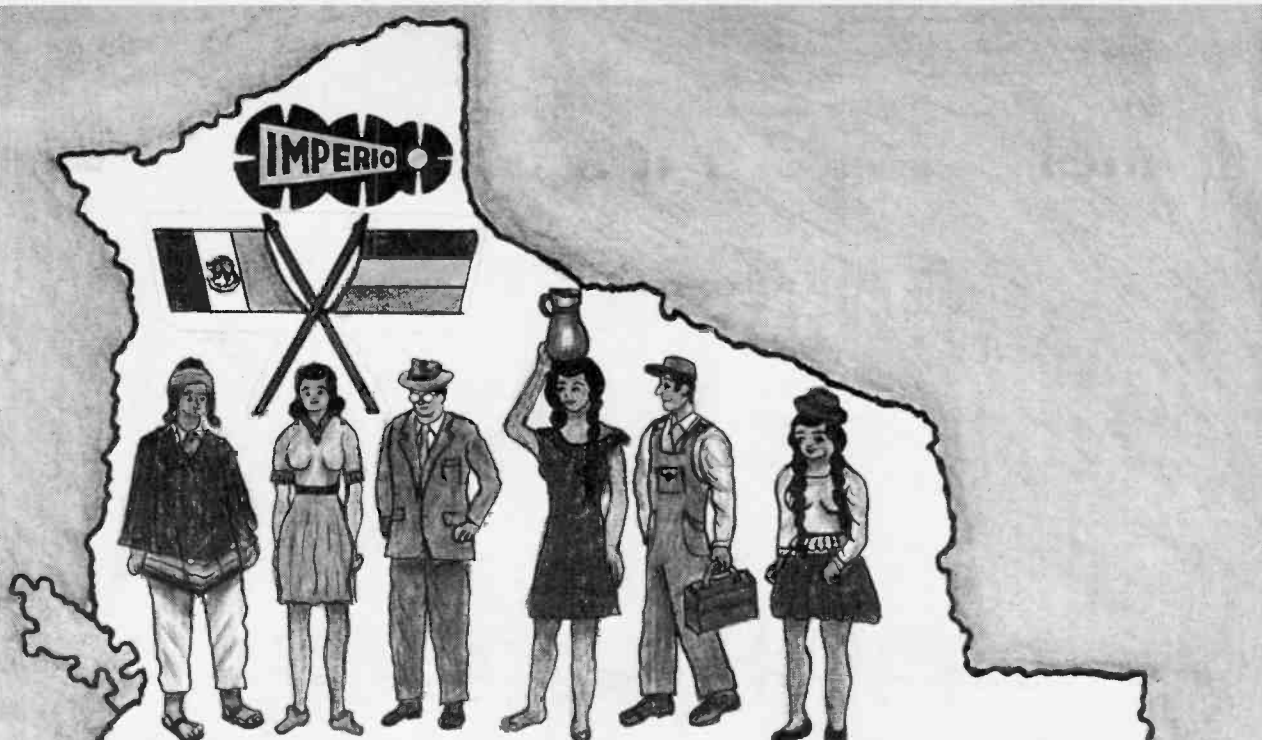
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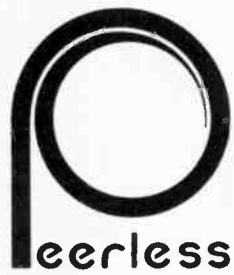
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## PEERLESS DE MEXICO, S.A.

en su

### 45° ANIVERSARIO

y le desean toda suerte de éxitos

## DISCOS PEERLESS


• Continued from page 66

800,000 LPs and singles as opposed to approximately 80,000 tapes and cartridges. This is accomplished by two daily eight hour shifts.

"We're not saying production is overwhelming by industrialized countries' standards—but for Mexico it is huge," Klinckwort cites. "Not only with our company are we providing needed employment, but there are the others expanding at a tremendous pace." (In addition to Musart, three other powerful independents emerging on the scene for a healthy share of the market are Gamma, Melody and Gas, all in existence for a decade or more.)

Klinckwort and Peerless were instrumental in founding the AMPROFON record association in the early 1960s.

In order to additionally maintain pace with the rest of the modernization going on with the other companies, Peerless has just built a 16-track studio within the sprawling facility. It is an investment engineered by the new, 39-year-old vice president and general manager Peter Ulrich (see Peerless future).

"We've come a long way with many changes," concludes Klinckwort (also the current president of the FLAPF Latin American record association), "and I am sure there will be an even brighter and newer look by the time we enter the 1980s." 

Although there have been thousands of releases by Peerless over the years, the company's president Heinz Klinckwort made a selection of what he and his colleagues consider the 14 biggest representative all-time sellers.

In a special LP distributed in limited numbers, the selections and artists are as follows:

1. "Amorcito Corazon," by Pedro Infante.
2. "Por Que," by Los Baby's.
3. "Paloma Negra," by Lola Beltran.
4. "Cozumel," by Los Sonor's.
5. "Veracruz," by Tona La Negra.
6. "La Cacahuata," by Los Broncos De Reynosa.
7. "Indita Mia," by David Zaizar.

On the flip side, the list continues:

8. "Juarez," by Los Xochimilcas.
9. "Dejenme Llorar," by Los Freddy's.
10. "Luna De Octubre," by Hermanos Michel.
11. "Talisman," by Hermanos Aguila.
12. "El Pescado Nadador," by Hermanos Zaizar.
13. "Cerezo Rosa," by Los Tecolines.
14. "Sufrir," by Los Solitarios.

#### CREDITS

Art: Ed Carbajal; Assistant Editor, Susan Peterson; Editor Earl Paige.

**ECO** 

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## DISCOS PEERLESS

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Del Fonograma



# PEERLESS THROUGH THE YEARS



One of the other well known groups performing for Peerless and continually turning out selling product—Los Solitarios.



Heinz Klinckwort in a more recent pose. He has now become a tradition in the Mexican record and music world—and as dedicated as any executive in the land today.



Modern 24-track MCI console is just a small part of the heavy investment Peerless has made for the future.



Los Potraquinas Del Norte.



Heinz Klinckwort at a MIDEM gathering with Bernard Du Chevy.



David Zaizar at a promotion for Peerless in the old-line Mercado De Discos.



Las Hermanas Aguila, although not under present contract to the label, are still a big part of the Peerless catalog sellers.



With thousands of miles of coastline in Mexico, there will always be a tropical group. El Conjunto Africa is one of them.

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45 years  
of making music

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Discos y Cintas Melody S. A.

## NEW HORIZON

• Continued from page 66

"It isn't easy to climb into a heated importation derby such as what is going on in Mexico today, but we are in the process of accomplishing it." Ulrich adds no further comment on the matter.

Ulrich, regarded as a brilliant mechanical engineer, received his higher education in West Germany where he further developed his engineering techniques.

"We are out to offer the industry things other companies may not be thinking about, and we intend to do it on a very aggressive basis," Ulrich emphasizes.

The industry lately has come to consider Peerless as a "sleeping giant" when it comes to all-out campaigns with promotion and publicity. Ulrich will coordinate more with division head Guillermo Arriaga in a renewed drive to step up such objectives. They intend to increase their status nationally, as well as to become huge internationally. The international department is headed up by Octavio Rubic.

At present, Peerless has a working force of more than 500 employees in all divisions of the company. Plans are to grow—and to take advantage of every opportunity to conceive new ideas for realizing expansion.

One innovation devised by Ulrich since he took over his new post (previously he was just involved with the pressing plant) is to hold a series of regional "mini" sales conventions. Five such area gatherings throughout the entire nation were held this past year with considerable favorable reaction.

Instead of the bland packaging of singles, Ulrich has increased budgeting for a different type of sleeve. He hopes to heighten artist relations by virtue of such a step.

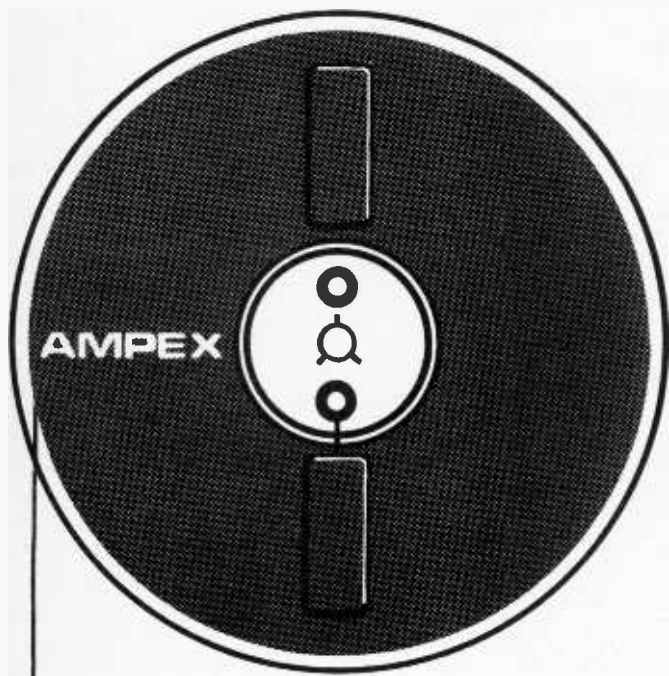
Improvement of classical lines will also be on the agenda for the already excellent catalog. Added stress will be on such product as that supplied by London and British Decca. "We have created a special classical sales department, as well," Ulrich adds. He claims that because of such a move there has been a noticeable rise in sales.

Ulrich has additionally been pushing hard on low-budget product (Vox and Turnabout), and intends to increase such output in order to make it one of the largest of such international product in the market.

"As for disco records and tapes, we have just begun getting into that line," Ulrich admits. "But we hope to get more into this popular music by the end of this year or early in 1979.

The overall change Ulrich is looking for in the months and years ahead is more work enthusiasm. "We have the facilities and the tradition, so why not achieve such goals?" he concludes.

MARV FISHER  
Billboard



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HERMANOS AVILA ARANDA

# Act Managers Vow They'll Turn Exodus Tide

## Nashville's Mentors Go On Offense

• *Continued from page 52*  
reaction to the artists who have left," says Porter. "Sometimes a situation between an act and its manager may become a little stagnant and someone else may come along with more energy and contacts to offer. But I don't think this means that good Nashville managers can't do just as competent a job as anyone else."

Stresses Rice, "I definitely don't think there is any validity to the statement that Nashville artists have to leave here to obtain good management. It's an unfair charge. The ones who have left have done so for what they perceive as a better deal, but there's a lot of great creative talent and energy here in Nashville to be tapped if artists will just tap it and seek it out."

"Not that many acts have left Nashville for management," insists Deaton, "but the press has blown things up and emphasized the ones

who did leave. What about the ones who are staying and doing very well? The time has come where we'll just have to start honking our own horns about our achievements for our artists instead of letting the few who leave grab all the publicity."

Joe Taylor, president of the Joe Taylor Agency which handles Archie Campbell, Randy Barlow, Junior Samples and Lisa Todd, agrees. "I've been here almost 20 years," he says, "and during that time, lots of people have gone out of Nashville for management. It's nothing new. Unfortunately, the trend toward crossovers has encouraged some acts into thinking that if they get outside management, they'll immediately be able to cross over, too."

"This is fine if the artist has already established his reputation and has strong potential, but it sure won't help an artist who's just starting out."

Dan Beck, who worked in the field of management in New York with the firm of Leber-Krebs before returning to Nashville to open his own company, New Horizon Management, feels that when artists do leave, it can be detrimental to the



**DIRECTORS AWARD**—Tandy Rice, president and chief executive officer of Top Billing, Inc., extends his appreciation to the Nashville Assn. of Talent Buyers for naming him "Man Of The Year" as Billy Deaton, president of the association looks on. Rice was chosen for his contributions to the continued growth of country music.

music community that developed there.

"Sure, it's true that acts have left and gone on to achieve greater success; and I think it's bad for Nashville when this happens because

then the dollars leave as well. What's happening," he continues, "is that Nashville is like the minor leagues in a certain sense: we develop a player and then he goes off to the majors. It's time that Nashville started being able to enjoy more of its success in building acts."

Adds Celebrity Management's Bray: "A lot of our local artists seem to feel that once they reach a certain plateau in their career, they have to go elsewhere for decent management. It's easy to see that the Eddie Rabbitts, the Dolly Partons, and the Kenny Rogers have signed with major p.r. firms who have pull. And a big disadvantage for us has been that Nashville hasn't had any large national p.r. companies located here."

Beck cautions against exaggerating the fact that some acts have departed Nashville: "We have a tendency to concentrate our focus on those who have left instead of looking at all the successes still here. There are many stars who were developed here, who record here, and continue to work out of Nashville."

Local managers for the most part admit that there are indeed problem areas in their field which have caused certain rising acts to seek outside representation. They concede that there is a definite need for incorporation of more modern managerial techniques and attitudes necessary to adapt to a highly-competitive and expanding market.

"Possibly the management firms available in the past in Nashville haven't been able to provide what some of these artists are looking for, which is why you see them looking elsewhere for their management," muses Bob Neal, formerly with both Elvis Presley and Johnny Cash as their manager, and now working for the William Morris Agency.

"These acts want people that have closer contacts and power with television and movies and Las Vegas. Obviously, a lot of Nashville man-

## Artists Hop To 'Outside' Agencies

agers weren't brought up with tv and film backgrounds and training. Consequently, we've ended up losing some of our brightest talent that was looking to cross over into other areas of show business."

Bray feels that, "Most of the agencies in Nashville are 10 years behind the times. The only way we can stay current is to keep up with what's happening in other markets like L.A. and New York."

And Rice remembers, "When I got in this business, managers in town were content to put their cowboy boots up on their desks and be almost belligerent when the phone rang... but all that's changed."

Notes Taylor: "We're going to have to stick together and support each other. There's a definite need for unity among Nashville man-

(Continued on page 77)

### NEW PRIDE RELEASE

## RCA Ties 'Burgers' LP Promo To Food Chains

By GERRY WOOD

NASHVILLE—RCA has launched a promotion of the new Charley Pride single and LP—"Burgers And Fries" involving fast food outlets.

As the song soars to number six with a star on Billboard's Hot Country Singles chart, RCA is mounting the national support campaign, a key element of which is the cooperative effort between radio stations and local and national fast-food outlets.

Posters, display boards and advertising buys are an integral part of the promotion. A nationwide series of contests pegged to the "Burgers And Fries And Charley Pride" theme have been instituted with the cooperation of radio stations and such food outlets as McDonald's, Burger King, What-A-Burger, Jerry's, Wendy's and Hardee's.

Prizes ranged from specially printed T-shirts depicting a hamburger and order of fries on the front, Charley Pride LPs and Oster burger makers from RCA Records to gift certificates from the restaurants.

Competition took the form of burger-eating contests, hamburger recipe contests, name the Charley Pride tune contests, drawings at the restaurants and stations, and radio call-in contests with the winner receiving a Pride LP, T-shirt, burger maker or gift certificate.

In many locations, the station call letters and restaurant name were printed on the backs of the T-shirts.

Typical marketplace action occurred in Amarillo, Tex. KZIP-AM and the Burger King restaurants gave away LPs, T-shirts and burger makers to callers and sponsored a grand prize hamburger-eating contest. Ted Luccero downed 12 Whoppers and orders of french fries within 15 minutes to win a Charley Pride album library, T-shirts and burger markers. The prizes were presented to the bloated winner by Dugg Col-

lins, KZIP program director, and Rex Vermillion of Burger King.

In Memphis, WMC-AM listeners will compete against music director Hal Jay in a burger eat-off.

KCKN-AM in Kansas City joined with McDonald's in awarding the overall winner "burgers and fries and cherry pies" for every day of the year. Winners there also are receiving a Pride LP catalog and a burger maker.

KRAK-AM in Sacramento, Calif., sent the grand prize winner to Reno for Pride's Friday (17) performance at Harrah's.

A "Charley Pride Burgers And Fries Lunch" was sponsored by KEEN-AM, San Jose, Calif., Tuesday (14). In one of the more elaborate promotions, the event was timed to coincide with the grand opening of a Wendy's location.

Pride took part in the San Jose fete, meeting fans, passing out LPs

and autographing posters proclaiming, "I Had Burgers And Fries With Charley Pride." More than 2,000 persons attended and received free soft drinks. Fries were free with a burger purchase.

Some 60 stations in significant markets are taking place in the RCA promotion with some of the contests still being set up.

Though RCA is keeping the wraps on the cost of the program, the massive scope and depth of the promotion will make it one of the strongest in the history of RCA/Nashville. The order of burger makers, alone, totaled 1,200 units.

The idea for the promotion, and its implementation, came through RCA's Nashville marketing team headed by Joe Galante, division vice president/marketing, RCA Records, Nashville. He coordinated efforts from Nashville through RCA's regional employees across the nation.



**Burger King: Charley Pride personally checks out a large shipment of hamburger makers being used by RCA in its extensive "Burgers And Fries" promotion campaign.**

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WRC-3313



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# Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	<b>SWEET DESIRE/OLD FASHIONED LOVE</b> —The Kendalls (J. Kendall/M. Martin, M. Johnson), Ovation 1112 (Terrace, ASCAP/Dawnbreaker, BMI)	35	43	4	<b>HIGH AND DRY</b> —Joe Sun (M. Kossler, C. Putman), Ovation 1117 (Tree, BMI)	68	71	4	<b>SMOOTH SAILIN'</b> —Connie Smith (S. Throckmorton, C. Putman), Monument 266 (Tree, BMI)
★ 2	4	9	<b>I JUST WANT TO LOVE YOU</b> —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 45531, (Briarpatch/Debdave, BMI)	★ 36	46	4	<b>AS LONG AS I CAN WAKE UP IN YOUR ARMS</b> —Kenny O'Dell (K. O'Dell, L. Henley), Capricorn 0309 (Hungry Mountain/House Of Gold, BMI)	★ 69	79	3	<b>SOMEBODY'S GONNA DO IT TONIGHT</b> —R.C. Bannon (B. Peters), Columbia 310847 (Ben Peters, BMI)
★ 3	6	8	<b>ON MY KNEES</b> —Charlie Rich with Janie Fricke (C. Rich), Epic 8-50616 (Hi Lo, BMI)	★ 37	44	7	<b>JUST OUT OF REACH OF MY TWO OPEN ARMS</b> —Larry G. Hudson (V. Stewart), Lone Star 702 (4-Star, BMI)	70	63	6	<b>RAINING IN MY HEART</b> —Leo Sayer (B. Bryant, F. Bryant), Warner Bros. 8682 (House Of Bryant, BMI)
4	1	12	<b>SLEEPING SINGLE IN A DOUBLE BED</b> —Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem, BMI)	38	42	7	<b>I WANNA GO TO HEAVEN</b> —Jerry Wallace (L. Mann), 4-Star 1035 (Fireweed, ASCAP)	★ 71	81	4	<b>MAYBE YOU SHOULD'VE BEEN LISTENING</b> —Jessi Colter (B. Raybin), Capitol 4641 (Screen Gems-EMI, BMI)
★ 5	11	5	<b>THE GAMBLER</b> —Kenny Rogers (D. Schlitz), United Artists 1250 (Writers Night, ASCAP)	★ 39	45	6	<b>POISON LOVE</b> —Gail Davies (E. Laird), Lifesong 1777 (Epic) (Unichappell, BMI)	72	58	6	<b>IT'S NOT EASY</b> —Dickey Lee (B. Mann, C. Weil), RCA 11389 (Screen Gems-EMI, BMI)
★ 6	13	6	<b>BURGERS AND FRIES</b> —Charley Pride (B. Peters), RCA 11391 (Pi-Gem, BMI)	★ 40	54	3	<b>GIMME BACK MY BLUES</b> —Jerry Reed (B.E. Wheeler), RCA 11407 (Stepply Hollow, ASCAP)	★ 73	NEW ENTRY	→	<b>THE GIRL AT THE END OF THE BAR</b> —John Anderson (J. Anderson, L. Delmore), Warner Bros. 8705 (Al Gallico, BMI/Cypress, ASCAP)
7	8	11	<b>TWO LONELY PEOPLE</b> —Moe Bandy (T. Benjamin, E. Penney), Columbia 3-10820 (Milene, ASCAP)	★ 41	53	3	<b>DOUBLE S</b> —Bill Anderson (B. Anderson, B. Killen), MCA 40964 (Stallion/Tree, BMI)	74	78	3	<b>THE OTHER SIDE OF JEANNIE</b> —Chuck Pollard (C. Pollard), MCA 40965 (Paukie Pollard, BMI)
★ 8	10	11	<b>THAT'S WHAT YOU DO TO ME</b> —Charly McClain (B. Morrison, J. MacRae), Epic 8-50598 (Music City, ASCAP)	★ 42	55	3	<b>PLAYIN' HARD TO GET</b> —Janie Fricke (J. Thompson), Columbia 310849 (Bobby Goldsboro, ASCAP)	★ 75	NEW ENTRY	→	<b>OLD FLAME, NEW FIRE</b> —Hank Williams Jr. (O. Solomon), Warner/Curb 8715 (Paukie, BMI)
★ 9	16	6	<b>ALL OF ME</b> —Willie Nelson (S. Simons, G. Marks), Columbia 3-10834 (Bourne/Marlong, BMI)	43	3	12	<b>LITTLE THINGS MEAN A LOT</b> —Margo Smith (C. Stutz, E. Lindeman), Warner Bros. 8653 (Leo Feist, ASCAP)	★ 76	86	2	<b>GET BACK TO LOVING ME</b> —Jim Chestnut (S. Cellom), ABC/Hickory 54038 (Milene, ASCAP)
★ 10	17	5	<b>DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND/GIRL I CAN TELL</b> —Waylon Jennings (W. Jennings), RCA 11390 (Waylon Jennings, BMI)	44	9	11	<b>WHAT HAVE YOU GOT TO LOSE</b> —Tom T. Hall (T. Hall), RCA 11376 (Hallnote, BMI)	★ 77	NEW ENTRY	→	<b>HOW DEEP IN LOVE AM I?</b> —Johnny Russell (B. McDill), Mercury 55045 (Hall-Clement, BMI)
11	12	9	<b>FADIN' IN, FADIN' OUT</b> —Tommy Overstreet (B. Braddock, S. Throckmorton), ABC 12408, (Tree, BMI)	45	5	12	<b>AIN'T NO CALIFORNIA</b> —Mel Tillis (S. Whipple), MCA 40946 (Tree, BMI)	★ 78	NEW ENTRY	→	<b>STONE WALL (Around Your Heart)</b> —Gary Stewart (P. Twitty), RCA 11416 (Cedarwood, BMI)
★ 12	18	6	<b>FRIEND, LOVER, WIFE</b> —Johnny Paycheck (B. Sherrill, J. Paycheck), Epic 8-50621 (Algee, BMI)	★ 47	57	3	<b>HUBBA HUBBA</b> —Billy "Crash" Craddock (L. Martine, Jr.), Capitol 4624 (Ray Stevens, BMI)	79	82	5	<b>HEALIN'</b> —Ava Barber (B. McDill), Ranwood 1087 (Hall-Clement, BMI)
★ 13	15	8	<b>BREAK MY MIND</b> —Vern Gosdin (J. Loudermilk), Elektra 45532 (Acuff-Rose, BMI)	★ 48	NEW ENTRY	→	<b>THE SOFTEST TOUCH IN TOWN</b> —Bobby G. Rice (H. Sanders, K. Westbury, R.C. Bannon), Republic 31 (WUB, ASCAP/Tamerlane & Haken, BMI)	★ 80	90	2	<b>HOW I LOVE YOU (In The Morning)</b> —Peggy Sue (E. Jones, E. Rhoades), Door Knob 8-079 (WIG/Lodestar, SESAC)
★ 14	19	8	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> —Con Hunley (L. Payne), Warner Bros. 8671 (Fred Rose, BMI)	★ 49	NEW ENTRY	→	<b>FEELING</b> —Dolly Parton (D. Parton/B. Vera), RCA 11420 (Velvet, BMI/Songs Of Bandler Koppelman, ASCAP)	★ 81	NEW ENTRY	→	<b>YOU WERE WORTH WAITING FOR</b> —Don King (J. Walker), Con Brio 142 (Wiljex, ASCAP)
★ 15	20	7	<b>SLEEP TIGHT, GOODNIGHT MAN</b> —Bobby Bare (J. Sibbar, S. Lorber), Columbia 3-10831 (Bobby Goldsboro, ASCAP)	50	7	13	<b>TEXAS (When I Die)</b> —Tanya Tucker (E. Bruce, P. Bruce, B. Borchers), MCA 1800 (Tree/Sugarplum, BMI)	82	83	6	<b>PROMISES</b> —Eric Clapton (R. Feldman, R. Linn), RSO 910 (Narwhal, BMI)
★ 16	23	4	<b>TULSA TIME</b> —Don Williams (D. Flowers), ABC 12425 (Bibo, ASCAP)	★ 51	36	8	<b>ANYONE WHO ISN'T ME TONIGHT</b> —Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldsboro, ASCAP)	★ 83	NEW ENTRY	→	<b>LOVE ME AGAIN/THE JEALOUS KIND</b> —Rita Coolidge (D. Lasley, A. Willis/R. Guidry), A&M 2090 (Almo, ASCAP/Irving/Arc, BMI)
★ 17	22	5	<b>THE BULL AND THE BEAVER</b> —Merle Haggard & Leona Williams (M. Haggard, L. Williams), MCA 40962 (Shade Tree, BMI)	★ 52	80	2	<b>SAVE THE LAST DANCE FOR ME</b> —Ron Shaw (Pomus, Shuman), Pacific Challenger 1631 (Belinda, BMI)	84	88	2	<b>SHE WANTED A LITTLE BIT MORE</b> —Ray Pennington (R. Pennington), MRC 1022 (Show Biz, BMI)
★ 18	24	4	<b>LADY LAY DOWN</b> —John Conlee (R. Van Hoy, D. Cook), ABC 12420 (Tree, BMI/Cross Keys, ASCAP)	53	50	8	<b>THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL</b> —The Statler Brothers (D. Reid, H. Reid), Mercury 55048 (American Cowboy, BMI)	★ 85	NEW ENTRY	→	<b>YOU DON'T BRING ME FLOWERS</b> —Jim Ed Brown & Helen Cornelius (N. Diamond), RCA 11435 (Stonebridge/Threesome, ASCAP)
★ 19	21	10	<b>CAN YOU FOOL</b> —Glen Campbell (M. Smotherman), Capitol 4638 (Royal Oak/Windstar, ASCAP)	★ 54	64	4	<b>SHARING THE NIGHT TOGETHER</b> —Dr. Hook (E. Struzick, A. Aldridge), Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)	★ 86	NEW ENTRY	→	<b>THERE'LL BE NO TEARDROPS TONIGHT</b> —Willie Nelson (H. Williams), United Artists 1254 (Fred Rose, BMI)
★ 20	27	5	<b>BACK TO THE LOVE</b> —Susie Allison (B. Springfield), Warner/Curb 8686 (House Of Gold, BMI)	★ 55	65	3	<b>LOVE SURVIVED</b> —Roy Head (J. Foster, B. Rice), ABC 12418 (Jack & Bill, ASCAP)	★ 87	NEW ENTRY	→	<b>REST YOUR LOVE ON ME</b> —Bee Gees (B. Gibb), RSO 138 (Stigwood, BMI)
★ 21	25	7	<b>STORMY WEATHER</b> —Stella Parton (L. Sayer, T. Snow), Elektra 45533 (Longmanor/Chrysalis/Briarpatch/Snow, BMI)	★ 56	60	5	<b>LOVE AIN'T GONNA WAIT FOR US</b> —Billie Joe Spears (L. Butler, B. Peters), United Artists 1251 (Blackwood/Ben Peters, BMI)	88	66	8	<b>THIS IS A HOLDUP</b> —Ronnie McDowell (Daniel, B. Wence), Scorpion 560 (Cristy Lane, ASCAP)
★ 22	28	4	<b>WE'VE COME A LONG WAY, BABY</b> —Loretta Lynn (L.E. White, S. Milete), MCA 40954 (Twitty Bird, BMI)	★ 57	59	5	<b>LAST EXIT FOR LOVE</b> —Wood Newton (E. Stevens, D. Tyler), Elektra 45528 (Deb Dave/Briarpatch, BMI)	★ 89	NEW ENTRY	→	<b>THE GIVER</b> —Paul Schucker (C. Schelon, T. Shondell), Star Fox 378 (Churchill/Troy Shondell, SESAC)
★ 23	29	4	<b>RHYTHM OF THE RAIN</b> —Jacky Ward (J. Gummo), Mercury 55047 (Warner-Tamerlane, BMI)	★ 58	73	2	<b>DOLLY</b> —R.W. Blackwood (B. Cason, A. Roberts), Scorpion 561 (Buzz Cason/Let There Be Music, ASCAP)	90	67	5	<b>WILL YOU REMEMBER MINE</b> —Willie Nelson (W. Nelson), Lone Star 703 (Tree, BMI)
★ 24	34	4	<b>DO YOU EVER FOOL AROUND</b> —Joe Stampley (D. Griffen, J. Strickland), Epic 8-50626 (Rogan/Mullet, BMI)	★ 59	74	2	<b>THE SONG WE MADE LOVE TO</b> —Mickey Gilley (K. Wahle), Epic 8-50631 (April/Widmont, ASCAP)	91	94	2	<b>I'M A FOOL TO CARE</b> —Marcia Ball (T. Daffan), Capitol 4633 (Peer International, BMI)
★ 25	26	8	<b>JULIET AND ROMEO</b> —Ronnie Sessions (T. Krekel), MCA 40952 (Combine, BMI)	★ 60	37	10	<b>LOVIN' ON</b> —Bellamy Brothers (B. Peters), Warner/Curb 8692 (Ben Peters, BMI)	92	96	2	<b>I WISH I'D NEVER BORROWED ANYBODY'S ANGEL</b> —Mike Lunstford (A.L. Owens, M. Lytle, B. Shore), Gusto 49013 (Powet Play, BMI)
★ 26	32	7	<b>THEN YOU'LL REMEMBER</b> —Sterling Whipple (S. Whipple), Warner Bros. 8632 (Tree, BMI)	★ 61	38	13	<b>DAYLIGHT</b> —T.G. Shepard (R. Jones, M. Kossler), Warner/Curb 8678 (Blue Lake, BMI/Terrace, ASCAP)	93	95	3	<b>LEAVE WHILE I'M SLEEPING</b> —Micki Fuhrman (M. Fuhrman, R. Bowling), Louisiana Hayride 785 (ATV, BMI/Haystack, ASCAP)
★ 27	31	7	<b>I'M LEAVING IT ALL UP TO YOU</b> —Freddy Fender (Terry, Harris), ABC 12415 (Venice, BMI)	★ 62	NEW ENTRY	→	<b>CRYIN' AGAIN</b> —Oak Ridge Boys (R. Van Hoy, D. Cook), ABC 12397 (Tree/Cross Keys, BMI)	★ 94	NEW ENTRY	→	<b>YOU DON'T BRING ME FLOWERS</b> —Barbra Streisand/Neil Diamond (N. Diamond), Columbia 3-10840 (Stonebridge/Threesome, ASCAP)
★ 28	33	4	<b>PLEASE DON'T PLAY A LOVE SONG</b> —Marty Robbins (B. Sherrill, S. Davis), Columbia 3-10821 (Algee, BMI)	63	48	11	<b>IT'S TIME WE TALK THINGS OVER</b> —Rex Allen Jr. And The Boys (R. Allen Jr./J. Maude), Warner Bros. 8697 (Boxer, BMI)	95	68	16	<b>TEAR TIME</b> —Dave And Sugar (J. Crutchfield), RCA 11322 (Forrest Hills, BMI)
★ 29	39	3	<b>I'VE DONE ENOUGH DYIN' TODAY</b> —Larry Gatlin (L. Gatlin), Monument 45270 (First Generation, BMI)	★ 64	49	13	<b>HANDCUFFED TO A HEARTACHE</b> —Mary K. Miller (J. Rushing, B. David), Inergy 310 (NSD) (Kickerillo, ASCAP/Frank & Nancy, BMI)	96	87	4	<b>EVERYNIGHT SENSATION</b> —Durwood Haddock (Not Available), Eagle International (Not Available) (Not Available)
30	30	9	<b>WHAT'S THE NAME OF THAT SONG</b> —Glenn Barber (G. Barber, B. Barber), Century 21 100, (Glenn TO Glenn, BMI/Merilark, ASCAP)	★ 65	75	2	<b>THINGS I'D DO FOR YOU</b> —Mundo Earwood (M. Earwood), GMC 104 (Music West Of The Pecos, BMI)	★ 97	NEW ENTRY	→	<b>MY PULSE PUMPS PASSIONS</b> —Hal Hubble (H. Hubble), 50 States 66 (WIG) (Amber Ways, ASCAP)
★ 31	35	6	<b>ONE RUN FOR THE ROSES</b> —Narvel Felts (J. Chesnut), ABC 12414 (Jerry Chesnut, BMI)	★ 66	77	2	<b>OLE SLEW FOOT/I'M GONNA FEED 'EM NOW</b> —Porter Wagoner (J. Webb/B. Morris), RCA 11411 (Scope, BMI)/Four Star, BMI)	98	98	2	<b>THE LOVE IN ME</b> —Jim Norman (R. Kiang), Republic 30 (Singletree, BMI)
★ 32	40	6	<b>LOVE GOT IN THE WAY</b> —Freddy Weller (F. Weller, S. Oldham), Columbia 3-10837 (Young World/Spooner Oldham, BMI)	★ 67	69	4	<b>IN MEMORY OF YOUR LOVE</b> —Debby Boone (C.W. Chase), Warner/Curb 8700 (Yatahey/MC, BMI)	99	62	14	<b>ONE SIDED CONVERSATION</b> —Gene Watson (J. Allen), Capitol 4616 (Joe Allen, BMI)
★ 33	47	2	<b>YOUR LOVE HAD TAKEN ME THAT HIGH</b> —Conway Twitty (J. Dunham, G. Raye), MCA 40963 (Twitty Bird, BMI)	★ 68	NEW ENTRY	→	<b>IF I HAD IT TO DO ALL OVER AGAIN</b> —Stoney Edwards (D. Wolfe), JMI 147 (La Debra, BMI)	100	76	13	<b>TWO HEARTS TANGLED IN LOVE</b> —Kenny Dale (W. Wimberly), Capitol 4619 (Publicare, ASCAP)
★ 34	41	5	<b>FEET</b> —Ray Price (J. Fuller), Monument 45267 (Blackwood-Fullness, BMI)								

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## AES N.Y. HIGHLIGHTS

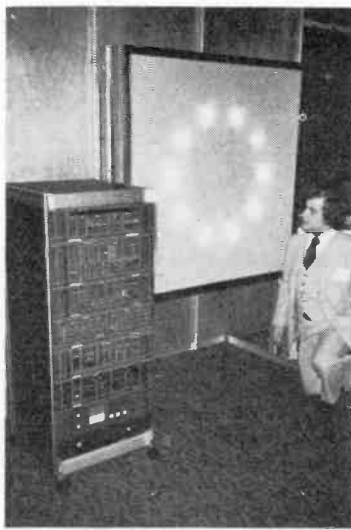
Billboard photos by Stephen Traman



INFCNICS' Paul Lloyd, left, shows the firm's 4-slave dubbing unit using 3M Metafine sample and both Dolby and dbx noise reduction for "super-fi" reproduct on to Tim Cole of Audiomatic, international rep for the equipment.



TECHNICS' Almon Clegg, above, points out features on a prototype of automated RS-1800 open-reel deck. At right, Meteor's Vince Finnegan runs through gamut of restyled disco units, seen in rack at left.



SOUND 80's Tom Jung has blow-up for St. Paul Chamber Orchestra album, one of the first to use the 3M digital recorder seen here in 4-track version.



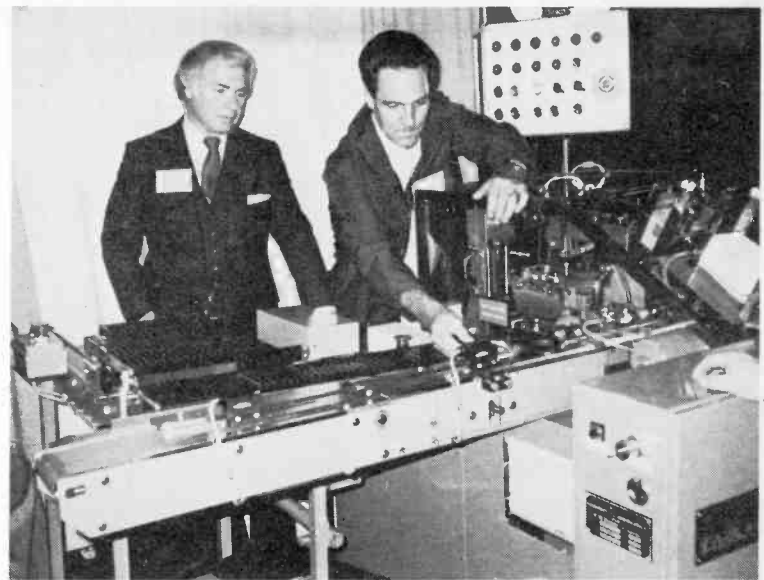
DOLBY pilot-tone switching signal is the topic for John Reiser, left, FCC Broadcast Bureau, and noise reduction pioneer Dr. Ray Dolby.



BGW's Brian Wachner, right, points out circuitry of the new 100B power amp to C.W. Colleran Jr., left, and Joe Sheets of Alpha Audio, Richmond, Va., semi-pro dealer.



AGFA's A.P. Germer and Maria Curry look over their full-line A/V display, above left. Steve Erskine, above right, demonstrates Heino Ilsemann GmbH automatic cassette packaging machine to Sani Rothberg whose ASR Recording Services has two.



## Growing Auto Sound Aftermarket Exemplified At Chicago Powwow

By ALAN PENCHANSKY

CHICAGO—Auto parts chains and mass merchandisers are looking for a larger share of the rapidly growing auto sound aftermarket, panel discussion here at the Automotive Parts and Accessories trade show indicated last week.

A panel of car stereo manufacturers and big auto parts retailers, speaking Wednesday (15), saw increasing interest on the part of traditional auto parts stores in auto sound. More of these operations will be getting into installation services, challenging the audio specialist's domination of this field, it was learned.

Overall, the industry leaders put the total auto sound aftermarket at more than \$2.2 billion wholesale gross volume by 1983. This year's volume has passed the \$1 billion mark it was estimated, including all aftermarket decks, radios, speakers and accessories.

Another interesting development is the takeover of cassette from 8-track domination in the auto sound field. The balance has been swinging toward cassette steadily for several years.

"Cassette probably will exceed 8-track within the next year, if not already," noted Murray Merson, vice president of marketing for Clarion Corp., major auto sound manufacturer. "In California cassettes far outsell 8-tracks today," Merson notes.

Other panel members were Larry Kraines, president of Kraco Enterprises, the leading marketer of auto sound to parts suppliers; Ron Salute, merchandising director for Empire Crown/Auto Inc., a Minnesota auto parts chain, for Keith Barrett, Grand Auto Inc. chain merchandising manager.

Edward Anchel, Sparkomatic Corp. president also took part in the discussion moderated by George Bozanic of Crager Industries.

For auto chains eyeing the sound market today, sales training and adequate display space were stressed. Panel members also noted the high inventory investment involved and the necessity for manufacturer cooperation.

Keith Barrett of Grand Auto recounted his chain's recent growth into the auto sound field.

"Since the decline of CB we've placed greater emphasis on auto sound," said Barrett, who noted that separate sound rooms within the stores are on the drawing board.

(Display space given over to auto sound in each location grew to 16

feet recently. This will be expanded to a 24-foot running display in 1979, Barrett said, with a facility to test each new unit included.

The Empire Crown chain recently conducted a market survey of auto sound sales and installation in Minneapolis and surrounding markets, reported Ron Salute. It found that automotive specialty stores accounted for only 5% of the business, with 55% falling to the audio goods supplier, Salute noted.

Empire Crown's decision to boost its car stereo volume involved increased size of in-store display, more assistance and training for sales personnel and a commitment from top management to the product.

A year after instituting the program, sales were up 100%, reported Salute.

"Car stereo is one of three top areas of growth potential for auto retailers," he concluded.

Larry Kraines of Kraco reported on increased training services offered by his firm, citing a need for "more education and re-education at the store level."

Kraines admitted that some auto parts operations have yet to understand the distinction between 8-track and cassette.

Kraco, which does 90% of its volume in the automotive aftermarket, will begin a series of installation clinics in 1979, Kraines says. Also, 30 field service reps around the country have been appointed.

Kraines displayed three new instructional booklets covering topics such as removal of standard equipment, installation and noise suppression. These will go directly to consumers purchasing units for do-it-yourself installation, and also can aid in retail installation, says Kraines indicates.

Murray Merson of Clarion Corp. noted the number of in-dash units in the market today.

"A few years ago the under-dash do-it-yourself market was coming on strong, but one big problem was rip-offs," he explains. The security of in-dash units has been a key factor in the popularity of these units.

Merson also reported that an industry committee is being formed to regulate auto sound specification ratings used in advertising. The move follows the reported crop up of bogus ratings and technical double-talk in some manufacturers' claims.

Merson said that only about 4% of Clarion's volume is in the auto parts market today, however he suggested that this figure might change. Inter-

est among auto supplies stores has been on an upswing during the last six months, he noted.

The giant auto parts show, where sophisticated auto sound componentry was a spotlighted product category, ran for three days last week at the McCormick Place expo center.

## O'Brien, Tarr Re-Elected By Intl Tape Assn

NEW YORK — Richard F. O'Brien of U.S. JVC Corp. and Irwin Tarr of Panasonic were elected as chairman of the board and president respectively of the International Tape Assn. here for the second year in a row.

The new officers and board of directors were elected at the ITA's annual board of directors meeting held Oct. 4.

Other elected officers include Ed Khoury, Capitol Magnetics, executive vice president; Sam Burger, CBS, vice president, financing and planning; Mort Fink, Sony, vice president, Eastern; John Povolny, 3M, vice president, Midwest; George Ziadeh, Ampex, vice president, West; Jack Dreyer, BASF Systems, secretary; Gerald Citron, Intercontinental Televideo, treasurer; and Larry Finley, ITA executive director.

New board members for the year include Robert Pfannkuch, Belf & Howell; Roger Sammon, ICI Americas; Isodore Philosophe, Audio-Magnetics; and Ed Gamson, Certron.

Re-elected to the board were Ted Cutler, Memorex; Frank Day, American Sound; Thomas Welsh, Celanese Plastics; John Morse, Dupont; John Dale, Fuji Photo Film; Charles Dolk, Magnavox; Tadao Okada, Maxell; William Orr, Orrox; Anthony Mirabelli, Quasar; Gordon Bricker, RCA; Ken Kohda, TDK; and Richard Kelly, Video Corp. of America.

## Sansui To Jersey

NEW YORK—Sansui is moving to a larger facility located in Lyndhurst, N.J.

More than doubling its existing facility in Woodside, N.Y., the firm will now have 56,000 square feet of space including executive offices, warehousing and service area.





## How to tell a Maxell cassette from an unreasonable facsimile.

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Their tape window, for example, is made of a substance that resembles sandwich wrap, instead of heavy-duty plastic. Their leader is made of cellophane and serves no purpose. Ours has a unique non-abrasive head cleaner and arrows that tell you which direction the tape is traveling. And their cassettes

are held together with glue or four screws, instead of five like ours.

But the two easiest ways to tell our masterpiece from their forgery are the letters HM on the silver tear strip. And of course, listening to the cassette itself.

After all, they may be able to duplicate the looks of a Maxell cassette. But they'll never be able to duplicate the sound.

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NO MORE AVAILABLE

# Las Vegas CES Space Draws 811 Exhibits

LOS ANGELES—All available exhibit space for the 1979 International Winter Consumer Electronics Show set for Las Vegas Jan. 6 through Jan. 9 is sold out, according to Jack Wayman, senior vice president for CES.

The expo will have 811 exhibitors, compared with 550 in 1978, and will cover 459,326 square feet. The square footage of exhibitors last January was 342,500.

An attendance of more than 40,000 is anticipated for what is now considered one of the largest trade shows in the world.

CES is expected to utilize the entire exhibit facilities at the Las Vegas Convention Center, the adjacent Las Vegas Hilton Hotel and some 100 exhibit suites for high-end hi fi in the Jockey Club Hotel.

In addition to the more than 800

product and services exhibits there will also be:

- CES retail idea exhibition: An expo featuring a showcase of 100 outstanding successful retail merchandising techniques including theme promotions, retail advertising campaigns, direct mail, community relations, store design and product display.

- CES retail resource center: An exhibit offering attendees an opportunity to consult with 15 exhibitors providing nationwide retail store services such as financing, store design and lighting, freight bill auditing service, retail management services, merchandising aids, retail sales training programs, group insurance and audio demonstration rooms.

- CES audio/video hardware/software showcase: An exhibit co-sponsored by the EIA Consumer Electronics Group and the National Assn. of Recording Merchandisers featuring a prototype retail display of cross merchandising of consumer electronics products with records and tapes.

- CES international visitors center: A strategically placed area which will serve as headquarters for overseas attendees expected from about 50 countries.

One new wrinkle in this year's show will be "CES TV Daily News Daily," a one-hour, on the spot tv news coverage of the major events of the show. This news will be aired on closed circuit tv into individual rooms of the major Las Vegas hotels after show hours on a continuous basis. The newscast also will be shown on large screen tv in the exhibit halls during show hours.

CES also plans to present an expanded schedule of CES conferences, retail workshops and seminars.

Officials of the Federal Trade Commission and the Federal Communications Commission will be on hand for keynote speeches.

CES conferences will be held each morning of the show covering such areas as audio systems, auto audio, television and projection television and video systems, among others.

The CES retail management

## Schwann Listing Audiophile Fare

NEW YORK—The November issue of the Schwann Record & Tape Guide launches a new audiophile section, reflecting growing consumer interest in state-of-art disk technology.

Product of 32 labels distributed domestically are listed alphabetically in the usual Schwann categories of classical, collections, jazz, pop and folk. Included are direct-to-disk, digital and "high technology" records. Suggested retail prices are also listed.

## Penril Buys Out Epicure Products

NEW YORK—Epicure Products, Inc., Newburyport, Mass., manufacturer of high fidelity loudspeakers, has been acquired by the Penril Corp., Rockville, Md.

Penril is a publicly traded company and a supplier of data communications equipment, producer of electronic test and measuring instruments and power supplies.

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NOVEMBER 25, 1978 BILLBOARD

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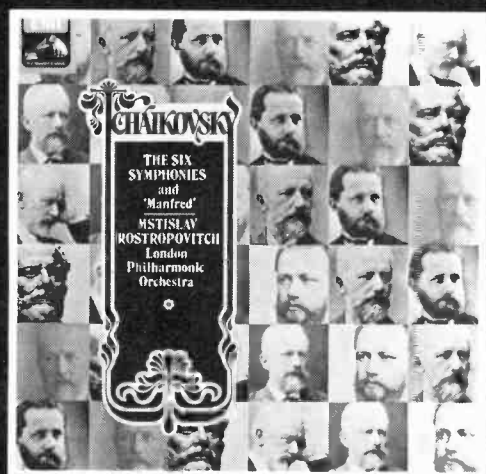
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## AUDIOPHILE DIVISION



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# Philly Area Audio Stores Proliferate As Holidays Near

By MAURIE ORODENKER

PHILADELPHIA—It's a field day almost every day for the wholesale distributors and manufacturer reps shipping out merchandise by the ton to keep the growing number of new audio shops opening up in this market fully stocked.

With most of the expansion being done on the part of the chains—virtually each one announcing grand openings almost one day after another, this Southeastern Pennsylvania, Southern New Jersey, and Delaware area is fast becoming one of the major markets in the country.

With some two dozen new open-

ings chalked up in recent weeks, apart from over a half-dozen independent record shops, there's no slackening the expansion pace as stores ready for the approaching holiday season which looms to be a record-breaker.

While competition among the chains gets keener, and the single store operators get more nervous with each new announcement of an opening, key industry people figure the growth of the home entertainment market will create enough store traffic for everybody.

Moreover, they feel that the

"growing pains" of the chains have more to go before it peaks—pointing to the drawing boards with plans for more suburban shopping malls and the strength shown by the new in-city shopping centers.

• **Silo**, with 24 stores in this area alone selling only audio products, tv and major appliances, is showing a move to the "direct-to-consumer" warehouse showroom concept. With the catalog showrooms of Best and Basco mushrooming to provide heavy competition from another front, Silo now has five warehouse showrooms.

In addition to ones developed at its corporate headquarters here in Philadelphia, in Allentown, Pa., and in suburban Montgomeryville, Silo's newest operation is in Camp Hill, Pa., just outside Harrisburg. And its regular store in Audubon, N.J., nearby was reopened as a warehouse showroom.

• **Larry Rosen**, who is the sole owner of the chain of **Wee Three Record and Audio Stores**, opened two more stores recently at the newly-opened Clover Square mini-malls in Cinnaminson, N.J., and the Clover Square in Center Square, Pa.

The new opening gives Wee Three its second store on the N.J. side. And before the year runs out, there will be two more Wee Three openings in time for the holiday rush in upstate Pennsylvania at Carlisle and in Williamsport to make it an even dozen stores for the chain.

• The two new **Clover Square** malls, virtually facing each other across the river, also gets a seventh store in the **Viking Cameras & Audio** chain, which also carry the top names for stereos, turntables, speakers and tapes. The 11-store **Listening Booth** chain makes it an even dozen with a new store in the suburban King of Prussia (Pa.) Plaza.

• **Stereo Discounters**, based in Timonium, Md., with fewer than a half dozen stores in its home base Baltimore-Washington, D.C. market, has opened eight stores in this tri-state market in recent years and just opened its ninth in Lawrenceville near Trenton, N.J.

• **Radio Shack**, with well over 100 stores in this market, adds still another center-city store with the opening of a fourth shop in the Thomas Jefferson University Mall, and a ninth store in the South Jersey area in Somers Point.

• **High Fidelity**, with five stores in Pennsylvania and New Jersey, moves into Delaware with a sixth store in Newark in the Meadowbrook II Shopping Center.

• An expansion rather than an addition, **Bryn Mawr Stereo**, with three area stores, is readying to move its shop in the Quakertown (Pa.) Shopping area to new and enlarged quarters.

• **Music Man, Jr.**, Stratford, N.J., which specializes in car stereos, speakers, tapes and records, opened its second store close by in Oaklyn, N.J.

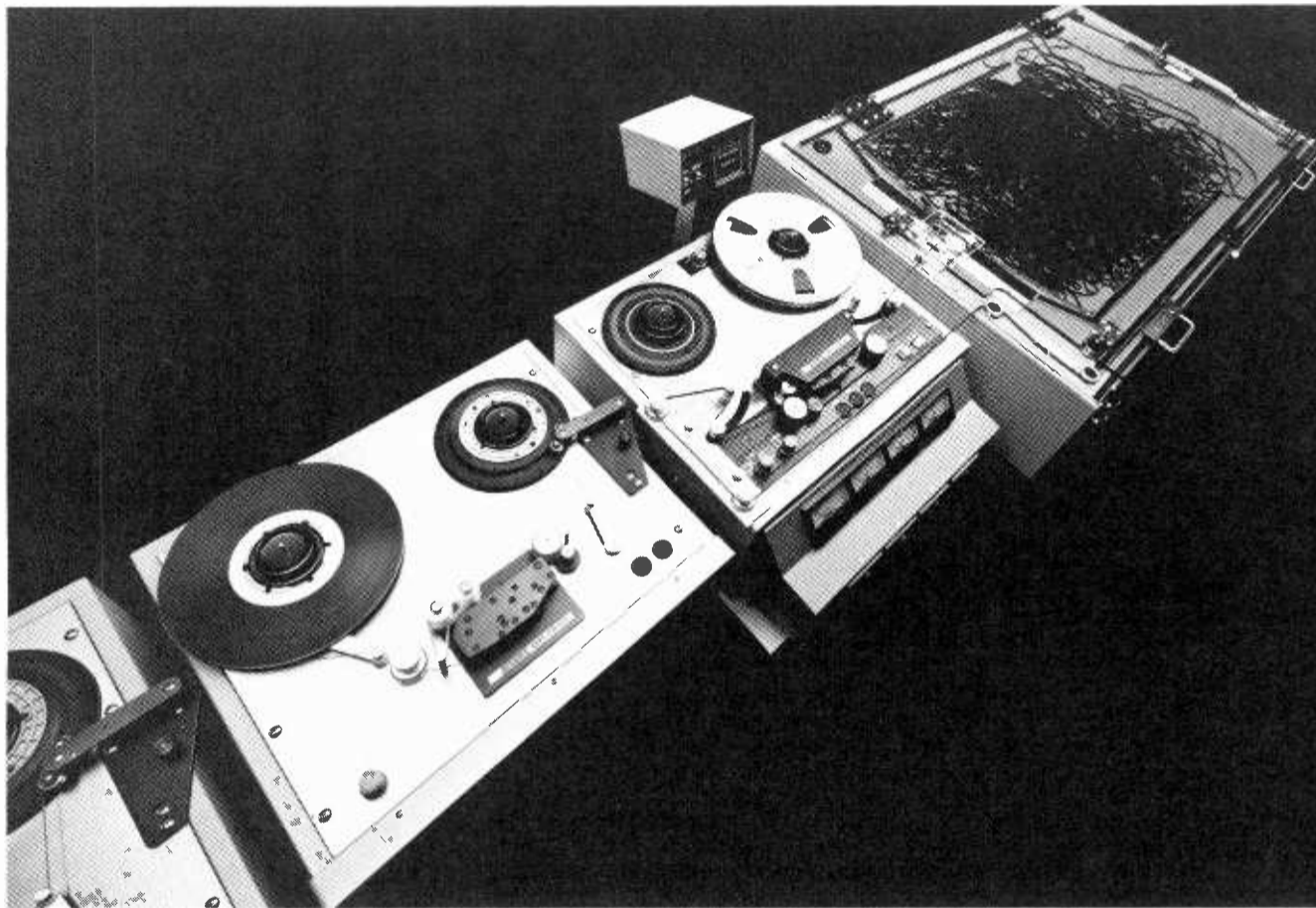
• New independents entering the market for the first time include **Stereo Tape World**, leasing 882 square feet of selling space in the Deptford (N.J.) Mall at an aggregate rental of \$135,000 for its full line of audio equipment; **Sound Studio**, Wilmington, Del., which opened new and larger quarters in the Astro Shopping Center; and a new store for **Ocean Stereo** in Bricktown, N.J.

• Of special interest are five new operations in the pro sound and audio field. **Frank J. Conicella Jr.**, opened **Cina Sound Fabricators** in Moorestown, N.J., for the retail and wholesale distribution of custom-built sound equipment; **Speaker Reconc Service** was established by Roy and Chris Hildebrand in suburban Jenkintown, Pa., for the repair and sales of sound equipment and related items; **Tracoustics, Inc.**, with its home base in Austin, Tex., set up shop here for sales and service of audiometric rooms and audio test instrumentation.

Also, **Theodore Tromsdorf and Eileen Creelman** opened **Training & Educational Audio/Visual Systems** in suburban Bala-Cynwyd, Pa.; and **Dave Kapalko** opened **National Music Center** in downtown Allentown, handling sound systems and accessories for musical equipment along with musical instruments.

• A half-dozen new record and tape shops entering the sales crush include four in Philadelphia in **Record Hut** by **Frederick & Joyce Weikel**; **Soundtrack Records and Tapes** opened by **Herman and Ann Carter**; **Sonny's Record Room**, and **Smith's Record Sales**. Others are **Record Riot** opened by **Robert Bozuto** and **Scot Reichard** in Secane, Pa.; and **Record World** opened by **Kenneth Most** in Pottstown, Pa.

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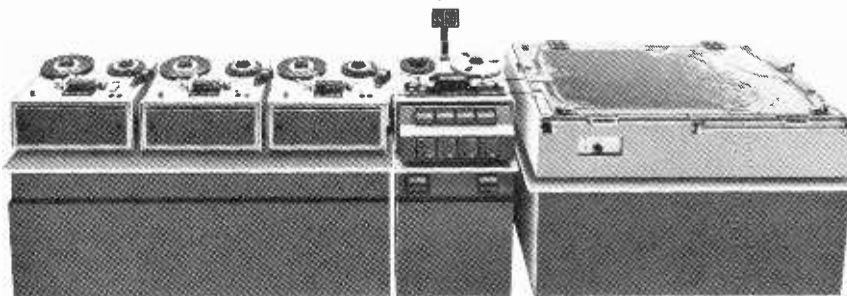
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# Discos

NEW VENUE COST: \$1 MILLION

## N.Y. Club Overcomes Community Resistance

*Electric Circus Will Open Dec. 19 In Village*

By RADCLIFFE JOE

NEW YORK—The Electric Circus, Manhattan's newest million dollar discotheque, has apparently succeeded in silencing a community furor at its Fifth Ave. Greenwich Village location and is now scheduled for a Dec. 19 opening.

The 22,000 square foot multi-level club ran into a barrage of resident opposition when news of its proposed opening leaked out to neighborhood residents.

The opposition's argument was that the club would create a noise problem, bring an unsavory element of people to the neighborhood, and introduce the taint of drugs and its related ills to one of the last remaining elegant residential areas in the city.

Less than two years ago residents of the neighborhood succeeded in shuttering another club, Abracadabra on the same grounds. That club survived for a single night. However, in the case of the Electric Circus, it is understood that the club's owners, a consortium of lawyers, have succeeded in making peace with the disturbed residents.

It has also been unofficially learned that the club's owners have promised to involve themselves in some community programs as part of their peace pact with the opposition.

The club, with a capacity for 1,500 patrons, will feature live reggae and Latin acts as part of the diversified entertainment fare planned. It will be located on three floors of a commercial building.

The Electric Circus is being designed by Imero Fiorentino, considered to be an authority of lighting and design.

The room borrows its name from the old Electric Circus disco which flourished in the city during the 1960s. The club will have a three ring circus theme.

In the basement lounge, jugglers and other circus acts will perform in a menagerie engulfed by an electric canopy under which will be housed such circuslike artifacts as two nickel gypsy fortune tellers from the 1930s World Fair, held in Chicago.

There will also be a 1928 fire engine which will serve as a wine and cheese bar; a teak white oak and Tiffany glass bar dating back to 1865; a house of mirrors; pinball machines; and circus carts offering popcorn and candy.

The main floor of the club will feature a three-ring dance floor with a state-of-the-art sound system designed by Burt Rosen of Audio Concepts. The sound and light show will

be controlled by a yet-to-be-named "leading" deejay and a lighting technician.

They will operate from a carousel-type booth replete with painted horses and a callopie lit by chase lights designed to create the illusion of continuous movement. Both lighting and decor in this room will be designed to complement the 18-foot ceilings.

There will be a second dance area on the mezzanine level which will feature a lighted, computerized dance floor.

The third level will house a plush, members only, v.i.p. room with brass bar, brass cappuccino machine, furniture made of fine Brazilian leather, and private seating areas divided by glass etchings of circus animals. Members are being asked to pay \$200 a year for these privileges.

According to Robert Seibel, one of the partners in the venture, the live reggae and Latin acts planned for use in the club will be selected from across the country, South America and the Caribbean.

The Electric Circus expects to draw a mixed gay and heterosexual audience mainly from in and around the Greenwich Village area. There will be a relaxed dress code.

## L.A.'s Union Station Turned Into Giant Club For Trade

By PAUL GREIN

LOS ANGELES—There will be another one of those lavish industry parties with sumptuous bar and buffet when the Union Station turns into a giant disco for two nights Friday, Saturday (24-25). But this time there's a catch: tickets are not just an RSVP away, but cost \$28 per person each night.

Yet the event is intended strictly for the industry; it is not open to the

general public. Explains David Thuesen, executive producer of the project (dubbed "Zephyr Disco Deluxe"): "First of all it's too hard to filter out the good from the bad. This is a private event; it's not meant for the riffraff."

Thuesen has a reason to be so insufferably snobby about who he'll grant the privilege of forking out \$56 per couple for six hours' entertain-

ment. The party, he explains, will be videotaped and then syndicated as a New Year's Eve television special, and Thuesen wants stars and well-heeled industryites in the camera's eye, not autograph-seeking fans and tourists.

The party is just the vehicle for the taping, he says, admitting that he hopes to break even on admissions and make his big money when he

sells the syndication rights. And if he pulls 4,000 patrons a night, he'll rake in just shy of \$250,000, which he says the two-night affair will cost.

"It costs a little over \$15,000 just to walk in the facility," he says, noting that to book the station he had to negotiate for six months with the Union Terminal Co. (which owns it), Amtrak and four railways.

A reported \$75,000 lighting sys-

tem is being designed by Imero Fiorentino Associates. Signed for the tv production are Jane Bell, director; Don Kriton, choreographer; Andrew Paul Williams of Future Now for holographic services; and Ron Hayes of Music Image for special visual effects.

Negotiations are underway for appearances by top disco acts who

(Continued on page 87)

NOVEMBER 25, 1978, BILLBOARD

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## National Disco Action Top 40

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### ATLANTA

- This Week**
- 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 4 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 5 LE FREAK—Chic—Atlantic (12-inch)
  - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 7 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 8 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - 9 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
  - 10 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 11 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
  - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
  - 13 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - 14 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
  - 15 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)

### BALT./WASHINGTON

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 2 LE FREAK—Chic—Atlantic (12-inch)
  - 3 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 4 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 5 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 6 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - 8 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
  - 9 BASE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
  - 10 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
  - 11 I'M A MAN—Macho—Prelude (LP/12-inch)
  - 12 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 13 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - 14 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - 15 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)

### BOSTON

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 5 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 6 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 7 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th C. (LP/12-inch)
  - 8 ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros. (LP/12-inch)
  - 9 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 10 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
  - 11 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 12 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
  - 13 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
  - 14 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 15 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)

### CHICAGO

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 4 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 5 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 7 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 8 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 9 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - 10 GET DOWN—Gene Chandler—20th Century (12-inch)
  - 11 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 12 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - 13 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 14 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - 15 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)

### DALLAS/HOUSTON

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 3 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 4 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 5 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 6 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 7 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 8 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 9 JUNGLE DJ—Kikrokos—Polydor (LP)
  - 10 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - 11 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
  - 12 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - 13 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - 14 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - 15 CONTACT—Edwin Starr—20th Century (12-inch)

### DETROIT

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 4 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
  - 5 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12-inch)
  - 6 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 7 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 8 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 9 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 10 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 11 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
  - 12 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - 13 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
  - 14 CONTACT—Edwin Starr—20th Century (12-inch)
  - 15 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)

### LOS ANGELES

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 3 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 5 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 6 LE FREAK—Chic—Atlantic (12-inch)
  - 7 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - 8 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 9 CONTACT—Edwin Starr—20th Century (12-inch)
  - 10 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
  - 11 HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
  - 12 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
  - 13 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - 14 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 15 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)

### MIAMI

- This Week**
- 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 3 LE FREAK—Chic—Atlantic (12-inch)
  - 4 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 5 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 6 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 7 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - 8 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 9 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 10 CONTACT—Edwin Starr—20th Century (12-inch)
  - 11 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 12 IF THERE'S LOVE—Amant—TK (12-inch)
  - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 14 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - 15 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)

### NEW ORLEANS

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 3 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 4 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 5 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - 6 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 7 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 8 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 9 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - 10 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 11 JUNGLE DJ—Kikrokos—Polydor (LP)
  - 12 I'M A MAN—Macho—Prelude (LP/12-inch)
  - 13 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 14 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - 15 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)

### NEW YORK

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 2 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 3 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 4 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 5 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 6 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 7 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 8 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - 9 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 10 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 11 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 12 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
  - 13 GET DOWN—Gene Chandler—20th Century (12-inch)
  - 14 LE FREAK—Chic—Atlantic (12-inch)
  - 15 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)

### PHILADELPHIA

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 3 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 4 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 5 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
  - 6 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - 7 BRING ON THE BOYS/BABY YOU AIN'T NOthin' WITHOUT ME—Karen Young—West End (LP/12-inch)
  - 8 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 9 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 11 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
  - 12 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 13 CONTACT—Edwin Starr—20th Century (12-inch)
  - 14 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - 15 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)

### PHOENIX

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 2 LE FREAK—Chic—Atlantic (12-inch)
  - 3 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 4 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 5 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Fever—Fantasy (12-inch)
  - 6 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 8 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 9 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 10 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - 11 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
  - 12 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 14 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 15 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)

### PITTSBURGH

- This Week**
- 1 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 3 LE FREAK—Chic—Atlantic (LP/12-inch)
  - 4 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 5 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
  - 6 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 7 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 8 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - 9 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 10 CONTACT—Edwin Starr—20th Century (12-inch)
  - 11 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - 12 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 13 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 14 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - 15 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)

### SAN FRANCISCO

- This Week**
- 1 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - 2 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - 3 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
  - 4 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - 5 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 7 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - 8 JUNGLE DJ—Kikrokos—Polydor (LP)
  - 9 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - 10 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - 11 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - 12 LE FREAK—Chic—Atlantic (12-inch)
  - 13 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
  - 14 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
  - 15 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)

### SEATTLE/PORTLAND

- This Week**
- 1 LE FREAK—Chic—Atlantic (12-inch)
  - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
  - 3 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - 4 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - 5 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
  - 6 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - 7 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - 8 CHANGE—Zulema—Le Joint (London) (LP/12-inch)
  - 9 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - 10 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - 11 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - 12 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - 13 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - 14 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
  - 15 CONTACT—Edwin Starr—20th Century (12-inch)

### MONTREAL

- This Week**
- 1 LET'S START THE DANCE—Bohannon—Polydor (LP)
  - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (12-inches)
  - 3 LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
  - 4 BOOGIE WOOGIE (Dancing Shoes)—Claudia Barry—London (12-inch)
  - 5 INSTANT REPLAY—Dan Hartman—CBS (12-inch)
  - 6 MY CLAIM TO FAME—James Wells—Quality (LP)
  - 7 A LITTLE LOVIN'—The Raes—A&M (12-inch)
  - 8 LOVE NOW HURT LATER—Ann Joy—Drive (12-inch)
  - 9 LE FREAK—Chic—WEA (12-inch)
  - 10 BURNIN'—Carol Douglas—MCA (LP)
  - 11 DANCIN' IN MY FEET—Laura Taylor—CBS (12-inch)
  - 12 ME AND MYSELF—Ronnie Jones—London (12-inch)
  - 13 STANDING IN THE SHADOWS OF LOVE—Deborah Washington—Quality (12-inch)
  - 14 I'M A MAN—Macho—Quality (LP)
  - 15 LIMELIGHT DISCO SYMPHONY—Melophonia—Carousse!

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	LE FREAK—Chic—Atlantic (12-inch)
	1	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
	3	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
★	5	CRUISIN'—all cuts—Village People—Casablanca (LP)
★	7	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
	6	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
	4	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
	8	YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
	10	QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
	11	WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
★	15	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
	12	INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
★	16	DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
★	18	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
★	21	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
	17	YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
	14	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
	9	DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
	13	STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
	19	STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
★	26	SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
★	27	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
★	28	HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
★	33	CONTACT—Edwin Starr—20th Century (LP/12-inch)
★	34	SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
★	32	I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
	20	LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
	25	JUNGLE O.J.—Kikrokos—Polydor (LP)
★	35	HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
	30	VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
	22	OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
★	38	GET DOWN—Gene Chandler—20th Century (LP/12-inch)
	23	I'M A MAN—Macho—Prelude (LP)
	24	NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch)
	36	BASE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
★	37	STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
★	-	IF THERE'S LOVE—Amant—TK (12-inch)
★	-	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
★	-	GOT TO BE REAL—Cheryl Lynn—Columbia (12-inch)
★	-	TENOER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 5 positions. Previous weeks starred positions are maintained without a star if a product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, product will be awarded a star without the required upward movement noted above.

NOVEMBER 25, 1978, BILLBOARD

**"DASH" MEANS  
SOME  
PRETTY FAST MOVING.**



And that's exactly what Sarah Dash is doing, with her new hit single "Sinner Man." Both the 12-inch and the 7-inch versions of "Sinner Man" are happening big in such major markets as New York, Philadelphia, Boston, Atlanta, Houston, St. Louis, Detroit, Washington, D.C., and San Francisco. Its disco chart action has been bulletted all the way, checking in this week at 21 • in Billboard.

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12-inch 2Z8 04279  
7-inch ZS8 04278

# New Record Pool Assn. To Be a 'Watchdog'

• Continued from page 1

ing among the reps that the association would be able not only to police itself but to seek the best interests of its members as far as wages and general working conditions are concerned.

The new association has also agreed that it will allow its member pools continued complete autonomy over their operations. However, stringent rules will be imposed on members of the organization in an effort to insure professional opera-

tion of their individual organizations.

In the process, the association anticipates that some of the pools which have lacked professionalism in the past will be eliminated from the association.

This will be decided by the heads of the organizations in the regions where these unprofessional pools exist. There will also be a freeze on the acceptance of new pools into the organization for the time being.

Among the objectives of the new association: 1. Cross-checking of membership rosters and the elimination of duplicate membership in pools by some DJs; 2. The associ-

ation will provide record company promoters with a nationwide list of all DJs who are serviced through the pool system in each region.

This is designed to ease the problems the labels face in servicing DJs and is also expected to eliminate the rising prevalence of DJs receiving multiple promotional copies of records from the labels;

3. The association will work closely with its regional organizations toward the solutions of inter-pool problems; 4. The organization will also work on the establishment of a set of standardized requirements for the acceptance of new spinners to any pool. These will in-

clude the requirement of an application form with all pertinent work data, a set of guidelines for the acceptance of mobile DJs to the pools and a system of verifying application information submitted by DJs;

5. NARP has also pledged to work more closely with participating record labels in the promotion of their disco artists and the records they release.

Representatives attending the meeting included A.J. Miller of the Southern California Disco Record Assn.; John Geraldo of the Bay Area Disco DJs Assn.; Sam Meyer, Disco Texas; Sundance and Seemingly Better Productions, Southeast; Bo

Crane, Florida Record Pool (host of the meeting); Frank Lembo, Pocono Record Pool; and Jackie McCloy, Long Island Disco DJs Assn.

The closed-door meetings were also attended by about 30 observing member pools drawn from across the U.S.

The formulation of the organization is the outcome of a number of regional meetings held across the country within the past six months. The idea for a national pool association germinated at Billboard's Disco Forum IV in New York last September.

According to McCloy, the meeting's chairman, the formation of the association is a bold new step by the pool to do some necessary and important house cleaning and to create a greater credibility not only with the record labels with which they work, but with the industry as a whole.

The more than 60 record label representatives present also hailed the formation of the association as one of the most important steps taken toward the development of the disco industry since its resurgence in this country.

## MUST PUT HOUSE IN ORDER

# Work Is Cut Out For New Body

MIAMI—The newly-formed National Assn. of Record Pools, although still a founding, already has its work cut out for it.

In addition to pressing demands by participating record labels, independent promotion companies and its own members that it put its house in order (there has been a tremendous amount of bickering, dissension and savage rivalry among some pools), the association must also come up with solutions to a slew of thorny problems.

These include: A better dialog between the pools and the record labels and independent promoters in

order to eliminate existing riffs. Record label and independent promoters attending the meetings here were unanimous in their concern over the way some member pools handle the distribution and general promotion of product and the sometimes lax way in which all-important feedback to the labels is handled.

• The problem of multiple service of promotional records has to be resolved. It was suggested that a tighter, more effective method of screening deejays for acceptance to the pools be developed. There is also need for some form of cross-checking of deejay applications by regional pools to insure that applicants in their area are who they claim to be, and are not holding multiple pool memberships.

• The new body must also resolve the problem of mushrooming pools. It appears that because of the in-fighting, and the ever-increasing attraction of the viability of the industry, pools are cropping up almost on every street corner. New York City with more than half a dozen pools is a prime example of this.

The problem has created a credibility gap between the labels and some pools, and the end result is selective servicing, leaving many bona fide deejays without the all-important product for their clubs.

• Record labels and independent promoters are insisting that if the pools expect their cooperation, the relationship must be one of give and take, not take only on the part of the pools. They, the labels and promoters, insist on accurate and timely feedback reports and greater involvement by the pools in helping to promote label product.

• One suggestion that pools receive payment from record labels for some promotional projects was unanimously shot down by the labels and other pool members. The suggestion, it was felt, created a conflict of interest and raised the spectre of payola. "We do not want the government looking over our shoulders, as they do with the radio industry," one pool head said bluntly.

• The association is also being called on to weed out the practice among some member pools of having a list of "premium" spinners who receive preferential treatment. It was felt that the practice created unsavory rivalry and was unfair to "non-premium" deejays.

• The complaint was also voiced that new pools like newly-elected politicians pledge to do everything short of standing on their heads to help in the promotion of product from participating labels. "However, once they are on our mailing lists, their enthusiasm wanes."

• Charging a lackadaisical, unprofessional approach to their busi-

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## Discos

## Disco Mix

By BARRY LEDERER

NEW YORK—Spring Records has released to disco deejays a 5:05 minute cut of the single "Love Vibrations" from the album of the same name by Joe Simon. The tune, on a 12-inch 33 1/3 r.p.m. disk, was produced by Norman Harris.

The song utilizes the throaty voice of the artist to full effect, while pretty female backup voices add zest to a pulsating beat. An intense guitar feeling is maintained throughout and leads into a smooth break which nicely displays the brass section.

There is probably no one more surprised with his disco success than Dan Hartman. Formerly of the Edgar Winter group (he wrote and sang "Free Ride," ) and writer of material for the Three Degrees and Tavares, Hartman came of age with his disco hit, "Instant Replay," which also was the title of his first album on Blue Sky Records.

Hartman wrote and produced this debut effort with the mix by Tom Moulton. "Count Down/This Is It," runs 14:08 minutes and will probably get the most play. The elaborate orchestration changes constantly, giving variety and momentum.

The tempo is strong and does not let down the dancer or listener. The transition to "This Is It" is electronic and exciting, and makes full use of the keyboard instrument sections. Reaction to this medley has been impressive.

"Double-O-Love" reveals the influence of the performer's rock background.

It features a hard-driving beat and background vocalization reminiscent of Parliament. The piercing lead guitar line and constant hand-clapping provide the hook and break in this 5:55-minute cut which demonstrates the artist's versatility. "Love Is A Natural" returns to a slighter dance feeling with smoother arrangements, easy flowing percussion and lush strings which make for pleasant dancing.

Edwin Starr has returned to the disco arena with an explosive 12-inch 33 1/3 r.p.m. disco disk taken from his 20th Century album "Clean." "Contact" is the name of the cut in which drums, hand-clapping and guitar provide a pulsating introduction which builds to Starr's gruff vocalizations. Synthesizer effects contribute to the punch of this disk.

There is also a timbali and percussion break that ride into a distinctive climax. Input from this release has been immense and should insure the artist a place on the disco charts.

Thelma Houston's latest LP on Tama Records has several good cuts that will attract the attention of her fans. "Saturday Night, Sunday Morning" and "Midnight Mona" contain the gospel-like wailing for which Houston is noted.

These songs maintain an ever momentum

with the artist's gutsy voice underlining a strong melodic base. "Am I Expecting Too Much" and "Everybody's Got A Story" have more of a build within the cut which propel them to invigorating finishes.

Charo is getting a jump on the Christmas rush of music with her updated version of "(Mamacita) Donde Esta Santa Claus?" Produced by Tom Moulton and arranged and conducted by John Davis, this 5:40 minutes, 33 1/3 r.p.m. 12-inch is refreshing and fun. Charo lends the song her own inimitable Latin flair. Lush strings, peppery castanets and sweet female background vocals encompass this slick production with a fine instrumental break which repeats the melody.

Several new imports have been released in this country by New York distributor Peters International. "Rock Solid" on Barclay Records from France is the LP title and the lead cut which captures an interesting disco sound is produced by Alain Wisniak, who worked with Cerrone for the past two years.

## Union Station

• Continued from page 83

would lip-synch to their record hits, according to Thuesen. There will be a 1940's ballroom with costume and dance contests. And a "champagne tram" motor coach will whisk patrons back and forth from Beverly Hills to the downtown station.

Tickets are available through Ticketron and Chargeline, but will not be sold at the door. Thuesen claims that 2,000 have already been sold. Ads have appeared in some of the tv and film trade papers, noting that the Friday opening will be "mostly mixed" and the final night Saturday "mostly men."

This is not the first time Union Station has been used for a show business party: it was rented by ABC Records earlier this year for a Stephen Bishop fete. But Thuesen explains that this will differ in two respects: it's a disco event and the venerable old hall will be air-conditioned this time.

He might have mentioned a third difference. Here the entertainment types who attend will be paying their own way, something not too many of them are in the habit of doing every day.

Sound Business  
Remote Recordings Up 10%-25%

• Continued from page 4

LP at his home using a remote truck, and America going to Kauai, Hawaii, to do a project. In other words, more remotes at other than concert venues. We're coming off an incredible summer." The Record Plant was also on hand for Cal Jam II in Ontario, Calif., last March.

A spokesperson for Brian Ahern's Enactron Los Angeles-based Enactron truck agrees that movie musical work is contributing to up business.

The truck spent a good deal of time this summer in various Southern California locations for Bette Midler's upcoming movie, "The Rose." The truck also spent April with the Ozark Mountain Daredevils for a live A&M album and August with Jimmy Buffett for his "You Had To Be There" double LP on ABC cut in Miami and Atlanta.

The Enactron truck will be shifting locations next year to another Los Angeles site that will not only house the truck but be the new home of a separate 24-track studio and rehearsal studio.

Terry Stark, president of Filmways/Heider Recording in Los Angeles, says the big independent recording complex will be adding a fourth 24-track truck to its existing fleet in the next several months. The reason: "The remote business has been strong this year," he says. "We are up some 10% to 20%."

"Everybody's been doing live albums lately," he continues, "and let's face it. It's still the cheapest way of doing an LP. If a band is hot the first night you can do it right away. And besides the economics of it, the technology has improved so that live albums have a top quality sound."

Filmways/Heider has also had its share of artists doing "remotes" with a Heider truck for studio LPs at locations other than its existing facilities. An example is Bob Dylan who converted a warehouse in Santa Monica, Calif., using Filmways/Heider equipment to record his recently released "Street Legal."

Recent live projects for Filmways/Heider include Chick Corea, Joe Cocker, Devo, Tony Orlando, Van Morrison, Richard Pryor, the Milestone Jazzstars, Doc Watson and Sammy Davis.

"And we are booked pretty heavily," he adds, "even on the East Coast, through the end of January."

Sound 80, one of the Midwest's major recording complexes located in Minneapolis, added its Road 80 remote truck last summer and so far "business has been excellent," according to traffic manager Barb Crofoot.

The Road 80 vehicle is a GMC Transmode vehicle acoustically designed by Robert A. Hansen of New York with 24/46-track capability and 48 inputs.

Because Sound 80 is one of the four studios in the U.S. to take installation of 3M's new 32-track digital audio mastering system. Crofoot

## Multi-Track Tome

LOS ANGELES—TEAC is offering a 16-page brochure which describes in detail the steps in multi-track recording.

Called "Are You Ready For Multi-Track?" the booklet is designed as an introduction to 4 and 8-track recording and discusses the equipment and processes used in recording.

The booklet will be available at TEAC dealers and can also be obtained without charge by writing the Montebello, Calif., manufacturer.

adds that the mobile truck will be able to interface the truck with that equipment and take it on the road for location digital projects next year.

One area, notes Crofoot, that is contributing to plus remote business is a number of musical Home Box Office cable television projects Road 80 has done, yet another area remote facilities can tap.

"Home Box Office," says Crofoot, "is conscious of getting the best sound for its projects with recording artists."

Dates the truck has been involved with in the Midwest since becoming operational include those with such artists as Kenny Loggins, Seals & Croft, Lynn Anderson, Eddie Rabbitt, Pat and Debby Boone, Neil Diamond, Melissa Manchester, Leo Kottke, the Milestone Jazzstars, Michael Johnson and the Performing Arts Co. of the People's Republic of China.

Johnny Rosen, who runs the Fanta Professional Services remote recording truck based in Nashville, observes: "Our business is as strong as its ever been. In fact, we can't book any heavier than we are right now. We're doing maybe three dates a week."

Fanta, a 40-foot converted tractor trailer rig with 40 input and dual 24-track recording is in New York to do East Coast Doobie Brothers dates and has recently cut live such clients as Lou Rawls, the New York Philharmonic, Crystal Gayle, the Rolling Stones and the Jim Halsey Musical Festival in Tulsa.

While doing many major dates in

the South, Fanta has also been doing more East Coast dates.

Rosen agrees business has been coming from more than just live LP projects such as special radio and tv broadcasts, Home Box Office and Opryland Productions.

"In fact," concludes Rosen, "we would like to add another truck next year if we can assemble the right crew. I don't think I would put another truck out there if we couldn't get the right people for it."

In New York, a spokesman for the Record Plant, a major remote recording force on the East Coast, says, "business has been excellent."

The Plant recently added its second 24-track truck capable of 48 inputs, a reconvered trailer which has begun to do many East Coast dates.

The truck is equipped with an API 44 x 24 console and was designed by the studio's Dave Hewitt and Pen Stevens. The Plant has also upgraded its existing truck.

Rates, overall, for remote recordings have stayed the same over the last year with no immediate plans from anyone to raise them.

A remote recording still runs approximately \$2,500 a night for a live show plus \$1 per mile with other extras negotiable.

Road 80 in Minneapolis has a rate of \$1,500 a date for one 24-track with an additional 24-track \$250 extra.

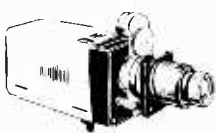
A few other live albums just released or soon to be released include such artists as Lou Reed, Willie Nelson, UFO, Todd Rundgren, Chuck Mangione, Helen Reddy and Bob Marley & the Wailers.

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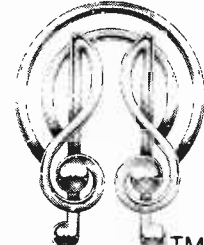
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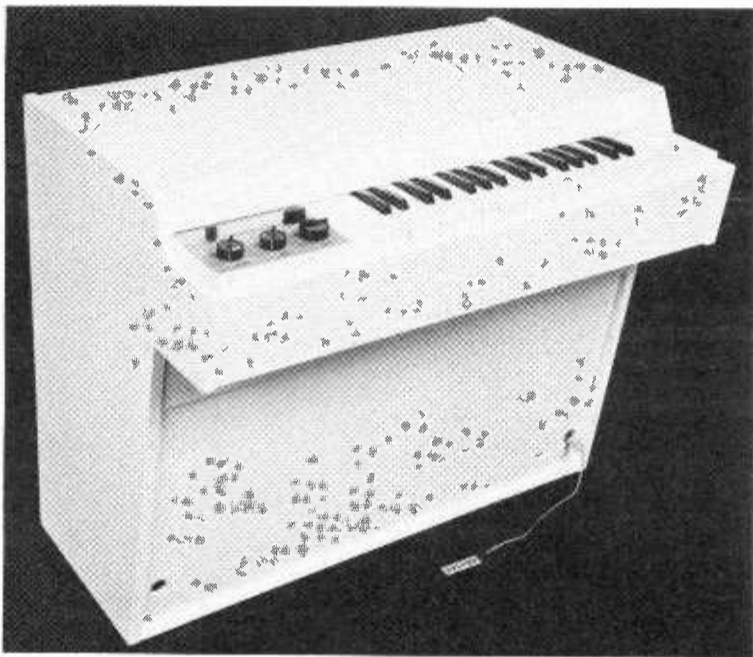
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## Studio Track

LOS ANGELES—Stephen Stills is working on a new project at Record Plant, Stills producing for CBS with Michael Braunstein engineering and Phil Jantzas assisting.

Activity at Kendun: Ariola's Linda Evans in to do tracking and vocals with producers James Jamerson and David Williams, Rick Heenan and Jim Sintetos engineering; master refs for Rod Stewart's new Warner Bros. LP prepared by Andy Johns with Jo Hansch at the console; Columbia's the Sutherland Bros. recording with producer Glen Spreen, Neil Brody and Jackson Schwartz at the board; producer Jerry Peters recording tracks for CBS/Tabu group Brainstorm with Frank Clark and Jackson Schwartz engineering; David Chackler and Stuart Love producing Shotgun for ABC, Rick Bravler and Joe Laux at the board; and Ed Barton in to supervise a new John Denver LP on RCA with John Golden cutting the master refs.

Jim Mason producing David Soul at Spectrum, Eric Prestidge at the console. Jeff Baxter of the Doobie Brothers added guitar tracks to the sessions. Other activity there sees Laurindo Almeida finishing a Concord Jazz LP, Arne Fraeger recording and mixing; and Jim Ed Norman producing C.Y. Walkin' for Parachute Records, Eric Prestidge at the board.

Mercury's Sweet Talk at ABC Recording Studios, Wayne Henderson producing and Reggie Dozier at the board. Other action there includes: Musical Records producing Los Felinos, Jay Antista engineering; Al Perkins producing the Dells for ABC, Reggie Dozier behind the board; Switch tracking for Motown with Dozier engineering; Barney Perkins and Jerry Brown engineering Cuba Gooding for Motown; and Barney Perkins and Zolli Osava engineering Randy Brown for Casablanca.

\* \* \*

Joan Baez recording a new album at Muscle Shoals Sound, Muscle Shoals, Ala., Barry Beckett producing with Gregg Hamm engineering. ... Epic's Louise Mandrell and MCA's Bill Anderson both working at Nashville's Soundshop with Buddy Killen producing the projects. ... Ron and Howard Albert producing founding Byrds members Roger McGuinn, Gene Clark and Chris Hillman at Criteria Studios, Miami. The debut Capitol LP is due in January.

Jerry Goldstein producing War at Crystal Sound, Chris Huston engineering.

America recorded part of a movie track project at Britannia.

John Boylan producing Michael Murphy at Westlake, Paul Cripp engineering, while George Duke continues to produce Dee Dee Bridgewater. Westlake is anticipating opening Studio B in early December.

Frank Wilson producing Mighty Clouds Of Joy at Music Grinder for Epic.

Roy Thomas Baker producing a solo CBS LP for Rolling Stone Ronnie Wood at Cherokee.

Al Stewart did a studio jam concert over WKQX in Chicago from Universal Recording Studios there, Jim Scheffler engineering.

John Simon producing Gary McMahan for Tomato Records at Blue Rock Studio, New York, Eddie Korvin engineering. Other activity there sees ex-Television artist Tom Verlaine recording a solo LP for Elektra with Michael Ewasko at the board.

Bruce Botnick producing Eddie Money at the CBS Studios in New York. Tommy LiPuma is also there producing the upcoming George Benson album for Warner Bros.

Jimmy Johnson producing the Amazing Rhythm Aces at Muscle Shoals Sound, Muscle Shoals, Ala., for ABC.

JIM McCULLAUGH

## Farrell & Chelsea Named In Lawsuit

LOS ANGELES—The Sausalito, Calif., Music Factory doing business as the Record Plant, is suing Wes Farrell and Chelsea Records for alleged non-payment of promissory notes.

The Superior Court filing charges that Farrell signed and guaranteed personally three promissory notes to the plaintiff. The Oct. 6, 1977, notes totaled \$65,585.81.

Chelsea and Roxbury labels, which were operated by Farrell, are in the throes of working out financial agreements here with a host of creditors.

www.americanradiohistory.com

## Sound Business



JBL SESSION—Jerry Iggulden, JBL rep for Northern California, right, explains the mixdown process to interested consumers inside Bakersfield Audio, Bakersfield, Calif. The store was participating in a JBL/Capitol Records promotion which invited consumers into the store to audition the Little River Band's "Sleeper Catcher" on a pair of JBLs.

## ONCE NEWSPAPER PLANT

# Jennifudy Complex New 24-Tracker In Calif.

By JIM McCULLAUGH

LOS ANGELES—Jennifudy Recording Studios opens here as a major new 24-track recording complex.

Located on Magnolia Blvd. in suburban North Hollywood, the facility has two studios, one of which became operational in August and the other in October, according to owner Phil Kaye.

Scheduled to be added at the two-story 6,000 square foot complex, which was a warehouse for the defunct Valley Times newspaper, is a disk mastering room as well as a production/tape duplicating facility.

The studios, designed by John P. Edwards, contain identical equipment in both studios including Harrison model 3232 consoles, 3M model M79 24-track and 3M model M79 2-track tape machines, JBL model 6233 monitor amplifiers, UREI 813 and JBL 4311 monitor speakers, and a full array of outboard equipment.

The dimensions of studio A are 37 feet by 25 feet while the dimensions of studio B are 13 feet by 28 feet. Both control rooms are 26 feet by 25 feet.

Available instruments include a Yamaha nine-foot concert grand piano.

Also at the facility is a lounge, recreation room, mini kitchen and maintenance department.

Kaye, an independent engineer, spent the last year as an engineering consultant with Motown, and before that was president of ABC Recording Studios for seven years. Previous to that Kaye was on staff at United Western Studios seven years.

Kaye also indicates he will continue to act as an independent engineer. Others at the new facility include Dennis Eveland, chief engineer, who has been with Kendun and ABC Recording, and engineer John Banuelos, also previously with Kendun and ABC Recording.

Peggy Needleman is studio manager. Rates are \$160 an hour for studio A with studio B \$140 an hour.

Projects completed or ongoing at the new facility include producer Steve Barri producing such artists as Maggie McNeil, Fresh Aire, Tommy Roe and Alan O'Day; Michael Omartian producing Roger Voudouris; and Jay Graydon producing Steve Kipner.

The studio name, Jennifudy, comes from a synthesis of Kaye's wife, Jennifer, and daughter, Judy.

## Sound Waves

By IRWIN DIEHL

NEW YORK—Zimet Pro Audio had its grand opening Friday (10) and Saturday here. The first of its kind in this area, Zimet offers 2,000 square feet of "hands on" showroom and service facility well stocked with pro and semi-pro audio gear.

Two rooms are equipped in a studio-like manner. The hands on showroom is meant to allow customers to try out equipment under conditions similar to those in which they will ultimately use it. The showroom and service facility will be open six days a week where advice and counseling on equipment selection is available to customers in addition to hands-on demonstrations.

Available for demo are brands and types of gear such as Eventide's Harmonizer and Omni presser, Ampex-AG440; ATR-700, Sound Workshop's model 1600 professional recording studio console, Tascam model 15 recording console and the new TEAC 90-16 16 Track-dB noise reduced one-inch recorder.

Many manufacturers and reps saw fit not only to lend verbal support but chose to be on hand to both celebrate and participate in the grand opening.

Horst Ankermann of Sennheiser Corp. was in to explain and demonstrate the features of that company's wireless infrared headphone system. Phil Markham demonstrated Delta Labs new Acousticcomputer, a digital delay designed with 16 "programs" of assorted combinations of delays. Steven Krampf of Otari described that company's Model 5050-8 one-inch 8-track tape recorder.

Michael Vendetti the Long Island rep for retail marketing of 3M's Scotch recording tape was on hand. He discussed the Scotch line of tapes including the Master I, II, III family of cassette tapes introduced in the first quarter of '78. The family offers a ferric base (I), a chrome equivalent (II), and a ferric chrome base tape (III).

WEA's NESUHI ERTEGUN KEYNOTE

# Piracy Leads Agenda At Billboard Far East Confab

• Continued from page 1

Many delegates to the one-day IPPI meeting—taking place Feb. 9, also at the Regent—are expected to stay on for the Billboard-sponsored event. Latter will begin with a cocktail reception on Friday evening and continue with two days of business sessions Saturday and Sunday.

In addition to piracy, the conference will tackle other topics of prime interest to global and national record companies doing business in the region.

Among top executives set to attend from international companies besides WEA's Ertegun are: CBS Records International president Dick Asher, RCA Records president Bob Summer, WEA International executive vice president Phil Rose and Stan Gortikov, president of the Recording Industry Assn. of America.

Key figures participating from firms in the region include Malcolm Brown, director of EMI's music operations, South East Asia; Bill Smith, managing director of CBS Records Australia, and president of the Australian Record Industry Assn.; James Dy, president of WEA

Records in the Philippines, and chief of the country's disk industry association; S.P. Sim, managing director of Cosdel, Singapore, and chairman of the Singapore Phonogram Assn.; and Tony van De Haar, head of the Polygram organization in Australia and New Zealand.

Strong representation is also anticipated from the world's second largest market, Japan, together with other delegates from the U.S., Europe, Australia, New Zealand, Hong Kong and the Philippines, plus leading industry figures and top government officials from Malaysia.

Industryites agree that market expansion there is severely inhibited by the practices of pirates who dominate disk/tape sales in Taiwan, Malaysia, Singapore, Indonesia, Thailand, the Philippines and other nations.

IFPI has scored a number of anti-piracy victories, notably in Hong Kong, with the aid of local legislators and law enforcement offices, while meetings such as the Asian Record Producers Conference in Manila last February have continued to focus on the problems and potential solutions.

But efforts must be consistent and committed, emphasizes WEA's Ertegun, and involve those who may not now realize how their business welfare is being affected by the pirates,

including artists as well as manufacturers, publishers and songwriters.

He also holds that as local lawmakers clamp down on the pirates and counterfeiters, these people begin to export their wares.

He adds that although governments in the region are becoming more aware of the problem than before—how it robs them of tax revenues, how it can hinder national artists on the international scene—it's still up to the record industry to alert them to its seriousness.

"If we can establish the right dialog between industry and government, laws can be passed and enforced, and piracy can be significantly reduced."

Ertegun is among those who also welcomes the Billboard-sponsored event as an opportunity to air other issues of importance in Asia, including the need for more venues for music acts, more recording facilities and pressing plants, and more associations to safeguard trade and industry interests.

"But many of these issues are related to piracy," he concludes. "The music industry's development and growth in the region is linked to our success in defeating the pirates."

Further details and registration information about the Billboard conference in Kuala Lumpur will appear in coming weeks.



**PLATINUM STRAITS**—Mark Knopfler, left, of British rockers Dire Straits receives a platinum disk for Dutch sales exceeding 100,000 units of the band's eponymous album. Making the presentation is Rob Edwards, deputy managing director of Phonogram Holland. Nation is the first to grant platinum status to Dire Straits.

## IN BRITISH COURT

# Legal Test For PRS In-Store Fee Demand

By PETER JONES

LONDON—After many months of dissension and wrangling, threat and counterthreat, there is to be a legal test case over the Performing Right Society demand that record retailers should pay a license fee for playing disks in their stores.

Hearing of a writ issued by the society against Harlequin, the retail chain, is set for January 11.

It was some three years ago when the PRS decided to demand license fees from dealers, and the Music Trades Association immediately took the matter up. Since then writs have been issued by PRS against Harlequin, Virgin and Rushworth & Dreaper. But for the best part of two years, the situation has been a matter of dispute and indecision for the retail trade.

The MTA holds firm to its attitude that record shops should be exempt from a PRS license. The society is resolute in its determination to collect the money, the amount based on shop-floor space. Some 1,000 licenses have been issued by the society.

Now the court case is seen as a landmark in the MTA's fight. So far it has spent about \$10,000 on legal fees, and has been represented at several minor court hearings involving individual retailers.

The PRS view is that it is simply enforcing an existing legal right to collect a fee from anyone giving a live or recorded performance on premises to which the public has admittance. It had, it says, waived that right until 1975 to help a young record industry develop.

But the MTA position is that the dealer must be allowed to demonstrate and exhibit his wares.

The PRS makes just one concession: no license is needed where the recorded music is played only in soundproof booths, but these are fast disappearing in the face of retailer needs for more display and storage space.

Legal advisors to the MTA believe the PRS is not entitled to demand a license fee under the terms stated. The association is assured that a case in which a court ruled against a Coventry-based dealer in the matter is no legal precedent, because the case was undefended.

## Dutch 'War'

AMSTERDAM—Local radio station Veronica received headlined publicity by transmitting a Dutch-language version of "War Of The Worlds," the double-album by U.K. composer-producer Jeff Wayne, based on the H.G. Wells novel (Billboard, Oct. 28, 1978).

It took place exactly 40 years to the day when a radio play based on the book was transmitted in the U.S., creating wholesale panic by its realism.

The Dutch version, okayed by Wayne, supported by the Dutch Ministry of Cultural Affairs, ran 90 minutes. All actual song lyrics remained in English. Local acts involved in the project were: Jan van Veen, Patricia Paay, Peter Koelwijn and Willem "Big Mouth" Duijn.

## Singles Push Planned For U.K. Market

LONDON—The build-up to the anticipated Christmas record sales boom in the U.K. is marked by greater-than-usual activity in the flourishing singles market.

WEA is pressing an initial 500,000 copies of the Boney M single "Mary's Boy Child," an adaptation of the 1957 Harry Belafonte chart-topper. The company looks for a sales rush equalling that of Boney M's huge-selling "Rivers Of Babylon."

RCA brings out Elvis Presley's "Old Shep" for the first time as a single. It was originally on an EP, "Strictly Elvis," in 1959, when it stayed in the chart for a year. The new version has a picture sleeve. Also coming from RCA is "Christmas," from J.J. Barrie.

From Decca is due "Christmas In Smurfland" by Father Abraham and the Smurfs. Logo has an EP of carols from the Brighthouse and Rastrick Band, in a sleeve designed on Christmas card lines, and a special two-track single linking "O Come All Ye Faithful" and "Silent Night" has its entire 10,000 run sold to the local jukebox market.

## IFPI Firms Attack Danish Radio Policy

By KNUD ORSTED

COPENHAGEN—Leading members of the local division of IFPI, the International Federation of Producers of Phonograms and Videograms, have joined together in a bitter attack on Danish radio policies.

The letter of complaint, going to Kaj Bruun, head of entertainment for the network, expresses anger at the way music programs are 14% down and that chart-associated shows have been wiped off the schedules.

It stresses that the record industry now faces terrible problems in trying to push new artists, to such an extent that where there were 158 local releases in 1976, the projected figure for 1979 is just 94.

Also raised is the point that Danish musicians now get much less work in the absence of top-pop chart shows. And that there is less work in concert halls and clubs because of the drastic changes in radio policy towards pop music.

Danish listeners, say the IFPI members, now listen to Radio Luxembourg and German stations, so that international repertoire, and particularly German records, sell increasingly well here.

"Danish radio attitudes means less Danish recorded music. It means the survival of multinational companies and the eventual death of small local companies specializing on Danish product. Already Danish company Sonet has been sold off to foreign interests. Others will follow."

The letter has been signed by chief executives of EMI, Sonet, Polygram, CBS, Starbox, JK Music, Nede Nielsen (RCA), Popular Music and Jydsk Grammofon. Further indictments of current radio policy are expected from the Musicians Union, Composers Union and the Artists Union.



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Getz Discography

COPENHAGEN—A full biography, with complete discography, of U.S. jazz tenor saxophone player Stan Getz has been finished by Danish musician Arne Astrup, for printing by Jerry L. Atkins Publishing, in Texakana, Tex.

OWNER EDDIE BARCLAY RETAINS 20% SHARE

Barclay Sold To Polygram, French Bank

Continued from page 1

bridging financial assistance in the past, executive Barclay has always insisted that this was never at the ex-

pense of yielding any shares in the company.

However, the new Polygram/Societe Generale move has dramatically changed this situation, even

though Barclay's new partners are clearly determined to leave the running of the company entirely in his hands.

One of the most flamboyant and

expansive figures on the European music scene, Barclay has a formidable reputation as a showman, extravagant, eccentric and self-publicist which frequently overshadows his more solid achievements as a record man and a discoverer and developer of major talent like Jacques Brel, Charles Aznavour, Mireille Mathieu, Dalida and, more recently, Patrick Juvet.

Barclay has also created considerable international interest with the launch one year ago of the EGG label, now the subject of a major promotion campaign organized by the Barclay International group, a division specifically set up to market the new label via specialist stores and the progressive media.

In addition, Barclay has revised its Riviera label under the direction of long-time Barclay associate and a&r man, Leo Missir.

Since Polygram in France embraces Phonogram, the market leader with more than one-third of total industry sales, and Polydor, the acquisition of the Barclay empire raises the question of the conglomerate's negotiating itself into a position which, say observers, might bring unwelcome attention from France's Monopolies Commission.

This was set up last year to monitor mergers and takeover bids and while it has no power to veto such deals, it can alert the government, which, in turn, can order an inquiry.

In principle, the Commission is especially concerned with any concentration of power which leads to one group's acquisition of more than 40% market share.

The Polygram/Barclay deal obviously comes into this category, but it is generally thought unlikely that it will raise any objection because the concentration of power, in this case, does not militate against competition. It is argued that the public does not buy records according to label, but according to artist and title.

Marnay Pop Top

PARIS—Eddy Marnay, 58, veteran songwriter for such name artists as Edith Piaf and Nana Mouskouri, is the new president of the popular song section of the French performing right agency SACEM.

Marnay, who wrote the 1969 Eurovision Song Contest winner "Un Jour Un Enfant" follows previous presidents, writer Pierre Delanoe and ragtime pianist and writer Claude Bolling.

FIRST ARTIST FOR CBS NEW ZEALAND

NEW YORK—CBS Records New Zealand, newest member of the CBS Records International fold, has signed its first artist.

She's singer-songwriter Sharon O'Neill, who bows with a single, "Luck's On Your Table."

The company switched from a two-man branch office in Parnell, Auckland, to a fully fledged operation there at the beginning of this year. General manager is John McCready, overseeing a staff of 20.

Since then, it has claimed two No. 1 albums, Meat Loaf's "Bat Out Of Hell" and Neil Diamond's "Glad You're Here With Me Tonight," and other top chart items with Jeff Wayne's "War Of The Worlds" concept package, Boz Scaggs' "Silk Degrees" and Billy Joel's "The Stranger."

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NOVEMBER 25, 1978, BILLBOARD

# International

## Virgin-Funded Venue Bows For Rock Acts

By NICK ROBERTSHAW

LONDON—Described variously as a music theatre, a restaurant in a recording studio, and as London's answer to New York's Bottom Line, the newest rock venue in this city opened its doors Nov. 1, in a former cinema since refurbished and renamed simply The Venue.

Motivating force and finance came from Virgin Records, which spent four years searching for suitable sites before obtaining a 20-year lease on the present building. \$1 million is being spent on alterations, many of them incomplete when Graham Parker's opening show baptized the club.

The Venue has table seating for 600 in ranked tiers to ensure unobstructed sight lines. Decor is functional rather than spectacular. Waitress service offers drinks and meals.

Much of the high cost of conversion went on equipment designed to provide the best possible sound. Eastlake Audio's Tom Hidley supervised the installation of a \$200,000 PA system. His overall design treats the stage as a recording booth while the entire auditorium becomes a control room with the mixing desk at its center. The interior of the building has been acoustically treated throughout.

A bronze mirror running right across the back of the stage can be exposed or hidden to afford brighter or softer sound. Similarly meticu-

lous attention has been paid to lighting.

Back stage facilities will delight musicians used to the often Spartan conditions in Britain's rock sites. They include a fully equipped tune-up room, showers, and a musicians' bar.

Manager Darryl Edwards, who together with Virgin directors Richard Branson and Nick Powell is a director of the specially set up trading company, Frontline Entertainments, has not been without his problems.

The Greater London Council, notoriously suspicious of rock functions, insisted admission charges should be set at \$6 minimum, thereby presumably hoping to exclude unwelcome and impecunious elements.

Similar difficulties beset the Venue's application for a drinks license to 3 a.m. Only a few hours before the scheduled opening did magistrates finally clear the necessary licenses.

Skeptics forecast the Venue will become a music business club out of touch with the rock public, but Edwards insists: "It will be a very street-level club, able to put on all kinds of acts from artists of Van Morrison status right down to beginners. It has not been built for aging, MOR, fat, balding record company executives."

## Oval Scouts For A&M

LONDON—A&M has signed a worldwide production deal with a tiny South London independent label "to discover, develop and record new artists" for the major.

The company is Oval Productions, one of the first independents within the new wave "boom" here, and it was set up by Charlie Gillet, broadcaster and rock expert, author of "Sound Of The City," and Gordon Nelki.

First signings under the new pact are London group, the Secret, and singer Bobby Henry. A third is to be announced shortly.

Derek Green, A&M U.K. managing director, says: "I've always had great respect for Gillet and Nelki in terms of their taste in rock and roll music today. They'll find more new talent on a street level than is possible for a company the size and structure of A&M."

## Santana 45s

NEW YORK — Accompanying Santana's current tour of Europe are two different singles by the band, according to territory. In Britain, Holland and Germany, CBS is promoting the Santana update of Buddy Holly's "Well Alright." In France, Spain and Italy, the company is working the act's revival of the Four Tops' "One Chain Don't Make No Prison." Both cuts come from the "Inner Secrets" album, which CBS claims has initially shipped over 500,000 units.

## From The Music Capitals Of The World

### LONDON

Gull Records here releasing the soundtrack album from the controversial movie "The Silent Witness," which tells the story of the Turin Shroud, supposedly bearing the impression of Jesus Christ, and links with a book on the subject which has already sold 100,000 copies here. ... Capitol here releasing the next Tavares album "Madame Butterfly" prior to U.S. release to tie in with the group's tour, which ends December 10.

Two girls from the Pye telephone sales office made surprise presentation of silver disk for the group Child at a group rehearsal, the award marking 250,000 sales of the single "It's Only Make Believe." ... Big tv advertising campaigns here for EMI acts Queen and Kate Bush.

While EMI has launched Neil Diamond's "20 Golden Greats" via tv promotion, it is not yet known whether the singer's pre-Christmas CBS "American Popular Song" which includes his "You Don't Bring Me Flowers" duet with Barbra Streisand will get similar small-screen exposure. ... Dealer incentive on Ian Matthews' album "Stealin' Home" includes a Rockburgh Records' trip for two to see the artist in concert at the Roxy, Los Angeles.

Rerelease here of the 1977 "Father Christmas" single by the Kinks, described by Ray Davies as "not just a Christmas single but a good rock and roll record." ... "Antidote" to Smurf-mania here comes from a single by Sandford & Saker (producer Chris Sandford and jingle-writer Bob Saker) on "Stamp On A Skurf Today," presented by Skurffonia's entertainment minister "Father The Better." ... Bob Seger and U.S. heavy metal band Van Halen signed by Rob Dickens to Warner Bros. Music for the U.K.

Eddie Hardin, formerly with the Spencer Davis Group and then Hardin and York, signed to Chappell here on exclusive worldwide publishing agreement. ... Beggars Banquet now has five-year licensing deal with WEA, first product being "The Winkers Album" by Ivor Biggun, having previously been with EMI through an original pressing and distribution deal with Island.

Tony Burdfield to be senior director of A&M U.K. in place of John Deacon, leaving to be director-general of the British Phonographic Industry. ... New marketing manager of Pye is Peter Summerfield. ... Mulligan Records of

Dublin, jointly with Folk News Publications of London, promoting a tour by four of its leading acts, Paul Brady, Matt Molloy, Kevin Burke and Michael O'Donnell.

New label Cool Rockers, said to specialize in "lover's rock"-style reggae, being launched in the U.K. by Greensleeves Records. ... Roger Williamson in from December 1 to tour, his first since the break-up of the Incredible String Band in the fall of 1974 and subsequent departure to live in California.

First part of the Dave Lewis Band tour here called off because the group front-man was injured in a car smash. ... Doll By Doll, first signing to Nick Mobbs' Automatic Record Company touring (from Nov. 26) as special guests of Devo. ... Johnny Guitar Watson on European tour promoting his album "Giant" (DJM), taking in U.K., Holland, Germany and France.

Judge Dread, reggae-singing chart artist, now signed to EMI, with a debut single "Jingle Bells" and an album "Greatest Hits." ... Leading BBC radio disk-jockey Pete Murray succumbed after 10 years of being asked and cut "May You Stay Forever Young" for EMI, the Bob Dylan number produced by Mike Green, brother of Fleetwood Mac's Peter Green.

Big Bear Records of Birmingham licensed U.K. rights of leading Belgian act Tjens Couter, of IBC Records, Brussels, backed by a big promotion campaign. ... Johnny Mathis's 48-show U.K. tour grossed more than \$2 million. ... Elton John now fit again after collapse originally but incorrectly diagnosed as heart attack.

Winner of U.K. Disco Dance Championship, decided on networked television here, was Grant Santino, former gymnast and karate brown belt. ... Marianne Faithfull called off a Northern Ireland gig because the band walked out on her after unsuccessfully demanding \$400 a man in danger money. ... Punk band the Clash to play a benefit concert to raise funds for Sid Vicious and his legal-costs fund. PETER JONES

### PARIS

Michel Polnareff, who quit France five years ago to escape tax fraud charges, has now returned, and WEA marked the occasion with a specially recorded Polnareff album titled "Cocou Me Revouloü." At the time Polnareff maintained his ex-secretary had absconded with the tax money, and was given a suspended sentence and \$2,500 fine. Performer/composer

Polnareff is now living in California and it is not known whether he will move back to France.

Erato is doing its best to stimulate musical interest among children at the Christmas season with its release of an LP featuring Prokofiev's "Peter And The Wolf" together with Britten's "Young People's Guide to the Orchestra." Narrator is TV personality Jacques Martin, with the Strasbourg Philharmonic Orchestra directed by Alain Lombard.

RCA is to distribute Salsoul in France. ... Jef Gilson, who runs independent jazz label Palm, has published a booklet titled "Jazz Harmony." ... Monthly music magazine "Rock and Folk" has pointed out the tax on records in France is the same as that on caviar. ... Nerrantsiula is the odd sounding name of a new Paris bookshop specializing in books on all kinds of music other than classical.

Yet another music salon for France. After MIDEM, the Salon de la Musique and the Salon du Sob, a Hi-Fi Salon has been organized, where visitors may bring along their own records to try out the sound available. ... Discobox, probably the first disco magazine in France, has suspended publication. ... American artists rarely appear at French political meetings, but Chuck Berry made an exception by performing at a meeting of the French Center party. It seemed odd that a party dedicated to the organization of Europe should have chosen an American entertainer. HENRY KAHN

### HAMBURG

Outstanding sales for German singer Freddy Quinn with his album "Nimm Mich Mit Freddy" hitting a 350,000 sales figure via a tv campaign through Germany, according to Werner Klöse, head of DGG's artists and product division. ... RCA starting a popular-repertoire classical series in collaboration with the book publishers Ullstein.

Gold disk from EMI Electrola for U.K. Smokie band and the "Montreux" album and the group's German tour is again sold-out. ... Nana Mouskouri has signed an exclusive recording deal with Phonogram. ... Robert Puschnann in Frankfurt produced Italian singer Raddatto on the Germany title "Meine Hannelore Macht Amore," the Cyclus copyright out on the RCA label.

Teldec signed a contract with the East Berlin (Continued on page 93)

# Canada



SEASONAL PLATINUM—Frankie Valli receives a platinum disk for Canadian sales of his K-tel collection of hits with the Four Seasons, a double album. Making the presentation, right, is Mickey Elfenbein, senior vice president of K-tel International. Center is Philip Kives, president of the company.

## LIMITED EDITION

# 'Silver' Triumph Album From Attic

By DAVID FARRELL

TORONTO—Attic Records has released a silver pressing of Triumph's "Rock & Roll Machine" album, claiming it to be the first such "silverized" disk available to consumers.

The premium-priced 25,000 disk run is specifically designed to boost the LP's initial sales. It employs a newly pioneered system that allows a nickel veneer to adhere to record vinyl, without interfering with the audio content of the disk.

Poser Productions of Toronto has developed the process, and is providing a similar service to the Canadian Recording Industry Assn. by plating certified singles and albums with gold and platinum surfaces.

While Attic Records' Triumph offering isn't a real silver album, it has—without scrutinizing the disk too closely—the appearance of the genuine article, and is being retailed with a suggested list of \$13.98.

Poser claims that it is now manufacturing a 24 carat gold album, that is to be shipped into the marketplace before Christmas. But the firm will

not disclose further details of this venture.

"I would love to be able to say what act is involved," says Lee McGloin, who invented the plating system for Poser. "All I can say is that we have an order and that the record is to be released before Christmas time."

According to him, the cost of nickel plating a disk is about one dollar, but the company is planning to drop the nickel plating and move onto a new line that uses aluminum.

The gold albums supplied to the Canadian Recording Industry Association cost \$57 with a frame, and can be played, McGloin says. The previous cost, using a metal mother, was close to twice this price "and often times the act would find that the mother used wasn't even their record," he chides.

"At least we use the real record and keep the original label identification visible. Would you like to get a platinum record and then find out that it's someone else's recording?"

Poser Productions plans to start marketing the plating system in the U.S. within a few months and McGloin suggests that gold and platinum disks just may become the "new thing" for collectors. "If we can get some big orders, we can bring our own per unit cost right down," he adds optimistically.

## Sell Phonodisc Canada For Undisclosed \$

TORONTO—Phonodisc Records (Canada) Ltd. has been purchased from the McKim family for an undisclosed sum by James A. Trainor.

A major license holder in the '60s, the Canadian company currently holds licenses to exclusively distribute Pye, Marble Arch and Thimble record products in this country and earns substantial revenues from record accessories.

The company was founded in 1956 by the late Don McKim and has been governed over by Mrs. Elizabeth McKim in the past year. The official date of transfer to James Trainor took place Oct. 20. Mrs. McKim will stay on with Phonodisc in an advisory capacity.

Trainor is a chartered accountant and holds a degree of MBA and is a graduate of the London School of Economics.

## From The Music Capitals Of The World

### TORONTO

The Raes are in Manta Sound recording an album follow-up to their current U.S./Canada disco hit, "A Little Lovin'." Production is being handled by Harry Hinde with mixing assistance from John Luongo of the Boston Disco Pool. Following the sessions, Sheryl and Robbie Rae team up with New York disco-agent, Norby Walters, for a U.S. discotheque tour and are to appear on a number of network variety television shows. The duo had a major turntable hit in Canada earlier in the year with a discofied version of "Que Sera Sera."

## International

## BALAVOINE IS FIRST ARTIST

## Barclay Introduces New Riviera Label, Leo Missir Takes Helm

By HENRY KAHN

PARIS—Barclay Records has set up a new label, Riviera, to be handled by the organization's vice president Leo Missir, whose artist discoveries have included Nicoletta, Dalida, Raymond Lefevre and current disco chart singer Patrick Juvet.

Missir, with production credits on records that have sold more than 20 million units over the past two decades, felt that he had become a desk-bound executive and wanted to get back into the studios in a creative role. The new label is the result.

First release is an album by Daniel Balavoine, "Le Chanteur." Missir says: "The record business is evolving today faster than ever because of a new generation of singers and writers and a more musically conscious public."

Alongside the new label, Barclay has created a Barclay International Group to handle its also new EGG label, which has enjoyed immediate success. The group will provide promotional aids for the more progressive media areas and for retail specialists involved in the progressive field.

Immediate ideas include white chocolate eggs containing promo-

tion cassettes, and a whole campaign to be linked with the Easter egg industry.

Exports of EGG product, the label having been running for less

than a year, reached 210,746 units by the end of October. It is already represented in 10 foreign territories, with Spain following this month and Japan coming in January.

## Polygram Deals Signal New Philippines Thrust

TOKYO—Polygram is blueprinting a fresh, two-pronged assault on the Philippines disk market.

First move, reports the company's Far East president, J. Bliersbach, will be a deal (subject to government approval) with Dyna Productions.

Dyna has been promoting Polydor repertoire under an arrangement with Japan's Polydor KK, while another company has been handling Phonogram releases here a tie-up with Nippon Phonogram.

The new deal calls for Dyna to produce and market all Polygram repertoire, giving it access here to such major labels as Philips and Mercury. The company's Polydor division will be renamed Polygram.

The other development is the formation of a joint venture between

Polygram and Dyna, to handle local productions. The material will be released via either Polydor or Philips, marketed by Dyna and overseen by its Polygram Division.

## MCA Sets Disco LP

LONDON—MCA U.K. is spearheading its all-out onslaught on the disco market in the pre-Christmas period via a "Downtown Disco Party" compilation album.

Side one has 23 minutes of continuous music, featuring full-length U.S. disco mixes of Stargard hits "Which Way Is Up" and "What You Waitin' For," and the album is made up of material from Rose Royce, Shirley Ellis, Love Unlimited, Len Barry and others.



Philippines Appeal: Leif Garrett signs autographs by the score at Manila's Unimart supermarket. Manager Stan Moress, left, assists.

## Garrett Sales Sparked

By ERNIE PECHO &amp; EMMIE VELARDE

MANILA—Leif Garrett's promotional swing of Metro Manila, taking in suburban cities and towns as well as the capital, has generated considerable sales action for the American teen star's product.

His three single releases in this territory so far, "Surfin' U.S.A.," "Runaround Sue" and "Put Your Head On My Shoulder," have all reached the top 10.

Ramon Chuaying, general manager of WEA Records Philippines, reports similar progress

for Garrett's debut album, which has soared in local charts.

In the course of his three-day Manila visit, the singer was the object of widespread media interest. He was interviewed in most of the top-rated tv and radio shows, while his arrival and other activities were featured on the front pages of leading daily newspapers. Leif Garrett posters also figured in popular teen and variety magazines here.

Garrett, together with his manager, Stan Moress, promised to return to Manila next year for concert engagements.

## IN BRITAIN, DISKS, ACTS GAIN POPULARITY

## Reggae Scene Booms Via Major, Minor Labels

• Continued from page 12

movement of 1977 has led to a greater reggae reaction. Groups like the Cimarons, Matumbi, Black Slate, Tradition and Steel Pulse

started playing punk-reggae gigs. The new wave affection for rockers led to the belief that reggae music wasn't "all the same," and could be fun.

It wasn't long before the majors caught onto the positive vibes that come from this musical interaction. Soon most of the bands involved were signed to recording deals.

Steel Pulse went with Island and has had success via "Ku Klux Klan" and "Prodigal Son," followed by its debut album "Handsworth Revolution."

The Cimarons, formed two years ago and pioneers of British band brand reggae, signed with Polydor, though success onstage and in the studio has yet to lead to national success.

But hit singles "Harder Than The Rock" and "Mother Earth" and the "Rock Against Racism" have all helped build a name for the art. The band's first album was "Live At The Roundhouse" and though excellent, it made little impact. The first studio album "Maka" has done well, however.

Tradition went to RCA, which has released an instrumental album "Tell Your Friends About Dub," with a re-release of the debut set "Movin' On" and "Breezin'" becoming a top U.K. reggae hit. This band is now mixing soul with reggae on the "Alternative Routes" LP.

EMI's big hope is Matumbi, with the single "Empire Road" doing well in the chart, and also used by BBC-TV 2 as a theme for a series of the same name.

Apart from the major signings crossing over, many independent labels have secured major distribution deals. Different and Tempus are available via Selecta, Jamaica Sound and Trojan via CBS, D. Roy and Ultra via Pye, Grove Music via Island, Greensleeves via EMI.

Some companies have licensing deals with majors, notably Ballistic

with United Artists. Ballistic's top group is the Royals, whose LPs include "Ten Years After" and "Israel Be Wise."

Trojan, once the most successful and renowned reggae company in all the U.K., has undergone staff changes and setbacks. It has suffered greatly since its heady reign in the 1960s and early 1970s.

The author of this article goes under the name Snoopy in England. He is known as the U.K.'s authority on reggae music.

It now has a distribution deal with CBS and recent hits have been "Negrea Love Dub" by the Revolutionaries and "I Love Marijuana" by Linval Thompson.

Trojan now has potential pop reggae hit material in the can from Jamaica, which could stop its downward slide.

But competition in reggae is fierce. Since the punk explosion in Britain which sparked off a lot of small new wave labels, the amount of reggae product has increased.

## Police Seize Pirate Albums

By WOLFGANG SPAHR

HAMBURG—German police made surprise raids on 20 different locations in North Germany and arrested five men, alleged to be the major pirate gang in the country, after finding stacks of counterfeit product.

It was said some 14,000 illegal albums, featuring the works of Cat Stevens, Elvis Presley, Supertramp and James Last, had recently been sold off by the gang. A judge gave immediate warrants of arrest for the gang members after he had seen the impounded product.

The albums are said to have come



Reggae Gal: Joy Mack offers a distinct British rooted reggae sound.

Front Line, an offshoot of Virgin, is the most prolific, efficient and successful of all the labels. There is a wealth of Jamaican talent with eth-

nic artists like the Twinkle Brothers, the Gladiators, the Abyssinians, U. Brown, Jah Lloyd, Prince Far I, Ranking Trevor and the Diamonds. There is also the crossover talent of Gregory Isaacs, U. Roy, I. Roy and Tapper Zukie.

Success for Front Line has come from a constant release of "hard" reggae albums, including big sellers like "Harder Than The Rest" (Culture), "Proverbial Reggae" (the Gladiators), "Message From The King" (Prince Far I), "Rasta Ambassador" (U. Roy), "Peace In The Ghetto" (Tapper Zukie) and "Love" (the Twinkle Brothers).

The most popular single has been "She Want A Phensic" by Tapper Zukie. British Front Line artists like Linton Kwesi Johnson and Vivian Weathers also do well.

Of the smaller indies, Third World, DEB Music, Grove Music, D. Roy and Burning Sounds are frontrunners. Third World started five years ago, moving from a small base in Stoke Newington to gigantic warehouse premises in North London. The Heptones and Pat Kelly have provided the label with recent hits.

Small, too, is D. Roy, with origins going back to the start of 1978, but with successes from Janet Kay, Tyrone David and Ranking Superstar, along with releases by Sonia Erguson, the Heptics and Torryne David.

Grove Music is distributed by Island/EMI. Its album releases are popular, including "Blazing Horns" by Bobby Ellis and Tommy McCook; "Deliver Me From My Enemies" by the Yabby You Vibration; "Dancing Time" by Wayne Wade, and "Beware Dub" by Vivian Jackson.

This is a progressive company, releasing a lot of the best Jamaican music, but also concentrating on U.K.-based roots band Aswad. This (Continued on page 95)

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# From The Music Capitals Of The World

• Continued from page 91

band Karat... The re-activated old title "Hiroshima" by Wishful Thinking (WEA) now on the 250,000 sales mark... Charty Niessen celebrating his 25th anniversary as songwriter... Intercord signed deal for distribution of U.S. Hi Cream and Xanadu labels... Hans Joachim, Metronome press chief, quitting to start editing a magazine in Hamburg... Fritz Koehler, Phonogram promotion chief, now official spokesman on policy matters. **WOLFGANG SPAHR**

## STOCKHOLM

Sonet linked a Chrysalis evening here when Rory Gallagher played a concert in one hall, Frankie Miller in another and Swedish-TV showed the "Jethro Tull-Live" concert from New York... EMI released four albums in the series "Onskartister," recordings of "great artists of the century," the first batch of two-record sets featuring Herbert von Karajan, Birgit Nilsson, Jussi Bjoerling and Nicolai Gedda... Proprius Musik releasing an album on the Phontastic label with Norwegian jazz singer Karin Krog and Swedish pianist Bengt Hallberg, titled "A Song For You."

The "Buddy Holly Story" movie opening here soon, CBS releasing the Epic label soundtrack, and also due for screening is "I Wanna Hold Your Hand"... Gramofon Electra releasing the new Jan Lindblad single on which he does bird imitations around Grieg's "The Spring" and "In A Monastery Garden." His last single "Shenandoah" was in the local chart for 52 weeks and both it and the album sold 100,000-plus units.

Sonet recording artist Goran Fristorp going to Los Angeles to record in the A&M Studios there, along with arranger Alan Broadbent... EMI releasing new Harpo single "Bianca," recorded in Swedish, English and Italian... Electra releasing an album "Pop Corn," featuring Swedish pop from the early 1960s.

Nannie Porres, local jazz singer, in the EMI studios to record an album of compositions by the late Lars Gullin, Swedish jazz composer and instrumentalist, the musicians including Peter Gullin, son of Lars, on baritone saxophone... Polar Music International here first to release the new Olivia Newton-John single "A Little More Love," first in the deal between her and Polar in which the Swedish company handles her product through the territory. The singer was in (Nov. 21) for a concert, along with the release of her album "Totally Hot."

Elkie Brooks in for television, and TV-2 recorded a half-hour solo show on her, the U.K. singer returning in December for concerts... Electra now representing Logo Records and Transatlantic here, with initial release of 11 albums, with a specially big campaign built around Alberto Y Lost Trios Paranoias. **LEIF SCHULMAN**

## ATHENS

Film critics and cinema owners report only luke-warm audience reaction to "Saturday Night Fever" since its October release in Greece, though Phonogram says the soundtrack album package, out since March, is selling well.

Hellenic Radio/Television featured the Electric Light Orchestra on a half-hour exclusive imported show... Singer Evgenia Syriotis getting good reviews for her pioneering weekly television shows, much credit going to producer George Papastephanou... George Mitsakis drawing favorable comments for his tv shows tracing the roots of music.

U.K. rock group the Mike Cann Band played two gigs in Athens, supported by local team the Boomerangs... Athens' own Studio 54 has opened, with claims that it will equal the fame of its New York counterpart.

Gold disk for Panivar artist Spyros Zagoraios, presented to him at the Nostalgia, his club... Local singer Eleni Roda gave birth to a boy... Theodoros Vasilikos, specialist in the mediaeval Byzantine chant, invited to give a show at the Old Dominion University, Norfolk, Va. **JOHN CARR**

## MOSCOW

The Symphony Orchestra of Leipzig Radio and Television is on an extended concert tour of Russia this month... Another classical act from the German Democratic Republic is the Kroizhor boys' choir, giving performances in Leningrad and Tallin.

Other international acts visiting booked by the Gosconcert agency, include the Prague

Madrigalists Chamber Ensemble, the Iran Radio and Television Chamber Orchestra, U.S. pianist Lucy Ishkhanyan, U.K. pianist Paavo Berglund, and the Romanian Radio and TV Jazz Band.

The international gala show "Golden Autumn '78" featuring artists from Eastern European territories, plus Cuba and Bolivia, played six towns here... Melodiya releasing a new album by Polish singer Anna Cherman, the artist having won top prize in the Sopot Festival in 1964 and since enjoying great popularity in Russia. She visits every year for concert dates, notably in Moscow, Leningrad and Odessa.

An international conference on the developments in Oriental music cultures was held over four days in Moscow, sponsored by the USSR Composers' Union... Program of British Week, In Novosibirsk, Siberia, included musical performances by the Gabrieli String Quartet and pianist Terrance Judd, a winner of the Tchaikovsky competition.

Jazz festival scheduled for Tashkent in September postponed several months, but when it takes place it will be the first national jazz convention ever held in Middle Asia... Lolita Torres, one-time Argentinian movie actress and pop singer, visited for a five-city concert tour. Her popularity is great here, through a couple of musical movies, starring her, shown here in the mid-1950s. Her records sell by the millions in Russia. **VADIM YURCHENKOV**

## MADRID

Argentinian arranger and composer Bebu Silvetti (Hispanovox), now living in Spain, just back from a Mexican visit where he promoted his own disks and worked on productions for other artists... Big reaction for Columbia's "Idols" series here, featuring anthological albums by Genesis, Small Faces, Cat Stevens, Moody Blues, Rolling Stones and Little Richard.

Brazilian Roberto Carlos (CBS), long time away from the charts, now getting big sales for two themes, in Spanish: "El Progreso" and "Amigo"... New Spanish recording (RCA) of Italian singer Dario Baldan Bembo is "No Me Abandones."

Change of address for two record companies in Spain, both moving to modern buildings outside Madrid: Columbia, Avda. de los Madronos, 27-Parque del Conde de Orgaz, Madrid 33; and Zafiro, Avda. de Cantabria 2,4 and 6, Madrid 22... New label Trova has out two big-promotion backed singles by national artists, "Cata, Cata Catalina," by Los Kiyos, a Flamenco-rumba group, and "Tero Negro," prizewinner at the Benidorm Festival, by its original artists, folk group Yunque.

Italian singer Richard Cocciante spent a week in Spain promoting his first Spanish-language album for Polydor, and his single "Historias," having previously scored with "Bella Sin Alma" (EMI) and "Margarita" (RCA)... Huge success for the film and for the soundtrack album (Polydor) of "Grease."

Meeting held here at the first general assembly of record company producers, organized by APYMEF, which presents the smaller disk companies here... After many attempts over the years, Paloma San Basilio (Hispanovox) looks to have found the breakthrough big-seller song in "Beso a Beso... Dulcemente," the artist having long been popular in tv and stage shows here, and a regular visitor to South America. **FERNANDO SALAVERRI**

## COPENHAGEN

Ted Gardestad in Denmark for promotion on his new Polar album "Blue Virgin Isles"... Phonogram released Elton John's "A Single Man," first under its new deal with Rocket... Johnny Reimar, managing director of Starvox here, made "The Smurf Song" title track of his own for-Christmas album.

Torben Lendager, former lead singer in teen-group the Walkers, out with debut solo album "Do You Wanna Make Love Tonight" (Philips/Phonogram)... Heavy promotion for "The Juggler," Frituna album from Swedish singer Oesten Warnerbring... Former Sonet man Kurt Andreasen, former Sonet man, leading the action for Warnerbring... First Hexagon albums released here via Metronome.

Maria Stenz cut a Danish set of the songs of German "protest" singer Wolf Biermanns... Violinist Finn Ziegler has made his debut on a new Hamlet album after 20 years as a local studio musician... EMI here still hoping for a release on the new Abba album before Christmas. **KNUD ORSTED**

# New Identity, Structure Set For Phonogram Italy In 1979

By DANIELE CAROLI

MILAN—Early next year, Phonogram Italy changes its trading name to Polygram Dischi, the new identity crowning the major's recent success. According to Giorgio Pertiçi, marketing manager, it has doubled sales turnover in just three years.

The change of name underlines the shaping of a new, international-orientated structure by the company. Says Pertiçi: "Polygram Dischi is showing a new approach to our market activity, first of all by unifying the efforts of all the various departments."

"Only on the creative side are we maintaining separate compartments, as we feel the staff there should be able to concentrate on specific product, such as RSO, Chrysalis, Charisma and other licensed catalogs, or special areas of music, such as classical."

Pertiçi sees tv-advertised records as an important growth factor in the Italian marketplace and is convinced that wider cooperation between record companies could contribute to speeding up a sales increase to benefit the entire industry.

Phonogram has a strong position

now in the Italian industry. Says Pertiçi: "Having doubled turnover on sales in three years, if we take the overall market growth as the figure 10, then ours works out at 100. At our recent conference, we didn't have to produce balance-sheet figures. All the national charts provide proof of where we stand in the business."

"Obviously good luck plays a part, but as much of our success comes from an effective corporate teamwork. Even without the success of 'Saturday Night Fever' and the Bee Gees, we'd have easily exceeded our 1978 budget. The Bee Gees' massive contribution was a welcome bonus."

But Pertiçi is adamant that the slow growth of the Italian record market could be speeded by full industry action. "Companies have to get together to stimulate favorable developments in the business. I've previously worked in the beer trade and in book publishing. In both areas, I saw high sales increases coming from joint efforts of manufacturers."

He says that in Italy now there is a psychological factor hampering market growth. "Records are not considered as cultural items, but as unnecessary luxury goods. This attitude, involving both government circles and general consumers, stops our industry developing along similar lines to France and Germany."

"However, tv-merchandising is proving a valuable contribution to trade expansion. We had our first tv-marketed album in April. It was useful because, through market research, we learned that this kind of product attracts a large number of consumers not usually accustomed to buying records."

"Television records might not mean much culturally but they cer-

tainly help to build a wider interest in music, and that is helpful to the whole industry in the long term.

"But I don't approve of tv-merchandising being used on such a vast scale as in Britain today. That goes too far, way beyond a reasonable use of advertising techniques."

Market research has shown Pertiçi that Italian record buyers are mostly teenagers and young adults. Older people are occasional buyers, more concerned with classical music. "We want today's young buyers to become regular consumers in the future."

"But in Italy there are still too few retail outlets and even fewer with professionally-trained staffers who can properly help and advise customers."

Phonogram Italy becomes Polygram Dischi in February or March, when the company switches headquarters from Via Borgogna 2 to Viale Regina Giovanna 29, still in downtown Milan.

# International Turntable

David Fine, since 1970 managing director of Gallo (Africa) Ltd., has been appointed managing director of Polygram Leisure in London, and will supervise the record activities of the Polygram group in the U.K.

Fine was long in the film business, and since 1951 has been involved in all aspects of music. Polygram Leisure, set up in 1972, steers Polygram group activities in disk and tape through Phonogram and Polydor and the manufacturing and distribution arm, Phonodisc. It links publishing activities through Chappell and Intersong, direct mail through Britannia Music and feature and tv films through Polytel Film.

New chairman of the German Phono Akademie is Helmut Storjohann, from Cologne, classical programming chief of EMI Electrola.

On the board are Kurt Hahn; Hans Georg Baum, RCA managing director; Reinhard Stehn, DGG deputy managing director; and Rudolf Wolpert, CBS managing director.

The Akademie has an independent jury of journalists and tv and radio producers who annually present the German Record Awards.

From January 1 next year, Richard Toeman takes over as chairman of the general council of the U.K. Performing Right Society, succeeding Alan Frank, chairman for the past four years.

Two new deputy chairmen are songwriter Roger Greenaway, writer of more than 50 chart songs, and Donald Mitchell, chairman of Faber Music and a director of book publishers Faber and Faber. Songwriter Wayne Bickerton, head of State Records and State Music, is appointed to the council in place of Ronald Binge, retiring for health reasons.

Nancy Brennan is named manager, music publisher relations, for CBS Records International, New York. She moves to the post from coordinator, publishing services, with CRI.

## MIDEM 1979

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NOVEMBER 25, 1978, BILLBOARD

# COMO TU Lupita D'Alessio



# Billboard Hits Of The World

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## BRITAIN (Courtesy Music Week) SINGLES

This Week	Last Week	Title	Artist	Label
1	2	RAT TRAP—Boomtown Rats (Ensign ENY 16)	Ensign	16
2	4	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO 17)	RSO	17
3	1	SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 18)	RSO	18
4	3	SANDY—John Travolta (Midson International POSP 6)	Midson International	POSP 6
5	10	MY BEST FRIEND'S GIRL—Cars (Elektra K 12301)	Elektra	K 12301
6	6	DARLIN'—Frankie Miller (Chrysalis CHS 2255)	Chrysalis	CHS 2255
7	16	PRETTY LITTLE ANGEL EYES—Showaddywaddy (Arista ARIST 222)	Arista	ARIST 222
8	17	INSTANT REPLAY—Dan Hartman (Blue Sky 6706)	Blue Sky	6706
9	5	MAC ARTHUR PARK—Donna Summer (Casablanca CAN 131)	Casablanca	CAN 131
10	8	BLAME IT ON THE BOOGIE—Jacksons (Epic EPC 6683)	Epic	EPC 6683
11	7	RASPUTIN—Boney M (Atlantic/Hansa K 11192)	Atlantic/Hansa	K 11192
12	12	GIVIN' UP GIVIN' IN—Three Degrees (Ariola ARO 130)	Ariola	ARO 130
13	13	BICYCLE RACE/FAT BOTTOMED GIRLS—Queen (EMI 2870)	EMI	2870
14	New	DO YA THINK I'M SEXY?—Rod Stewart (Riva 17)	Riva	17
15	9	SWEET TALKIN' WOMAN—Electric Light Orchestra (Jet 121)	Jet	121
16	15	DIPPEY DAY—Father Abraham (Decca F 13798)	Decca	F 13798
17	11	PUBLIC IMAGE—Public Image LTD (Virgin VS 228)	Virgin	VS 228
18	27	HANGING ON THE TELEPHONE—Blondie (Chrysalis CHS 2266)	Chrysalis	CHS 2266
19	18	HURRY UP HARRY—Sham 69 (Polydor POSP 7)	Polydor	POSP 7
20	19	EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'TVE—Buzcocks (United Artists UP 36455)	United Artists	UP 36455
21	20	DOWN IN THE TUBE STATION AT MIDNIGHT—Jam (Polydor POSP 8)	Polydor	POSP 8
22	28	I LOVE AMERICA—Patrick Juvet (Casablanca CAN 132)	Casablanca	CAN 132
23	26	ALWAYS AND FOREVER/MIND BLOWING DECISIONS—Heatwave (GTO GT 236)	GTO	GT 236
24	24	PART TIME LOVE—Elton John (Rocket XPRES 1)	Rocket	XPRES 1
25	29	TOAST/HOLD ON—Streetband (Logo GO 325)	Logo	GO 325
26	25	RESPECTABLE—Rolling Stones (EMI 2861)	EMI	2861
27	14	LUCKY STARS—Dean Friedman (Lifesong LS 402)	Lifesong	LS 402
28	45	DON'T LET IT FADE AWAY—Darts (Magnet MAG 134)	Magnet	MAG 134
29	33	RADIO RADIO—Elvis Costello (Radar ADA 24)	Radar	ADA 24
30	34	GERM FREE ADOLESCENCE—X-Ray Spex (EMI International INT 573)	EMI International	INT 573
31	61	I LOST MY HEART TO A STARSHIP TROOPER—S. Brightman/Hot Gossip (Ariola-Hansa AHA 527)	Ariola-Hansa	AHA 527
32	23	BLAME IT ON THE BOOGIE—Mick Jackson (Atlantic K 11102)	Atlantic	K 11102
33	62	DON'T CRY OUT LOUD—Elkie Brooks (A&M AMS 7395)	A&M	AMS 7395
34	42	EAST RIVER—Brecker Brothers (Arista ARIST 211)	Arista	ARIST 211
35	47	LAY LOVE ON YOU—Luisa Fernandez (Warner Bros. K 17061)	Warner Bros.	K 17061
36	53	GIVING IT BACK—Phil Hurtt (Fantasy FTC 161)	Fantasy	FTC 161
37	41	PROMISES—Eric Clapton (RSO 21)	RSO	21
38	66	I LOVE THE NIGHTLIFE—Alicia Bridges (Polydor 2066 936)	Polydor	2066 936
39	70	SHOOTING STAR—Dollar (EMI 2871)	EMI	2871
40	New	LE FREAK—Chic (Atlantic K 11209)	Atlantic	K 11209
41	54	CLOSE THE DOOR—Teddy Pendergrass (Philadelphia PIR 6713)	Philadelphia	PIR 6713
42	52	WHITER SHADE OF PALE—Munich Machine (Oasis 5)	Oasis	5
43	31	GREASE—Frankie Valli (RSO 12)	RSO	12
44	30	I CAN'T STOP LOVIN' YOU—Leo Sayer (Chrysalis CHS 2240)	Chrysalis	CHS 2240
45	21	BRANDY—O'Jays (Philadelphia PIR 6658)	Philadelphia	PIR 6658
46	36	(YOU MAKE ME FEEL) MIGHTY REAL—Sylvester (Fantasy FTC 160)	Fantasy	FTC 160
47	64	I'M GONNA LOVE YOU FOREVER—Crown Heights Affair (Mercury 6188 808)	Mercury	6188 808
48	32	TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)	United Artists	UP 36422
49	73	HAMMER HORROR—Kate Bush (EMI 2887)	EMI	2887
50	New	IT SEEMS TO HANG ON—Ashford & Simpson (Warner Bros. K 17237)	Warner Bros.	K 17237
51	57	PRANCE ON—Eddie Henderson (Capitol CL 16015)	Capitol	CL 16015
52	48	THE SAINTS ARE COMING—Skids (Virgin VS 232)	Virgin	VS 232
53	71	STUMBLIN' IN—Chris Norman/Suzi Quatro (RAK 285)	RAK	285
54	50	RIDE-O-ROCKET—Brothers Johnson (A&M AMS 7400)	A&M	AMS 7400
55	37	NOW THAT WE'VE FOUND LOVE—Third World (Island WIP 6457)	Island	WIP 6457
56	40	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (CBS 6553)	CBS	6553

57	38	TEENAGE KICKS—The Undertones (Sir SIR 4007)	Sir	SIR 4007
58	74	STRUMMIN'—Chas & Dave With Rockney (EMI 2874)	EMI	2874
59	35	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Whitfield K 17236)	Whitfield	K 17236
60	39	WHAT A NIGHT—City Boy (Vertigo 6059 211)	Vertigo	6059 211
61	New	EASE ON DOWN THE ROAD—Diana Ross/Michael Jackson (MCA 96)	MCA	96
62	22	MEXICAN GIRL—Smokie (RAK 283)	RAK	283
63	43	SILVER MACHINE—Hawkwind (United Artists UP 35381)	United Artists	UP 35381
64	New	DANCE (DISCO HEAT)—Sylvester (Fantasy FTC 163)	Fantasy	FTC 163
65	51	YOU GOTTA WALK DON'T LOOK BACK—Peter Tosh (EMI 2859)	EMI	2859
66	55	WINKER'S SONG—Ivor Biggan (Beggars Banquet BOP 1)	Beggars Banquet	BOP 1
67	56	GET IT WHILE YOU CAN—Olympic Runners (Polydor RUN 7)	Polydor	RUN 7
68	63	YOU'VE NEVER DONE IT LIKE THAT—Captain and Tennille (A&M AMS 7384)	A&M	AMS 7384
69	59	DON'T WALK AWAY TILL I TOUCH YOU—Elain Page (EMI 2862)	EMI	2862
70	New	LYDIA—Dean Friedman (Lifesong LS 403)	Lifesong	LS 403
71	65	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa K11120)	Atlantic/Hansa	K11120
72	New	IN THE BUSH—Musique (CBS 6791)	CBS	6791
73	44	(FOOL) IF YOU THINK IT'S OVER—Chris Rea (Magnet MAG 111)	Magnet	MAG 111
74	60	LOVE IS THE SWEETEST THING—Peter Skellern (Mercury 6008 603)	Mercury	6008 603
75	New	GOODBYE GIRL—Squeeze (A&M AMS 7398)	A&M	AMS 7398

This Week	Last Week	Title	Artist	Label
1	1	GREASE—Original Soundtrack, RSO RSD 2001 (F)	RSO	RSD 2001 (F)
2	4	EMOTIONS—(Various) K-Tel NE 1035 (K)	K-Tel	NE 1035 (K)
3	7	25TH ANNIVERSARY ALBUM—Shirley Bassey (Various) United Artists SBTV 6014748 (E)	United Artists	SBTV 6014748 (E)
4	3	CAN'T STAND THE HEAT—Status Quo (Pip Williams) Vertigo 9102 027 (F)	Vertigo	9102 027 (F)
5	2	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)	Atlantic/Hansa	K 50498 (W)
6	24	ALL MOD CONS—The Jam (Vic Coppersmith-Heaven) Polydor POLD 5008 (F)	Polydor	POLD 5008 (F)
7	6	IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)	K-Tel	NE 1033 (K)
8	5	THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E)	Motown	EMTV 12 (E)
9	9	THE WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	CBS	96000 (C)
10	10	A SINGLE MAN—Elton John (Elton John/Clive Franks) Rocket TRAIN 1 (F)	Rocket	TRAIN 1 (F)
11	20	LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel) Atlantic K 50540 (W)	Atlantic	K 50540 (W)
12	21	YES TORMATO—Yes (Yes) Atlantic K 50518 (W)	Atlantic	K 50518 (W)
13	11	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	RSO	2658 123 (F)
14	13	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)	Ensign	ENVY 3 (F)
15	14	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	K-Tel	ONE 1009 (K)
16	17	LIVE AND MORE—Donna Summer (Georgio Moroder/Pete Bellotte) Casablanca CALD 5006 (A)	Casablanca	CALD 5006 (A)
17	30	INNER SECRETS—Santana (Lambert and Potter) CBS 86075 (C)	CBS	86075 (C)
18	12	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	Jet	JETDP 400 (C)
19	8	BROTHERHOOD OF MAN—Brotherhood Of Man (Tony Hiller) K-Tel BML 7980 (K)	K-Tel	BML 7980 (K)
20	15	IF YOU WANT BLOOD YOU'VE GOT IT—AC/DC (Yanda/Young) Atlantic K 50532 (W)	Atlantic	K 50532 (W)
21	48	EVERGREEN—Acker Bilk (Terry Brown) Warwick PW 5045 (M)	Warwick	PW 5045 (M)
22	New	DON'T WALK-BOOGIE—Various, EMI EMTV 13 (E)	EMI	EMTV 13 (E)
23	18	I'M COMING HOME—Tom Jones (Various) Lotus WH 5001 (K)	Lotus	WH 5001 (K)
24	29	ECSTASY—Various (Various) Lotus WH 5003 (K)	Lotus	WH 5003 (K)
25	23	WELL WELL SAID THE ROCKING CHAIR—Dean Friedman (Rob Stevens) Lifesong LSLP 6019 (C)	Lifesong	LSLP 6019 (C)
26	22	PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F)	Chrysalis	CDL 1192 (F)
27	New	BOOGIE FEVER—Various, Ronco RTL 2034 (B)	Ronco	RTL 2034 (B)
28	28	EXPRESSIONS—Don Williams, ABC ABCL 5253 (C)	ABC	ABCL 5253 (C)
29	19	TO THE LIMIT—Joan Armatrading (Glynn Johns) A&M AMLH 64732 (C)	A&M	AMLH 64732 (C)
30	—	EVITA—Original London Cast, MCA MCG 3527 (E)	MCA	MCG 3527 (E)
31	25	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)	Chrysalis	CDL 1198 (F)
32	41	KILLING MACHINE—Judas Priest (James Guthrie) CBS 83135 (C)	CBS	83135 (C)

33	26	BLOODY TOURISTS—10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F)	Mercury	9102 503 (F)
34	40	THE DAVID ESSEX ALBUM—David Essex (Jeff Wayne) CBS 10011 (C)	CBS	10011 (C)
35	35	SOME ENCHANTED EVENING—Blue Oyster Cult (Sandy Pearlman) CBS 86074 (C)	CBS	86074 (C)
36	16	STRIKES AGAIN—Rose Royce (Norman Whitfield) Whitfield K 56527 (W)	Whitfield	K 56527 (W)
37	34	EVEN NOW—Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (F)	Arista	SPART 1047 (F)
38	32	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R)	Red Seal	RL 25163 (R)
39	37	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	Vertigo	6641 807 (F)
40	27	STAGE—David Bowie (Tony Visconti/David Bowie) RCA PL 02913 (R)	RCA	PL 02913 (R)
41	46	WAVELENGTHS—Van Morrison (Van Morrison) Warner Bros. K 56526 (W)	Warner Bros.	K 56526 (W)
42	33	SATIN CITY—Various, CBS 10010 (C)	CBS	10010 (C)
43	44	JOURNEY TO ADDIS—Third World (Alex Sadkin) Island ILPS 9554 (E)	Island	ILPS 9554 (E)
44	31	LIVE BURSTING OUT—Jethro Tull (Ian Anderson) Chrysalis CJT 4 (F)	Chrysalis	CJT 4 (F)
45	35	ELVIS 40 GREATEST—Elvis Presley (Various) RCA PL 42691 (R)	RCA	PL 42691 (R)
46	50	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)	Warner Bros.	K 56344 (W)
47	51	MOVING TARGETS—Penetration (Mike Hewlett/Mick Glossop) Virgin V 2109 (C)	Virgin	V 2109 (C)
48	49	COMES A TIME—Neil Young (Various) Reprise K 54099 (W)	Reprise	K 54099 (W)
49	52	NEVER SAY DIE—Black Sabbath (Black Sabbath) Vertigo 9102 751 (F)	Vertigo	9102 751 (F)
50	New	TROUBLE—Whitesnake (Martin Birch) EMI International INS 3022	EMI International	INS 3022
51	59	20 GOLDEN GREATS—The Kinks (Gordon Smith/Neal Palmer) Ronco RPL 2031 (B)	Ronco	RPL 2031 (B)
52	36	LIFE AND LOVE—Demis Roussos (Various) Philips 9199 873 (F)	Philips	9199 873 (F)
53	56	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	Stiff	SEEZ 4 (E)
54	—	MONTREUX ALBUM—Smokie (Michael Chapman) RAK SRKA 6757 (E)	RAK	SRKA 6757 (E)
55	—	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (E)	Jet	JETLP 200 (E)
56	45	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39103 (E)	EMI	CUN 39103 (E)
57	47	MR. GONE—Weather Report (Josef Zawinal) CBS 82775 (C)	CBS	82775 (C)
58	New	AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (K)	K-Tel/Magnet	DLP 7981 (K)
59	38	LOVE BITES—Buzcocks (Martin Rushent) United Artists UAG 30197 (E)	United Artists	UAG 30197 (E)
60	39	LINGALONGAMAX—Max Bygraves (Various) Ronco RPL 2033 (B)	Ronco	RPL 2033 (B)

## JAPAN (Courtesy of Music Labo, Inc.) As Of 11/13/78 \*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	—	KISETSUNO NAKADE—*Chiharu Matsuyama (F)—STV Pack	STV Pack	—
2	—	TASOGARE MY LOVE—*Junko Ohashi (Philips)—Nichion	Philips	—
3	—	TOUMEININGEN—*Pink Lady (Victor)—NTVM, T&C Music	Victor	—
4	—	AOBAJO KOIUTA—*Muneyuki Sato (King)—Shinko	King	—
5	—	MIZUIRONO AME—*Junko Yakami (Disco)—Yamaha	Disco	—
6	—	SENSHINO KYUSOKU—Yoshito Machida (Columbia)—Kadokawa	Columbia	—
7	—	KIMINO HITOMIWA 10000 VOLT—*Takao Horituchi (Express/Toshiba-EMI)—Noel Music, On Associates	Express/Toshiba-EMI	—
8	—	KATTENI SINDBAD—*Southern All Stars (Invitation)—Burning, PMP	Burning	—
9	—	YUMEHITOYO—*Kousetsu Minami (Panam)—CMP	Panam	—
10	—	LOVE-DAKISHIMETA!—*Kenji Sawada (Polydor)—Watanabe	Polydor	—
11	—	ANAK—*Jiro Sugita (Express/Toshiba-EMI)—Nichion	Express/Toshiba-EMI	—
12	—	HIKIGANE—*Masanori Sera & Twist (Aardvark)—Yamaha	Aardvark	—
13	—	BLUE—*Machiko Watanabe (CBS/Sony)—PMP	CBS/Sony	—
14	—	BLUE SKY BLUE—*Hideki Saijo (RCA)—Geiei	RCA	—
15	—	ZETTAIZETSUMEI—*Momoe Yamaguchi (CBS/Sony)—Top	CBS/Sony	—
16	—	DISCO LADY—*Rie Nakahara (CBS/Sony)—PMP, Tanabe	CBS/Sony	—
17	—	DO IT BANG NANG—*Ikue Sakakibara (Columbia)—Top	Columbia	—
18	—	JOHNNY NO KOMORIUTA—*Alicia (Express/Toshiba-EMI)—JCM	Express/Toshiba-EMI	—

## AUSTRALIA (Courtesy of Radio 1270 2SM) As Of 11/10/78

This Week	Last Week	Title	Artist	Label
1	—	WAR OF THE WORLDS (Album)—Various (CBS)	Various	CBS
2	—	DIRE STRAITS (Album)—Dire Straits (Vertigo)	Dire Straits	Vertigo
3	—	GREASE (Album)—Soundtrack (RSO)	Soundtrack	RSO
4	—	LIVING IN THE U.S.A. (Album)—Linda Ronstadt (Asylum)	Linda Ronstadt	Asylum
5	—	O'ZAMBEZI (Album)—Dragon (Portrait)	Dragon	Portrait
6	—	THREE TIMES A LADY (Single)—The Commodores (Motown)	The Commodores	Motown
7	—	DREADLOCK HOLIDAY (Single)—10 CC (Mercury)	10 CC	Mercury
8	—	IT'S A LONG WAY THERE (Album)—Little River Band (EMI)	Little River Band	EMI
9	—	BLOODY TOURISTS (Album)—10 CC (Mercury)	10 CC	Mercury
10	—	RASPUTIN (Single)—Boney M (Atlantic)	Boney M	Atlantic
11	—	I WAS MADE FOR DANCING (Single)—Leif Garrett (Scotti Bros.)	Leif Garrett	Scotti Bros.
12	—	BOOGIE OOGIE OOGIE (Single)—A Taste Of Honey (Capitol)	A Taste Of Honey	Capitol
13	—	SUBSTITUTE (Single)—Peaches (Laser)	Peaches	Laser
14	—	KISS YOU ALL OVER (Single)—Exile (RAK)	Exile	RAK
15	—	LOVE IS ALL (Single)—Ronnie James Dio (Safari)	Ronnie James Dio	Safari

## HOLLAND (Courtesy of Stichting Nederlandse Top 40) SINGLES

This Week	Last Week	Title	Artist	Label
1	—	DREADLOCK HOLIDAY—10cc (Mercury)	10cc	Mercury
2	—	HOT SHOT—Karen Young (Atlantic)	Karen Young	Atlantic
3	—	GET OFF—Foxy (TK Records)	Foxy	TK Records
4	—	TELL ME YOUR PLANS—Shirts (Harvest)	Shirts	Harvest
5	—	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO)	Olivia Newton-John	RSO
6	—	KISS YOU ALL OVER—Exile (RAK)	Exile	RAK
7	—	DEAR JOHN—Teach-In (CNR)	Teach-In	CNR
8	—	GUUST FLATER EN DE MARSUPIAMI—Dennie Christian (Lorelei)	Dennie Christian	Lorelei
9	—	BICYCLE RACE—Queen (EMI)	Queen	EMI
10	—	GREASED LIGHTNING—John Travolta (Groovy)	John Travolta	Groovy

## LPs

This Week	Last Week	Title	Artist	Label
1	—	GREASE—Soundtrack (RSO)	Soundtrack	RSO
2	—	BLOODY TOURISTS—10cc (Mercury)	10cc	Mercury
3	—	DIRE STRAITS—Dire Straits (Vertigo)	Dire Straits	Vertigo
4	—	WAR OF THE WORLDS—Various Artists (CBS)	Various Artists	CBS
5	—	COMES A TIME—Neil Young (Reprise)	Neil Young	Reprise
6	—	BACK TO '78—Gruppo Sportivo (Ariola)	Gruppo Sportivo	Ariola
7	—	STAGE—David Bowie (RCA)	David Bowie	RCA
8	—	INNER SECRETS—Santana (CBS)	Santana	CBS
9	—	IN DE BOCHT—Tol Hansse (CBR)	Tol Hansse	CBR
10	—	NATURAL HIGH—Commodores (Tania Motown)	Commodores	T



AT PARIS BANQUET

# Four Dutch Acts Lauded For Sales

By WILLEM HOOS

PARIS—Four acts signed to Dutch record company, CNR, received major awards for sales achievements in their homeland at a special banquet staged here at the Alcazar.

They are singers Tol Hansse and Andre van Duin, guitarist Francis Goya, and accordion duo De Kermisklanten.

Hansse picked up a platinum disk with diamonds for sale of more than 200,000 copies of his debut album "Moet Niet Zeuren," plus a gold disk for 50,000 sales of his second album "In The Bocht." These awards also went to his producer, Clous van Mechelen.

Andre van Duin took a platinum for his LP, "And're Andre I" and gold for the second volume in the series, and his producer Ad Kramer received similar trophies. To Francis Goya went a gold for the LP "16 Droommelodieën," another going to Bart van der Laar, managing director of Carrere-Holland and Goya's producer.

A special award, in the shape of an accordion, went to Coby and Henny van Voskuylen, of the De Kermisklanten team for the albums "Aan Het Strand Stil En Verlaten," "Wereldsucessen" and "50 Hits."

The awards were made by Tom Mulder, presenter of Dutch weekly

tv show "Rock Planet" and Dutch twin dancers Daphne and Deborah, who top the bill at the Alcazar show. The presentation was arranged by Ruud Wijnants, managing director of CNR, who chose Paris as the venue because "recent award presentations in Holland" have been somewhat devalued."



**NINTH PLATINUM**—Fleetwood Mac receives yet more platinum accolades for "Rumours." On this occasion, the awarding country is Germany, where the Warner Bros. album becomes only the ninth LP to attain platinum status there. Among those pictured with the group are WEA Germany managing director Sigfried Loch, fifth from left, and Warner Bros. director of international affairs, Tom Ruffino, right.

## Major Labels Vie With Minors For U.K. Reggae Sales

• Continued from page 92

band was popular with Island, but now does even better with the 12-inch single "It's Not Our Wish."

Latest Grove Music release is "No Good Girl" by B.B. Seaton, available on red, yellow or green vinyl.

Burning Sounds has been around for two years, but its output is successful on a major scale. The amount of albums released is remarkable, with some 20 LPs coming in just three months. Company hits include "In Loving You" by Junior English, "Slum In Dub" by the Revolutionaries and new product from Jimmy London, Earl George, Junior English and a big hope via London band Revelation on "Book Of Revelation."

DEB Music was formed just a year ago by Jamaican singer Dennis Brown. It also has had a string of hits, mainly 12-inch singles, includ-

ing "Girls Imagination" by 15 16 17; "The Half" by Dennis Brown; "Famine" by Junior Delgado; "Emotion" by 15 16 17; "Mr. Know It All" by Gregory Isaacs, and "Armed Robbery" by Junior Delgado.

This company boosted its reputation further by albums like "Wolf And Leopards" (Dennis Brown) and "Mr. Isaacs" (Gregory Isaacs). Other LPs doing well are "Umoja Dub" by DEB Music Players; "Black Echoes," a compilation selling for around \$4; and the debut album "Taste Of The Young Heart" by Junior Delgado, certainly one of Jamaica's most revered vocalists.

Upcoming from DEB: "20th Century Debut," an instrumental album; "Showcase" by Al Campbell; and the first album from teenage girl trio 15 16 17, "Good Times."

Other companies helping in the

growth of reggae in Britain include:

Greensleeves, in West London, which has released a batch of 12-inchers, some seven-inchers and three outstanding albums in "Stop Yu Loafin'" by Jah Thomas; "Weakheart Fadeaway" by Ranking Joe, and "Best-Dressed Chicken In Town" by Dr. Alimantado.

Write Sounds is another new company with successful sales (30,000 with no airplay) on "You Had Your Chance" (Joy Mack) and "With You Boy" by Revelation. Upcoming soon from this outfit are three volumes of the highly acclaimed "Harry Mudie Meets King Tubby In Dub Conference" series, previously available only as strictly limited imports.

Venture Records, of Harlesden, is currently setting up its own pressing plant and boasts a skilled production team, as well as a subsidiary publishing company.

Venture looks on 1979 as master plan year, the period when it'll "alter the course of indigenous reggae music and revolutionize the reggae recording industry." Its aim is to promote exclusively signed new young talent, including 13-year-old Leroy Charlery, 17-year-old Sharon Peters, plus roster veterans Dennis Pinnock, Paulette Walker and Aurora York.

Venture is responsible for producing all the Tradition product for RCA.

Other aspiring companies in the U.K. are Ethnic Flight, Hawkeye, Cha Cha, Studio 16, Charmers, Sky Note, Bushays, Hitrun, Jama, Arak and Cactus.

Britain can now claim to be the reggae center of the world. In terms of releasing product, promoting artists and producing authentic music, the U.K. beats even Jamaica.

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(Continued on page 98)

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Jazz Journal International. This month's cover: Joe Venuti. Photo: David Redfern. Includes subscription information and contact details for the publisher.

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## General News Jukebox Manufacturers

• Continued from page 3

are being built around the computer memory systems, introducing an entirely new method of jukebox play promotion.

Three numbers glow continuously in a digital display panel on the face of Rock-Ola's new Mystic 160-selection phonograph. These are the most popular titles on the box. The numbers change automatically as customer's selections affect the running tabulation.

"Mystic is actually a music merchandiser. The day of the placid, complacent jukebox is over," observes Ed Doris, Rock-Ola executive vice president.

The company believes the new feature will increase customer interest in the boxes and stimulate listeners to "vote" for their favorite artists and recordings.

New NSM jukeboxes go even further. According to Bert Davidson, president of Lowen-America Inc. (the U.S. factory distributor), the German phonographs will allow customers to identify the top 10 selections in several musical categories. The program was developed in conjunction with Texas Instruments, Davidson explains.

Records are segregated into disco, country, soul, rock, jazz and polka

categories on the NSM boxes. Digital readout then supplies the top 10 most popular records in each of up to four categories, reports Davidson.

Pricing also is controlled by microprocessor, with the consumer getting this information from another digital readout. According to Davidson, this eliminates the need for time consuming mechanical adjustments when an operator decides to change his pricing structure.

NSM showed a special pocket-size plug-in component that reads the memory of as many as 16 jukeboxes. This stored information can be deposited in a central data control system upon returning from calls.

Record selection mechanisms on the new jukeboxes also have been given over to microprocessors, allowing more disks to be heard in the same period of time.

"This year Seeburg introduced a completely electronic phonograph," says Dave Grout, head jukebox technician for Lieberman Enterprises, Minneapolis. "The whole phonograph is controlled by microprocessors," explains Grout, who attended the trade show.

The Seeburg machines no longer search for records as in the old days. Grout says the record selection mechanism operates under a new more efficient digital program.



Chart Department: Digital display on the upper panel of Rock-Ola's new Mystic phonograph continuously charts the three most often selected titles. Sophisticated microprocessor technology like this has increased dramatically on 1979 model jukeboxes.

## N.Y. NARAS Jazz

NEW YORK—"The State Of Jazz On Records" will be discussed Tuesday (21) at the membership meeting of the New York chapter of NARAS. Site is Storytowne, 41 East 58th St. from 6 to 8 p.m.

Moderated by Dan Morgenstern, the panel will include Randy Brecker, Ron Carter, Stan Getz, Dick Katz, Bob James, John Snyder and Grover Washington Jr.

## OVER 3-YEAR PERIOD

# NMPA \$75,000 Gift Will Battle Pirates

LOS ANGELES—The National Music Publishers Assn. here Monday (13) voted to contribute \$75,000 to the war chest being developed by the International Federation of Producers of Phonograms and Videograms to combat piracy globally.

NMPA president Leonard Feist said the money will be paid to IFPI in equal shares over three years.

"Publishers have been in the forefront fighting piracy since the early '50s when we were instrumental in the campaign against the Jolly Roger label. I conferred with Stephen Stewart in London regarding the current problem," Feist added.

Piracy, counterfeiting and bootlegging along with home duplication are on the agenda of the meeting of the first congress of the International Federation of Popular Music Publishers to be held at MIDEM in January, Feist noted.

At the NMPA general meeting attended by members of the Assn. of Independent Music Publishers, Al Berman of the Harry Fox Agency outlined adjustments which the office had made to the new copyright act. Ernest R. Farmer, chairman of NMPA's printed music division, elaborated on his group's program to instruct educators on the new law. A comprehensive market survey of the 1977, is also being launched soon, Farmer said.

John C. Taylor, NMPA general counsel, described the wide ranging activities of his office, bearing out the NMPA input to the Copyright Office in the important early stages of application of the copyright act.

He said that Berman and Feist would appear at the Tuesday and Wednesday (28-29) hearings on accounting practices under compulsory licensing in Washington.

## ABC/Phoenix Building Staff & Stable

LOS ANGELES—Newly formed ABC/Phoenix, headed by David Chackler, former co-owner of Challice Productions, is building its staff and signing acts.

The label, headquartered in Century City here, one block from ABC Records new home, is set to handle pop, rock, disco and r&b acts, according to Amy Kastens, executive assistant to Chackler.

Although ABC/Phoenix will have its own staff, plus outside consultants in practically every area, the company will use ABC Records promotion, art and marketing teams.

Tom Hayden, well known in disco circles, has joined the firm as an outside disco consultant. ABC/Phoenix's private consultants in the areas of promotion, sales and marketing will come aboard in January, says Kastens.

The label is building its in-house creative staff starting with Stuart

Alan Love, who has joined as in-house producer. Alan has worked with such groups as Bo Donaldson, Queen and Charlie.

Moulin Rouge, a female disco-oriented trio, is the first act signed to the label, with its debut LP expected the first of the year.

According to Kastens, the LP will be disco versions of Bee Gees' hits prior to the group's resurgence in 1976.

She notes the company is also negotiating with a major pop act, but at presstime contracts have not been signed.

Between four and six LPs will be released in the first year of operation, says Kastens, who will not put a ceiling on the number of acts to be signed.

The firm is setting up a publishing arm, separate and apart from ABC Records music publishing division, he says.

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# Homewood Group Values 'Aussie Connection'

By ED HARRISON

LOS ANGELES—The "Australian connection" as company principals term it, has delivered the first hit cover for small independent upstart Homewood House Music (BMI), Homewood Music (ASCAP) and American Image Music (BMI).

The song is "Too Much, Too Little, Too Late," penned by Australian Nat Kipner and Johnny Valins, and recorded by Johnny Mathis and Deniece Williams.

Homewood House is the sub-publisher here for Image Music in Melbourne which has referred several of its writers to Homewood House.

Nearly 50% of its modest catalog is by Australian writers, says Susan Pomerantz, an executive in the firm along with Peter Burke and Jim Golden.

"We've become a stopping ground for Australians coming here," she says. "We've seen the movement and growth of Australian talent and being involved with it from the beginning has helped elevate the company."

Among the songs in its catalog are those by Aussie writers such as Brian Cadd, now on Capitol with a publishing company of his own; the

Little River Band dating back to 1972 before it changed its name to LRB; Kevin Borch (through a sub-publishing deal with Down Under Music); Tom Seufert (through a sub-publishing deal with Seine Music); and Richard Clapton.

Kipner hooked up with Homewood House via his son Steve, a recording artist with RSO who has been involved with Homewood previously.

"Too Much, Too Little, Too Late," says Burke has been sitting in Kipner's vault for seven years. Kip-

ner, who used to produce the Bee Gees in Australia, was selling song by song in England until his association with Homewood House which is split with Heath Levy in the U.K.

Before the Kipner cover happened, Homewood House has had covers recorded by Glen Campbell, Dobie Gray, Ringo Starr, the Valentine Brothers and Harriet Schock.

Because the company is young and can't compete with the major publishers with huge catalogs and money, Homewood House signs on a song by song basis.

"We pick up only songs we can work," says Burke, "and we're small enough to know the titles of every tune in our catalog which numbers about 200."

The firm operates like a family, claims Golden, with much time spent putting inexperienced writers together with more experienced ones. Such was the case with a tune Yvonne Elliman is recording for the film "Mandate Of Heaven." Writer Jim Mendell was matched with Dianna DeCastro And Barbara Ullman in the writing of "Chinese Silk."

Pomerantz says that when looking for songs, it must be one that is coverable and states its theme in a unique way. "No one will record it if it's not said differently. It must have the potential for being a standard."

Between April 1977 when the company was founded, and the Johnny and Deniece hit, the company has been building credibility. "We put a lot of energy into getting producers to come in the door," says Burke. He says that has suddenly changed as both artists and producers now call regularly.

## BOOK REVIEW

### Monterey Fest Between Covers

LOS ANGELES—"Dizzy, Duke, The Count And Me" by Jimmy Lyons and Ira Kamin (California Living, 184 pages, \$9.95 paperback) is a carefully documented record of all the acts which have appeared at 20 Monterey Jazz Festivals in California replete with personal observations by Jimmy Lyons and a number of compelling photographs.

Lyons, a one-time deejay and big band buff, has directed the Monterey event since its inception in 1958. He has accepted triumphs and criticism graciously.

He admits to errors in judgment from time to time and he writes with equanimity of the admirable things he's achieved. Yet most readers will derive as much enjoyment from the halftones as from the book's text. Photo credits include Peter Breinig, Tom Copi, George Hall, Jim Marshall, Veryl Oakland, Seymour Rosen, Grover Sales, Jon Sievert, Bonnie Tiegel and Baron Wolman.

A brief foreword is by Dizzy Gillespie.

The publishing house is an arm of the San Francisco Examiner division of the Hearst Corp., San Francisco.

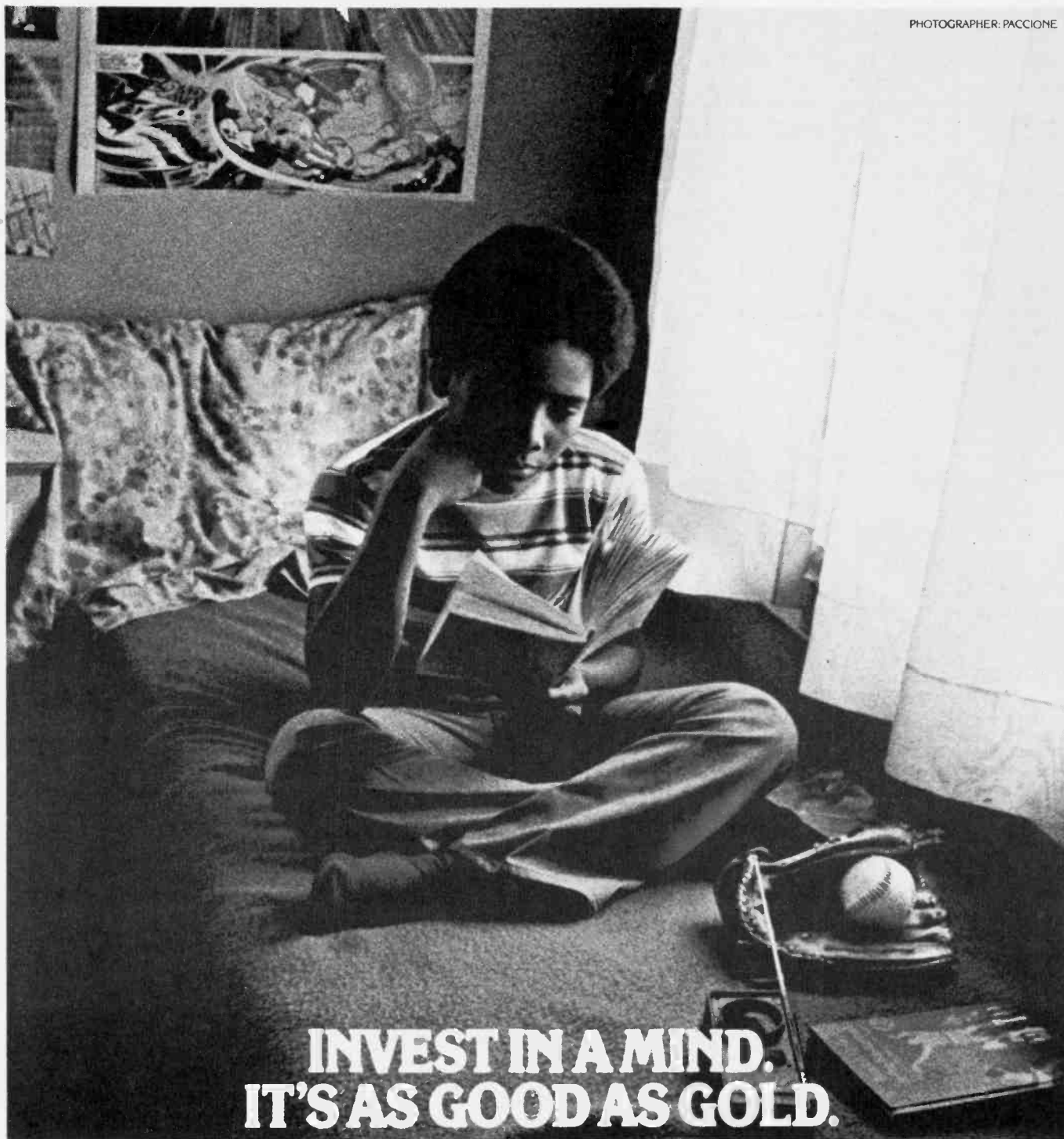
DAVE DEXTER JR.

### A&M Tees L.A. Visibility Drive

LOS ANGELES—A&M Records, in conjunction with the new Freeway Records & Tapes store and the VIP retail record chain here, has designated Nov. 23-Dec. 23 as "A&M Month In The Community."

The promotional concept is designed to gain label awareness in the Los Angeles market and is believed to be the first such promotion by a manufacturer in Southern California.

According to Hank Wylie, A&M's Los Angeles sales representative, featured A&M artists including Gino Vannelli, Brothers Johnson, Quincy Jones and Atlantic Starr, among others, will be spotlighted.



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# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 11/25/78

Number of LPs reviewed this week **49** Last week **56**

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**GRATEFUL DEAD—Shakedown Street, Arista AB4198.** Produced by Lowell George. The group's second album for Arista, following last year's high-charting "Terrapin Station," was produced by Lowell George (Little Feat) taking over for Keith Olsen. All of the songs here were written by band members except one traditional number ("All New Minglewood Blues") and one oldie: the Young Rascals' "Good Lovin'," which takes the place of Martha & the Vandellas' "Dancing In The Street," which graced the last Dead LP. Donna Godchaux again lends vocal sparkle to the album, which should lead to continued commercial acceptance for the country/blues/rock veterans. The self-contained instrumental unit is paced by guitarists Jerry Garcia and Bob Weir.

**Best cuts:** "Good Lovin'," "France," "Fire On The Mountain," "I Need A Miracle," "If I Had The World To Give."  
**Dealers:** Group went top 30 with its last Arista LP.

**J. GEILS BAND—Sanctuary, EMI America S017006.** Produced by Joe Wissert. The nine catchy cuts on this EMI America debut could very well return the Geils sextet into the pop mainstream, spearheaded by the strong single, "One Last Kiss." The commercial touch provided by Boz Scaggs producer Wissert is evident throughout. Peter Wolf's vocals emerge in a new, more sensuous tone, dropping the occasionally abrasive and forced roughness evident in earlier work.

**Best cuts:** "One Last Kiss," "Sanctuary," "Wild Man," "Jus' Can't Stop Me."  
**Dealers:** The single is gaining wide airplay.

**MELISSA MANCHESTER—Don't Cry Out Loud, Arista AB4168.** Produced by Leon Ware, Harry Maslin. Ware produced this entire album except for the title cut which was handled by Maslin, who has produced top 10 hits in the past for the Bay City Rollers and David Bowie. The cut, already a Hot 100 single, was written by Peter Allen and Carole Bayer Sager and is one of Manchester's best works: powerful, dramatic and moving. The singer wrote or cowrote all but two of the tunes, the single and a 1973 Stevie Wonder number. The numbers range from simple, eloquent ballads with Manchester on acoustic piano backed by a string arrangement to dis-cotized cuts with fiery horn and rhythm arrangements by Tom Saviano and Gene Page.

**Best cuts:** "Don't Cry Out Loud," "Caravan," "Bad Weather," "To Make You Smile Again," "Singin' From My Soul."  
**Dealers:** The hot single should propel this LP.

**GLEN CAMPBELL—Basic, Capitol SW11722.** Produced by Glen Campbell, Tom Thacker. Campbell was more involved in this album than on recent albums which were produced by Lambert & Potter and Gary Klein. In addition to co-producing he offers harmony vocals and plays bagpipes, electric and acoustic guitar. The album, Campbell's 35th for Capitol, features 11 songs, all written or co-written by Michael Smotherman, who also plays keyboards. The material ranges from uptempo dance tunes to traditional love ballads to midtempo country blues. The mix of songs fits the concept implied by the unpretentious cover photo of Campbell: these are songs performed close to the heart and without a lot of frills.

**Best cuts:** "Can You Fool" (a hot chart single); "Stranger In The Mirror," "Love Takes You Higher," "California."  
**Dealers:** Campbell's recent pattern is to hit every couple of years with a big one, so he is due.

**THE JACKSONS—Destiny, Epic JE35552.** Produced by the Jacksons. Not only does this album, the brothers' third for Epic, signal their development in self-production and own repertoire, but it marks a maturing in the vocal and instrumental departments. Leads and harmonies are more confident, more enthusiastic than before; rhythms and riffs are more sure, more energetic. Contents mix upbeat tunes with ballads, the latter (especially "Bless His Soul" and "That's What You Get") perhaps more substantial than the former. Other highlights include some subtle brass and string work.

**Best cuts:** "Blame It On The Boogie," "Push Me Away," "Bless His Soul," "That's What You Get."  
**Dealers:** First single from this LP, "Blame It On The Boogie," is striding upwards on the pop listings, following solid soul acceptance.

**JESSE COLIN YOUNG—American Dreams, Elektra 6E157.** Produced by Jef Labes, Jesse Colin Young. Tasteful use of sax, flute and clarinet throughout without "over production" earmarks this 10-cut collection for widespread acceptance, based on Young's talent for sensitive lyrics. The five-cut "American Dreams Suite" is no less than a masterpiece. However, "Rave On," the single, and "Knock On Wood" are strong covers and showcase Young's harder vocal edge better than his own material.

**Best cuts:** "Rave On," "Maui Sunrise," "Knock On Wood," "American Dreams Suite."  
**Dealers:** "Rave On" is gaining airplay.



**WILLIE NELSON—Willie And Family Live, Columbia KC235642.** Produced by Willie Nelson. A Willie Nelson concert is an experience that transcends pop or country labels, and becomes almost a pure celebration of good music. This music is presented here on a double album, and encom-

## Spotlight



**QUEEN—Jazz, Elektra 6E166.** Produced by Queen, Roy Thomas Baker. The title of this LP is a bit deceptive as there is not much jazz here. Instead, Queen continues to expand the borders off its harmonies against swirling and grandiose instrumental work. This LP marks the return of Roy Thomas Baker to the band's production helm, and, of course, the result is a state-of-the-art studio LP. With all four members of Queen contributing material here there is a divergence of styles, from what is being described as the "first Moroccan rock'n'roll song," to a New Orleans flavored "Dreamer's Ball." Included also are the two songs on Queen's current single "Fat Bottomed Girls" and "Bicycle Race" two compositions that rank with Queen's best.

**Best cuts:** Those mentioned above. Also "Fun It," "More Of That Jazz."  
**Dealers:** LP is shipping platinum. The "notorious" sexy poster is inside.

**BARRY MANILOW—Greatest Hits, Arista A2L8601.** Produced by Barry Manilow, Ron Dante. Manilow's first greatest hits set (after scoring a No. 1 double live album 16 months ago) is another double-disk package featuring all the highlights of his meteoric career climb. Included are all of his 13 consecutive top 30 singles as well as "Somewhere In The Night," already tabbed as the follow-up single to the current hit "Ready To Take A Chance Again." While all but a few of the singles have been ballads, this album is given balance by the inclusion of a few frenetic jazzy numbers which previously were only LP cuts: "Bandstand Boogie," "Jump Shout Boogie" and "New York City Rhythm." And of course the ballads have their own dynamics, building to a peak of excitement before fading.

**Best cuts:** "Mandy," "I Write The Songs," "Looks Like We Made It," "Can't Smile Without You," "Copacabana."  
**Dealers:** Manilow's last five albums have hit the top 10.



**EARTH, WIND & FIRE—The Best Of... Volume 1, Arc/Columbia FC35647.** Produced by Maurice White. The first greatest hits set by the supergroup which hasn't missed the Top 40 with any single since 1974 is a slick package mixing smooth ballads with funky discotized numbers. Such big hits as "Devotion," "Saturday Night" and "Serpentine Fire" are omitted, from the LP, while one very popular album cut ("Reasons") and two new songs are in their place. Several of the earlier cuts were co-produced by the late Charles Stepney, and all are at once ultra classy and drivingly rhythmic. Full-bodied horn and string arrangements highlight the three newest tracks.

**Best cuts:** "Got To Get You Into My Life," "Reasons," "That's The Way Of The World," "Singasong," "Fantasy."  
**Dealers:** Group has gone top three on the LP chart with its last four albums, dating back nearly four years.

passes the entire gamut of Nelson's work. It is in turn soft and romantic, defiant and "outlaw" rocking and without pretensions. Nelson is accompanied by his long-time band, with a little help from Emmylou Harris and Johnny Paycheck.

**Best cuts:** all of them.  
**Dealers:** Rock pop & country.

**JOHNNY PAYCHECK—Armed And Crazy, Epic KE35444.** Produced by Billy Sherrill. Paycheck moves from southern blues, such as with "Leave It To Me," to raw and crazed tunes

backed by aggressive production, such as with "Armed And Crazy," to softer touches with "Just Makin' Love Don't Make It Love" to finally a narrative, "The Outlaw's Prayer." A good selection of material for this spokesman for the working class is equally balanced in production and order of arrangements of tunes.

**Best cuts:** "Friend, Lover, Wife," "Armed And Crazy," "Mainline," "Me And The I.R.S.," "Leave It To Me."  
**Dealers:** Paycheck is already a proven seller. Stock heavily.



**RETURN TO FOREVER—The Complete Concert, Columbia C4X35350.** Produced by Chick Corea. This is the group's recent concert recorded at the Palladium Theatre in Manhattan as part of a 61-city national tour. The four-disk set carries a steep \$24.95 price tag which may prove cumbersome to some fans. For those with the greenbacks, the tenet performs with excitement and vitality, with leader Chick Corea's various keyboards the dynamics for solo and ensemble interactions. The band's brand of fusion jazz is brilliantly recorded and Corea's own Latin heritage seeps through on several of the compositions. Joe Farrell's saxes bring an intensity to the band which is equalled by the brilliance of bassist Stanley Clarke's creative passages. A line of trumpets and reeds add a heightened rich sound to the ensemble with Gayle Moran's vocals a toss-off element.

**Best cuts:** "Opening '77," "The Musician," "The Moorish Warrior And Spanish Princess," "Spanish Fantasy," "On Green Dolphin Street."  
**Dealers:** Corea and Return To Forever are solid, contemporary musicians, each with solid consumer support, so good display of this LP can move product.

**KEITH JARRETT—Sun Bear Concerts In Japan, ECM (Warner Bros.) 1100.** Produced by Manfred Eicher. Mammoth album contains 10 LPs by Jarrett at the piano, playing unaccompanied. It's a deluxe limited pressing item which shows Jarrett's skills as they've never been challenging and requiring repeated hearings. Some of Keith's fans hail him as a new Tatum; certainly he must be ranked as one of the two or three most unique jazzmen to emerge in the 1970s with his daring, inventive and sometimes mystical, magical improvisations on fresh and complex themes. All tracks were well recorded in 1976 in Kyoto, Tokyo, Osaka, Nagoya and Sapporo by Japanese engineers. Graphics likewise are outstanding, although more annotation would be welcome. An outstanding achievement, one which can only enhance Jarrett's standing on the international scene.

**Best cuts:** Pick them. There are plenty to choose from.  
**Dealers:** Box carries a \$48.50 price tag.

**DAVE VALENTIN—Legends, GRP 5001 (Arista).** Produced by Dave Grusin, Larry Rosen. This is a delightful debut for flautist Valentin, a New York-based musician whose roots in jazz and Latin music are very evident on this small group date. This is one of those in-house situations where the producers also perform in other roles: composers, arrangers, sidemen. And that's fine because the overall result is a first-class musical experience, feathered with Valentin's airy and breezy modern playing and the first-rate support by such names as Steve Gadd, Rubes Bassini, Noel Pointer and keyboardist extraordinaire Grusin. There are strains of Hispanic sounds to augment the basic modern jazz and everything has a comforting, relaxing flow. Valentin wrote three of the eight cuts.

**Best cuts:** "Sea Pines," "Bouree In E Minor," "Afro Blue."  
**Dealers:** This is Grusin and Rosen's label and there is great care found on all levels of the production.



**CHIC—C'est Chic, Atlantic SD19209.** Produced by Nile Rodgers, Bernard Edwards. Although "Le Freak," already a disco, soul and Top 40 hit, is the standout cut of the eight songs offered, the band proves it is able to work in styles other than disco. "Savoir Faire" features some nimble guitar work reminiscent of George Benson and "At Last I'm Free" is a straightforward soul ballad. The rest is disco saved from being run of the mill by the vocals of Alfa Anderson, Bernard Edwards, Diva Gray, Luci Martin, David Lasley and Luther Vandross.

**Best cuts:** "Le Freak," "Happy Man," "Chic Cheer," "Savoir Faire."  
**Dealers:** Group is huge in discos and "Le Freak" is their second Top 40 hit.



**DEBUSSY: PRELUDES BOOK 1—Arturo Benedetti Michelangeli, piano, DG 2531200.** Michelangeli achieves a mastery of musical texture and color that rivets one's attention to these exquisite mood paintings. This reclusive Italian is one of the great pianists of our age, yet he performs infrequently and is rarely captured in recordings. Piano buffs and classical connoisseurs will flock to this new entry, Michelangeli's first in several years.

(Continued on page 102)

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.**

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## Closeup

**TOO MANY GIRLS—Painted Smiles PS 368. Produced by Ben Bagley.**

In the early 1950s, Columbia Records initiated a series of re-creation LPs paying tribute to show scores that never had original cast LPs, but were, nevertheless, rich in the quality of their songs.

Under the guidance of the late Goddard Lieberson, who produced most of the label's cast albums, and Lehman Engel, the musical theatre conductor/authority, the series got underway with significant results.

The first LP, replete with original orchestrations, was Rodgers & Hart's "Pal Joey" and it was credited with stimulating a Broadway revival of the show which outran the original 1940 production and established "Pal Joey" as a classic of the musical theatre.

The featured performers on the album, Vivienne Segal (star of the original "Pal Joey" production) and Harold Lang duplicated their roles on Broadway. It seemed that in 1940 critics and audiences were not quite ready for a musical whose central character was a heel to the very end.

Indeed, the sole sweet ballad in the show, "I Could Write A Book," was sung by Joey as a not-too-sweet pitch designed to seduce the ingenue.

Well, Ben Bagley, curator of rare show songs on his Painted Smiles label, has taken another Rodgers & Hart show, 1939's "Too Many Girls," and has given its entire score its first hearing on recordings.

He has added the beautiful "You're Nearer" which was written for the subsequent film version.

"Too Many Girls" represents Bagley's first attempt at presenting an entire Broadway score in re-creation form. True to his fashion, he's assembled an off-beat cast that includes Tony Perkins, Johnny Desmond, Estelle Parsons, Nancy Andrews and Jerry Wyatt and Nancy Grennan (most of this cast appears on Bagley's third and fourth volumes of Rodgers & Hart songs).

While the setting is mundane—a college campus—one shouldn't expect from Rodgers & Hart a rather simple minded "Good News" approach. And sure enough, Larry Hart's wit and satire as a lyricist are at their peak in such numbers as "I'd Like To Recognize The Tune," a swipe at Swing Era orchestrations that "bury the tune," which some



Producer Ben Bagley

may regard as quite contemporary.

Sample lyric: "Gene Krupa plays the drums like thunder/But the melody is six feet under." Rather than a paean to the city a la the team's "Manhattan," Rodgers & Hart take an opposing view with "Give It Back to the Indians." Sample lyric: "Broadway's turning into Coney/Champagne Charley's Drinking Gin/Old New York is big and phony/Give it back to the Indians." Things don't change much in 40 years do they?

Interestingly, the show's opening number, "Heroes In The Fall," in which members of a football team bemoan the fact that spring is a big bore to a varsity 11, is understood to have a lyric by Rodgers himself, although it seems that Hart is lurking around every line.

Of course, the aforementioned "You're Nearer" and perhaps the loveliest of all Rodgers and Hart songs, "I Didn't Know What Time It Was," including here the rarely heard verses, add a touch of sentimental class.

"Too Many Girls" may not have the consistently rich melodic texture of Rodgers (with Hart) scores for "On Your Toes," "Babes In Arms," "The Boys From Syracuse" or "Pal Joey" (all of which were part of Columbia's re-creation series), but this album clearly demonstrates that even lesser Rodgers and Hart scales a mountain of considerable height.

Bagley's "Too Many Girls" may also lack the Broadway flair of Columbia's presentations (there's only modest orchestral backing arranged by Dennis Deal), yet the songs are endearingly presented.

IRV LICHTMAN

## 20th Holds Huddle In Las Vegas

LAS VEGAS—20th Century-Fox Records recently held its first series of promotion and sales meetings under its new management team at the Frontier Hotel here.

The weekend meetings, under the direction of label president Alan Livingston, discussed upcoming LP releases and marketing strategies and brought together all 20th national and field personnel.

Barry Goldberg, national director of promotion, headed up the promotion meeting and Jim Fisher, national director of sales, chaired the sales meeting.

Current and upcoming releases discussed were by artists Gene Chandler, Edwin Starr, Wayne Newton, Genya Ravan, Dan Hill, Kinsman Dazz, Rick Moses, Rubicon, Phillip Jarrell, Hero and Bobby David.

## RSO Label-Skyhill Dispute In Court

LOS ANGELES—Skyhill Music here and RSO Records are engaged in a Federal District Court tiff over whether the label wilfully re-released a copyright without authority by the plaintiff publisher.

Don Williams, vice president and general manager for the plaintiff, claims that he advised Al Coury, RSO president, in early June 1978 not to release Yvonne Elliman's rendition of Skyhill's song, "Savannah." Williams says he learned of the release when the singer announced it would be a forthcoming release on a tv show.

Coury counters that Williams previously called him to induce him to put out the single by Elliman.

Williams says he informed Coury he could not have a license to release

## 'Moses' Soundtrack

LOS ANGELES—MCA Records is releasing the television soundtrack of "A Woman Called Moses" this month. The album spots the talents of Van McCoy, Coleridge Taylor Perkinson and Charlie Kipps. Songstress Tommie Young makes her debut in this package.

## 'TOTALLY HOT' ALBUM

## \$2 Mil Campaign On Olivia Teed By MCA

LOS ANGELES—MCA Records is supporting Olivia Newton-John's First studio album since mid-1977's "Making A Good Thing Better" with nearly \$2 million in advertising and merchandising, the label claims.

Vice president of marketing Bob Siner says that \$1.5 million in "straight time buys, not counting co-op advertising" will be directed into the campaign.

The television spots will hit 30 markets nationwide between Nov. 24 and the end of the year. About 70% of those will be shown in fringe hours with the other 30% during prime time geared to older teens and adults.

Siner says the spots will contain footage of Olivia, taken during the shooting of the album cover. The image the label is trying to get across is in line with the album's title "Totally Hot," with as little reference as possible to Olivia's "Grease" image.

Radio spots are being placed on all formatted stations in the nation's top 50 markets. In addition, MCA has enlisted the services of Scotti Brothers promotion as well as Macey Lipman marketing.

The label is so confident in the album, that it is shipping 1.2 million units in the U.S. and Canada.

Siner notes that as unusual as it sounds, the label is buying time on AOR stations which have traditionally shied away from playing Newton-John product. It was done on a smaller scale with her "Greatest Hits" package as well.

Says Siner: "It probably wasn't logical but it set a pattern. We want to let AOR know that we're interested in its audience. The first time we did it, it put a lot of people in shock."

Merchandising aids accompanying the release are four-foot by four-foot posters, standups, divider cards, three dimensional wall display, counter cards, two different two-foot by four-foot posters and scarfs.

Various "Totally Hot" weekend radio promotions are being set up as well as in-store display contests.

Newton-John, currently in the midst of a worldwide tour, is expected to do radio interviews upon her return along with some television appearances.

According to John Farrar, her producer, arranger and musical coordinator, who also wrote four tracks on the album, "Totally Hot" is an extension of Newton-John's new vocal direction which she initially explored on the "Grease" soundtrack.

Says Farrar: "Because of 'Grease' we found another way to go. Her voice is getting away from the kind of thing she's been doing."

The album is a mix of original material and covers with the only straight ballad being Eric Carmen's "Boats Against The Current."

## For the Record

LOS ANGELES—The Sylvers have left Capitol for Casablanca, not Tavares, as was stated in a story in last week's issue.

## Billboard LPs

• Continued from page 100

**SIBELIUS: CONCERTO FOR VIOLIN; "KARELIA" SUITE—Patrice Fontanarosa, violin, Orch. National de France, Talmi, Peters PLE 074.** Fontanarosa has the fingers and temperament to loft a familiar work into a new and absorbing experience. His is a rhapsodic view of the concerto. Rhythmically free, it seems to follow inspirational moods of the moment without becoming wayward, and succeeds in conveying the illusion of a live performance rather than a studied recording. Conductor Yoav Talmi is an adept collaborator and also contributes a spirited reading of the "Karelia."



**SAO CAFE—Misplaced Ideals, A&M SP4737. Produced by John Punter.** The six-man band's debut American disk, contains cuts from Sad Cafe's two English LP's. The 10 songs are very impressive with lead singer Paul Young sounding like a cocky Van Morrison while the band solidly supports him with a funky, r&b rhythm one minute and cool harmonies with Supertramp orchestration the next. Vic Emerson's synthesizers lend a jazz feel to the work.

**Best cuts:** "Run Home Girl," "Hungry Eyes," "Babylon," "Shellshock," "Restless."  
**Oealers:** Play in store.

**OAN McCAFFERTY, A&M SP4553. Produced by Manuel Chariton.** Nazareth lead singer McCafferty steps away from his band, temporarily, to record an album of his favorite rock standards. The gritty and craggy voiced vocals work well here as they did on "Love Hurts," Nazareth's biggest hit and a remake as well. McCafferty is wise enough not to become just a human jukebox by slavishly copying others' hits. The arrangements, as on his treatment of "Cinnamon Girl," are sometimes very different from the originals.

**Best cuts:** "Great Pretender," "Cinnamon Girl," "Out Of Time," "Boots Of Spanish Leather."  
**Oealers:** Nazareth is still popular and fans will want to know about this one.



## pop

**STARZ—Coliseum Rock, Capitol ST11861. Produced by Jack Richardson.** Fourth album by this five-man hard rock outfit is predominantly uptempo, hard driving rock. Fiery guitar licks and spicy percussion highlight most cuts. The title cut features guitar overlays and special effects. Written by Starz, the lyrics are above average with a few cuts showing just how

adept the band has become at songwriting. **Best cuts:** "So Young, So Bad," "Coliseum Rock," "Take Me," "My Sweet."

**CLIFF RICHARD—Green Light, Rocket BXL12958 (RCA). Produced by Bruce Welch.** Veteran British rocker is best known for his "Devil Woman" hit in the U.S., but has never really been able to follow through. This album reflects his contemporary rock styling to good effect, enhanced by simple but effective arrangements and instrumentation. Tunes are melodic and reflective, featuring fine harmonies behind Richard's confident tenor. **Best cuts:** "Green Light," "Please Remember Me," "While She's Young."

**STEVE FORBERT—Alive On Arrival, Nemperor JZ35538, (CBS). Produced by Steve Burgh.** Armed with a sharp tongue, an acoustic guitar and harmonica, folk-rock Forbert will be compared to Dylan. However, it's there that the similarities end as Forbert establishes his own personality. The lyrics are sometimes biting though often relieved with humor. Able backing is provided by saxophonist David Sanborn, bassist and guitarist Hugh McDonald, and drummer Barry Lazowitz. **Best cuts:** "Going Down To Laurel," "Steve Forbert's Midsummer Night's Toast," "It Isn't Gonna Be That Way."

**PETER TOSH—Bush Doctor, Rolling Stones COC39109 (Atlantic). Produced by Peter Tosh, Robert Shakespeare.** There's an unmistakable "guest" who contributes on one track: Mick Jagger and Tosh share lead vocals and harmonize on "(You've Got To Walk And) Don't Look Back," a very catchy, bouncing reggae tune. Keith Richards also contributes guitar on two tracks on what is essentially a strong reggae LP which emphasizes Tosh's deep vocal style. **Best cuts:** "(You've Got To

Walk And) Don't Look Back," "Pick Myself Up," "I'm The Toughest," "Bush Doctor," "Stand Firm."

**BRUCE COCKBURN—Further Adventures Of, Island ILPS9528. (WB). Produced by Eugene Martynec.** Cockburn's music has always had a laidback, acoustic flavor and he continues in that vein here. His lyrics are bright and optimistic, his themes derived often from nature. The acoustic and electric guitar work he provides is first-rate as is background help which includes flute, drums, bass, percussion and background singers for a textured production. **Best cuts:** "Rainfall," "A Montreal Song," "Laughter," "Bright Sky."

**ULTRAVOX—Systems Of Romance, Antilles AN7069 (Island). Produced by Ultravox, Connie Plank, Oave Hutchins.** On its second LP, Ultravox, and English new wave group, maintains its fascination with the techniques of rock'n'roll. Using elements of the blues, the Beatles, and current English rock groups, Ultravox creates its own tightly structured and mechanical sound. The music is well played, and despite the occasional stiffness and punk pomposity there are some fine ideas here. **Best cuts:** "Slow Motion," "Dislocation," "Some Of Them."

## soul

**OOROTHY MOORE—Once Moore With Feeling, Malaco 6356 (T.K.). Produced by James Stroud, Wolf Stephenson, Tommy Couch.** Moore's newest is another showcase for her soulful vocals which inject a bluesy and emotional feel into songs that would perhaps suffer if interpreted by a less stylistic

(Continued on page 104)





# Todd Rundgren. Back To The Bars.

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## Pop

**OLIVIA NEWTON-JOHN—A Little More Love (3:27);** producer: John Farrar; writer: John Farrar; publishers: John Farrar/Irving BMI, MCA MCA4097. A more sensuous Newton-John emerges in this interesting arrangement underpinned with ominous guitar riffs. Her vocal strength takes on a new dimension, as does her image considering the graphics on the LP, "Totally Hot."

**KENNY LOGGINS—Easy Driver (3:33);** producer: Bob James; writers: J. Riopelle, D. Piehn; publishers: Blue Tampa/Streamline BMI, Columbia 310866. A frenetic guitar riff, bolstered with booming bass and a contagious melody combines to give Loggins yet another solid candidate, on the heels of "Whenever I Call You 'Friend.'"

**GERRY RAFFERTY—Home And Dry (3:58);** producers: Hugh Murphy, Gerry Rafferty; writer: Gerry Rafferty; publisher: Hudson Bay BMI, United Artists UAX1266. This is the third single from Rafferty's monster album. Again his distinctive airy, McCartneyish vocal stands out over what is essentially a flowing midtempo rocker.

**PLAYER—Silver Lining (3:22);** producers: Dennis Lambert, Brian Potter; writer: Beckett; publishers: Touch of Gold/Crowbeck/Stigwood BMI, RSO RS914. Player follows the top 30 hit "Prisoner Of Your Love" with a melodic hard driving rocker featuring a strong lead vocal and a punchy arrangement.

**DOLLY PARTON—Baby I'm Burnin' (2:36);** producer: Gary Klein; writer: D. Parton; publisher: Velvet Apple BMI, RCA JB11420. As the title of the song implies, this is a fiery rocker with a disco edge at times. And Parton's crispy, high pitched vocals add to the rockish feel.

**JOHN PAUL YOUNG—Lost In Your Love (3:08);** producers: Vanda, Young; writers: Vanda, Young; publisher: Edward B. Marks BMI, Scotti Brothers SB405 (Atlantic). Young's follow-up to the top 10 "Love Is In The Air" is another gently flowing midtempo love song. Young's melodic vocals and a hook-laden arrangement propel the track.

## recommended

**CRYSTAL GAYLE—Why Have You Left The One You Left Me For (2:52);** producer: Allen Reynolds; writer: M. True; publisher: Mother Tongue ASCAP, UA UAX1259Y.

**K C AND THE SUNSHINE BAND—Who Do Ya Love (3:45);** producers: Casey, Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn, Harrick BMI, TK 1031.

**DOBBIE GRAY—You Can Do It (3:34);** producer: Rick Hall; writers: Evie Sands, Ben Weisman, Richard Germinaro; publishers: Top of the Town, American Dream, Blen, Evie Sands ASCAP, Infinity INF50003 (MCA).

**BURTON CUMMINGS—I Will Play A Rhapsody (3:09);** producer: Burton Cummings; writer: Burton Cummings; publisher: Shillelagh BMI, Portrait 670024 (CBS).

**CRAWLER—How Will You Break My Heart (3:19);** producer: Gary Lyons; writers: G. Whitehorn, D. Rutherford; publisher: Zygote BMI, Epic 850628.

**PRISONER—Try A Little Tenderness (2:55);** producer: Phil Gernhard; writers: H. Woods, J. Campbell, R. Connell; publisher: Robbins ASCAP, Warner Curb WBS8702.

**URIAH HEPP—Come Back To Me (3:08);** producers: Gerry Bron, Ken Hensley; writers: Kerslake, Hensley; publisher: WB ASCAP, Chrysalis CHS2274.

**GUESS WHO—C'mon Little Mama (3:30);** producer: Guess Who; writers: Kale, Masters, McDougall, Winter; publishers: Slalom, Guess Who, BMI, Hilltak HT7803 (Atlantic).

**SANTA ESMERALDA—Learning The Game (Epilogue) (3:27);** producers: Jean-Manuel De Scarano, Nicolas Skorsky; writers: Steven Kay, Nicolas Skorsky; publishers: JEDO/Cafe Americana ASCAP, Casablanca NB948DJ.

**DRAGON—Are You Old Enough (3:59);** producer: Peter Dawkins; writer: P. Hewson; publisher: Blackwood BMI, Portrait 670023 (CBS).

**LEGS DIAMOND—You've Lost That Lovin' Feelin' (3:23);** producer: Walter P. Marriner Jr.; writers: P. Spector, C. Weil, B. Mann; publisher: Screen Gems/EMI BMI, Cream CR7831.

**JORGE SANTANA—Love The Way (4:19);** producers: Tony Bongiovi, Lance Quinn, Bob Clearmountain; writer: Richard Bean; publisher: Ojo BMI, Tomato TOM10006A.

**LYNX—I Just Wanna Love You (3:17);** producer: R.A. Morten; writer: Norm Paulin; publishers: Quality-Equinox BMI, AVI AVI232S.



## Soul

**SYLVERS—Forever Yours (3:48);** producers: Leon F. Sylvers III, Al Ross, Bob Cullen; writers: Leon F. Sylvers III, Edmund T. Sylvers; publisher: Rosy ASCAP, Casablanca WB953DJ. This group has gone mellow and the result is a

clean, clear and vocally excellent disk. This soft romantic ballad gives the Sylvers an opportunity to really show off its tight background harmony, while spotlighting its lead vocalist. Instrumentation is as mellow as vocals and maintains its easy tempo throughout.

## recommended

**BEN E. KING—Spoiled (3:37);** producers: Jim Stewart, Bettye Crutcher; writers: Ben E. King, J.R. Bailey, H.M. Brandon; publishers: Smiling Clown, Newborn BMI, Atlantic 3535.

**PATRICE RUSHEN—Hang It Up (3:05);** producers: Charles Mims Jr., Reggie Andrews, Patrice Rushen; writer: Patrice Rushen; publisher: Baby Fingers ASCAP, Elektra E45549A.

**AMBITION—Whisper A Love Chant (3:38);** producers: Virtue, Peake; writer: N.S. McGee; publisher: Twin Tall BMI, Mercury 74025.



## Country

**CRYSTAL GAYLE—Why Have You Left The One You Left Me For (2:52);** producer: Allen Reynolds; writer: M. True; publisher: Mother Tongue, ASCAP, United Artists UAX1259Y. A hand clapping introduction leads into a bright yet simple uptempo production complete with electric piano, bass, acoustic guitar and gutsy electric guitar licks. Gayle's vocals are clear and true to the mark as she questions a man confused with love.

**RANDY BARLOW—Fall In Love With Me Tonight (2:41);** producer: Fred Kelly; writers: Fred Kelly, Randy Barlow; publisher: Frebar, BMI, Republic REPO34. Strings set the frame for this smooth ballad that is joined in production by electric piano, sharp bass lines, electric guitar and vocals with an extra sax highlight. Barlow's vocals are placed upfront and glide with warm interpretation.

## recommended

**OLIVIA NEWTON-JOHN—A Little More Love (3:27);** producer: John Farrar; writer: John Farrar; publishers: John Farrar/Irving, BMI, MCA MCA40975.

**EDDY ARNOLD—If Everyone Had Someone Like You (2:40);** producer: Bob Montgomery; writer: Bobby Springfield; publisher: House of Gold, BMI, RCA PB11422.

**RODNEY CROWELL—Song For The Life (3:54);** producer: Brian Ahern; writer: Rodney Crowell; publisher: Jolly Cheeks, BMI, Warner Bros. WBS8693.

**TERRI HOLLOWELL—Just Stay With Me (2:25);** producer: Bill Walker; writer: Lori Parker; publisher: Wiljex, ASCAP, Con Bro CBK144.

**RANDY TRAYWICK—She's My Woman (2:37);** producer: Joe Stampley; writers: Jerry & Van Tassel; publisher: Mullet, BMI, Paula 431.

**PAUL EVANS—Down At The Bluebird (What's A Nice Guy Like Me) (3:33);** producer: Jimmy "Wiz" Wisner; writers: Paul Evans-M. Kupersmith; publishers: Port, ASCAP/Wizcraft, BMI, Spring SP187.

**GUY CLARK—Fools For Each Other (3:25);** producer: Neil Wilburn; writer: Guy Clark; publisher: World Song, ASCAP, Warner Bros. WBS8714.

**BETTY MARTIN—One Of Us (3:22);** producer: Gene Kennedy; writers: Graham Bland & Tom Webster; publisher: Chip 'N' Dale, ASCAP, Door Knob DK8086.

**DAVID HOUSTON—Best Friends Make The Worst Enemies (2:32);** producer: Ray Baker; writers: Casey Kelly/Julie Didier/Lewis Anderson; publishers: Bobby Goldsboro/Big Heart/Satsuma, BMI, Elektra E45552.

**BOBBY HOOD—I Hurt Enough (For The Both Of Us) (2:12);** producer: Gary Lamb; writer: Bobby Hood; publisher: Starcast, ASCAP, Chute CR103.

**CRAIG FULLER/ERIC KAZ—Annabella (3:29);** producer: Val Garay; writers: C. Fuller-E. Kaz; publisher: United Artists/Glasco, ASCAP/Cuchulainn, BMI, Columbia 310843.



## Disco

**CERRONE—Je Suis Music (3:45);** producer: Cerrone; writer: Cerrone; publisher: Cerrone, SECEM, Cotillion 44244 (Atlantic). This disco superstar seems sure to have another smash with this pulsating number with more lyrical content than many of its contemporaries. Production and synthesizer work is reminiscent of Giorgio Moroder.

**LE PAMPLEMOUSSE—Sweet Magic (3:50);** producers: Lewis and Rinder; writers: David Williams, W. Michael Lewis; publisher: Equino, BMI, AVI AVI209S. The act's followup to "Spank, Spank" is an easy tempo disco cut with smooth vocals and a nice sax break. Horns and synthesizers provide an appealing hook. This could crossover to Top 40 and soul playlists.

**KAREN YOUNG—Baby You Ain't Nothing Without Me (7:22);** producers: Andy Kahn, Kurt Borsiewicz; writers: Andy Kahn, Kurt Borsiewicz; publisher: Scully ASCAP, West End KY1. Young scored big in the discos with "Hot Shot" and should do the same with this punchy rhythmic track that percolates throughout. Young's vocals blend well with the hot arrangement.

## recommended

**LOLEATA HOLLOWAY—Catch Me On The Rebound (3:36);** producer: Norman Harris; writers: N. Harris, R. Tyson; publisher: BMI, Salsout G74016DJ (RCA).

**BETTYE LAVETTE—Doin' The Best That I Can (11:03);** producers: Eric Matthew, Cory Robbins; writer: Mark Samath; publishers: Leeds, Sugar 'N' Soul ASCAP, West End WES2213X.

**THE WRIGHT COMBINATION—Discomance (3:40);** producers: Bill Cuomo, Bob Filler; writers: Bob & Candy Filler; publisher: Jobete BMI, Mercury 74027.

**RICK DEES—You Got Those Lips (3:27);** producers: Rick Dees, W.C. Brown III, K. Beamish; publisher: Deeslite BMI, Stax STX3213AS (Fantasy).

## Billboard's Recommended LPs

• Continued from page 102

singer. Excellent string and horn arrangements along with a well-timed rhythm section cushion Moore's vocals while backing vocalists add contrast to the lead. **Best cuts:** "Special Occasion," "Girl Overboard," "Being Alone."

**THE CONTROLLERS—FBI Your Life With Love, Juana 200002 (T.K.).** Produced by Frederick Knight. This tasty collection of r&b ballads, funk and disco fare boasts some nifty instrumental passages to supplement the vocals. Horns and strings are particularly effective as they surround the rhythm section with contrast. All material is original with the exception of Stevie Wonder's "Love In Need Of Love Today." **Best cuts:** "Fill Your Life With Love," "Castles In The Sky," "If Somebody Cares."

**THE JIMMY CASTOR BUNCH—Let It Out, Drive 107.** Produced by Castor, Pruitt. Castor's first album for T.K.'s Drive label after a number of albums for Atlantic is a mixture of funk-laden gimmicky tunes, ballads and uptempo fare. Included is a soul version of "You Light Up My Life." Castor's vocals are pitted against flavorful arrangements that encompass Castor's sax and percussion, along with keyboards, bass, congas and other percussive effects. **Best cuts:** "Let It Out," "The Mystery Of Me," "She's All I Need."

**JOE LEE WILSON—Without A Song, Inner City IC1064.** Produced by Esmond Edwards. Hampered by weak songs, Wilson nonetheless impresses with a strong, virile voice and strong accompaniment on nine tunes paced by the title song, an oldie. Oddly, and unexplained, is the fact that Wilson taped this concert nine years ago; annotation is urgently needed in a package like this. But it's good vocal entertainment anyway. **Best cuts:** "Without A Song," "Feeling Good."

## country

**JOHNNY CASH—Gone Girl, Columbia KC35646.** Produced by Larry Butler. Cash's latest collection offers a variety of material and styles from his current ballad single, "It'll Be Her," to an uptempo rockabilly version of the Mick Jagger and Keith Richard blues tune "No Expectations" to a reflection of his earlier recording career at Sun Records with "I Will Rock And Roll With You," a self-penned effort. Cash is joined in vocal support by June Carter, Rosanne Cash and Jack "Cowboy" Clement, who penned the title cut and also provided his talents on rhythm guitar. **Best cuts:** "Gone Girl," "It'll Be Her," "The Diplomat," "No Expectations."

**GUY CLARK, Warner Bros. BSK3241.** Produced by Neil Wilburn. Clark's first album for his new label results in a showcase of his songwriting talents, along with those of Rodney Crowell and Townes Van Zandt, among others. Clark has his own Texas-influenced sound that works well with strong chords of steel, acoustic and electric guitar and piano, highlighted by touches of fiddle, mandolin and harmonica. **Best cuts:** "Fools For Each Other," "Voila, An American Dream," "Comfort And Crazy."

**GAIL DAVIES, Lifesong KZ35504 (CBS).** Produced by Tommy West. Whether accompanied by an acoustic guitar and pedal steel or a full string section, Davies' breezy style and clear harmonies shine through. She also writes, as seven of the 10 selections illustrate. Tasteful production utilizes top session



## Easy Listening

### recommended

**MARY MacGREGOR—The Wedding Song (There Is Love) (2:56);** producer: Gene Cotton; writer: Paul Stookey; publisher: Public Domain Foundation ASCAP, Ariola 7726.

**TOM JONES—Baby, As You Turn Away (3:53);** producer: Gordon Mills; writers: B. Gibb, M. Gibb, R. Gibb; publishers: Caserole/Flamm BMI, Epic 350636.



## First Time Around

**NICOLETTE LARSON—Lotta Love (3:11);** producer: Ted Templeman; writer: Neil Young; publisher: Silver Fiddle BMI, Warner Bros. WBS8664. Larson has added more production and a disco beat to a song she backed composer Neil Young on in his latest LP, "Comes A Time." Rightfully an artist in her own right, Larson's eponymous LP should be sparked by this strong entry.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

players who complement Davies' pure vocals. Material ranges from gentle folk to lively uptempo tunes, with a soft mood prevailing. **Best cuts:** "No Love Have I," "What Can I Say," "Poison Love," "Need Your Lovin'."

## jazz

**STAN GETZ—Another World, Columbia J635513.** Produced by Stan Getz. There will be howls aplenty from long-time Getz fans when they hear him using digital delay with Moog Echo-plex. The quartet behind his tenor takes electronics a step farther with a variety of odd sounds, amplified by AC current. Two disks offer only 10 tunes, all but one published by Getz. Yet for all the artificial sounds there are good jazz moments, though the sum total is far below Getz' previous entries artistically. **Best cuts:** "Blue Serge," "Anna."

**ORNETTE COLEMAN—The Great London Concert, Arista Freedom AL1900.** Produced by Alan Bates. Coleman still is struggling to create "different" patterns in jazz, and on this two-LP set he plays violin, trumpet and alto sax on 1965 sessions stressing only his own unconventional compositions. They are far more cerebral than emotional and require repeated hearings. **Best cuts:** "Falling Stars," "Ballad."

**LARRY CORYELL—European Impressions, Arista Novus AN3005.** Produced by Michael Cuscuna. Aesthetically, this may be the finest of all Coryell excursions onto vinyl. He offers seven splendid cuts, unaccompanied, on acoustic guitar. One side was taped in Switzerland; the other in New York last August. This is simply pure music, transcending jazz. Another plus is the dramatic back cover photo of Coryell by John Ford. **Best cuts:** "Rodrigo Reflections," "For Philip And Django," "April Seventh."

**EDDIE HARRIS—I'm Tired Of Driving, RCA APL12942.** Produced by Richard Evans. Harris performs on electric saxophone, piano and he sings in a nine-tune program in which he's backed by a bulky 12-man string section and assorted horns. And yes, a female vocal trio in the fusion manner. As a result, it all booms through the speakers as an imitation of hundreds of others fusion entries, all better suited for a disco than for serious jazz buffs. **Best cuts:** "Songbird," "You Stole My Heart."

**RICHARD GROOVE HOLMES—Dancing In The Sun, Versatile MSG6003.** Produced by Ed Taylor. Holmes, on organ and mini korg, has a 10-man combo behind his efforts on these five tunes charted and conducted by Mario E. Sprouse. They reflect the usual Holmes capers, orgiastic organistics bogged, at times, with electronic effects, whistles and cowbells. **Best cuts:** "Dancing In The Sun," "Highway Of Life."

**ILLINOIS JACQUET—With Wild Bill Davis, Classic Jazz 112.** Producer uncredited. Taped in France five years ago, LP with six lengthy tracks marks a welcome return for the elderly Hampton-Basie tenor saxist whose solo on Hampton's "Flyin' Home" nearly 40 years ago is tagged as a jazz classic. Davis cavorts on the electric organ; the drummer is Al Barte. Jacquet's style was shaped by Hawkins, Byas and Webster and it still is effective, swinging and melodic as always. **Best cuts:** "All Of Me," "What Am I Here For?"

# KENNY ROGERS *the* GAMBLER



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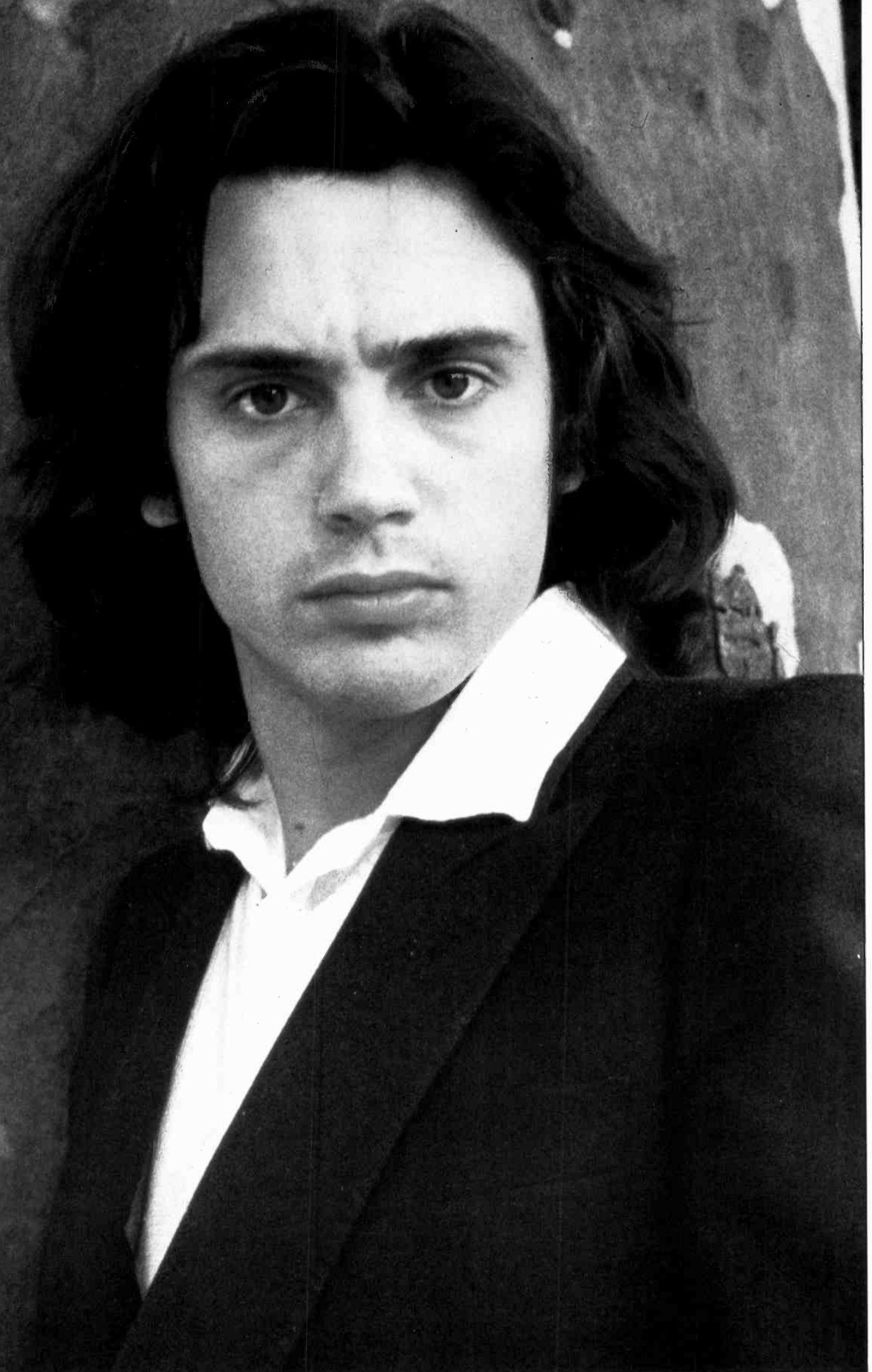
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AND  
POLYDOR INTERNATIONAL**

*Michael*



# JEAN MICHEL JARRE



## Tiny L.A. Retailer Thrives On Hard-To-Find Records

By CARY DARLING

LOS ANGELES—Although it's located close to two of California's largest chain record retail outlets, the independent Adam's Apple in suburban Panorama City is doing well because of its catalog of hard-to-find and out-of-print material.

"We buy thousands of records from collections, warehouses and other record stores," says manager Jeri Howarth of the 3½-year-old store which is situated within a Kester Marketing Co. warehouse. Kester is a distributing firm which services small record outlets.

Adam's Apple was begun by the owner of Kester for fun, according to Howarth, but it is now profitable in its own right.

The stock in the store is evenly divided between rock, jazz, country and easy listening with the latter being a prime mover. "Many of our customers are older and they come here because we don't sell any head gear or play the music too loud," explains Howarth.

Pricing on the product which is not frontline ranges between 50 cents and \$2.99 depending on the condition and number of copies on hand. Frontline material which is listed at \$7.98 sells for \$4.66 and the

new \$8.98 list brings a similar \$1 hike to the Adam's Apple price. Used records from individuals are not taken.

The proximity to a Tower store, a Warehouse and another independent, the Slipped Disc, has not hindered business and may even have helped. "Those stores send their customers here if they can't help them and we send our customers there if we don't have something," says Howarth. The one area in which Adam's Apple is lacking is classical music.

Promotion for the store is being carried out through the local press and word-of-mouth. A recent ad campaign over KBCA-FM, the Los Angeles all jazz station, did not bring in many customers and was only done because a friend of the store worked at the station.

"We are going to broaden our scope in advertising," assures Howarth, "because I want to start getting people in here from outside the immediate area."

Plans are also being laid for a possible opening of another branch in the more affluent Sherman Oaks area several miles east of Panorama City.

## Lifelines

### Births

Daughter, **Moria Elizabeth**, to Mr. and Mrs. **Ben Bartel** Nov. 13 in Los Angeles. Father is executive vice president of Integrity Entertainment Corp., world's largest publicly held record/tape retail chain.

★ ★ ★

Daughter, **Jennifer Suzanne**, to Irv and Rochelle **Azoff** in Los Angeles Nov. 8. Father is president of Front Line Management.

### Deaths

**Betty Louise Beneke**, of cancer Nov. 9 in St. Louis. She was the wife of long-time bandleader and tenor saxophonist **Gordon "Tex" Beneke**, who survives her along with a daughter and two sisters.

★ ★ ★

**Linda C. Scott**, 28, country singer known professionally as **Charlee**, was found slain in her New Rochelle, N.Y. residence Nov. 10. Her chauffeur is being held for investigation. She is survived by two daughters.

★ ★ ★

**Howard Swanson**, 71, composer of classical works, in New York Nov. 12. His "Night Song" with lyrics by the late **Langston Hughes** was performed recently by **Leontyne Price** at the White House.

★ ★ ★

**George Kneurr**, 58, engineering supervisor at CBS, in New York Nov. 1. He had been with the company since 1944 and is survived by his widow and two sons.

### Network Releasing

DES MOINES—Four singles are being released on Network Records. The releases are "Helpless In Love," by **Teresa Moklestaud**, "When He's Done Using You," by **Don Bach**, "The Other Side Of Your Heart" by **Lisa Gossett** and "Watchin' Out" by the Split Decision Band.

**Charles Tandy**, 60, of a heart attack in Fort Worth Nov. 4. He was head of **Tandy Corp.**, which includes 400 Radio Shack stores in the U.S. In the early '60s, Tandy purchased stock in a nine-store radio ham chain out of Boston, which later became **Radio Shack**. Survivors include the widow and a sister.

★ ★ ★

**Charles R. "Dick" Ingram**, agent, band booker and producer, Oct. 31 at Haverford, Pa., General Hospital. He was 71, and once was employed by **General Artists Corp.**, in New York in the big band era.

## Court Upholds FTC Right To Run a Survey

WASHINGTON—The Supreme Court has upheld the right of the Federal Trade Commission to conduct its controversial line of business survey, requiring the top 500 manufacturers to break out costs, sales and profit data in more than 260 industry categories.

The line of business survey will require conglomerates to furnish data on various product categories, disclosing how each separate line is doing.

Some 150 leading manufacturing companies have fought the FTC on this program, but U.S. District and Appeals Courts here have upheld the commission's right to collect information needed to judge relationships between market structure and performance, and strengthen anti-trust enforcement.

Federal courts have also upheld the FTC's corporate patterns survey report which the commission says would be useful in law enforcement, policy planning and economic studies. About 1,000 companies were queried on the value of their shipments.

# Jazz

## MILESTONE STARS Set Taped On Recent Tour Coming Soon

• Continued from page 3

Station in New York and mastered at Kendun Recorders in Burbank, Calif.

Keepnews admits that the LP's sequencing is not the same as the way the tunes were performed during the shows because of time lengths versus space available on each side of the disk.

There are nine tunes in the LP, but only three have the three stars and drums. The rest of the concert/LP consists of various trio, duo com-

binations and solos by each of the headliners.

"A lot of the material had been done before," Keepnews points out, "but for the concert it was done in a drastically different context."

Keepnews points to the crossing over of stylistic lines. "There was an interesting degree of compromise to fit into each other's styles." One example: On Ron Carter's "N.O. Blues," Tyner played a lot funkier than Keepnews says he's been doing of late.

Each of the headliners receives equal royalty for the LP. Concert grosses also were divided up equally and the billing was done in alphabetical order.

Fourteen different concert promoters worked on the tour which was given to Monterey Peninsula Artists to develop nationally. Fantasy supported the tour with in-store promotions, had the stars do store appearances, created the concert program and a retail poster which

the concert promoter could imprint with his name.

For the LP, Fantasy will place ads in major print media and on major market radio stations, notably in those cities in which the package appeared, including San Francisco, Los Angeles, Chicago, Philadelphia, Washington, Boston and Seattle.

Keepnews says after hearing the quartet on half of the concerts, he found "the art of improvisation is very much alive. The solos did vary from performance to performance. In some cases you could feel the guys growing into the material."

When it came time to mix the LP, Keepnews and the three principals got together in the New York studio. Recalls Keepnews: "I had my notes and my reactions and we started with the version I thought was most preferable. If we all liked that one, that was the version to beat."

Each artist, Keepnews explains, chose his own solo cuts. Of the three (Continued on page 116)

### LP SERIES REVIEW

## Bethlehem Pops 15 Jazz Albums

LOS ANGELES—For the fourth consecutive week, a record company has issued a series of jazz albums which spans the years and reactivates the talents of artists no longer prominent.

Fifteen attractively produced LPs are being shipped this week on the Bethlehem label. Now owned by Salsoul, a division of Cayre Industries in New York, the Bethlehem line is being distributed by RCA nationally.

Pacing the series are three LPs featuring trombonists.

One, **Jack Teagarden**, is regarded as the most influential bone virtuoso of all time. But **Urbie Green** and the late **Bennie Green** also maintain wide followings. Teagarden died about 14 years ago, Green in 1977. Like all the other albums in the series, the three trombonists recorded their masters in the 1950s when Bethlehem was a highly regarded, successful operation under **Bus Wilder's** aegis.

Also offered are LPs which showcase the skills of **Eddie "Lockjaw" Davis**, tenor saxist; **Art Blakey** and the **Jazz Messengers**, singer **Chris Connor**, trumpeter **Howard McGhee**, **Russ Garcia**, **Stan Levey**, **Eddie "Cleanhead" Vinson**, the blues shouter and alto saxophonist who is even more active now than in the '50s; **Mel Torme**, **Charlie Persip** and the **Jazz Statesmen**, **Rudy Braff**, singer **Johnny Hartman** and the tenor sax duo of **Paul Quinichette** and **Charlie Rouse**.

Graphics are generally commendable on all 15 packages and annotation, by a number of prominent writers and critics, is far superior to the average jazz reissue.

Suggested retail price of each set is \$6.98. A Salsoul spokesman says that "every master we acquired from the Bethlehem library will, in time, be issued again."

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Billboard SPECIAL SURVEY For Week Ending 11/25/78											
Billboard Best Selling						Jazz LPs					
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
1	1	8	REED SEED	Grover Washington Jr., Motown M7-910		26	21	8	A SONG FOR YOU	Ron Carter, Milestone M-9086 (Fantasy)	
2	2	6	MR. GONE	Weather Report, Columbia JC-35358		27	27	18	TROPICO	Gato Barbieri, A&M SP 4710	
3	4	6	FLAME	Ronnie Laws, United Artists UALA-881		28	25	25	MAGIC IN YOUR EYES	Earl Klugh, United Artists UA LA 877	
4	5	9	CHILDREN OF SANCHEZ	Chuck Mangione, A&M SP 6700		29	NEW ENTRY		PATRICE	Patrice Rushen, Elektra 6E-160	
5	3	6	ALL FLY HOME	Al Jarreau, Warner Bros. BSK 3229		30	28	14	LARRY CARLTON	Larry Carlton, Warner Bros. BSK 3221	
6	6	13	SECRETS	Gil Scott-Heron & Brian Jackson, Arista AB-4189		31	24	21	SUNLIGHT	Herbie Hancock, Columbia JC 34907	
7	7	19	IMAGES	Crusaders, Blue Thumb BA 6030 (ABC)		32	35	3	MASQUES-BRAND X	Passport, PB-9829 (Arista)	
8	26	2	INTIMATE STRANGER	Tom Scott, Columbia JC-35557		33	NEW ENTRY		STREAMLINE	Lenny White, Elektra 6E-164	
9	9	13	COSMIC MESSENGER	Jean-Luc Ponty, Atlantic SD 19189		34	30	8	THE GREETING	McCoy Tyner, Milestone M-9085 (Fantasy)	
10	8	17	PAT METHENY	Pate Metheny, ECM 1-1114 (Warner Bros.)		35	32	4	BEST OF KEITH JARRETT	Keith Jarrett, ABC IA 9348	
11	12	14	YOU SEND ME	Roy Ayers, Polydor PD 16159 (Phonodisc)		36	22	3	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD	Woody Shaw, Columbia JC 35560	
12	10	8	CARNIVAL	Maynard Ferguson, Columbia JC-35480		37	23	10	GONNA GET THROUGH	Cleo Laine, RCA AFL1 2926	
13	13	9	BEFORE THE RAIN	Lee Oskar, Elektra 6E-150		38	NEW ENTRY		JUNGLE FEVER	Neil Larson, Horizon SP-733 (A&M)	
14	11	7	LEGACY	Ramsey Lewis, Columbia JC-35483		39	29	5	HOW LONG HAS THIS BEEN GOING ON	Sarah Vaughan, Pablo 2310-821	
15	14	10	WHAT ABOUT YOU	Stanley Turrentine, Fantasy F 9563		40	34	15	FRIENDS	Chick Corea, Polydor PD 1 6160 (Phonodisc)	
16	15	23	SOUNDS	Quincy Jones, A&M SP 4685		41	38	3	ALL THINGS BEAUTIFUL	Jimmy Ponder, L.R.C. LRC 9322 (T.K.)	
17	16	5	SOFT SPACE	Jeff Lorber, Fusion Inner City IC-1056		42	42	6	SUNBELT	Herbie Mann, Atlantic SD 19204	
18	18	6	HEAVY METAL BE-BOP	Brecker Bros., Arista AB-4185		43	40	42	RAINBOW SEEKER	Joe Sample, ABC AA 1050	
19	17	4	MANHATTAN SYMPHONIE	Dexter Gordon, Quartet, Columbia JC-35608		44	44	8	DON'T STOP THE CARNIVAL	Sonny Rollins, Milestone M-55005 (Fantasy)	
20	31	2	THANK YOU... FOR F.U.M.L.	Donald Byrd, Elektra 6E-144		45	36	4	HIGHWAY ONE	Bobby Hutcherson, Columbia JC-35550	
21	19	58	FEELS SO GOOD	Chuck Mangione, A&M SP 4658		46	50	7	THE MAN	Les McCann, A&M SP 4718	
22	20	17	IN THE NIGHT TIME	Michael Henderson, Buddah BDS 5712 (Arista)		47	46	5	TIMES SQUARE	Gary Burton, ECM-1-1111 (Warner Bros.)	
23	37	2	WE ALL HAVE A STAR	Wilton Felder, ABC AA-1109		48	41	4	LOVE SATELLITE	Ronnie Foster, Columbia JC-35373	
24	NEW ENTRY		CRY	John Klemmer, ABC AA-1106		49	NEW ENTRY		ECSTASY	Michael Urbaniak, Marlin 2221 (T.K.)	
25	33	6	OUT OF THE WOODS	Oregon, Elektra GE-154		50	48	8	SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT	Billy Cobham, Columbia JC-35457	

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A couple of current reasons why everyone is talking about Pat Metheny.

**#1 Top New Jazz Group, 1978**  
**— Pat Metheny Group**  
— Record World 11/25/78

**#1 National Jazz Airplay,**  
**October & November**  
**— Pat Metheny Group**  
— Radio Free Jazz

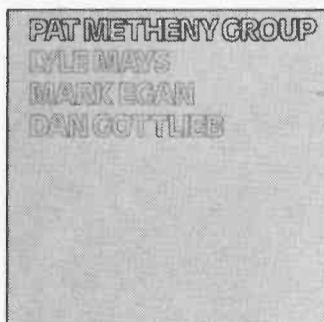


If you haven't yet experienced the magic of the Pat Metheny Group, here's your chance.

**See them.**  
PBS Network  
Wednesday, November 22nd,  
10PM (or check local listings)  
"Every Tub On It's Own  
Bottom"

**Hear Them.**  
Friday, November 24th over 80  
station radio network "Live  
From The Bottom Line"  
Recorded by D.I.R.  
Broadcasting this past  
September in N.Y.C.

**Celebrate With Them.**  
New Year's Eve, New York City  
Avery Fisher Hall  
appearing with Al Jarreau



Pat Metheny Group.  
On ECM records and tapes.  
Manufactured and distributed by Warner Bros. Inc.



# Billboard HOT 100

## \* Chart Bound

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LOST IN YOUR LOVE—John Paul Young (Scotti Brothers 405)  
HOME AND DRY—Gerry Rafferty (United Artists 1266)  
SEE TOP SINGLE PICKS REVIEWS, page 104

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	1	12	MAC ARTHUR PARK—Donna Summer ● (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939	35	9	18	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James, K. Loggins, M. Manchester, Columbia 310794)	★ 69	78	4	DRIFTWOOD—Moody Blues (Tony Clarke), J. Hayward, London 273
2	2	10	DOUBLE VISION—Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514	36	38	8	THIS IS LOVE—Paul Anka (David Wolfert), R. Tepper, M. Sunshine, RCA 11395	70	74	4	LOVE ME AGAIN—Rita Coolidge (David Anderle), D. Lasley, A. Willis, A&M 2090
3	3	13	HOW MUCH I FEEL—Ambrosia (Freddie Piro & Ambrosia), Pack, Warner Bros. 8640	★ 37	45	5	WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscie Shoals Rhythm Section), B. Seger, Capitol 4653	71	77	3	WHAT EVER HAPPENED TO BENNY SANTINI—Chris Rea (Gus Dudgeon), C. Rea, Allied 1252 (United Artists)
★ 4	5	5	YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840	38	39	8	ON THE SHELF—Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510	72	76	5	THE DREAM NEVER DIES—Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308
5	4	20	YOU NEEDED ME—Anne Murray ● (Jim Ed Norman), R. Goodrum, Capitol 4574	★ 39	41	9	RUN FOR HOME—Lindisfarne (Gus Dudgeon), Hull, Atco 7093 (Atlantic)	★ 73	84	2	A MAN I'LL NEVER BE—Boston (Tom Scholz), T. Scholz, Epic 850638
★ 6	37	5	LE FREAK—Chic (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	★ 40	42	7	PROMISES—Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910	★ 74	81	3	WELL ALRIGHT—Santana (Dennis Lambert, Brian Petter), Columbia 310839
★ 7	8	12	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072	★ 41	43	8	THERE'LL NEVER BE—Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown)	★ 75	83	3	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Todd Rundgren), J. Steinman, Epic 850634
★ 8	12	21	I LOVE THE NIGHT LIFE—Nicia Briggs (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483	★ 42	46	7	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	76	82	5	CUZ IT'S YOU GIRL—James Walsh Gypsy Band (James Walsh), J. Walsh, RCA 11403
★ 9	15	9	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362	★ 43	47	7	INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)	★ 77	89	2	ONE LAST KISS—J. Geils (Joe Wissert), P. Wolf, S. Justman, EMI America 8964
10	10	17	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063	★ 44	18	12	BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic)	★ 78	87	2	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373
11	11	11	READY TO TAKE A CHANCE AGAIN—Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357	★ 45	56	3	BICYCLE RACE/FAT BOTTOM GIRLS—Queen (Ray Thomas, Queen), B. May, Elektra 45541	★ 79	90	2	SHAKE IT—Ian Matthews (S. Robertson, I. Matthews), T. Boylan, Mushroom 7039
★ 12	13	11	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkine), E. Struzick, A. Nidridge, Capitol 4621	★ 46	48	6	FUN TIME—Joe Cocker (Allen Toussaint), A. Toussaint, Asylum 4554	80	55	7	HOT SUMMER NIGHTS—Walter Egan (Lindsey Buckingham), W. Egan, Columbia 310824
★ 13	14	7	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911	★ 47	49	6	CAN YOU FOOL—Glen Campbell (Glen Campbell, Tom Thacker), M. Smotherman, Capitol 4638	81	85	4	YOU GOTTA WALK AND DON'T LOOK BACK—Peter Tosh (Peter Tosh, Robert Shakespeare), W. Robinson, R. White, Rolling Stones 191308 (Atlantic)
★ 14	16	9	STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518	★ 48	50	8	FOREVER AUTUMN—Justin Hayward (Jeff Wayne), J. Wayne, P. Vigrass, G. Osborne, Columbia 3-10799	★ 82	NEW ENTRY	YOU THRILL ME—Exile (Mike Chapman), M. Chapman, N. Chinn, Warner/Curb 8711 (Warner Bros.)	
★ 15	17	6	ALIVE AGAIN—Chicago (Phil Ramone), J. Pankow, Columbia 310845	★ 49	51	6	MY BEST FRIEND'S GIRL—Cars (Roy Thomas), R. Ocasek, Elektra 45537	83	86	3	HOT SHOT—Karen Young (Andy Kahn), Kurt Borsusiewicz, West End 12111
★ 16	19	4	MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	★ 50	54	5	HERE COMES THE NIGHT—Nick Gilder (Peter Coleman), N. Gilder, McCulloch, Chrysalis 2264	84	88	2	#1 D.J.—Goody Goody (Vincent Montana Jr.), V. Montana Jr., B. Ross, L. Rocco, Atlantic 3504
★ 17	22	6	Y.M.C.A.—Village People (Jacques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945	★ 51	59	3	EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA)	★ 85	93	2	YOUR SWEETNESS IS MY WEAKNESS—Barry White (Barry White), B. White, 20th Century 2380
18	6	25	HOT CHILD IN THE CITY—Nick Gilder ● (Mike Chapman), Gilder/McCulloch, Chrysalis 2226	★ 52	58	6	I WILL BE IN LOVE WITH YOU—Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850604	NEW ENTRY	91	LOTTA LOVE—Nicole Larson (Ted Templeman), N. Young, Warner Bros. 8664	
19	20	15	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Drsborn, Fantasy 827	★ 53	25	19	GET OFF—Foxy (Cory Wade), c. Driggs, I. Ledisma, Dash 5046 (TK)	★ 86	NEW ENTRY	YOU'VE REALLY GOT A HOLD ON ME—Eddie Money (Bruce Botnick), W.S. Robinson, Columbia 310842	
★ 20	23	10	STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS)	★ 54	62	4	BLAME IT ON THE BOOGIE—The Jacksons (The Jacksons), M. Jackson, D. Jackson, E. Krohn, Epic 850595	★ 87	NEW ENTRY	GOTTA' HAVE LOVIN'—Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14489	
21	21	11	BLUE COLLAR MAN—Styx (Styx), T. Shaw, A&M 2087	★ 55	40	9	LIKE A SUNDAY IN SALEM—Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723	★ 88	NEW ENTRY	ONLY YOU—Loleatta Holloway & Bunny Sigler (Bunny Sigler), B. Sigler, Gold Mine 74012 (RCA)	
★ 22	24	14	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738	★ 56	73	3	DON'T HOLD BACK—Chanson (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Ariola America 7717	89	91	4	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic)
★ 23	33	8	HOLD THE LINE—Toto (Toto), Paich, Columbia 310830	★ 57	67	4	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	90	57	20	DANCING IN PARADISE—El Coco (W. Michael Lewis, Laurin Rinder), W.M. Lewis, L. Rinder, M. Ross, AVI 12204
★ 24	26	11	DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2076	★ 58	65	4	MARY JANE—Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown)	91	92	5	SOFT AND WET—Prince (Prince), Prince, Warner Bros. 8619
★ 25	27	11	CHANGE OF HEART—Eric Carmen (Eric Carmen), E. Carmen, Arista 0354	★ 59	66	4	HOLD ME, TOUCH ME—Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940	92	94	4	THE WEDDING SONG—Mary MacGregor (Gene Cotton), P. Stookey, Ariola 7726
★ 26	30	6	HOW YOU GONNA SEE ME NOW—Alice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695	★ 60	72	3	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	93	NEW ENTRY	FREE ME FROM MY FREEDOM—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451	
★ 27	29	7	POWER OF GOLD—Dan Fogelberg & Tim Weisberg (N.L.), D. Fogelberg, Full Moon 850606 (Epic)	★ 61	70	3	FIRE—Pointer Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum)	94	NEW ENTRY	LET THE SONG LAST FOREVER—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, B. Mann, 20th Century 2392	
28	28	11	ONE NATION UNDER A GROOVE—Fankadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618	★ 62	44	9	DREADLOCK HOLIDAY—10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14511	95	NEW ENTRY	BOOGIE OOGIE OOGIE—A Taste Of Honey ▲ (Fonce Mizell & Larry Mizell), J. Johnson, P. Kibble, Capitol 4565	
★ 29	31	3	OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	★ 63	71	4	TAKE ME TO THE RIVER—The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)	96	60	23	IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall, RCA 11371
★ 30	34	3	PART TIME LOVE—Eton John (Eton John, Clive Franks), E. John, G. Osborne, MCA 40973	★ 64	52	14	WHO ARE YOU—Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948	97	61	14	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214
★ 31	35	2	TOO MUCH HEAVEN—Bee Gees (Bee Gees/Alby Galuten), B. & M. Gibb, RSO 913	★ 65	53	18	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol)	98	63	18	FLYING HIGH—Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452
★ 32	32	11	EVERYBODY NEEDS LOVE—Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406	★ 66	68	6	IN THE BUSH—Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110	99	64	10	WAVELENGTH—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661
★ 33	7	21	KISS YOU ALL OVER—Exile ● (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.)	★ 67	79	2	SEPTEMBER—Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 320854 (Columbia)	100	69	11	
★ 34	36	8	I'M EVERY WOMAN—Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683	★ 68	NEW ENTRY	A LITTLE MORE LOVE—Olivia Newton-John (John Farrar), J. Farrar, MCA 3067					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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### HOT 100 A-Z—(Publisher-Licensee)

Alive Again (Make Me Smile, ASCAP)..... 15	Change Of Heart (Carmex, BMI)..... 25	Cuz It's Your Girl (Gypsy Family, BMI)..... 15	Forever Autumn (Duchess, BMI)..... 48	Free Me From My Freedom (Jobete/Stone Diamond, BMI)..... 94	Fun Time (Marsaint, BMI)..... 46	Get Off (Sherlyn/Lindseyanne, BMI)..... 91	Gotta' Have Lovin' (Cerrone/Don Ray, SACEM)..... 78	Here Comes The Night (Beechwood, BMI)..... 56	Don't Look Back (Pure, ASCAP)..... 24	Double Vision (Summerset/Evans/WBS, ASCAP)..... 54	Dreadlock Holiday (Man/Ken, BMI)..... 62	Driftwood (Touch Of Gold, BMI)..... 69	Everybody Needs Love (Stephen Bishop, BMI)..... 96	Every 1's A Winner (Finchley, ASCAP)..... 31	How Much I Feel (Rubicon, BMI)..... 3	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP/Mountain, BMI)..... 26	I Just Wanna' Stop (Ross Vannelli, ASCAP)..... 7	I Love The Night Life (Lowery, BMI)..... 8	I'm Every Woman (Nick-O-Val, ASCAP)..... 34	Instant Replay (Silver Steed, BMI)..... 43	In The Bush (P.A.P./Leeds/Phytmor, ASCAP)..... 66	I Will Still Love You (WB, ASCAP)..... 52	It's A Laugh (Hot Cha/Six Continents, BMI)..... 97	I Was Made For Dancing (Michael's/Scott Tone, ASCAP)..... 60	Kiss You All Over (Chinnichap/Carers, BMI)..... 33	Le Freak (Chic, BMI)..... 6	Let The Song Last Forever (Wellbeck, ASCAP/ATV/Mann & Wellsons, BMI)..... 95	Like A Sunday In Salem (United Artists, ASCAP)..... 55	Lotta Love (Silver Fiddle, BMI)..... 86	Love Is In The Air (Edward B. Marks, BMI)..... 90	Love Me Again (Almo, ASCAP/Irving, BMI)..... 70	Mac Arthur Park (Canopy, ASCAP)..... 1	Mary Jane (Jobete, ASCAP)..... 58	My Best Friend's Girl (Lido, BMI)..... 49	My Life (Impulsive/April, ASCAP)..... 16	New York Groove (April/Russell Ballard, ASCAP)..... 42	One Last Kiss (Center City, ASCAP)..... 77	One Nation Under A Groove (Malibu, BMI)..... 60	Only You (Lucky Three/Henry Strange/Way (Stephen Still, BMI)..... 14	On The Shelf (ATV, BMI)..... 29	Ooh Baby Baby (Jobete, ASCAP)..... 28	Our Love, Don't Throw It All Away (Stigwood/Unichappell, BMI)..... 13	Part Time Love (Jodrell/Leeds, ASCAP)..... 30	Power Of Gold (Hickory Grove, ASCAP)..... 27	Ready To Take A Chance Again (Ensign/Kamakazi, BMI)..... 40	Reminiscing (Screen-Gem, EMI, BMI)..... 11	Run For Home (Crazy/Chappell, ASCAP)..... 39	September (Songfire, BMI)..... 67	Shake It (Streamed Clam, BMI)..... 79	Sharing The Night Together (Music Mill/Alan Cartee, BMI)..... 12	Soft And Wet (Princess, ASCAP)..... 92	Straight On (Wilson/Know, ASCAP)..... 20	Strange Way (Stephen Still, BMI)..... 14	Sweet Life (Web IV, BMI/Tanta/Chappell, ASCAP)..... 22	Take Me To The River (Jec/Al Green, BMI)..... 63	Talking In Your Sleep (Roger/Cook Chriswood, BMI)..... 98	The Dream Never Dies (Wellbeck/Oboe Maestro/Tamiami, BMI)..... 72	The Gambler (Writers Night, ASCAP)..... 40	There'll Never Be (Jobete, ASCAP)..... 41	This Is Love (Camerica, ASCAP)..... 36	Time Passages (DJM/Frabisjous, ASCAP)..... 9	Too Much Heaven (Music For Unicef, BMI)..... 31	Wavelength (Essential, BMI)..... 100	Well Alright (MPL, BMI)..... 74	We've Got Tonight (Gear, ASCAP)..... 37	What Ever Happened To Benny Santini (Magnet/International, BMI)..... 71	Whenever I Call You "Friend" (Milk Money, ASCAP/Rumanian Pickleworks, BMI)..... 35	Who Are You (EEL Pie/Towser, BMI)..... 64	Y.M.C.A. (Green Light, ASCAP)..... 17	You Don't Bring Me Flowers (Stonebridge/Thersome, ASCAP)..... 4	You Gotta Walk And Don't Look Back (Jobete, ASCAP)..... 81	You Needed Me (Chappell/Ironside, ASCAP)..... 5	You Thrill Me (Chinnichap, BMI)..... 10	You Took The Words Right Out Of My Mouth (Edward B. Marks/Nevertand Peg, BMI)..... 75	Your Sweetness Is My Weakness (Sa-wetter/January, BMI)..... 85	You've Really Got A Hold On Me (Jobete, ASCAP)..... 87	#1 D.J. (Vincent Montana Jr./Bud Ross, ASCAP)..... 84
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JEFFERSON STARSHIP  
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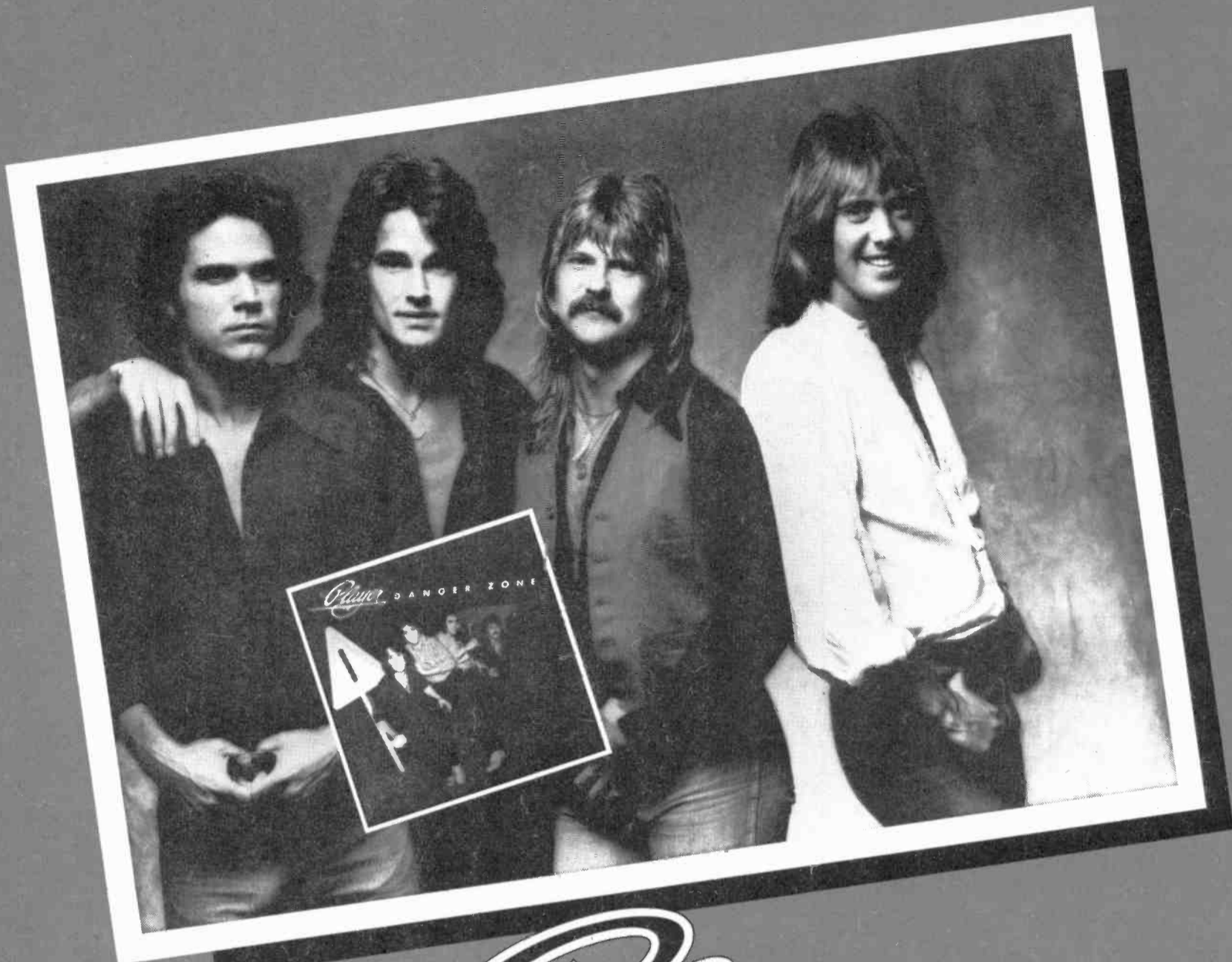
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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																						
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL															
★	1	5	<b>BILLY JOEL</b> 52nd Street Columbia FC 35609	▲						7.98	7.98	7.98				★	38	10	<b>NICK GILDER</b> City Nights Chrysalis CHR 1202	▲						7.98	7.98	7.98				71	73	5	<b>JOE WALSH</b> The Best Of Joe Walsh ABC AA 1083	▲						7.98	7.98	7.98
★	2	11	<b>DONNA SUMMER</b> Live And More Casablanca NBLP-7119	▲						12.98	12.98	12.98				★	37	13	<b>SWITCH</b> Gordy 7980 (Motown)	▲						7.98	7.98	7.98	★	77	4	<b>RONNIE LAWS</b> Flame United Artists UALA 881	▲						7.98	7.98	7.98			
	3	21	<b>FOREIGNER</b> Double Vision Atlantic SD 19999	▲						7.98	7.98	7.98				★	40	6	<b>GROVER WASHINGTON, JR.</b> Reed Seed Motown M 7910	▲						7.98	7.98	7.98		73	53	24	<b>PABLO CRUISE</b> Worlds Away A&M SP 4697	▲						7.98	7.98	7.98		
★	6	4	<b>STEVE MARTIN</b> A Wild And Crazy Guy Warner Bros. HS 3238	●						8.98	8.98	8.98				★	42	7	<b>ACE FREHLEY</b> Casablanca NBLP 7121	▲						7.98	7.98	7.98		74	78	6	<b>MARSHALL TUCKER BAND</b> Greatest Hits Capricorn CPN 0214	●						7.98	7.98	7.98		
	5	28	<b>SOUNDTRACK</b> Grease RSO RS-2-4002	▲						12.98	12.98	12.98				★	40	41	<b>SOUNDTRACK</b> The Wiz MCA 2-14000	▲						14.98	14.98	14.98	★	81	5	<b>BLACK SABBATH</b> Never Say Die Warner Bros. BSK 3186	●						7.98	7.98	7.98			
	6	8	<b>LINDA RONSTADT</b> Living In The U.S.A. Asylum 6E 155	▲						7.98	7.98	7.98				★	43	7	<b>PAUL STANLEY</b> Casablanca NBLP 7123	▲						7.98	7.98	7.98		76	56	12	<b>PLAYER</b> Danger Zone RSO RS-13036	●						7.98	7.98	7.98		
	7	9	<b>STYX</b> Pieces Of Eight A&M SP 4724	▲						7.98	7.98	7.98				★	47	5	<b>FIREBALL</b> Elan Atlantic SD 19183	●						7.98	7.98	7.98	★	86	24	<b>BETTY WRIGHT</b> Live Alston 4408 (TK)	▲						7.98	7.98	7.98			
	8	23	<b>ROLLING STONES</b> Some Girls Rolling Stones COC 39108 (Atlantic)	▲						7.98	7.98	7.98				★	45	7	<b>PETER CRISS</b> Casablanca NBLP 7122	▲						7.98	7.98	7.98		78	58	10	<b>LYNYRD SKYNYRD</b> Skynyrd's First And ... Last MCA 3047	●						7.98	7.98	7.98		
★	15	6	<b>NEIL YOUNG</b> Comes A Time Warner Bros. BSK 2266	▲						7.98	7.98	7.98				★	89	2	<b>KANSAS</b> Two For The Show Kirschner PZ 35660 (Epic)	▲						11.98	11.98	11.98		79	59	12	<b>DARYL HALL &amp; JOHN OATES</b> Along The Red Ledge RCA AFL1-2804	●						7.98	7.98	7.98		
	10	7	<b>YES</b> Tormato Atlantic SD 19202	▲						7.98	7.98	7.98				★	48	6	<b>DAVID BOWIE</b> Stage RCA CPL2-2913	▲						11.98	11.98	11.98		80	82	16	<b>BROTHERS JOHNSON</b> Blam A&M SP 4714	▲						7.98	7.98	7.98		
	11	11	<b>DAN FOGELBERG &amp; TIM WEISBERG</b> Twin Sons Of Different Mothers Full Moon/Epic JE-35339 (CBS)	●						7.98	7.98	7.98				★	46	46	15	<b>EXILE</b> Mixed Emotions Warner/Curb BSK 3205	●						7.98	7.98	7.98		81	84	29	<b>WILLIE NELSON</b> Stardust Columbia JC 35305	●						7.98	7.98	7.98	
	12	18	<b>ANNE MURRAY</b> Let's Keep It That Way Capitol SW 11743	●						7.98	7.98	7.98				★	52	5	<b>BARRY WHITE</b> The Man 20th-Century 7571	▲						7.98	7.98	7.98		82	60	24	<b>LITTLE RIVER BAND</b> Sleeper Catcher Capitol SW 11783	●						7.98	7.98	7.98		
	13	14	<b>CHICAGO</b> Hot Streets Columbia PC 35512	▲						8.98	8.98	8.98				★	48	49	6	<b>WAYLON JENNINGS</b> I've Always Been Crazy RCA AFL1-2979	▲						7.98	7.98	7.98		83	83	3	<b>STEPHEN STILLS</b> Thoroughfare Gap Columbia JC 35380	▲						7.98	7.98	7.98	
★	16	10	<b>CHUCK MANGIONE</b> Children Of Sanchez A&M SP 6700	●						12.98	12.98	12.98				★	66	2	<b>STEELEY DAN</b> Greatest Hits ABC AK 1107	▲						13.98	13.98	13.98		84	90	7	<b>AL JARREAU</b> All Fly Home Warner Bros. BSK 3229	▲						7.98	7.98	7.98		
★	20	8	<b>AL STEWART</b> Time Passages Arista AB 4190	●						7.98	7.98	7.98				★	50	51	48	<b>JACKSON BROWNE</b> Running On Empty Asylum 6E113	▲						7.98	7.97	7.97		85	85	10	<b>BLONDIE</b> Parallel Lines Chrysalis CHR 1192	▲						7.98	7.98	7.98	
	16	17	<b>FUNKADELIC</b> One Nation Under A Groove Warner Bros. BSK 3209	●						7.98	7.98	7.98				★	51	22	27	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Stranger In Town Capitol SW 11698	▲						7.98	7.98	7.98	★	96	3	<b>JIMMY BUFFETT</b> You Had To Be There ABC AK 1008-2	●						11.98	11.98	11.98		
★	19	9	<b>GINO VANNELLI</b> Brother To Brother A&M SP 4722	●						7.98	7.98	7.98				★	52	54	5	<b>WEATHER REPORT</b> Mr. Gone Columbia JC 35358	▲						7.98	7.98	7.98		87	69	23	<b>RICK JAMES</b> Come Get It Gordy 7981 (Motown)	●						7.98	7.98	7.98	
	18	8	<b>HEART</b> Dog And Butterfly Portrait FR 35555 (CBS)	▲						7.98	7.98	7.98				★	53	33	57	<b>MEAT LOAF</b> Bat Out Of Hell Epic/Cleveland International PE 34974	▲						7.98	7.98	7.98		88	94	4	<b>ELVIS PRESLEY</b> A Canadian Tribute RCA KLK1-7065	▲						8.98	8.98	8.98	
★	26	6	<b>VILLAGE PEOPLE</b> Cruisin' Casablanca NBLP 7118	●						7.98	7.98	7.98				★	54	55	53	<b>SOUNDTRACK</b> Saturday Night Fever RSO RS-2-4001	▲						12.98	12.98	12.98		89	91	24	<b>ANDY GIBB</b> Shadow Dancing RSO RS-1-3034	▲						7.98	7.98	7.98	
★	28	16	<b>AMBROSIA</b> Life Beyond L.A. Warner Bros. BSK 3135	▲						7.98	7.98	7.98				★	55	61	6	<b>DIANA ROSS</b> Ross Motown M7907	▲						7.98	7.98	7.98		90	92	40	<b>BARRY MANILOW</b> Even Now Arista AB 4164	▲						7.98	7.95	7.95	
★	25	3	<b>ELTON JOHN</b> A Single Man MCA 3065	●						7.98	7.98	7.98				★	56	NEW ENTRY	→	<b>COMMODORES</b> Greatest Hits Motown M7-912	▲						7.98	7.98	7.98		91	93	57	<b>CHUCK MANGIONE</b> Feels So Good A&M SP-4658	▲						7.98	7.98	7.98	
★	24	6	<b>JETHRO TULL</b> Bursting Out Chrysalis CH 2-1201	●						11.98	11.98	11.98				★	57	57	19	<b>FOXY</b> Get Off Dash 30005 (TK)	▲						7.98	7.98	7.98		92	75	30	<b>GERRY RAFFERTY</b> City To City United Artists UALA 840	▲						7.98	7.98	7.98	
	23	23	<b>BILLY JOEL</b> The Stranger Columbia JC 34987	▲						7.98	7.98	7.98				★	58	79	6	<b>TOTO</b> Columbia JC 35317	▲						7.98	7.98	7.98		93	95	13	<b>JEAN-LUC PONTY</b> Cosmic Messenger Atlantic SD 19189	▲						7.98	7.98	7.98	
	24	8	<b>THE WHO</b> Who Are You MCA MCA 3050	▲						7.98	7.98	7.98				★	59	70	9	<b>ALICIA BRIDGES</b> Polydor PD1-6158	▲						7.98	7.98	7.98		94	88	11	<b>JOE COCKER</b> Luxury You Can Afford Asylum 6E-145	▲						7.98	7.98	7.98	
★	27	4	<b>CHAKA KAHN</b> Chaka Warner Bros. BSK 3245	●						7.98	7.98	7.98				★	60	62	16	<b>HAMILTON BOHANNON</b> Summertime Groove Mercury SRM1-3728	▲						7.98	7.98	7.98	★	102	4	<b>BRIDES OF FUNKENSTEIN</b> Funk Or Walk Atlantic SD 19201	▲						7.98	7.98	7.98		
	26	11	<b>BOSTON</b> Don't Look Back Epic FE 35050	▲						7.98	7.98	7.98				★	61	63	12	<b>GIL SCOTT-HERON &amp; BRIAN JACKSON</b> Secrets Arista AB-4189	▲						7.98	7.98	7.98		96	76	16	<b>SOUNDTRACK</b> Sgt. Pepper's Lonely Hearts Club Band RSO RS2-4100	▲						15.98	15.98	15.98	
★	29	12	<b>ASHFORD &amp; SIMPSON</b> Is It Still Good For Ya Warner Bros. BSK 3219	●						7.98	7.98	7.98				★	67	9	<b>MUSIQUE</b> Keep On Jumpin' Prelude PRL 12158	▲						7.98	7.98	7.98		97	87	14	<b>ROBIN TROWER</b> Caravan To Midnight Chrysalis CHR 1189	▲						7.98	7.98	7.98		
★	31	4	<b>SANTANA</b> Inner Secrets Columbia FC 35600	●						8.98	8.98	8.98				★	63	65	22	<b>THE CARS</b> Elektra 6E-135	▲						7.98	7.98	7.98		98	98	10	<b>MECO</b> The Wizard Of Oz Millennium MNL 8009 (Casablanca)	▲						7.98	7.98	7.98	
	29	30	<b>THE TALKING HEADS</b> More Songs About Buildings And Food Sire SRK 6058 (Warner Bros.)	▲						7.98	7.98	7.98				★	64	64	27	<b>COMMODORES</b> Natural High Motown M7902 R1	▲						7.98	7.98	7.98		99	100	22	<b>TEODO PENDERGRASS</b> Life Is A Song Worth Singing Philadelphia International JZ 35095 (CBS)	▲						7.98	7.98	7.98	
★	32	3	<b>TED NUGENT</b> Weekend Warriors Epic FE 35551	●						8.98	8.98	8.98				★	74	7	<b>CHANSON</b> Ariola SW 50039	▲						7.98	7.98	7.98		100	101	42	<b>JOURNEY</b> Infinity Columbia JC 34912	▲						7.98	7.98	7.98		
★	37	3	<b>AEROSMITH</b> Live Bootleg Columbia PC2-35564	●						13.98	13.98	13.98				★	66	68	12	<b>ROSE ROYCE</b> Strikes Again Whitfield WHK 3227 (Warner Bros.)	●						7.98	7.98	7.98		101	103	16	<b>DOLLY PARTON</b> Heartbreaker RCA										



# Player

JUST RELEASED  
BY POPULAR DEMAND... THE SINGLE  
"SILVER LINING"

RS-914

FROM THE  
CERTIFIED GOLD ALBUM

"DANGER ZONE"

RSO-3036

ON TOUR WITH "HEART"



Records, Inc.

Produced by  
Dennis Lambert and Brian Potter

Direction/Management  
Palmer, Roswell & Company Ltd.

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE				
106	108	11	STANLEY TURRENTINE What About You Fantasy F-9563	7.98		7.98		7.98			169	173	3	MOLLY HATCHET Epic JE 35347	7.98		7.98		7.98		
107	117	4	CAMEO Ugly Ego Casablanca CCLP 2006	7.98		7.98		7.98			170	172	22	MOODY BLUES Octave London PS 708	7.98		7.98		7.98		
108	110	53	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98			171	174	4	SHALAMAR Disco Gardens Solar BXL1-2895 (RCA)	7.98		7.98		7.98		
109	111	38	VAN HALEN Warner Bros. BSK 3075	7.98		7.98		7.98			180	3	IAN MATTHEWS Stealin' Home Mushroom MES 5012	7.98		7.98		7.98			
110	120	3	DONNY & MARIE OSMOND Goin' Coconuts Polydor PD1 6169	7.98		7.98		7.98			181	2	ISAAC HAYES For The Sake Of Love Polydor PD1-6164	7.98		7.98		7.98			
111	118	16	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	7.98		7.98		7.98			182	2	CERRONE Golden Touch Columbia SD 5208 (Atlantic)	7.98		7.98		7.98			
112	115	6	PETER, PAUL & MARY Reunion Warner Bros. BSK 3231	7.98		7.98		7.98			183	2	TOM SCOTT Intimate Strangers Columbia JC 35557	7.98		7.98		7.98			
113	113	10	DON RAY Garden Of Love Polydor PD1-6150	7.98		7.98		7.98			184	2	POCO Legend ABC AA 1099	7.98		7.98		7.98			
114	126	8	MACHO I'm A Man Prelude PRL 12160	7.98		7.98		7.98			185	3	WHISPERS Headlights RCA BXL1-2772	7.98		7.98		7.98			
115	119	33	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	8.98		8.98	NA	8.98			189	2	BOBBY CALDWELL Clouds 8804 (TK)	7.98		7.98		7.98			
116	116	61	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98		7.98			190	2	SOUNDTRACK Midnight Express Casablanca NBLP 7114	7.98		7.98		7.98			
117	97	12	SALSOU ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA-8508 (RCA)	7.98		7.98		7.98			191	2	PEACHES & HERB 2 Hot Polydor PD1-6172	7.98		7.98		7.98			
118	121	16	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290	13.98		13.98		13.98			192	2	JOHN KLEMMER Cry ABC AA 1106	7.98		7.98		7.98			
119	125	48	EDDIE MONEY Columbia PC 34909	7.98		7.98		7.98			183	184	2	TOM WAITS Blue Valentine Asylum GE-162	7.98		7.98		7.98		
120	NEW ENTRY		LEIF GARRETT Feel The Need Scotti Bros. SB 7100 (Atlantic)	7.98		7.98		7.98			191	2	BRASS CONSTRUCTION Brass Construction IV United Artists UALA 916	7.98		7.98		7.98			
121	122	3	QUAZAR Arista AB 4187	7.98		7.98		7.98			194	2	NICOLETTE Warner Bros. BSK 3243	7.98		7.98		7.98			
122	124	21	MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista)	7.98		7.98		7.98			186	187	4	URIAH HEEP Fallen Angel Chrysalis CHR 1204	7.98		7.98		7.98		
123	131	3	ODYSSEY Hollywood Party Tonight RCA AFL1-3031	7.98		7.98		7.98			187	109	19	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.95		7.95		
124	99	6	PAT TRAVERS Heat In The Street Polydor PD 16170	7.98		7.98		7.98			188	144	6	SOUNDTRACK Battlestar Galactica MCA 3051	7.98		7.98		7.98		
125	105	5	POCKETS Take It On Up Columbia JC 35384	7.98		7.98		7.98			189	129	24	BARBRA STREISAND Songbird Columbia JC 35375	7.98		7.98		7.98		
126	167	2	RUSH Hemispheres Mercury SRM1-3743	7.98		7.98		7.98			190	NEW ENTRY		PAUL ANKA Listen To Your Heart RCA AFL1-2892	7.98		7.98		7.98		
127	127	9	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98			191	146	24	LTD Togetherness A&M SP 4705	7.98		7.98		7.98		
128	128	19	WALTER EGAN Not Shy Columbia JC 35077	7.98		7.98		7.98			192	147	6	FRANK ZAPPA Studio Tan Warner Bros. DSK 2219	7.98		7.98		7.98		
129	114	24	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98			193	197	2	DONALD BYRD Thank You For F.U.M.L. Elektra GE-144	7.98		7.98		7.98		
130	130	70	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98			194	156	59	STEELY DAN Aja ABC AB 1006	7.98		7.95		7.95		
131	132	92	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98			195	169	15	ROY AYERS You Send Me Polydor PD1-6159	7.98		7.98		7.98		
132	140	3	LOU RAWLS Live Philadelphia International PZ 2-35517 (Epic)	7.98		7.98		7.98			196	171	53	ERIC CLAPTON Slowhand RSO RSI-3030	7.98		7.98		7.98		
133	123	8	MAYNARD FERGUSON Carnival Columbia JC 35480	7.98		7.98		7.98			197	160	11	JANIS IAN Columbia JC-35325	7.98		7.98		7.98		
134	134	35	ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134	7.98		7.98		7.98			198	178	41	ABBA The Album Atlantic SD 19164	7.98		7.98		7.98		
135	135	20	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98		7.98		7.98			199	188	14	BEATLES Beatles 1962-66 Capitol SKBO 3403	10.98		10.98		10.98		
											200	198	234	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba.....198	Cameo.....107	Nick Gilder.....36	Marshall Tucker Band.....74	Quazar.....121	Stephen Stills.....83
Aerosmith.....31	Eric Carmen.....139	Hall & Oates.....79	Steve Martin.....4, 162	Gerry Rafferty.....92	Barbra Streisand.....189
Ambrosia.....20	Cars.....63	Molly Hatchet.....169	Ian Matthews.....172	Don Ray.....113	Styx.....7, 130
Joan Armatrading.....142	Cerrone.....174	Isaac Hayes.....173	Meat Loaf.....53	Ramones.....103	Donna Summer.....2, 108
Ashford & Simpson.....27	Chanson.....65	Heart.....18	Meco.....98	Lou Rawls.....132	Switch.....37
A Taste Of Honey.....104	Chicago.....13	Michael Henderson.....122	Eddie Money.....119	Rolling Stones.....8	Sylvester.....68
Atlanta Rhythm Section.....134	Eric Clapton.....196	Gil Scott-Heron.....61	Moody Blues.....170	Linda Ronstadt.....6	Talking Heads.....29
Paul Anka.....190	Gene Chandler.....160	Dr. Hook.....148	Melba Moore.....168	Rose Royce.....66	Third World.....175
Roy Ayers.....195	Joe Cocker.....94	Janis Ian.....197	Diana Ross.....55	Rush.....126	Toto.....58
Bar-Kays.....143	Commodores.....64, 56	Rick James.....87	Mother's Finest.....127	Salsoul Orchestra.....117	Pat Travers.....124
Beatles.....11, 150, 199	Al Jarreau.....84	Waylon Jennings.....48	Anne Murray.....12	Santana.....28	Robin Trower.....97
Stephen Bishop.....35	John Lennon.....22	Jethro Tull.....22	Musique.....62	Sea Level.....137	Stanley Turrentine.....106
Black Sabbath.....75	Billy Joel.....1, 23	Billy Joel.....1, 23	Willie Nelson.....81	Tom Scott.....176	UFO.....158
Blondie.....85	Eton John.....21	Eton John.....21	Nicolette.....35	Bob Seger & The Silver Bullet Band.....51, 151	Van Halen.....109
Blue Oyster Cult.....67	Gene Chandler.....160	Gene Chandler.....160	Ted Nugent.....80	Bullet Band.....51, 151	Gino Vannelli.....17
Hamilton Bohannon.....60	Johnnie "Guitar" Watson.....157	Johnnie "Guitar" Watson.....157	Odyssey.....123	Shalamar.....171	Various Artists.....118
Boston.....26, 105	Robert Flack.....154	Robert Flack.....154	Lee Oskar.....146	Gene Simmons.....32	Village People.....19, 70, 116
David Bowie.....45	Fleetwood Mac.....131	Fleetwood Mac.....131	Donny & Marie Osmond.....110	Phoebe Snow.....102	Tom Waits.....183
Brass Construction.....184	Fogelberg & Tim Weisberg.....11	Fogelberg & Tim Weisberg.....11	Outlaws.....102	Pablo Cruise.....73	Joe Walsh.....71, 136
Brides Of Funkenstein.....95	Foreigner.....3, 138	Foreigner.....3, 138	Dolly Parton.....101	Alan Parsons Project.....144	Grover Washington.....38
Alicia Bridges.....59	Foxy.....57	Foxy.....57	Alan Parsons Project.....144	Peaches & Herb.....5	Johnny Guitar Watson.....161
Brothers Johnson.....80	Ace Frehley.....39	Ace Frehley.....39	Peaches & Herb.....5	Teddy Pendergrass.....99	Weather Report.....52
Jackson Browne.....50	Funkadelic.....16	Funkadelic.....16	Peter, Paul & Mary.....115	Rocky Horror Show.....115	Whispers.....178
Jimmy Buffett.....86	Rory Gallagher.....165	Rory Gallagher.....165	Saturday Night Fever.....54	Sgt. Pepper's Lonely Hearts Club Band.....96	Barry White.....47
Donald Byrd.....193	Leif Garrett.....120	Leif Garrett.....120	Pink Floyd.....200	The Wiz.....40	Who.....24
Captain & Tennille.....156	Crystal Gayle.....135	Crystal Gayle.....135	Player.....76	Bruce Springsteen.....129	Lenny Williams.....187
Bobby Caldwell.....179	Andy Gibb.....89	Andy Gibb.....89	Pockets.....125	Paul Stanley.....41	Betty Wright.....77
			Jean Luc Ponty.....93	Neil Young.....9	Yes.....10
			Elvis Presley.....88	10cc.....69	John Paul Young.....152
			Prince.....163	Frank Zappa.....192	Neil Young.....9

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
 ● RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.



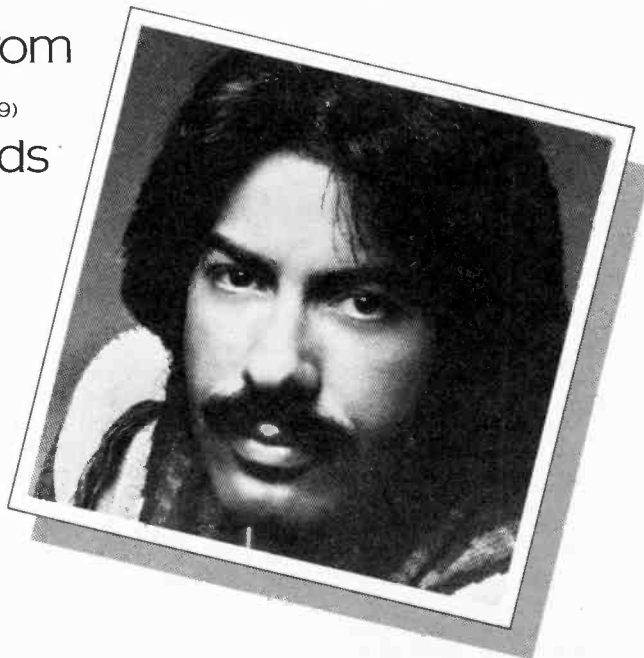
# Tony Orlando

"...there is another voice in him that evokes Brother Wilson and Brother Ben E. and Brother Sam and Brother Ivory Joe... the time has come to unleash this voice and give it full cry." -- Jerry Wexler

## "A Lover's Question"

(E-45542)

The new single from  
"Tony Orlando" (6E-149)  
on Elektra Records  
and Tapes.  
Produced by  
Jerry Wexler and  
Barry Beckett



© 1978 Elektra/Asylum Records  
A Warner Communications Co



**SERIOUS CHAT**—Steven Tyler of Aerosmith, left, chats with Jack Craigo, center, senior vice president and general manager, Columbia Records, and Joe Mansfield, vice president, marketing, Columbia, during a press reception in New York recently previewing Aerosmith's latest LP, "Live Bootleg," which features concert performances of the group.

## POLYGRAM DEAL EFFECTIVE

# 1979 Looking Good For 'New' Capricorn

By GERRY WOOD

NASHVILLE—With a solid year under its belt with Polygram distribution and with 80% of its LP releases hitting the charts, Capricorn Records is gearing for an even more potent 1979.

The '79 blitz will include overseas markets, more sophisticated advertising, accent on independent television spots and intensified merchandising ploys.

Capricorn is marking the first anniversary of its distribution pact with Polygram, after beginning with Atlantic for three years, and moving to Warners for five.

Frank Fenter, the label's executive vice president, points to the Polygram pact as a reason for Capricorn's surge that followed a corporate, and chart lull. "They've given us the encouragement to stand on our feet and the freedom to call our own destiny."

Significant changes in the past year include the bolstering of the promotion department to 20 employees (from a total of five in 1977) and the sales force escalating from one to four workers.

Looking ahead, Fenter notes, "We'll be going into areas of more television and more sophisticated and creative advertising. We need a solid concentration of consumer press, radio and tv in a given area rather than a shotgun attack."

Capricorn has found a bargain in tv advertising. It's shying away from the high-power, high-cost outlets and is concentrating on some of the often neglected, and UHF stations.

"We'll be going to a lot of the independent tvs, such as WZTV in Nashville and WTCG in Atlanta," reveals Fenter. "During the afternoon, there's a case to be made for their ratings. We need to be in there between 3 p.m. and 8 p.m. and maybe a shot before 10."

In Nashville, the WZTV campaign spotlighted the Marshall Tucker Band, Sea Level, Dixie Dregs and Delbert McClinton.

Capricorn has worked closely with Music Plus in Los Angeles on

several of the tv campaigns. "That's a chain which has researched its market well. When they do the buying, you get an excellent spread and immediate results."

The label has contracted with Peaches for a new 3-D mobile to take the place of the chain's current "War Of The Worlds" display. Set for 36 Peaches stores across the nation, the display will back the new Stillwater LP.

Another Capricorn push will occur in the international arena. Admitting, "we've been lax in that area," Fenter pledges that more of the label's groups will be touring Europe. Sea Level and the Dixie Dregs performed at the 1978 Montreux Jazz Festival, but the 1979 assault will be even more dramatic, asserts Fenter.

Sea Level's 35-minute Montreux concert has been reproduced for in-store play and will be beamed to potential customers via Advent and Betamax units.

"In 1979, we plan a blitz in the Western Europe markets of England, France, Holland, Germany and Spain," reveals Fenter, who once headed Atlantic's operations out of London.

Capricorn acts slated to take part in the European attack are Stillwater, Delbert McClinton, Sea Level and the Dixie Dregs.

Fenter heads the international thrust with Linda Chapman who is now in charge of the international department, working out of Macon. He praises the effectiveness of Polygram in overseas markets. "You can call the markets yourself. Our contracts call for a certain number of releases per year. If I have a good feeling on an album or a group, we'll get the international release simultaneously with the domestic release."

Polydor distributes Capricorn products across the world, except for Japan (Victor Musical Industries) and South Africa (Gallo Music). "They were existing contracts and have been good companies for us, so we've kept them," explains Fenter.

# Hartstone: \$85 Million At Integrity

## Bases Optimism On \$17.4 Mil 1st Quarter Net Sales

By JOHN SIPPEL

LOS ANGELES—Base upon \$17,408,000 net sales for the first quarter of fiscal 1979, ending Sept. 30, 1978, Lee Hartstone, founder/president, foresees an \$85 million fiscal 1979 for Integrity Entertainment Corp.

Hartstone told a stockholders' meeting here Thursday (16) they could expect their second consecutive 5-cent dividend about Jan. 12 for each share of common.

Hartstone reports that net income for the first quarter was \$195,000 up from \$174,000 for the same period fiscal 1978. This, despite the fact that net income was slashed by a pretax charge of \$150,000 for litigation settlement.

Hartstone explained that Integrity had settled with Marin County Music, plaintiff, in a 1974 antitrust Federal District Court action in San Francisco instituted against a number of major labels, distributors and retail competitors.

In prior settlements with defendants, Marin Music received \$5,000 from Capitol Records and \$35,000 from RCA in 1976 negotiations. Hartstone emphasized the settlement was made without admission of guilt.

Crocker-National Bank, in October 1978, boosted Integrity's line of credit from \$1,400,000 to \$2.5 million, Hartstone said.

Hartstone is optimistic about the

coming calendar year. He told stockholders the industry has weathered times much tougher than the projected "minor recession" reported looming on the horizon. He does not see an \$8.98 list price daunting consumer buying. He predicted the introduction of the videodisk phonograph will cause videocassette playback rigs to drop in price. Hartstone said 20 to 30 of the 120 stores in the chain now handle 50 to 150 videocassettes.

Hartstone would not comment on

the jury trial going on here in which Integrity is suing Firemen's Mutual, alleging the record chain should be paid for theft losses incurred in 1974 and 1975 through the activities of booster rings. A seven-man in-house security team and no less than four or five consulting services provide Integrity with the latest data on combatting pilferage, Hartstone added.

More than 55,000 different album titles are on computerized catalog control for stocking in Integrity stores, he noted.

## Milestone Bows 1st Jazzstar LP

• Continued from page 108

quartet pieces (each a composition by one of the participants), in case of a disagreement, the decision rested with the composer.

Keepnews says there was one edit, one chorus of one tune was trimmed because of time. "There was no necessity to take a solo from New Haven and put it in a San Francisco performance."

The Milestone tour resulted from a suggestion by Claude Nobs of the Montreux Festival in Switzerland that Carter-Rollins-Tyner come to Europe for a summer concert tour. Their schedules didn't allow for that, Keepnews says, so the next best thing was a domestic tour in the fall.

Keepnews says this tour is a spir-

itual descendent of the VSOP tour which Columbia recorded last year.

Ron Carter, who played on both tours, told Keepnews there was a basic difference between the two events.

According to Keepnews, Carter said the VSOP tour with such notables as Herbie Hancock, Wayne Shorter and Freddie Hubbard, had those renowned musicians reverting back into acoustic music from their own fusion experiences. The Milestone tour showcased the three stars playing in their current and unchanged acoustic styles.

All the Milestone dates were in 3,000-seat halls. "That," Keepnews interjects, "is a big step up from 150-seat nightclubs."

## Inside Track

**Jimmy Bowen suddenly resigned Wednesday (15) from his post as vice president, general manager of MCA's Nashville office. He had joined the company last July to help expand the label's country product. No replacement was immediately made. Others in the Nashville office include Chic Doherty, vice president of operations and Eddie Kilroy, local a&r vice president.**

**Although the label has consistently denied it, Private Stock Records is about to close shop. Vice president of promotion David Carrico is leaving to reportedly open his own independent promotion firm. . . . Latest word from the MCA Tower is that the anticipated big change at the top will happen before month's end. . . . Are a few labels with established college promotion departments tightening those purse strings? . . . Ask Al Sherman of Alshire Records about his rumored diversification and see what kind of answer you get.**

**KBCA-FM, the jazz citadel in L.A., changed its call letters last week to KKGQ to avoid conflict with KABC-AM and KABC-TV. But it apparently forgot that San Diego 50,000-watter KOGO-AM booms into the Southern California megalopolis.**

**Quincy Jones directs the USC marching band at half-time during the ABC-TV nationally televised Notre Dame-USC football game Saturday (25). The band will be saluting the MCA "Wiz" soundtrack and will feature four original costumes from the movie.**

**Harry Kelly, vice president, surplus sales, Phonogram Distributing, was feted at a 20th anniversary party in New York recently, hosted by John Frisoli, president of the distribution giant and Coen Sollefeld. Kelly started with Mercury Records as a door-to-door salesman for a playback unit/album package which Mercury was merchandising with the Jewel Tea supermarket chain.**

**Arista Records emphatically denies that Cissy Houston and Michael Zager are being lured to the label from Private Stock. "Definitely not true," says a label spokesman, quoting "the top." . . . CBS Records gearing up for a national tv spot campaign late this month and December, working various products in 26 markets in prime time.**

**Tying-in with an appearance by Steve Martin, Indiana State Univ. changed its name to Steve Martin Univ. for a day. And speaking of Martin, his first tv special titled "A Wild And Crazy Guy," airs Wednesday (22) on NBC. . . . Brad Martin, supervisor with the Record Bar chain, worked out a promo with the McDonald's burger chain wherein his stores give a coupon for free french fries with every single purchased, in return for which the participating store buys a McDonald trayliner advertising the cross-pollinating promotion at the Bar. And speaking of the Bar, Barrie Bergman, chain topper, confirms that the 1979 convention returns to Hilton Head, S.C., in August.**

**Capitol's Louisiana Le Roux were forced to cancel four dates following collision with its van and a semitrailer in Fort Smith, Ark. . . . Other rock casualties include Southside Johnny Lyons, lead singer of the Asbury Jukes, who severely cut his wrist in a fall at a gig at Cazap's 10-anny bash at the Sacramento, Calif. turf club. And disco thrush Grace Jones is in a toe-to-hip cast after falling 20 feet from a ladder at a show at the Limelight Disco in Hallandale, Fla. Grace performed the next night cast and all. Harry Mills, 64, collapsed from a heart attack last week following a Mills Brothers Show in Sydney, Australia. And O.V. Wright, 40, Cream Records r&b artist is recuperating from a heart attack. His latest single, "No Easy Way To Say Goodbye," is just starting to hit the charts.**

**Dolly Parton is the subject of a new paperback biog published by Grosset & Dunlap that will be excerpted in the February 1979 issue of Good Housekeeping. . . . The musical "Zen Boogie," which is playing its breakin run in Los Angeles, was written by Peppy Castro, lead vocalist with the Blues Magoos rock group which disbanded in 1972.**

**The headlines about the capture of Michael G. Thevis, millionaire pornographer, and stories about him failed to mention his short-lived but scintillating career with General Recording Corp., Atlanta, a label that bred some hefty black music releases in its two-year stint. . . . Bob Wyld, who was representing Seals & Crofts' Dawnbreaker Music firm, has joined composer Larry Weiss in running the "Rhinestone Cowboy" writer's publishing interests. Weiss is freeing himself of his publisher responsibilities to enable him to expand his outside activities. He is producing his own album with Peter Yarrow and doing the music for two films, "Rhinestone Cowboy," based on his song for Quinn Martin Productions and "Maximilian The Optimist" for Dreyfuss-Borack Productions. . . . Alice Cooper named an honorary member of Hollywood's Rotary Club for his help in rebuilding the famed Hollywood sign.**

**Foreigner raised more than \$50,000 at a benefit concert in San Diego to help with the rebuilding effort of the city's Old Globe Theatre and the Aerospace Museum, two cultural landmarks destroyed by arson fires earlier this year. . . . A&M has the singles and soundtrack to Allied Artists' "Wild Geese" set to bow in the U.S. Dec. 1. Joan Armatrading sings the title track. . . . Nashvillians will learn about the Tennessee capital city 10 years anon Tuesday (21) at a gratis forum at the Wind & the Willows. Sponsored by BS Productions and Top Billing Inc., whose Tandy Rice will moderate, the panelists include John Young, WSM-FM; personal manager Jack D. Johnson; Dr. Pete Peterson, Vanderbilt Univ.; Kent Kathkart, Image Development; and Reg Dunlap of Show Biz Inc.**

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