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Billboard photo by Neal Preston

LIGHT EXTRAVAGANZA—Freddie Mercury, lead singer of Queen, is silhouetted against some of the 500 lights Queen is carrying on its current U.S. tour. John Deacon is the bassist on the right. Story details appear on page 49.

Industry's Holiday Ads, In-Store Budgets Soar

By JOHN SIPPEL

LOS ANGELES—The biggest industry holiday marketing budget ever is underway in advertising and merchandising programs by rackjobbers and retailers across the U.S., a check of major concerns in both fields indicates.

An all-out media blitz, which started Nov. 24 nationally, keys in with correlative in-store merchandising in both racked locations and chain retail outlets. Up to this year, the stronger emphasis was placed on getting customers into stores, while 1978 marks an even split between advertising and point-of-purchase initiative.

Typical is a one million tabloid supplement printing by Disc Records & Tape/Zebra's 34 stores cross-country. Under the aegis of Sam Crowley, Southwest regional chief who spearheaded the project, 750,000 supplements are being inserted into dailies in Dallas, Houston, Chicago, Cleveland, Louisville and Toledo.

The 8 by 11-inch glossy 50-pound stock 12-pager carries a "Give Music" theme on its cover, featuring three Santa Claus models who appear through the supplement in different holiday Rockwell-like poses.

Approximately 165 reduced album covers
(Continued on page 14)

Dealers Look To Yule Haul

By IRV LICHTMAN

NEW YORK—Retailers are predicting good overall business during this holiday season, although many register disappointment in lax sales over the Thanksgiving Day weekend—the official launching of the selling season.

Additionally, retailers surveyed sense that year-end sales may not match those of 1977, considered one of the largest selling sprees ever for the industry.

Although a number of albums are hot—led

by Billy Joel's "52nd Street" and "Barbra Streisand's Greatest Hits, Vol. 2" (containing her number one single with Neil Diamond, "You Don't Bring Me Flowers")—some retailers point to a lesser flow of strong product as one reason for light sales thus far.

Partially dispelled is anxiety over consumer resistance to the recent price hike to \$8.98 list on selected product from CBS, Warner Bros.
(Continued on page 18)

Pressing Bind Eases As Season Peak Passes

By ROMAN KOZAK

NEW YORK—"The peak has passed" in the recent record pressing crunch, with plant operators around the country reporting an easing of the demand that saw many facilities earlier in the season straining to fill pre-Christmas product orders.

"Pressing capacity is now available," says a

spokesman for CBS Records, largest manufacturer of recorded product in the U.S. "This is due primarily to the fact that the new (pre-Christmas) releases have been pressed and are already in the marketplace."

Though some intimate that the reason for
(Continued on page 77)



BOBBY CALDWELL's first time out is an R&B smash crossing pop. The industry's most brilliant new artist is an extraordinary vocalist, prolific songwriter and multi-instrumentalist superbly showcased on his debut LP "Bobby Caldwell" featuring the smash single "What You Won't Do For Love," a national breakout that knocks down all musical boundaries. Commanding and sensuous, Bobby Caldwell creates timeless music. TK/Clou is 8804.
(Advertisement)

Rights Groups Hit New TV Act; Outlets Ask 'Fair' Fee

By DOUG HALL

Performance B'casts Aid FM, Rankle AM

By BILL MORAN

LOS ANGELES—Live FM concerts have become a major force in AOR radio with many stations producing their own shows, tying into a regional remote situation, or picking up a tape of a live concert supplied by a record company or a syndicator.

At the same time, AM radio is fighting this move, which is apparently grabbing a sizable chunk of AM's audience.

Of nearly 50 stations surveyed across the country, 90% of the FM and AOR outlets applauded the move.
(Continued on page 36)

NEW YORK—The television industry's newest suit to overturn blanket copyright licenses between ASCAP, BMI and the more than 700 tv stations in the nation is termed "another effort by broadcasters to use antitrust litigation to solve a business problem," by an ASCAP spokesman.

However, the All-Industry Television Licensing Committee chairman Les Arries of WIBV-TV Buffalo, N.Y., says the suit is necessary to "see that fees are set at a fair rate."

The committee, claiming to represent all of the tv stations except the 15 owned by the tv networks, is seeking an injunction against these licenses as well as a halt to the practice of splitting performance and syn-
(Continued on page 26)



"Totally Hot" is the title of Olivia Newton-John's new release on MCA Records. Appropriately titled, this release captures Olivia in a new and refreshing dimension. This album contains ten selections including her current hit single "A Little More Love" written by John Farrar. Available on MCA Records and Tapes. (MCA-3067)
(Advertisement)

(Advertisement)

**Terry Ellis
&
Chris Wright**

The First Ten Years **A Special Tribute**

From the ocean comes a notion...

Yea, though he had danced on the one with the rhythm of the Flashlight, Sir Nose remained D'Voido'funk. Now aligned with the burmpnoxious Rumpofsteelskin, this dull duo from the Zone of Zero Funkativity tries once again to syndromize the planet, for in the face of the fury of funk they remain cool.

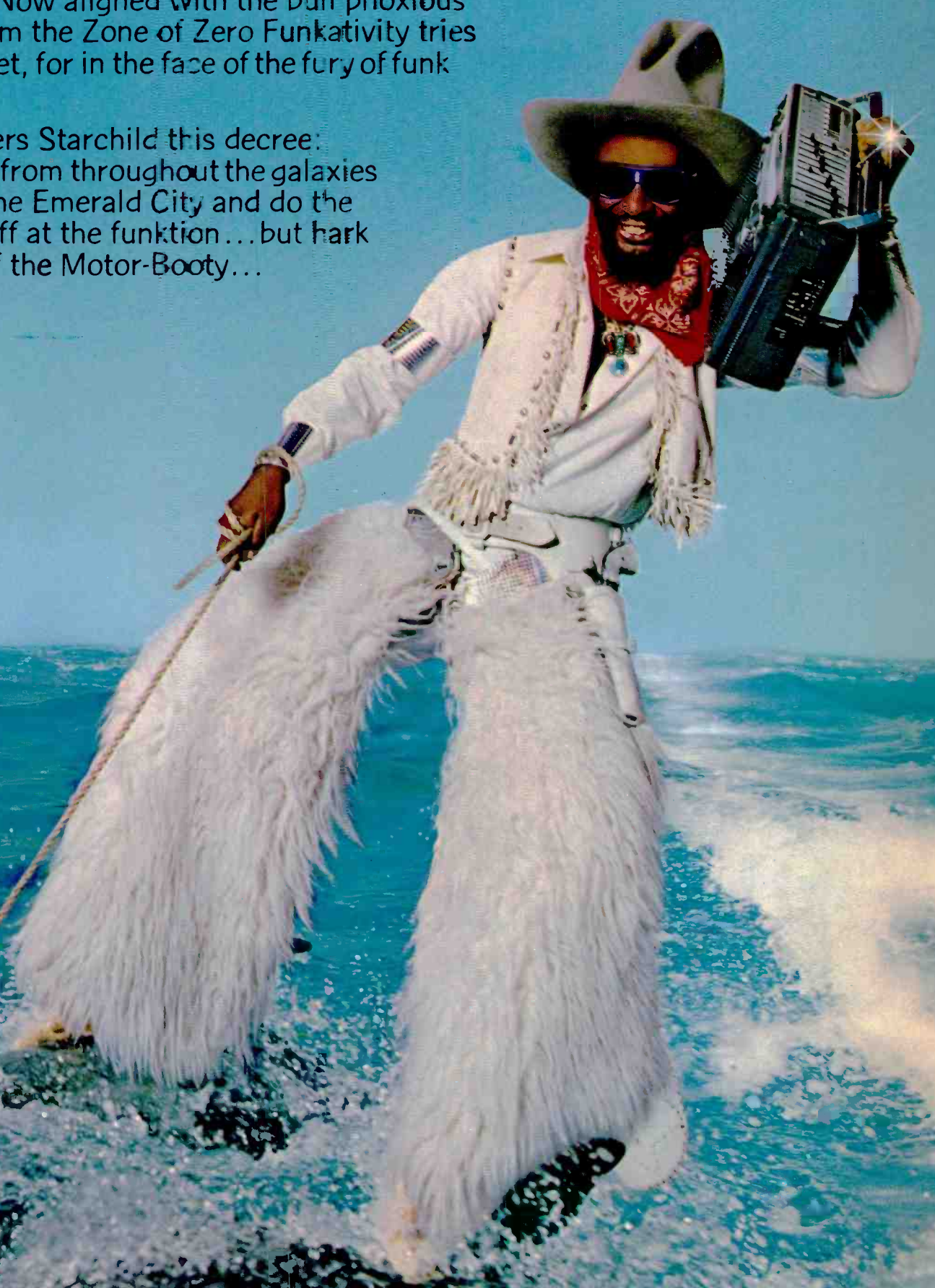
Seeing so it be, Funkensteir renders Starchild this decree: Gather the baddest masterfunkers from throughout the galaxies and dance down Bimini Road to the Emerald City and do the Underwater Boogie until we get off at the funktion... but hark and markforward – be ye aware of the Motor-Booty... GO WIGGLE!



NBLP 7125

PARLIAMENT The Motor-Booty Affair

Produced and Conceived by George Clinton
for Thang, Inc.
The deepest chapter in an ever spiraling
saga of the continual concept.



©1978 Thang, Inc.

Convention Attendance Drive Set By NARM

Massive Mailing, Ads For \$200,000 Meeting

By STEPHEN TRAIMAN

NEW YORK—With more than \$200,000 invested in its upcoming 21st annual convention program, the National Assn. of Recording Merchandisers is making its most ambitious effort to expand attendance for the March 23-28 event at the Diplomat Hotel, Hollywood, Fla.

With the theme "Today's Success: Tomorrow's Opportunity," the program will offer Stan Cornyn of Warner Bros. as keynoter, major presentations on creative merchandising and radio, separate studies of the prerecorded tape market by CBS and GRT, a "new horizons" session focusing on bar coding, video-disks and prerecorded videocassettes, and non-competitive product presentations by all major labels, as well as expanded exhibits.

The significant investment in audio/visual and other presentations—up nearly 40% from last year but also due for extensive exposure in 1979 at regional meets—underscores NARM's

major commitment to the music merchandiser, notes executive vice president Joe Cohen.

"There are too many conventions and trade associations developing that overlap in function—trying to be all things to all people, without satisfying anyone," he says.

"Everything at the convention is geared to reaching the merchandiser of prerecorded tapes and disks, and accessories, and making him—or her—function better," Cohen explains.

With the aim of attracting more international attendance, as well as more "line" management personnel, NARM is making its most extensive mailings ever to the industry, backing these up with its first paid ads in the music trade press here and abroad. Total mailing this week is more than 6,000 pieces.

"We have to be more aggressive in reaching those we want to attend, including such groups as discount department store personnel and

radio people," Cohen emphasizes. "We want more persons to come to what will be a total learning experience at every business session, and the ads hopefully will also provide more rapid return of early registration forms."

Among highlights noted by Cohen and David Lieberman of Lieberman Enterprises, general convention chairman:

Cohen Aiming For Intl Merchandiser

- Opening day NARM merchandiser of the year awards to the top rackjobber and retailer will feature separate audio/visual segments on each of the top five nominees in each category to show how they meet the nine criteria used in making the awards.
- A creative merchandising session will

(Continued on page 75)

Compulsory Licensing Discussed At Hearing

By MILDRED HALL

WASHINGTON—The possibility that compulsory licensing of music for recording could become far more widespread in this country was nervously discussed during Copyright Office hearings on compulsory licensing regulations Wednesday and Thursday (28, 29). Register of Copyrights Barbara Ringer said the possibility was extremely remote—but must be considered.

Government regulations might become so stringent (and as a result, favor either publishers or labels) that the statutory license could even become "the norm, as it is in other countries."

Recording Industry Assn. of America president Stanley Gortikov said that even though compulsory licensed recording is extremely rare today, the statutory rate (which can be revised by the Copyright Royalty Tribunal) does "impact on the negotiated license field and could attract more publishers." It is not likely—but cannot be overlooked, he warned.

Whatever the reason—future possibilities or present impact—the Copyright Office hearing produced hard-fought and exhaustive cross examination between record industry and music publisher spokesmen.

The Copyright Office will at this point have to decide between diametrically opposite demands presented by RIAA president Stanley Gortikov for the record industry,

and Leonard Feist, president of the National Music Publishers Assn.

The panel of record industry spokesmen agreed to accept a one-year limit on reserve funding to offset returns in the interim regulations.

But music publisher witnesses continued the NMPA demand for a six-month limit with only 10% of albums and tapes, and 25% of singles subject to reserve funding by the compulsory licensee.

Record people object strenuously to using generally accepted accounting principles (usually referred to as GAAP) in deciding when the licensee must "recognize" a sale. Monthly royalties would be estimated and paid using the GAAP accounting basis.

Music publishers insist GAAP standards are the only proper approach to protection for the copyright owner of the music.

The record industry team—Gortikov, William Fox, vice president of CBS Records; RIAA's Washington counsel Cary Sherman and accountant Robert Mooney of Coopers and Lybrand—all rejected this claim.

Record people argued that the regulations would in effect produce overpayment of royalties by the compulsory licensed recorder under the GAAP standard.

The RIAA spokesmen also protested the Copyright Office refusal to make publishers refund overpayment of royalties to the licensee. Regulations suggest mutual negotiation in these cases. Each side accused

(Continued on page 75)

Blame Chains In U.K. For Tape, Disk Sales Drop

By NICK ROBERTSHAW

LONDON—Major discounting on records and tapes by large retail chains, notably Woolworths, Boots and W.H. Smith, has cost independent disk dealers in the U.K. a 15% drop in sales over the last year.

So argues the Gramophone Record Retailers Committee, division of the Music Trades Assn., in evidence submitted to the government's monopolies and mergers commission on price discounts to retailers.

The theme of the retailers' comments is that record companies negotiate preferential terms with the multiples that are not available to small independents.

The committee concedes that since these arrangements are confidential to the firms involved, no documentary evidence is available,

(Continued on page 70)



Billboard photo by GRP/Arista

SCHOOL RETURN—GRP flautist Dave Valentin hands out tickets to his Carnegie Hall debut concert and copies of his Arista-distributed "Legends" LP to students at Jr. High School IS 116 in the South Bronx. Valentin tutored at the school for 10 years in Latin percussion, remedial reading and math.

Unlicensed Jukebox Operator Settles

NEW YORK—The first lawsuit brought against an unlicensed jukebox operator under the provisions of the Copyright Act of 1976 has ended in a settlement.

Under the terms of the agreement reached with ASCAP here, the defendant, Paramount Cigarette and Entertainment Corp., is required to register all its jukeboxes with the Copyright Office and pay the \$8 annual compulsory license fee.

An additional sum, said to be "in four figures," was also paid to ASCAP as damages, but the agreement provides that the Society not disclose the actual sum.

A voluntary stipulation discontinuing the action was to be filed by the plaintiffs in federal court. ASCAP had brought suit charging its members works were performed on a Paramount jukebox in a New York location.

Country Music Fan Emerges From Nashville Survey

By GERRY WOOD

NASHVILLE—The powerful effects of country music's popularity, and its importance to Nashville, are reflected in the sometimes surprising results of a survey commissioned by the Nashville Area Chamber of Commerce.

Conducted by Shockley Research, Inc. of Nashville, the survey was based on 300 full length telephone interviews in each of three cities—Chicago, Cincinnati and Dallas. Though the primary purpose of the poll was to determine "the image of

Nashville existing in the minds of adults who take vacations but who have not previously visited Nashville," the survey reveals some fascinating new demographics that should grab the attention of the country music industry.

Country music placed a strong second, at 33%, behind easy listening (42%) and ahead of rock (29%) as the favorite music of the cross section sampled.

Classical placed fourth with 18%, and jazz with 17%. (Percentages to-

tal more than 100% since some respondents replied with more than one favorite.)

In the Dallas area, country music scored at the number one spot with 49% to 48% easy listening, 27% for rock, 23% for jazz and 20% for classical. Cincinnati was another country stronghold as it tied for second favorite with rock.

However, country music was in fourth position in Chicago, behind easy listening, rock and classical.

Of those enjoying country music,

24% say they enjoy it enough to call themselves country music fans. Among those who did not indicate country music as their favorite, 40% say they do listen to it to some extent. The highest percentage in this group was in Chicago, with Cincinnati second and Dallas third.

Not only were the country music fans asked to name their favorite artists, but the non-country fans were asked the same result—perhaps providing the first in-depth research on

(Continued on page 64)

DECEMBER 9, 1978 BILLBOARD

WB Unleashes Disco Drive & New RFC Label

Caviano To Head Both Operations

By ED HARRISON

LOS ANGELES—Warner Bros. has officially launched an intensive disco campaign spearheaded by the appointment of Ray Caviano as executive director of Warner's new disco department and the formation of RFC Records (Caviano's initials) to be distributed by Warner Bros.

Caviano, formerly vice president of special projects and national disco promotion director for T.K. Records, will be responsible for all new disco acquisitions for both Warner Bros. and RFC.

Basing in Warner's New York branch, Caviano will oversee all aspects of the new department, including a&r, promotion, marketing and sales, in conjunction with Warner Bros. staff personnel.

Caviano's first plan of action is to mobilize his staff. Monday (4) he will announce the appointment of two vice presidents followed by his New York and regional staff.

"We won't have just a figurehead but a full staff," says Caviano.

Caviano says his label will look for new acts and that artist development will be an integral part.

Caviano already has talent signed to his label, although it won't be divulged until the disco department is completely set up. He acknowledges that no RFC product will be released until after Christmas.

While Warner Bros. is making a relatively late entry into the disco field, it doesn't bother Caviano. He cites the success of other labels that have recently joined the disco bandwagon and other companies which were in on it from the beginning and are "nowhere" now.

"I don't care about the past," he states, "but only the future and the product signed."

Caviano will be traveling across the nation meeting with Warner Bros. branch managers and developing national and regional campaigns to heighten industry awareness that Warner Bros. is making a "110% commitment to disco with the best disco staff in the country."

Since the usual crossover pattern of disco music is to first cross to r&b and then pop, Caviano believes he's in an excellent position because of the strength of Warner's black music division under the auspices of Tom Draper.

Current Warner Bros. acts whom Caviano will work with include Linda Clifford, Candi Staton, Grace Jones, Undisputed Truth, Hughes
(Continued on page 75)



OPEN HOUSE—Lieberman Enterprises Mid-Atlantic branch manager Steve Bartell, right, welcomes board chairman David Lieberman, center, and Joe Cohen, NARM executive vice president, to the open house for the 18,000 square foot Mt. Laurel, N.J., facility. Joining 60 local staffers were more than 150 reps from retail accounts, record/tape suppliers and local radio stations.

SOME WALK-INS

D.C. Sales Mixed As 1st Snow Falls

WASHINGTON—With the first snow of the season bringing some two inches of accumulation, coupled with ice, to the area Sunday-Monday (26-27), a cross section of retailers experienced traffic from close to nil to almost double the amount of regular business.

One such location crunched by the weather was Harmony Hut, a downtown link in this chain operation of some 19 stores. According to Tom Martin, store manager, traffic was "killed" as compared to regular walk-ins of some 200 persons per day.

"We possibly had some 14 patrons come in the store on that Monday," notes Martin.

However, at another Harmony Hut location, enclosed within a complex that houses several federal buildings, in-store traffic was almost double the amount of regular traffic experienced during a day.

"Our business was great," says Miles Anderson. "The snow got people in the spirit of holiday buying, and because of this, our store brought in some 750-1,000 persons at lunch time, which is our best time for traffic, as opposed to some 500 on a regular day."

Others reporting a slight decrease in regular traffic included Waxie Maxie's and Records & Tapes Limited, in the Georgetown area.

Fred Pence of Waxie Maxie's noted a decrease in business of some 25%, while Martin Bestint of Records & Tapes Limited reported that business began to be felt on the previous Saturday as the cold weather set in.

One location, situated in the heart of town, the Disc Shop, reported normal traffic.

In This Issue

CAMPUS.....	48
CLASSICAL.....	63
COUNTRY.....	64
DISCOS.....	52
INTERNATIONAL.....	70
JAZZ.....	51
MARKETPLACE.....	68, 69
RADIO.....	20
SOUL.....	42
SOUND BUSINESS.....	57
TALENT.....	45
TAPE/AUDIO/VIDEO.....	58

FEATURES	
Don Arden: Empire Building 84.....	85
Disco Action.....	54
Inside Track.....	98
Lifelines.....	88
Queen On The Road.....	49
Stock Market Quotations.....	8
Studio Track.....	57
Vox Jox.....	26

CHARTS	
Top LPs.....	94, 96
Singles Radio Action Chart.....	30, 32
Album Radio Action Chart.....	34
Boxoffice.....	46
Bubbling Under	
Top LPs/Hot 100.....	23
Jazz LPs.....	51
Hits Of The World.....	78
Hot Soul Singles.....	42
Latin LPs.....	76
Soul LPs.....	44
Hot Country Singles.....	66
Hot Country LPs.....	67
Hot 100.....	92
Rack Singles/LPs Best Sellers.....	51
Top 50 Easy Listening.....	76

RECORD REVIEWS	
Album Reviews.....	80
Singles Reviews.....	86
LP Closeup Column.....	82

Executive Turntable

Record Companies

Herb Herschfield, senior vice president of the GRT Corp., Sunnyvale, Calif., has departed that post, Larry Welk Jr., head of the record division, and Jack Workman, chief of the tape division, now report directly to Vin Carter, GRT president. . . . An executive realignment at Elektra/Asylum Records, Los Angeles, sees Jerry Sharell moving from vice president/artist development to vice



Sharell

president/creative services; George Steele, vice president/marketing services, moving to the newly created position of vice president/international; and Mark Hammerman promoted from West Coast artist development director to national director, artist development. . . . Sonny Taylor named vice president, special markets, at Polydor, Inc., New York. A radio industry veteran, he was most recently program director of WWRL-AM.



Steele

Another Polydor appointment is Jerry Jaffe, newly named director of artist development, after a tenure as national director of promotion. . . . Ray Caviano appointed to the newly created position of executive director/disco department for Warner Bros. Records, Burbank. Caviano, recently vice president of special projects and national disco promotion director of T.K. Records, will headquarter in New York. . . . Chuck Thagard joins RCA Records as director, national field promotion, and will work out of the label's West Coast offices in Los Angeles. With CBS since 1966, he was most recently director of national promotion, West Coast, for the label. . . . Phil Carroll appointed vice president and creative director, graphics, of Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. He will continue as art director of



Jaffe

the labels, his recent post. . . . John Barbis, previously vice president of national promotion for ABC Records, Los Angeles, promoted to vice president of promotion for the label. . . . Simon Buchman named artist coordinator at Infinity Records, New York, joining after more than two years as tour manager for Janis Ian, London Wainright, Tom Chapin, Tangerine Dream and other artists. At the same time, Bert Bogash is appointed West Coast director of press and publicity at Infinity. For the past year he headed his own public relations firm and prior to that was national publicity director at MCA Records. He will base in Los Angeles. . . . Elmer Hill named vice president of promotion at Unlimited Gold Records, Los Angeles. He had been national promotional director, black product, at 20th Century-Fox



Barbis

Records. . . . Shelly Rudin named New York branch manager for Polygram Distribution, Inc., New York. Prior to joining, Rudin held the position of Northeast regional manager for ABC Records. . . . Janet Moore becomes manager, sales administration, New York market, CBS Records. Joining the label one year ago, she had been a sales representative out of the Houston market.



Rudin

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Bogash

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Schuch

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Nanji

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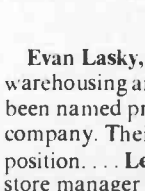
Goodman

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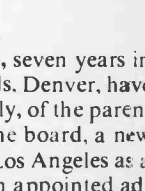
Brennan

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Bolton

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TEACHING TECHNOLOGY

Studio Curricula Growing At Colleges

By JIM McCULLAUGH

LOS ANGELES—Colleges and universities are emerging as a much more significant force in teaching recording studio technology courses this fall.

Those courses can be found now at both the undergraduate and post-graduate levels in a variety of both state operated and private institutions as well as two-year community colleges around the country.

Music, engineering, broadcasting, communications or extension departments are the most likely homes for courses of this type which vary in scope, nature and duration as well as

requirements for entry. These courses are also a natural evolution to music business courses, now increasingly popular on campus.

In many instances, a school will have its own 8 or 16-track facility on campus or have access to a professional recording studio nearby for "hands on experience."

In addition to the number of existing specialist schools in major music markets such as Los Angeles, New York and Nashville, these courses and programs should develop into an additional breeding ground
(Continued on page 57)

CHRISTMAS 1978

JOHN DENVER

A BRAND NEW WAY FOR YOUR CUSTOMERS
TO GIVE THE PERFECT GIFT FOR THE
HOLIDAY SEASON.



“John Denver,” the first hit album of 1979, will not be available until after January 1st, but this holiday gift display gives your customers the perfect opportunity to give the new John Denver album as a gift this Christmas. The display holds 100 specially printed gift-giving envelopes printed with a picture of John and holiday decoration. Each envelope is the proper size for check or cash.

And be sure all the John Denver catalog albums are featured prominently, particularly “Rocky Mountain Christmas,” “Greatest Hits Volumes I & II” and “I Want To Live.”





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Billboard photo by Aaron/Morley

EUBIE CAST—Principals behind the original cast album of "Eubie" on Warner Bros. gather for the recording session at a New York studio. Seen from left are: Danny Holgate, musical supervisor and arranger; Jerry Wexler, senior vice president, Warner Bros. and producer of the LP; and Janet Powell, Alaina Reed and Terry Burrell, three members of the cast.

UA PUBLISHING *Map New Era Of Expansion, Squashing Rumors Of Sale*

By IS HOROWITZ

NEW YORK—United Artists Music is mapping a new era of expansion as the sole music division of its parent company.

With the UA record label out of the way, music publishing stands by itself, says Andy Albeck, president of United Artists Corp., who pledges to bankroll any good deal brought in by his publishing chief, Harold Seider.

The bullish outlook on publishing stands in sharp contrast to recent rumors that UA is also seeking to unload its publishing operation.

"No chance," says Albeck. He admits that "there are a lot of people out there who would love to buy the company. But it's not for sale."

Albeck sees music publishing as offering key growth opportunities for the corporation, now near the "saturation" point in domestically released motion pictures with about 25 films issued annually.

We must look for growth in other areas," he says. "Publishing is one such area. If Seider comes up with a proposition that requires \$10 million, we've got it for him."

Spinoff of the record company

last May and the divestiture of broadcast properties "generated plenty of cash," says Albeck. "I'm not placing any ceiling on funds for the right kind of acquisition."

Nashville may be an early source for catalog buys, Albeck indicates. While he admits good catalogs generally are not readily available, he feels there are a number of strong independent country publishing entities which might be receptive to serious offers. He would not identify these firms.

But outright catalog buys are only one of a series of moves being blueprinted under the UA Music growth program. More administration deals are being eyed both here and abroad, as well as increased mileage from existing copyrights and the development of young writers.

Seider relishes the new "lib" status of the publishing division, freed from what he describes as the subtle restraints of record company dominance. This will provide more visibility for the firm, he says. "We now have our own identity."

Emphasis on new administrative deals will be on representing U.S.

copyrights abroad, although foreign catalogs will also be solicited for domestic representation, says Seider.

UA Music has wholly owned and operated publishing subsidiaries in the U.K., France and Germany, and owned but separately operated affiliates in Holland, Scandinavia and "most other major markets." Elsewhere, license formulas apply.

For convenience, Seider divides the company catalog, now numbering some 50,000 copyrights, into two basic categories. The Robbins purchase in 1973 gave the firm great performance strength, while the UA catalog, built up starting in the late 1950s, provides most mechanical income. However, he notes a continual mechanical/performance crossover from both categories.

Mechanical potential will be further bolstered, he asserts, by aggressively pursuing more co-publishing deals with record producers and artist/writers.

In this area of exploitation, Seider is directing staffer orientation more to the "dynamics of the record busi-

(Continued on page 88)

Imposing Star Roster For UNICEF Event

LOS ANGELES—Music For UNICEF, the fund-raising concept created earlier this year by the Bee Gees, Robert Stigwood and David Frost, will be inaugurated with a 90-minute television special airing on NBC Jan. 10 called "A Gift Of Song—The Music For UNICEF Concert."

The event, which highlights the United Nation's International Year Of the Child, will bring together for the first time in concert Abba, the Bee Gees, Rita Coolidge, John Denver, Earth, Wind & Fire, Andy Gibb, Elton John, Kris Kristofferson, Olivia Newton-John and Rod Stewart.

Frost will serve as host for the concert which is being co-produced by Marty Pasetta (who also directs) and Ken Erlich and designed by Charles Lisnby. Frost will be joined by a "distinguished" group of co-hosts to be announced shortly.

Each of the musical stars has been named a founder/composer of "Music For UNICEF." In addition to performing a self-penned song,

Free Talent On 90-Minute TV Special Jan. 10

each will donate its perpetual rights to the organization. All founder/composers have offered to contribute their services and neither Stigwood nor Frost will receive any production fee or share of the profits. After production and distribution costs of the special have been met, every additional dollar will go to UNICEF.

Chappell Music has donated its services to administer the music publishing rights for songs contributed by the founder/composers on a non-profit basis, with distribution revenues going to the organization.

Says co-executive producers Frost and Stigwood: "The music industry has given us unprecedented support in making this event what we hope will be the most exciting of its kind

ever staged. We hope this concert will not only be an event in its own right, but the beginning of many new sources of revenue for UNICEF."

Plans are also in the works to provide a simulcast of the show on some 250 FM stations, which would make it the largest simulcast of its kind ever undertaken. Outside the U.S., Paramount Television Distribution's international division has agreed to distribute the tv special at cost on a worldwide basis.

All the founder/composers will receive an award on the program from U.N. Secretary General Kurt Waldheim who will be joined by Henry R. Labouisse, executive director of UNICEF.

Funds raised will go to support the organization's efforts in more than 100 developing countries.

While it is not known which songs the performers will play, the Bee Gees are donating the royalties on the new single, "Too Much Heaven." The single bears a Music For UNICEF publishing logo.

Bring Your Own Funk!

On their new album "B.Y.O.F. (Bring Your Own Funk)" the Fantastic Four have a funky new sound, destined to make them the life of any party.

The Fantastic Four.
"B.Y.O.F. (Bring Your Own Funk)"
On Westbound Records
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Produced for DANCING by Dennis Coffey.

IN SECOND QUARTER

Handleman Corp. Earnings Up 62%

NEW YORK—Handleman Corp., the industry's number two rackjobber, reports a 62% earnings gain for the second quarter ended Oct. 28, on a 12% sales boost—both surpassing the exceptionally strong year-ago period that benefitted from the surge in sales after Elvis Presley's death.

Also cited as factors in the impressive gains by chairman and president David Handleman were improvements in marketing and retailer service systems by the Clawson, Mich.-based company that also its expanding its book distribution activities while trimming its retail outlets under the Little Rock-based Sieberts subsidiary.

Net earnings for the August-October 1978 period were \$3.639 million, including pre-tax income of \$1.3 million from the sales of its downtown Detroit warehouse, which accounted for 21 cents of the 82-cents per share. Earnings for operations were up about 18% overall. Net sales topped \$59.573 million, versus \$53.211 million for the year-ago quarter.

In the first half of fiscal 1979, net earnings are up 70.5% to \$6.075 million, from \$3.562 million in May-October 1977, on a 26% sales gain to \$117.354 million, from \$93.236 million last year.

The third quarter through January, encompassing the current holiday buying season, potentially looks good, according to Stuart Schaefer, vice president and treasurer, who sees business through year-end an improvement over the solid figures notched in 1977.

SIRE HIKES 4 TO \$9.98

LOS ANGELES—Sire Records has increased the price of four double-pocket albums from \$7.98 to \$9.98 effective Monday (27).

The four albums are prefix 2XS6006: "Vintage Years" by Fleetwood Mac; 2XS6009: "Fleetwood Mac In Chicago"; 2XS6013: "FM Live" by Climax Blues Band; and 2XS6029: "Live At Carnegie Hall" by Renaissance.

Financial WEA Will Direct Ad Purchases

By JOHN SIPPEL

LOS ANGELES—In a dramatic reversal of traditional industry advertising procedure, WEA will directly involve itself in retailer and rack media buying.

The decision to help direct ad buys by the distribution giant is an outgrowth of the Warner Communications' prerecorded music market survey, introduced at the 1978 NARM convention, according to Vic Faraci, WEA executive vice president.

The intention to involve itself in local and national campaigns becomes full blown right after the holidays when eight WEA branch media buyers, a new corporate position, actively work with fellow personnel in allocating ad dollars and instructions for their disbursement to retail.

Since "co-op advertising" became a factor in the late '40s, labels have always approved a lump sum budget, with the retail account then autonomously making media buys.

The decision to supervise advertising allowances stems from a late October meeting with experts like Stan Kaplan, Charlotte, N.C., radio chain owner; Stan Moger, tv consultant; and Marty Fishbein, of the Univ. of Illinois. Champaign-Urbana, who engineered the WCI market study. The three-day meeting, which ended with a full day's advertising campaign planning by opposing company teams bulwarked by the experts, has intensified interest at the radio and tv level, Faraci says.

National ad chief Alan Perper and his aide, Barbara Burns, are working each of the eight stocking branches, implementing the program with the following new branch media buyers: Valerie Simpson, Atlanta; Trisha Doucette, Boston; Geri Kaufman, Chicago; Janet Bluhm, Cleveland; Don Kegley, Dallas; Laurie Khorigian, Los Angeles; Gwendolyn Morris, New York; and Rosemary Pierce, New York.

From market data provided by the continuing WCI market study, branch personnel are being provided with customer and media profiles from which they will put together individual ad campaigns for accounts.

"We will start performing services for our customers which we should have performed before," states Skid Weiss, WEA ad/publicity director. Faraci says WEA will counsel accounts as to the how, when and why of media buying, actually going into such detail as where to position print and which days and hours to program radio and tv.

Market Quotations

As of closing, November 29, 1978

1978	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43%	23	ABC	8	266	36	36	36	—	1/4
43%	34%	American Can	6	129	36 1/2	35 1/2	35 1/2	—	1/4
19%	9%	Ampex	11	172	14%	14%	14%	—	1/4
4%	2%	Automatic Radio	—	16	2 1/2	2 1/2	2 1/2	Unch.	
28%	22	Beatrice Foods	9	1107	23%	22%	22%	—	1/2
64%	43%	CBS	7	234	51 1/4	51	51	—	1/2
27 1/2	13%	Columbia Pictures	3	555	20	19%	20	—	1/4
14%	8%	Craig Corp.	6	23	11%	11%	11%	Unch.	
47%	31%	Disney, Walt	12	504	38 1/4	37 1/2	37 1/2	—	3/4
3%	2%	EMI	6	475	3	2%	2%	—	1/4
28%	8%	Gates Learjet	9	26	18%	18	18	—	1/2
16%	11	Gulf + Western	4	776	12%	12%	12%	—	1/2
24%	9%	Handleman	6	103	15 1/2	15	15 1/2	—	3/4
6%	3	K-tel	29	—	—	—	3%	Unch.	
6%	2%	Lafayette Radio	—	51	2%	2%	2%	Unch.	
42%	22%	Matsushita Electronics	11	3	35%	35%	35%	+	3/4
48%	25%	MCA	7	51	40%	39%	39%	—	1/4
60%	25%	Memorex	5	428	29	28%	28%	—	3/4
66	43	3M	13	1943	60%	58 1/2	58%	—	1%
54%	35	Motorola	10	384	39%	39	39%	—	1/2
34%	24%	North American Philips	5	15	27 1/4	27 1/4	27 1/4	—	3/4
18%	10	Pioneer Electronics	12	—	—	—	15%	Unch.	
32%	6%	Playboy	21	428	14%	13%	14%	+	1
33%	22%	RCA	7	564	25%	25%	25%	—	1/4
8%	6%	Sony	15	153	7%	7%	7%	+	1/4
13%	5	Superscope	—	17	6	5%	5%	—	1/4
34%	14%	Tandy	9	711	25	24	24 1/2	—	3/4
10%	5%	Telexor	6	13	8%	8	8	—	1/4
9%	2%	Telex	10	267	5%	5%	5%	—	1/4
6	1 1/2	Tenna	—	55	2%	2%	2%	—	1/4
19%	12%	Transamerica	5	325	15%	15%	15%	—	1/4
40%	20%	20th Century	4	134	28%	28%	28%	—	1/4
57%	29%	Warner Communications	8	208	46%	45 1/2	45 1/2	—	1%
19%	11%	Zenith	11	738	13%	13%	13%	—	1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1 1/4	2 1/4	Koss Corp.	9	38	5 1/4	5%
Electrosound Group	—	—	—	—	Kustom Elec.	—	28	1 1/4	2%
First Artists	6	43	5%	5%	M. Josephson	8	38	14 1/2	15%
Prod.	14	46	5 1/2	6%	Orrox Corp.	45	10	3%	3%
GRT	—	20	1 1/4	1%	Recoton	7	—	2%	3%
Integrity Ent.	9	—	4%	5	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.

Infinity Publishing Starts Erecting Its Own Identity

By ADAM WHITE

NEW YORK—As Infinity Records begins to establish itself in the disk marketplace, Lou Ragusa is at work building an identity for Infinity Publishing.

And the former CBS executive (he didn't work with Alexenburg at Black Rock) is determined that his division won't simply be subservient to the label. We're music publishers, not record publishers," he exclaims.

Ragusa is looking to staff writers as the company's foundation, and has signed Joe Droukas and Victor Milrose as such. Former is what he calls an "underground" talent, whose work is "rock, with an r&b base." He's currently represented on Genya Ravan's 20th Century-Fox album.

Milrose is closer to the Brill Building mold, with several standards to his credit, among them "Last Exit To Brooklyn" and "This Girl Is A Woman Now." He's also penned film scores.

Ragusa, a man of definite opinions, is going this route because he believes it's been neglected in contemporary publishing.

"Most people who've come into publishing over the last 10 years have got in because they couldn't get into record companies. Very few real professionals have developed since the end of the Brill Building era in the '60s. Publishing has atrophied."

After years of domination by singer-songwriters, he continues, a&r staffers at labels have realized that this breed is not enough. "They've become aware of the need for good outside material."

Ragusa admits that Infinity Publishing will probably not recruit more than three staff writers during its first year, though he's expecting those that he does have to work with

other cleffers. "I like a lot of writers around. They bounce ideas off each other."

"And there are plenty of young, talented persons looking for publishing companies that treat them as writers. That's the publisher's traditional role, and it should be. We have to develop them, and not just live off the record companies."

Ragusa wants a broad repertoire base, eventually spanning rock, r&b, adult contemporary, country ("we'll need a Nashville office down the line, and probably sooner than we expect") and more.

In addition to Droukas and Milrose, Infinity Publishing has made a deal with songwriter Con Fullam, with titles running the gamut from country to pop.

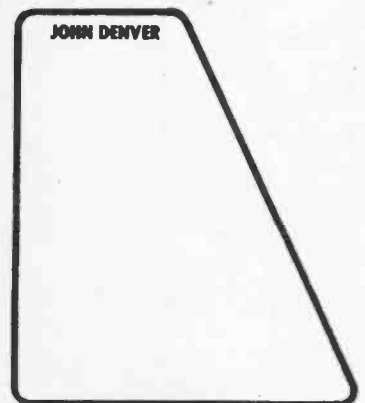
"He's not writing for us as a staffer," explains Ragusa. "We've bought his catalog."

'Moses' Soundtrack Pushed By Label

NEW YORK—MCA Records has launched a promotional campaign around the soundtrack album from the upcoming NBC-TV special, "A Woman Called Moses."

The two-part drama, which airs Monday and Tuesday (11, 12) is based on the life of abolitionist Harriet Ross Tubman. The soundtrack features music composed, produced and directed by Van McCoy, Cole-ridge Taylor Perkinson and Charlie Kippis.

To support the LP MCA has sponsored screenings of the special followed by soundtrack listening receptions in Chicago, Los Angeles, Washington, Philadelphia and Atlanta.



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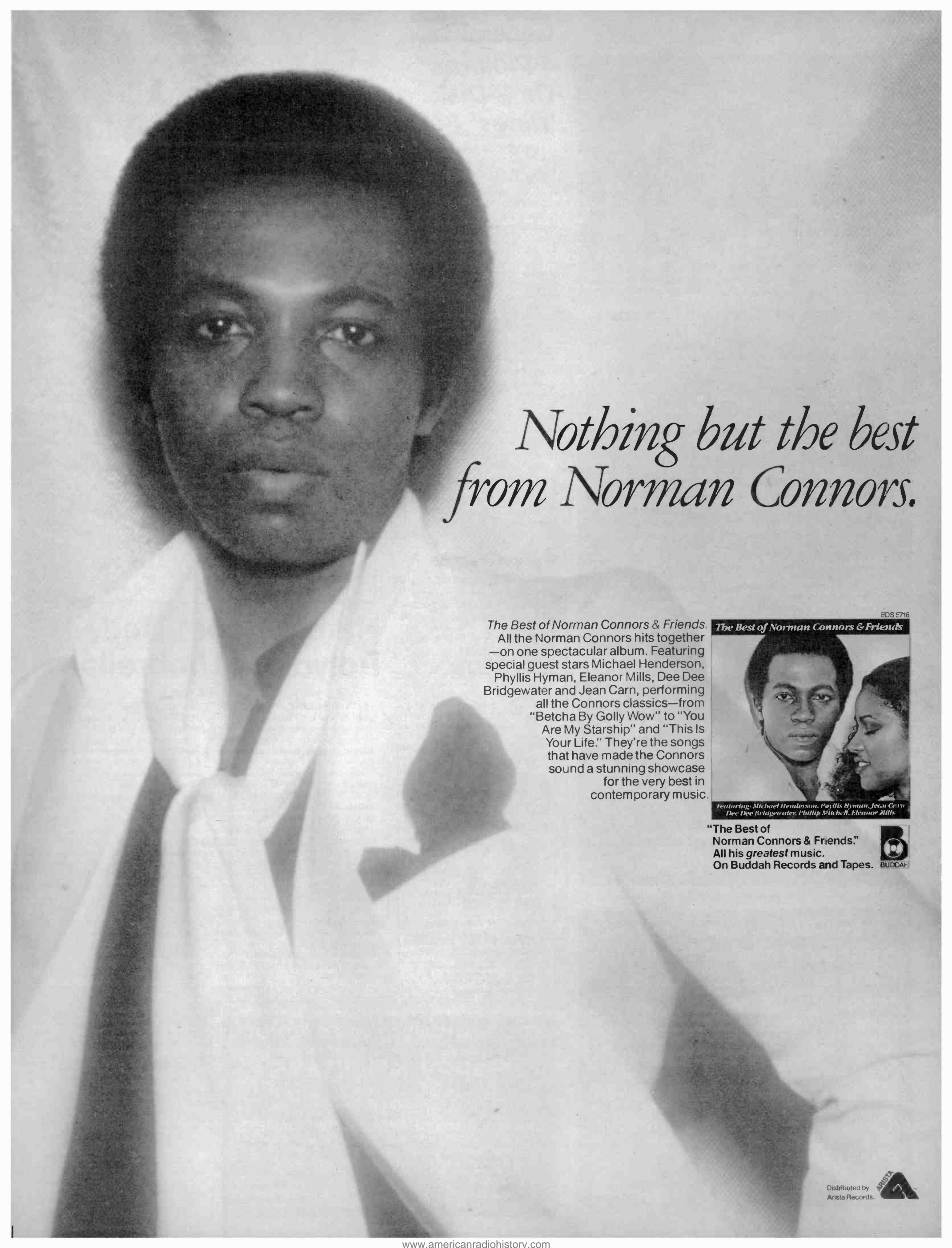
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Off The Ticker

Milwaukee-based Koss Corp. completed its year-long turnaround with net income for the fiscal year ended June 30 of \$696,721, compared to only \$29,558 the prior year, as sales climbed 31% to \$23.507 million. The company ended the year with the largest order backlog in history, notes chairman and president John Koss, as fourth quarter sales were up nearly 33% to \$5.774 million, providing \$45,653 net income versus a \$131,043 loss in 1977.



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General News

4 Pictures
On 2-Disk
'Rings' Set

LOS ANGELES—Fantasy will release a two record \$25.98 list picture disk set of its "Lord Of The Rings" LP. According to label representatives, the product will be on the street in time for the Christmas rush.

There are four different pictures on the records, one for each side, depicting four different scenes from the film.

Seventy thousand copies are in the initial pressing, with 10,000 earmarked for overseas, the label claims.

In the first two weeks of sales time, 300,000 copies of the "Lord Of The Rings" original soundtrack were shipped, the label claims, entering Billboard's Top LPs chart this week at 82 with a star.

As for the film, it reportedly grossed more than \$2 million in its first 13 days of release, showing in 32 theatres in the U.S., Canada and Honolulu. It goes into general release in these areas Dec. 20.

Fantasy also is coming with its own cover version, disco-style, of "Lord Of The Rings" by the Aragorn Ballroom Orchestra, which was arranged and conducted by Herb Jimmerson. The Aragorn Ballroom Orchestra is a group of studio musicians.

Watson Plugged

LOS ANGELES—The Phonogram/Mercury promotion team is utilizing a gangster approach to give DJM artist Johnny Guitar Watson, his LP "Giant" and his single from the LP, "Gangster Of Love," an extra push.

Dressed in gangster attire from the '30s and '40s and driving vintage cars from that era, the team is targeting its approach at the radio station level visiting deejays and music directors.

'MOTOR BOOTY AFFAIR'

Casablanca All-Out
On Parliament LP

By JOHN SIPPEL

LOS ANGELES—The most expensive single pocket album in Casablanca Records' history, "The Motor Booty Affair" by Parliament will be accorded the heaviest marketing support, the label claims.

Inside the deluxe foldout album is a separate heavy paper sheet on which is diecut an Atlantis-like backdrop against which the consumer can mount seven principals from the narrative album created by producer George Clinton. Packaging was designed by Parliament's art director, Overton Lloyd.

Kicking off the \$7.98 list album release last week was a \$250,000 radio/tv spot campaign which persists through the holidays. Archie Ivy produced the 60-second radio spot. The 30 and 60-second tv spots feature animated characters from the diecut album insert.

Casablanca chief operating officer Larry Harris says 200 bus posters have been purchased in New York and a moving billboard is set for Sunset Blvd. here.

A limited number of green special "Aqua Boogie" jackets are being given key industryites. Promotion chief Bruce Byrd is coordinating radio/retail dance contests revolving around "Aqua

Boogie." first single release from the album.

Burns Media here is scheduling an hour-long radio show, tailored for soul music stations. Styled after the Orson Welles' "War Of The Worlds" stunner, the Dec. 29 show features album characters Mr. Wiggles and Rumpofsteelskin, among others. More than 200 tv stations will be supplied with two-minute news-oriented shows on videocassette bearing out the underwater adventure theme of the album.

The Atlantis-inspired package theme also will be carried out on-stage by Parliament in the five-month national tour starting next February. The two-minute rap-type show also will be supplied to the nation's retailers with VTR store capability. A six-minute videotape is being sent to global affiliates.

Clinton has promised a 25-cent contribution to the United Negro College Fund on every concert ticket sold. Harris says Casablanca is working out a funding program with a national sponsor for the same foundation. The album shipped gold. Harris says.

A picture disk album, whose price has not been determined, will be released in December.

Harem Label Under
Polydor's Umbrella

By PAUL GREIN

LOS ANGELES—Polydor has made its first label deal since it became heavily involved in disco earlier this year with such acts as Alicia Bridges, Bionic Boogie and Don Ray.

The label, Harem Records, is headed by Simon Soussan, best known as producer of Shalamar's top 30 hit "Uptown Festival" on RCA-distributed Soul Train and several albums on Casablanca; Patie Brooks' "Love Shook" and "Our Ms. Brooks," Leroy Gomez's "Gypsy Woman" and Jason Michael Reed's "Doll House Games."

According to Soussan, the deal with Polydor is for the U.S. and Canada and is for one year, with two one-year options. Though all six of the artists scheduled to be released in the first year are disco-oriented, Soussan stresses that Harem will be a pop label, and will not be strictly disco-based.

The first six products due for re-

lease are Arpeggio's "Let The Music Play" (reviewed in this issue), Jessica Williams' "All Out Of Tears" (she is a member of Arpeggio), French Kiss' "Panic," Mirage's "The Right Combination," Justin's "Just In Time" and Laura Hunt's "First Glimpse Romance."

As required contractually, Soussan produced all six albums personally. Their releases will spread out between now and next August.

For the most part Polydor will handle marketing, merchandising and promotion while Soussan will supervise the creative end. "We deliver the masters to Polydor and they take over from there," he explains.

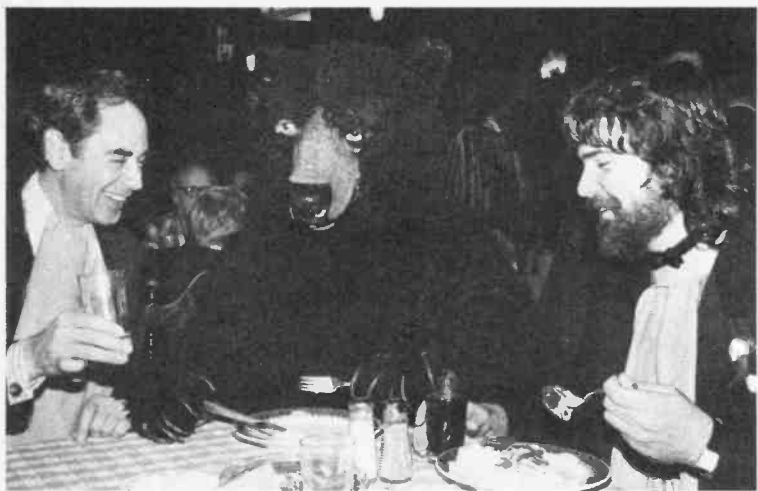
Soussan remains free to produce established acts for other record companies, but states that he must give Polydor first refusal on all new acts. If an act is accepted by Polydor it is released on Harem Records; if not, it may be placed with another label and carry the Harem Productions logo.

The label, based in Beverly Hills, is staffed by Soussan and administrator Muffi Durham.

Do 'Heroes' Music

LOS ANGELES—Music Production House, Don Perry Enterprises, Inc., were utilized by Schick Sunn Classic Productions, Inc. to package the music score for its 8½-hour production of "The Greatest Heroes Of The Bible" which aired over NBC-TV, Monday through Thursday (19-22).

Don Perry was music supervisor and Bob Summers, Andrew Belling and George Smith Price the composers.



BEAR FEAST—RCA artist Richard T. Bear joins label president Bob Summer and guest for some pre-show dining before his New York Palladium Show.

Music Arrangers Projecting 6 Concerts

LOS ANGELES—A festival of six concerts is now being planned by the Composer/Arranger's Workshop of the American Society of Music Arrangers. Slated to take place within the next 20 months, the series will feature 25 works by current compos-

ers/arrangers as well as by such well-known artists as Copland and Stravinsky.

The workshop was founded by its president Eddy Lawrence as a way for the working composer/arranger to practice and learn.

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Jobete Rides Robinson Renewal

Motown Publisher 'Smoking' On Charts With 4 Songs

By RAY HERBECK JR.

LOS ANGELES—A resurgence of interest in the songs of performer/composer Smokey Robinson has found three Jobete Music Co. copyrights on the Hot 100 and one on the Hot Soul Singles at one-time (Billboard, Nov. 25, 1978).

"Ooh Baby Baby" by Linda Ronstadt on Asylum rises in the top 30, while "You Gotta Walk And Don't Look Back" by Peter Tosh on Rolling Stones/Atlantic and Eddie Money's "You Really Got A Hold On Me" on Columbia continues to climb. Robinson's own single, "Shoe Soul," is moving up the soul chart.

Jobete intends to keep the renewed interest rolling by servicing key artists and producers with Robinson's new "Smokey Live" LP, in conjunction with the Motown publishing wing's two-year-old Robinson sampler, according to vice president and general manager Jay Lowy.

"It's indicative of a tendency to-

day for producers to go with proven material," Lowy explains. "Much of the public grew up with this music, so that what was once 'the Detroit sound' is now simply pop music. Robinson's catalog is becoming a collection of contemporary standards."

He cites no less than 15 other covers of Robinson material now in release. These include "I Second That Emotion" by Thelma Jones on Columbia, "Two Lovers" by Steve Goodman on Asylum, "Except For You Baby" by the Sylvers on Casablanca and "My Guy" by Dara Sédaka on RSO.

Additionally, Dolly Parton obtained permission to include "My Girl" on her latest LP, with the title appropriately altered for her gender to "My Girl (My Love)." And "When I'm Gone" appears on Bonnie Pointer's new Motown album, while "Ain't That Peculiar" by Booker T. has surfaced on A&M and

another cover of "You Really Got A Hold On Me" has emerged by Dusty Springfield on United Artists.

"It got its impetus when we issued the sampler two years ago and it produced Ronstadt's hit of 'Tracks Of My Tears,'" Lowy says. "And then last year we saw Rita Coolidge hit with 'The Way You Do The Things You Do' and the Dragons with 'Shop Around.'"

Lowy believes the activity proves some of the old industry opinions, such as Jobete primarily being "a black catalog," have fallen by the wayside. "The disco boom has contributed to the breaking down of the labeling," he adds.

Recently, Robinson's "Goin' To A Go-Go" was included in the Shaloms' disco medley "Uptown Festival," and two disco versions of "Shadows Of Love" have charted, Lowy says. Jobete has spurred interest with some disco song demos.

"For the most part, producers today are looking for more substantial songs, with higher quality lyrics and music," he adds. "Too many new writers think more of the record or production instead of the song."

'Charlie Girl' OK'd By Janus

LOS ANGELES—Janus Records has selected Kathy Denney to grace Charlie's next LP. For six months the label has been holding contests in an effort to find a new "Charlie Girl." Denney was selected over the more than 700 candidates.

In addition to Denney, who lives in Albuquerque, 12 women were selected to appear on the Charlie Girl Calendar plus six alternates.

Denney was brought to L.A. for a whirlwind tour, with Ed DeJoy, president of Janus, presenting her with \$1,000 plus \$250 traveling money and to meet Flower, Charlie's former cover girl, who appeared on the cover of the group's "No Second Chance" LP.

Denney is now in London where preparation for the LP cover is underway.

Russians Buying

• Continued from page 3

this time they have researched all competitive machines both here and in Europe, including the acquisition of some European machines, before determining the Lened units to be best suited to their needs," boasts Flusfeder.

Lened is supplying the Soviets with a complete plant for all phases of record production and packaging.

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KISS KAR—This customized vehicle, a free rolling advertisement for Kiss, is exhibited at the recent Auto Show at the New York Coliseum.

HAWAII MEET DECISION

E/A Shakes Execs For Intl Expansion

LOS ANGELES—The shuffling of vice presidents at Elektra/Asylum (see Executive Turntable), an outgrowth of the label's annual planning meeting in Hawaii a few weeks ago, is designed to accelerate its international growth, according to Mel Posner, vice chairman.

"We wanted someone to aggressively assist our international companies in merchandising and promotion," says Posner in explaining the transfer of George Steele from vice president/marketing services to vice president/international, a newly-created post.

Steele replaces Robin Loggie, director of international, and will report to Posner, who has long overseen the label's international efforts.

"But that left a void in the creative services area," Posner adds, explaining the move of Jerry Sharell from vice president/artist development to vice president/creative services.

Sharell will continue to oversee the publicity department (headed by Bryn Bridenthal) and will now also oversee four departments which formerly reported to Steele: advertising (headed by Susan Ostman), merchandising (headed by Lynn Schneider), art (headed by Ron Coro) and video (headed by Sherry Goldsher).

Joe Smith, Elektra/Asylum chairman, explains this consolidation by saying, "It was important to unify all departments dealing with the image of the company under one vice president."

Actually one image-oriented department will report directly to Steve Wax, label president. That is artist development, formerly headed by Sharell and now headed by Mark Hammerman, national director, artist development.

Hammerman, formerly West Coast artist development director, used to manage Jackson Browne and Warren Zevon, two of Asylum's top acts.

ECM Enjoying Metheny Album Quadruple Sales

By ED HARRISON

LOS ANGELES—ECM Records has scored one of its biggest successes with jazz guitarist Pat Metheny, whose latest album "The Pat Metheny Group," is selling four times as many as any of his previous albums, reports Bob Hurwitz, ECM director.

The upsurge in Metheny's popularity was a result of a softsell marketing approach as ECM "nurtured" his music along, followed his concert dates closely and then goosed them with the necessary promotion and merchandising activity.

According to Hurwitz, promotional dollars were used in a "deliberate style reactive to feedback." This included some national advertising, posters and other merchandising aids.

Because of the non-commercial nature of the music, Hurwitz says the album couldn't be marketed in a "hardsell" way.

Metheny has been touring extensively three months in support of the album. He has also done several radio broadcasts to establish a strong radio base. He appeared on the PBS television network last month and was heard on an 80-station radio network Nov. 24 "Live From The Bottom Line" in New York.

The highlight of his tour comes Dec. 30-31 when he appears at Avery Fisher Hall in New York with Al Jarreau. Not bad for an artist who previously had difficulty filling 150 seats in New York.

Hurwitz believes that ECM's affiliation with Warner Bros. has helped.

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CONSUMER PRINT: Prime placement of LP ads in *TV Guide*, *People*, *Rolling Stone*, *Los Angeles Times*, *New York Times*, *Ampersand*.

TRADE PRINT: 4-color full page LP ads in *Billboard*, *Cash Box*, *Record World*.

PUBLICITY: Special color press kits, plus weekly news updates to all press.

MERCHANDISING: In-store 4x4's (mounted, unmounted), LP and tour posters, Steve Martin cardboard stand-ups, in-store streamers and postcards advertising TV special and LP.

Whew.



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For information regarding the Steve Martin Fan Club and for Steve Martin posters and shirts, please write to: *A Wild And Crazy Guy*, P.O. Box 77505, San Francisco, California 94107

Industry Holiday Ad & In-Store Budgets Soar

• Continued from page 1

are carried, color coded as to repertoire category. Each cover has a number, which is again carried in a 1/3 page area in which the shopper can encircle the album and turn the coupon over a store staffer who will pick the albums out of inventory. There are also two full-color pages of accessories featuring Discwasher, Maxell, TDK and Rack Factory products.

An inside page carries full-page coupon offer wherein shoppers can register in any of the chain's stores for a drawing giveaway, with the winner receiving an album a week for 52 weeks. Crowley says Disc hopes to create a current mailing list with the entries.

The theme cover of the Disc supplement has been blown up to poster size which are mounted throughout Disc stores. Clerk's will wear T-shirts, emblazoned with the theme, through Jan. 1. Divider cards carry-

ing the theme isolate advertised product in the stores' browsers. The contest page has also been enlarged to poster size, pinpointing the location of the coupon barrel in the store.

To assure constant in-store demo play, each Disc location has been supplied with 15 different cassettes containing top sides from advertised albums. The "Give Music" motif is also carried on Disc's radio and tv advertising.

Music Plus in L.A. kicked off an 800,000 11 by 14-inch newsprint tab insert in the Los Angeles Times Sunday (3), with a second different insert of the same amount for the next Sunday (17) Times and 200,000 in the Herald Examiner. The Music Plus inserts, too, are produced in-house with some artwork supplied by participating labels.

Approximately 70 albums are featured on 11 pages of copy. Lou Fogelman estimates that 20 labels are

participating, with Motown going for a page in both insert runs.

Music Plus will supply its store personnel with T-shirts carrying the holiday store map theme and the 11 by 14 covers will appear throughout the store. Advertised albums will receive consistent taped store play during the insert periods, Fogelman says. References to the supplements will be carried on the stores' print and tv ads.

Handleman Co. executive vice president Johnny Kaplan says the rack giant, in conjunction with its affiliate, Sieberts Inc., is providing advertising/merchandising tie-ins for thousands of its accounts.

The 1,400 Kmart record/tape/accessories departments contain point of purchase materials, carrying out "Give A Gift Of Music" theme, for example. Buddy Boswell, Siebert's ad chief, organized the rack/retail marketing thrust.

"The campaign features 23 currently hot album titles," Boswell says. "When you enter a store or department, you can't miss the 12 by 54-inch header card that fits into slots on a rack. Similar sized banners in four colors are being supplied, too. Then there are five different 11 by 14-inch signs.

All departments are being supplied with demo tapes with cuts from the key albums. The tape contains a DJ narration selling the program theme and individual albums. We made more than 3,000 kits for our locations. And Siebert's is buying 165 radio markets, Boswell adds.

Boswell's widespread radio buy fits into the Handleman 1978 greater radio spot participation, pointed up by Kaplan. The spots play heavily on the "gift" theme.

Salesmen for both organizations are carrying a manual, illustrated to show store managers how they can outfit traffic areas in stores to perk interest in music departments.

Gerry Gladieux of the Camelot/Grapevine stores printed 500,000 triple-fold bag stuffers with coupons offering \$1 and \$2 off on items such as Hohner harmonicas, Discwasher products, Pfanstiehl needles, Christmas albums and Le-Bo storage cases. The Paul David stores are utilizing "Give Music, The Perfect Gift" as theme. Clerks are wearing monster buttons with the wording. Two-foot square signs are mounted in each location.

Gladieux has weekend ad campaigns featuring primarily print and radio going through Christmas. He features different key product and repertoire in each. All prominently push the "Give Music" campaign.

For the third year, a strong tv push runs through the holidays in the Tampa/St. Petersburg area, where the chain has its largest store concentration, and Flint, Mich., where the firm's first monster Grapevine store is located, has been added.

Mike Terlecky, manager of that store, illustrates how individual stores amplify on a national program. His 32 by 12-foot marquee carries the "Give Music" theme. He has contracted for 15 outdoor bill-

boards through Jan. 1, with the theme prominently displayed along with two four-foot-square full-color album blowups.

Inside the store a 36-foot by 13-foot fireplace has been erected with a monster header theme over it riveting attention. The fireplace itself is filled with the albums featured in the billboard program.

Nationally, it is evident that tv institutional ads are garnering more dollars for retailers. The Integrity Entertainment Corp.'s Warehouse stores in the West are getting their feet wet in video with an institutional campaign which zeroes in on its "extensive selection" of album product. John Grandoni of the Cavage's 12 stores out of Buffalo, N.Y., says the firm is doing a series of 30-second tv spots on a local tv outlet on Sunday afternoons through the holidays. Licorice Pizza in L.A. and Music Plus are funding their heaviest tv penetration till year's end.

The Budget Tape & Record stores in 20 states are working with a "We've Got Your Song For the Holidays" slogan. Ad chief Sandy Halper is adapting a holiday theme to special music which has been the base for the franchised stores' video for more than a year.

And "Music Is The Gift That Keeps On Giving" sparks the DJ's Sound City holiday marketing boom. Dick Justham has purchased a titling machine, which enables him to make special strips for each of the stores' VTR centers. Vicki Kost is adding the line on the stores' radio spot campaign.

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Jimmy's 4th For Brooklyn

NEW YORK—Jimmy's Music World has won permission from the Federal Bankruptcy Court to add another store to its present three locations.

The new outlet is located in Brooklyn in the Georgetown Shopping Center.

A split of the creditors committee prevented it from giving consent to the proposed venture, but U.S. Bankruptcy Judge John J. Galgay agreed to permit the opening provided that a separate profit and loss statement be maintained for the business.

Creditors of the company, under Chapter XI proceedings along with its parent, Sutton Distributors, have yet to be paid. Their ballots choosing from repayment options are now being tabulated and said to be close to the necessary vote for approval.

Line To Jewel

LOS ANGELES—Jewel Record Corp. has acquired worldwide distribution rights to Steph & Lee Records.

The label has a single out, "Drowning In Misery" by Ernie Johnson. Jewel has rushed samples to distributors and has serviced soul stations with the release.

Sunshine Record Distributors of New York is now distributing the Jewel-Paula-Ronn and affiliated company lines.

Salute Paul-Ford

LOS ANGELES—An album salute to Les Paul and the late Mary Ford for their contributions to the recording industry has been compiled by Doris Jacobs and Johnny Davis on Shaffer Records.

Entitled "Echoes The Sound," the LP honors Paul and Ford for their echo chamber also known as the sound.

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Retail Expecting Holiday Sales To Accelerate

• Continued from page 1

and Capitol. Product carrying \$8.98 list is among the sales leaders this holiday season. They include the aforementioned Joel and Streisand sets and albums by Steve Martin, Steve Miller and Wings.

Some retailers, however, express concern over a blanket \$8.98 list, covering less potent acts than those represented at this time.

A few retailers claim that \$8.98 product will play a major role in brightening bottom-line prospects in year-end activity.

Two all-time industry sales giants—the soundtracks of "Saturday Night Fever" and "Grease"—are showing a holiday period resurgence, after reaching their sales peaks earlier this year.

While admitting that "business opened up" over the weekend, George Levy of Sam Goody claims "it was nothing to rave about. Perhaps," Levy ponders, "I have a slight feeling of anxiety about consumer spending in this tight-money period."

He's hoping for "slightly better" business this holiday over last year. Runaway best sellers at Goody's over the weekend were the Joel and Streisand albums.

Dave Rothfeld of Korvettes reports "strong business," lifted partially by "the advantage of a higher price on certain product." He expects this strong pace to continue through the rest of the year. Korvettes top sellers are Billy Joel, Donna Summer, Foreigner, Linda Ronstadt, Steve Martin, Rolling Stones, Al Stewart, Barry Manilow, Steve Miller, Elton John, Aerosmith, Grease, and Wings.

To Ben Karol of King Karol in New York, holiday business got off to a "disappointing" start. Based on business so far in 1978, he anticipates "at least a 50% increase over last year. 'We didn't come up to projections at all: it was flat. . . ."

While he finds this showing "puzzling," the retailer conjectures that "new product isn't exciting; there are no really big albums and no major films to lure more custom-

ers into Manhattan," where seven of the eight King Karol stores are located. His best sellers over the weekend were Streisand, Joel, Summer and Ronstadt.

While looking forward to an "exceptionally good" Christmas, Roy Imber, president of Elroy in Freeport, N.Y., states the weekend was not as strong as anticipated in the 24 TSS/Record World stores serviced by the company. Top sellers were Joel, Streisand, Grease and Meat Loaf.

Assistance in preparing this story provided by John Sippel, Alan Penchansky, Kip Kirby and Dick Nusser.

Howard Ring of Music City & Music Sales, with a total of nine stores in Connecticut, Massachusetts, Rhode Island and New Hampshire, says weekend sales were up from last year. He claims "a lot of high-price goods" helped, with such prime movers in the \$8.98 list category as Martin, Joel, Streisand,

Miller, and "Grease." He envisions strong end-of-the-year momentum.

Business was "not as good as last year," reports Bill Blankenship, vice president of the five-store For the Record outlet in Baltimore. The retailer points out that r&b represents by far the greater part of his business, and blames lesser impact from this year's r&b product.

"Last year, for instance, there was a new Earth, Wind & Fire, but this year it's a greatest hits package. I ordered 4,000 units of the new LP last year, but only 1,000 greatest hits this year. Top sellers for the chain were Parliament, Chaka Khan, Barry White, Chic and Sheryl Lynn.

Business proved "very good" for Bob Higgins' Transworld in Albany which operates 17 retail stores in New York and Massachusetts. Higgins cites a 15% increase in business over last year on Friday (Nov. 24) and a 35% increase on Saturday (25). Top sellers were "Grease," Joel, "Saturday Night Fever," Foreigner and Aerosmith. Higgins anticipates a good sales run for the rest of the

year.

Retailers from Cleveland, Washington and the Boston area reported healthy weekend sales, but most said sales didn't match last year's intense holiday buying spree.

An exception was Record Bar's Barrie Bergman: "Sales were awfully good," the head of the 84-store chain claims. "Sales were up 18% on a per store average."

Record Bar's vice president of purchasing, Fred Traub, says LPs by Martin, Manilow, Chic, Joel, Streisand, White, and Earth, Wind & Fire accounted for heavy sales, with unusual activity centered around other acts such as Tanya Tucker, Norman Connors, Al Stewart and Switch.

Mark Silverman, vice president of the 16-store Eastern Waxie Maxie chain, says the weekend was "a little disappointing" overall, although individual stores reported strong sales. Assistant buyer Bob Boilen cites LPs by Steve Martin, Joel, Manilow and Parliament as drawing heavy responses, with strong showings also by Toto, Chaka Khan and Rush.

Both Record Bar and Waxie Maxie report sales of both the "Grease" and "Saturday Night Fever" LPs coming back strong after a brief lull.

Stuart Schwartz of the 19-store Harmony Hut chain reports the weekend was about the same as last year "or somewhat behind it." One thing he noticed is that 8-tracks and cassettes sold proportionately better than LPs. "Cassettes were up substantially," he notes.

Harmony Hut's general merchandise manager, Clyde McElvene, reports strong sales for Joel, Streisand, Manilow, disco product in general, and for LPs such as the Tim Weisberg/Dan Fogelberg collaboration, Chuck Mangione and Steve Miller.

The Disc Records outlet in the Severance Mall in Cleveland Heights reports sales "beyond a normal weekend," but "not as good as past years." Store manager Mike Skadeland thinks sales would have been better if there was snow on the ground. "Snow gets 'em in the mood," he says.

He also mentions Joel (both LPs), Parliament/Funkadelic, Streisand, Rose Royce, Earth, Wind & Fire, Eric Clapton and Ronstadt as among the top sellers.

Mark Briggs of the Boston-based Strawberries chain says business "was real good," but "down slightly from last year. Friday was better than Saturday," he says.

Heavy sellers included Chic, Summer, Joel, Village People, Chaka Khan, Streisand, Grateful Dead, Manilow, Martin and again, good sales from Switch, a new group.

At Peaches, Ken Jernigan, product manager of the Atlanta-based chain, reports business "was up quite a bit, but not what it was at this time last year. 'I think,' he adds. "the general economic crunch right now is hurting, and also the \$8.98 list price is certainly not helping. I expect our business to be up and above last year's sales through the holidays."

The pop movement at Peaches was led by Joel, Ashford & Simpson, Nicolette Larson, Steely Dan, Eric Clapton, the soundtrack of "Wiz," Jimmy Buffett's live album, Ronstadt and Meat Loaf.

The major country sellers were Kenny Rogers, Crystal Gayle and, in particular, Willie Nelson's "Stardust" and Streisand's "Greatest Hits."

John Timmons, general manager

(Continued on page 82)

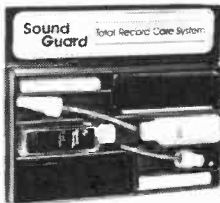
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BUILT-IN AUDIENCE DROP-OFF

Henabery Sees Disco As Viable Alternative Format, But Shaky

By DOUG HALL

NEW YORK—While radio circles debate whether disco is here to stay, consultant Bob Henabery, who put together one of the first disco formats, is convinced that disco has become a "legitimate radio format alternative."

Henabery, who now consults to stations with a wide variety of formats, has only recently gotten back to working with disco in a small Texas market. "It would be fun to do another one in a major market," he says, recalling his efforts in putting together NBC's Washington FM WKYS in 1975.

Because of his experience at WKYS, Henabery cautions programmers moving into disco not to be surprised if there is an audience drop-off from an initial positive audience reaction. He says such would be particularly true in a market which has not had a disco outlet.

When Henabery introduced disco WKYS the first Arbitron measurement of the station scored a 7.2 share of audience, up from figures too small to report. But before Henabery left the station at the end of 1977 it had settled into a 4.8 share average for 10 arbitron books.

This audience drop-off was experienced by WKTU-FM here in the October Mediatrend measurement



Bob Henabery

which showed the station down to a 9.2 from an 11.0 in September, but the station picked up new steam in the November book issued last week. The station held its number two position in the market and scored a 10.3.

Because of its performance in

Mediatrend, Henabery predicts WKTU will win a 7 or 8 share in the October/November Arbitron, which is not due out until the middle of next month.

The industry is waiting to see WKTU's Arbitron performance because the October/November book will be the first to measure the new disco format, introduced during the middle of the July/August rating period.

In its previous format, the mellow sound, WKTU never achieved more than a 1.9 share in the past five Arbitron books. To put Henabery's prediction of a 7 or 8 share in perspective, WABC has ranged from a 7.0 to 9.0 in the past five Arbitron books.

WKTU is bound up in the beginnings of the disco format at WKYS. Henabery proposed a disco format to the then general manager at WRC-AM/WKYS-FM Harold Green because he had just completed a study for WKTU on disco. That was back in 1975, but WKTU did not go disco until almost three years later.

In fact Henabery's initial recom-

(Continued on page 52)



FASHION SHOW—WBLs-FM New York program director Hal Jackson introduces Arista Records artist Phyllis Hyman who is modeling a robe for a benefit fashion show hosted by the station and a Fifth Ave. New York store.

S.F.'s KSFO-AM More Music Coming

By JACK McDONOUGH

SAN FRANCISCO—If KSFO-AM is to remain one of the top four stations in the Bay Area it will have to do it with the personality adult contemporary sound it pioneered here and without the San Francisco Giants.

It will also have to do it without general manager Jack Bankson, 56, who is taking an early retirement after almost 20 years with Golden West, owners of the station. Golden West gave no official reason for the change.

KSFO lost broadcast rights to the Giants after it dropped out of a bidding war with NBC-owned station here KNBR-AM which will pay \$1.3 million to broadcast the games.

Some observers credit the station's overall number one position in the market in the July/August Arbitron of an 8.8 share and an 11.9 share with men due to the fact that the Giants were strong contenders for their division title during the rating period.

Program director Dan Hofmann says KSFO will hold audience through continued concentration on personality radio. "We hold the franchise on personality radio in this market. We have for 20 years. People have a relationship with us. We're part of people's lives, and they're very loyal."

Hofmann cites the moving of long-time favorite Gene Nelson into the 5:30 a.m. slot and the hiring of Bay Area veteran Tom Saunders from KSFX-FM to follow Nelson up from 9 a.m. to noon as principal moves in strengthening the personality profile of the station and in garnering a younger audience. The station has also added Clay Keller, whom Hofmann cites as a top-rated voice in Sacramento, at the 3 p.m.-7 p.m. slot.

Hofmann also says that "community involvement is terribly important to us and we are directing our news and our jocks more and more to that all the time."

The physical plant at KSFO is also undergoing extensive upgrading with the addition of new studios, rewiring of the central controls and

the installation of a new transmitter that "is easily convertible to AM stereo." KSFO is headquartered in the Fairmont Hotel here atop Nob Hill.

Music at KSFO is played according to a computer program put together by Hofmann and an assistant. The station plays 50% gold, "mostly from the '70s" and adds two or three new adult contemporary numbers per week to a basic playlist of 30.

"We are not a strictly music station," emphasizes Hofmann. "We don't try to play unpopular records just to sound different, and we don't play anything out of the box. Our feeling is that unless a song has national numbers it doesn't deserve to be on KSFO."

Hofmann also notes, "We don't refrain from playing a song because of the artist who does it. We played 'Beth' by Kiss and 'Dust In The Wind' by Kansas because they fit our sound. We have not played 'Boogie Oogie Oogie' even though it was number one because we didn't feel it was right. We didn't play 'Shame' until it went top 10 nationally. We did play Glen Campbell's 'Southern Nights' without waiting at all, but that's an exception."

KSFO supplements its music with variety programming in the evening. On weekends the station airs the syndicated show of Dr. Demento.

In addition to Nelson, Saunders and Keller the daily KSFO schedule features Buddy Hatton, noon to 3 p.m.; Jerry Gordon, 7 p.m. to midnight; and John Hardy, midnight to 5:30 a.m.

Christmas Special Stars Wolfman Jack

LOS ANGELES—Audio Stimulation is readying a new, annual Wolfman Jack "Christmas Radio Special," the first time it is being offered for sale to an interested station. The show is still free to those stations which already subscribe to "The Wolfman Jack Show."

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DIR Plans New Year's Live B'cast

NEW YORK—DIR Broadcasting will celebrate New Year's Eve by putting together a 100-plus market wired network to carry for two hours the Marshall Tucker Band from a New Orleans club, the Warehouse.

The show being offered on a barter basis—it comes with four minutes of commercial time to be sold locally—is being sponsored by Pabst beer, which will run 10 minutes of commercials.

The show is "wired" by AT&T microwave hookups which will permit stereo in 28 markets. Among stations carrying the show are WNEW-FM New York, WXRT-FM Chicago, WWW-FM Detroit, WMMR-FM Philadelphia, WMMS-FM Cleveland, KMET-FM Los Angeles and WWDC-FM Washington.

A total of 108 stations have signed up for the show and DIR president Bob Meyowitz expects 150 to come aboard before the show airs.

The presentation of such a special illustrates the limitations of the AT&T land system and the need for broadcasting to get into satellites. Several other syndicators and show packagers have approached the Bell system about New Year's Eve shows, but DIR has too many lines tied up for AT&T to handle more.

Meyowitz, whose DIR syndicates the "King Biscuit Flower Hour" by mailed tape, sees the network approach as a "throwback to the days of live broadcasts," but he warns that stations and producers should "not put bands on the radio just because the bands want to do it."

He adds that not all acts make good programming and warns that to do a live concert "puts one band on the radio for a very long time."

He reasons that people who are not strong fans of this or that band will tune out. He explains that networking of an act should be on a special occasion such as New Year's Eve.

"Back To Earth"

SP 4735



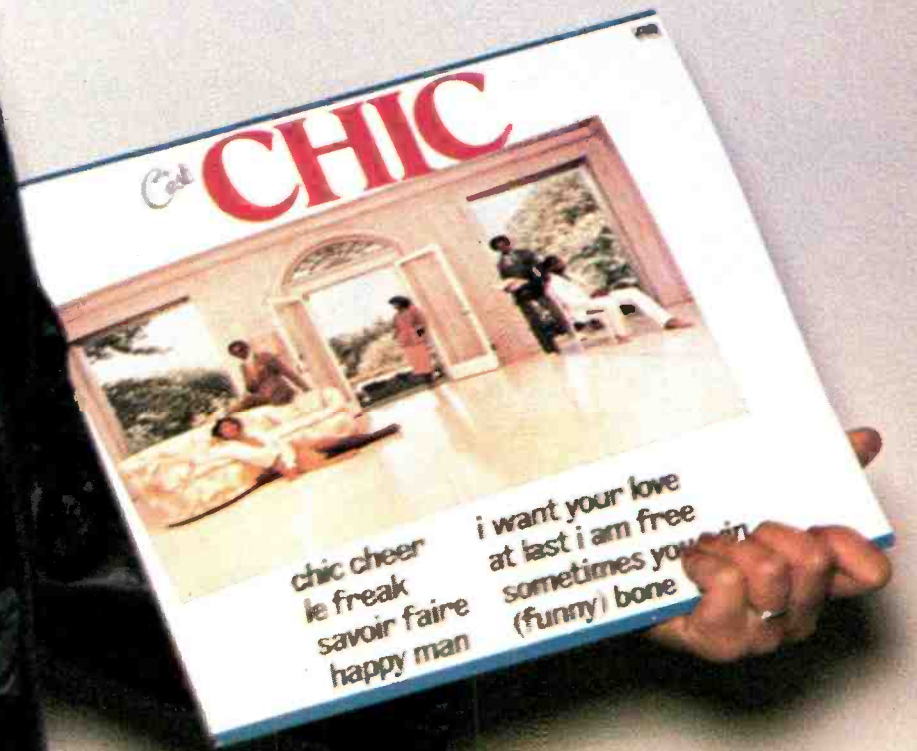
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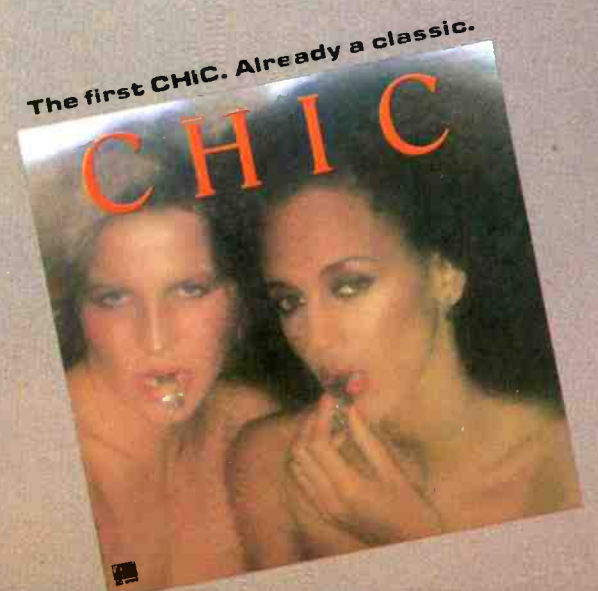
This season, you're still hearing gold! Because Chic's latest album shipped gold. And "**Le Freak**," the first single? Gold, of course. And a 12 inch disco version that's made "**Le Freak**" the latest dance craze.

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FCC Opening WTIC-FM's Books To Citizens Groups

WASHINGTON—The FCC has decided to allow citizens groups fighting for a classical format on Hartford's WTIC-FM to inspect not only the current owner's annual financial reports but also those of the previous licensee, covering the years 1971 to the present.

The major citizens group—Classical Radio For Connecticut—is challenging discontinuance of the classical format by present owners, Ten Eighty Corp., whose license renewal is pending for the Connecticut AM and FM outlets.

The present owners, who acquired the stations in 1974, and the previous owner Broadcast Plaza, Inc., have told the FCC that the classical format has always been unprofitable. Ten Eighty dropped the format in 1977.

The citizens group claims that the unique classical format is "finan-

cially viable" and that losses by WTIC-FM under that format are attributable to other factors.

Ordinarily, the FCC says it would not have released the financial records of the previous owner of WTIC, but the corporation has gone out of business so no competitive harm could result.

The Commission says it will protect all confidential information in the Ten Eighty annual financial reports.

The present licensee has already given the citizens group "detailed financial information" on its operation under the classical format, and has no objection to the FCC order permitting disclosure. (The FCC's Broadcast Bureau refused to release the previous owner's financial reports, but was overruled by the commissioners.)

The AM-FM outlets were sold to Ten Eighty in 1974 for \$6 million with an approximate market value of the FM outlet estimated at about \$1.2 million. The citizens group says that appraisal is far too high.

The Commission will also allow Classical Radio For Connecticut limited access to financial information about the AM station, since each of the licensees filed combined AM-FM financial reports for WTIC during the 1971-78 period of ownership.

The U.S. Appeals Court here has ordered the FCC to heed petitions of citizens' groups for hearings when loss of a "unique" musical format will occur through station transfer or renewal. But the FCC has insisted that the Commission must maintain a hands-off policy on program interference, including music formats.

Drake-Chenault's Oldies Returning

LOS ANGELES—Syndicators Drake-Chenault here have bowed a rejuvenated, 14-hour version of its successful "Golden Years" package which aired on hundreds of MOR, adult contemporary and Top 40 stations in the late '60s.

Now covering the years 1964 through 1977, the series has been redone by its original producer, Bill Watson, with Mark Elliott as narrator.

Each year has been covered as one hour, according to general manager Jim Kefford, with 12 minutes open for commercials.

Kefford adds that any station which purchases the special in November will receive the segment on 1978 at no charge. This final hour will be produced in mid-December.

Robbin Forges New Format For Tucson KHYT-AM, Possible Web

By RAY HERBECK JR.

LOS ANGELES—Twenty-year veteran Rich "Brother" Robbin, who helped put KTNQ-AM on-the-air here two years ago, hopes to help alter what he sees as "radio's deplorable state" by melding a different approach to AM play-the-hits formats.

If successful, Robbin could become national program director of a new chain for Golden State Broadcasting, which has Robert W. Morgan as overall vice president in charge of programming.

But at the moment Golden State consists of KHYT-AM, a 500-watt daytime in Tucson, Ariz. However, FCC approval is anticipated early in 1979 for 24-hour operation with 5,000 watts at night.

"Golden State plans acquisitions," says Robbin, "but couldn't proceed until KHYT was cleaned up. That's why Morgan hired me as program director."

Robbin has been carrying his new format around on tape, in his head and on napkins for more than a year. He had hoped to open a hole for it in the crowded L.A. market. But unlike the market, Morgan opened up over a few drinks one night.

"He told me KHYT was a toilet technically," explains Robbin, "with a .8 in the 12+ age group for April/May ratings, which is worse than last place here because, in the same book, KUPD-AM from Phoenix got a 1.0."

Yet, offered the p.d. spot, Robbin grabbed it. Obviously, the money was right. But more importantly, it was a chance to try out his format.

"People in this business gripe a lot today about what state we're in," hammers Robbin, "but the changes must begin with the program director. I realize I can't change the industry from a 500-watt station in Tucson. But it's a start. And the station owner, co-morning man Bob Scholz, loves positive radio that's fun to listen to. When it works here and his company expands, the sound will expand with it."

Robbin sees the situation as a challenge requiring "10 times as much ability" to turn around as any 50,000-watt outlet with good facilities in a major market. "I'll find out exactly how much I know," he says, "or don't know."

Competition in Tucson consists of KTKT-AM, which Robbin describes as "the best-sounding Top 40 station in an under-million market I've ever heard;" and KRQQ-FM, which he sees "for all intents and purposes as a carbon copy of automaton KHJ-AM in L.A." He doesn't imagine topping either outlet until KHYT goes 24 hours with more power. But he does envision shaking things up.

"I'm not saying it's a revolutionary format," says Robbin, "but to the trained ear, listening to it for a couple of hours, it would show. Basically, I've removed the listener irritants."

Esponsing the viewpoint that listeners would rather have a good time and be entertained than be "shouted at or put to sleep," Robbin essentially has injected personality into his hit-oriented approach.

"But it's not based on the quantity of talk," he adds, "but the quality. In general, personality radio DJs have lost that acute concern with what the listener is thinking as the DJs talk."

Robbin achieves quality banter through programming only five stop-sets an hour, affording only that many opportunities for the DJ

to come up with something to say. He supplies topics to talk about such as the "Lucky 13 K-Hit" ape, outlet mascot which appears locally at everything; contests; Tucson's new pro basketball (Gunners) and hockey (Rustlers), teams and the city itself.

"In other words," he says, "when we give the temperature and weather, we tie in to city landmarks; how the city looked while parked on a certain ridge, overlooking the lights as a fog rolls in. We'll draw word pictures and involve the listener. And, of course, you'd start the thing off by mentioning where you'd first heard the record that just ended—while parked on such-and-such a ridge."

Robbin is working a 51-record playlist from which two, three and four-record sets are the norm. Every cut is back-announced, "which our listeners love," he adds, "since the

(Continued on page 26)



Rich Robbin: He's programming a new sound in Tucson at KHYT-AM.

Bubbling Under The HOT 100

- 101—J DON'T KNOW IF IT'S RIGHT, Evelyn "Champagne" King, RCA 11386
- 102—LONG STROKE, ADC Band, Atlantic 44243
- 103—GET DOWN, Gene Chandler, 20th Century 2386
- 104—MIDNIGHT GIRL, Lenny Williams, ABC 12423
- 105—DOWN SOUTH JUKIN', Lynyrd Skynyrd, MCA 40957
- 106—NOW THAT WE'VE FOUND LOVE, Third World, Island 8663
- 107—NEWSY NEIGHBORS, Double Exposure, Salsoul 2069 (RCA)
- 108—SUBSTITUTE, Gloria Gaynor, Polydor 14508
- 109—AIN'T THAT ENOUGH FOR YOU, John Davis & The Monster Orchestra, SAM 785011
- 110—HAVEN'T STOPPED DANCING YET, Gonzales, Capitol 4647

Bubbling Under The Top LPs

- 201—CRACK THE SKY, Safety In Numbers, Lifesong JZ 35041 (Epic)
- 202—LARRY GATLIN, Larry Gatlin Greatest Hits, Monument MG 7628 (Mercury)
- 203—STATLER BROTHERS, Christmas Card, Mercury SRM 2-5012
- 204—ISLEY BROTHERS, Timeless, T-Neck K22-3560 (Epic)
- 205—KINSMAN DAZZ, 20th Century 574
- 206—Mandrill, New Worlds, Arista AB 4195
- 207—JERRY BUTLER, Nothing Says I Love You Like I Love You, Philadelphia International JZ 35510
- 208—COLISEUM ROCK, Starz, Capitol ST 11861
- 209—JAMES WALSH, James Walsh Gypsy Band, RCA AFL1-2914
- 210—JORGE SANTANA, Tomato TOM 7020

Case Studies



Location: Northwest.

Date: Three years ago.

Problem: AM top-rated rocker was challenged and defeated by a new AM Top 40.

Solution: An analysis of the market indicated the defeated AM station had the image to take the ratings back.

Recommendations:

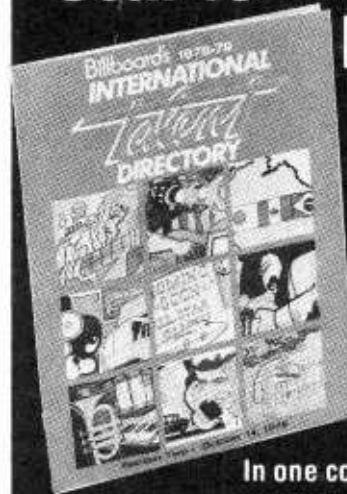
The recommendations to the management included more fun and happiness on the air, a rework of the music rotation and music within it, a rescheduling of news time, a philosophical revision of promotional ideas, a taming of the jocks, a more distinct news presentation and better public affairs programming.

Results: Station regains rating leadership by over two to one including number one in 18-34, number one in 18-49, and number one in teens and, of course, number one in 12+.

Burkhart is a well respected programming consultant.

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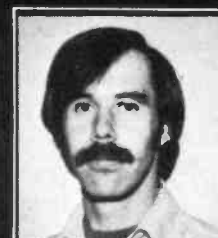
Claude Policard



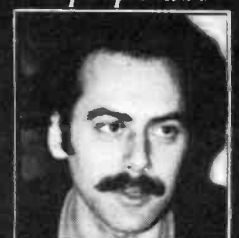
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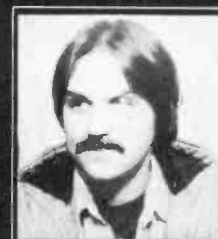
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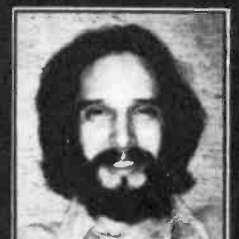
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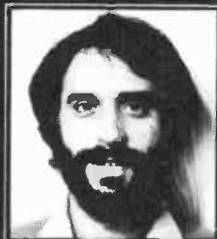
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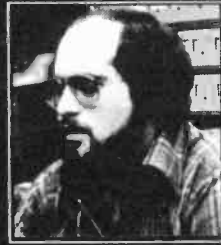
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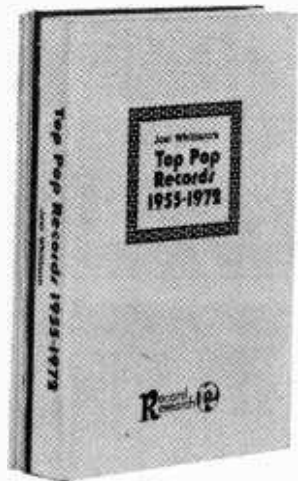


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Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Soul	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Vox Jox

By DOUG HALL

NEW YORK—Suffering from the rapid growth in audience of WKTU-FM New York, WBLS-FM program director **Hal Jackson** is beefing up his staff.

Jackson has hired WPIX-FM New York music director **Bev Mire** as his assistant. She joins **Pam Hall**, who was hired three months ago from WHUR-FM Washington to replace **Wanda Ramos**, who is busy these days helping to program WKTU by serving on the staff of Burkhart/Abrams & Associates, which is in charge of WKTU's disco format.

WBLS, which also has a disco format, slipped from a 10.8 share in the July Mediatrend to a 4.3 in November while WKTU jumped from a .9 to a 10.3 share.

Jackson says Mire will also assist him in programming stations in Chicago and Los Angeles which WBLS parent Inner City Broadcasting is acquiring.

Meanwhile, WPIX program director **George Taylor Morris** is looking for a successor to Mire. WPIX does have one new staffer lined up: **Betsy Bucken**, promotional director at WXLO (99-X) New York, who is moving to PIX to handle similar duties. Bucken had been with RKO in New York—WOR-AM/WXLO—for 3½ years. Mire came to WPIX from WCOZ-FM Boston with Morris, who was brought down from WCOZ at that time.

Pat Sheridan has joined WIBA-AM Madison, Wis., as p.d. succeeding **Jim Mader**, who continues as morning man. Sheridan has been an on-air personality and sports director at WCFL-AM and WMAQ-AM Chicago. **Jim Packard** is the new music director. The arrival of Sheridan signals a tightening of the contemporary format.

Jim Drucker, former all-night DJ at WARM-AM and WSCR-AM Scranton and p.d. at WBAX-AM Wilkes-Barre, was ordained a Catholic priest at St. Mary's Byzantine Catholic Church in Wilkes-Barre Sunday (3). He celebrates his first mass the next Sunday (10). Drucker recalls that WRAM-AM Reading, Pa. p.d. **Perer Jay** advised Drucker

to study for the priesthood in 1971, but Drucker recalls he thought that Jay was "way off the track" at that time.

WNIC-FM Detroit is looking for a morning DJ. He must be soft rock-oriented. Tapes and resumes should be sent to **J. Harper** at WNIC, 15001 Michigan Ave., Dearborn, Mich. 48126. . . . Former WRVR-FM New York acting p.d. and afternoon drive DJ **Doug Harris** is joining WGIV-AM Charlotte. His air shift has not yet been decided.

Jonathon Scott has been named music director of WVJS-AM Owensboro, Ky. He is also handling the 7 p.m. to midnight shift. Other DJs on the station are **Joe Lowe** from 5 to 10 a.m., **Kirk Kirkpatrick** from 10 a.m. to 2 p.m., **Steve Cooke** from 2 to 7 p.m., **Tom Foreman** from midnight to 5 a.m. and **Bob J. Edwards** weekends.

New KHYT-AM Format Forming Chain Foundation

• Continued from page 23

competition is not keen on identifying records."

But DJs do talk over introductions. "If I could find a way of not talking over them," he explains, "without sounding like the station is automated and very dead, I'd do it. But we do make sure that the voice intonation of the DJ is in line with the music."

Outraged at what he terms "the assassination process" most AM rock outlets inflict upon good records, Robbin's power rotation is "quite a bit longer" than the two-hour norm. "We won't take a good cut which people love and play it until we make them sick of it."

Power rotation lists vary from 10 to 12 records. Rather than adapt reality to the format, Robbin alters the format for reality. "If there are only 10 cuts which are that important," he explains, "then there'll only be 10 powers. If there aren't 10, we won't play 10 to fill out a list."

But for recurrences, Robbin only plays 12. "because we're on only 12 hours a day and I wouldn't want to play more than one recurrent per hour."

Recurrences for Robbin are hits which are falling off, but would be missed by listeners if absent an entire day, yet form an irritant if heard more than once in a while. "They're disks which have peaked," he says, "but which I really can't drop yet."

Another major difference, as Robbin sees it, is "that we play requests, providing the tune was a hit or a big cut from an LP." He has set parameters for DJs as to which cuts are allowable and when they can be played. "But, in general, we play 90% of the requests and, 80% of the time, we play them within a half-hour."

Robbin's new format reflects his intense personal dislike for "the lack of attention radio pays today to the human element," he concludes.

"I mean, we are human beings in a station talking to human beings as listeners, but it doesn't sound that way anymore. At KHYT, we're going to put that element back into rock radio and have fun doing it."



BOOK TALK—Len Epand, director of West Coast publicity for Polydor Records and Elmer Dills of KABC-AM discuss "Making It With Music," a book about the music business written by Epand and Kenny Rogers and published by Harper & Row.

Suit Seeks Abrogation Of TV Blanket C'right Fees

• Continued from page 1

chronization rights for prerecorded programs.

The class action, filed in U.S. District Court here Nov. 27, accelerates the attack against traditional music licensing practices of ASCAP and BMI, now sweating out a final appeal to the U.S. Supreme Court in the antitrust suit brought by the CBS-TV network.

In that case, an appeals court held that the blanket license was in violation of antitrust laws unless network television is also offered a per-use option. The Supreme Court is due to hear oral arguments on the appeal in mid-January (Billboard, Nov. 25, 1978). The industry committee is supporting the CBS side with a friend-of-the-court brief.

Ed Cramer, president of BMI, says he finds it difficult to understand the plaintiff's strategy in bringing the suit at this time. The whole question may become moot, he suggests, since the key element in question—legality of the blanket license—is to be reviewed by the Supreme Court.

Cramer also notes that the all-industry committee "never asked for anything other than the blanket license" until after the highest court had agreed to review.

An ASCAP spokesman accuses the stations of acting in concert to "shift their obligation to program producers." The Copyright Act requires each station to secure performance licenses, he maintains.

The spokesman for the senior society concludes that, "in the opinion of counsel, there is no merit in any of the claims" advanced by the all-industry group.

One of the goals of the All-Industry Television Licensing Committee, according to Arries, is to have music on syndicated tv programming licensed at the source by producers of these shows.

Arries points out, as does the suit, that in 1948 ASCAP's practice of splitting the licensing of synchronization and motion picture theatre performance rights "was held to violate the Sherman Act." Since this decision theatres have not had to obtain ASCAP or BMI licenses. Arries claims the situation is analogous with tv stations and syndicated programming.

Beyond this the suit, according to Arries, seeks to "unhitch licensing fees to station revenues and set such fees at a fair rate."

The suit points out that local tv stations paid \$25.6 million in licensing fees in 1972 and that assessment climbed to \$40.1 million by 1976. Arries estimates this figure climbed to more than \$50 million in 1977. No figures are available for 1978.

While these fees have increased, the use of music on these tv stations has declined, the suit charges by more than 10%.

The suit also charges that "local tv stations have been paying more than 2½ times the license fees paid by the networks to obtain programming rights covering less programming." The networks now charge affiliate stations 50% of the charges they pay to ASCAP and BMI.

Arries reasons that ASCAP and BMI fees are "unfair" because "when the fee structure was set up in the early 1950s, music was more important on tv and the former radio people who were in tv then believed music would grow in importance. But this has not been true. While people turn on the radio to hear music, no one watches tv for that," Arries says.

The papers filed allege that ASCAP and BMI have structured a music performance licensing system which is founded on the two licensing agencies' monopoly power which compels local tv stations to pay for all-musical compositions in ASCAP and BMI repertoires whether or not they want them or use them.

It further charges that the system compels local stations to continue to take blanket licenses if they wish to broadcast prerecorded programs and compels payments of royalties on a basis of station revenues which, the suit says, are unrelated to the use or value of the music broadcast.

The suit also says the local stations are required to pay substantially more for their licenses, proportionately, than any other group of licensees.

The papers filed ask for a temporary restraining order and preliminary injunction setting a royalty rate pending the litigation of 20% of the stations' payments to ASCAP and BMI in 1976, the last year for which data is complete.

Arries says the suit was brought at this time because lengthy negotiations with ASCAP and BMI had failed to produce a settlement satisfactory to the stations and ASCAP's contract expires Nov. 30 and BMI's Dec. 31.

Show Presley Films

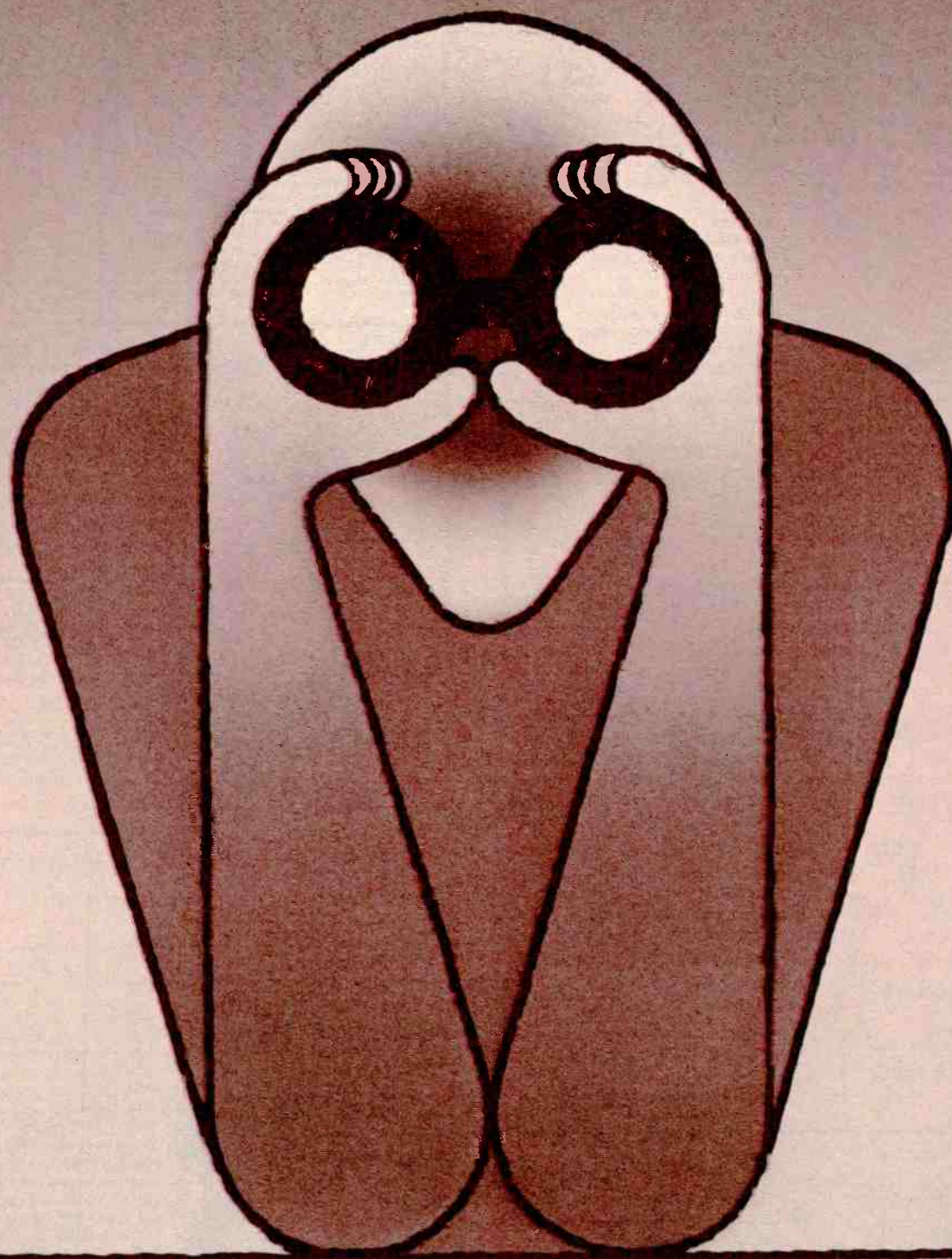
NEW YORK—WABC-TV New York celebrates "Elvis Presley Week" Monday through Friday (20-24) by showing four of his films on the station's 4:30 movie. Included in the showings are "Follow That Dream," which will be shown in two parts; "Spinout," "Kid Galahad" and "Live A Little, Love A Little."



Dan O'Brian

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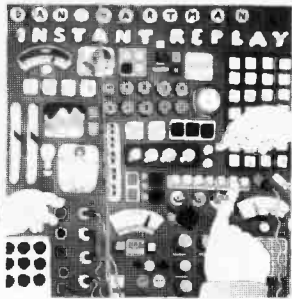


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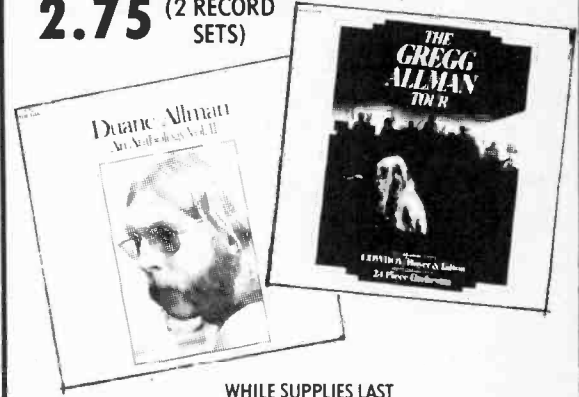
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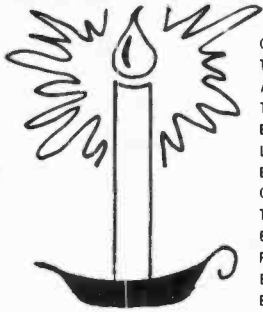
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MOW 767-MICHAEL JACKSON - MUSIC & ME
MERC 1122-OHIO PLAYERS - GOLD
UA 382-LITTLE ANTHONY - BEST OF
CAS 1296-JOHNNY CARSON - TONIGHT SHOW 2 RECORD SET
KAMA 2013-LOVIN' SPOONFUL
UA 385-VIKI CAR - BEST OF
WB 2794 - JAMES TAYLOR - WALKING MAN
MUS 3231-PLATTERS - GOLDEN HOURS
BDS 5602-GLADYS KNIGHT - CLAUDINE
MERC - FARON YOUNG - MAN & HIS MUSIC
YALA 168-ROY WOOD - BOULDERS
MERC 1689-JERRY BUTLER - POWERS OF LOVE
JUB 2044-RUSTY WARREN - IN ORBIT
JSM 2039-RUSTY WARREN - BOUNCES BACK
JGM 2053-RUSTY WARREN - SEX - X - PLOSION
HL 69014-VAN MCCOY - RHYTHMS OF THE WORLD
HL 69012-VAN MCCOY - THE REAL MCCOY
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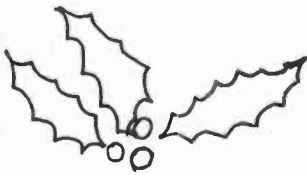
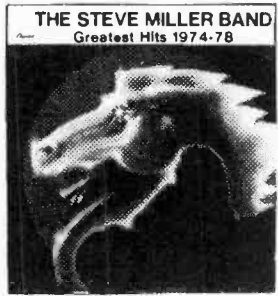
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BEATLES - SGT. PEPPER
BOB SEGER - STRANGER IN TOWN
ERIC CLAPTON - BACKLESS
LYNYRD SKYNYRD'S - FIRST AND LAST
T.H.E. #2 TENDER IS THE NIGHT
BARRY WHITE - THE MAN
LINDA RONSTADT - SIMPLE DREAM
FOREIGNER - DOUBLE VISION
BEATLES - SOMETHING NEW
BEATLES - VI

OLIVIA NEWTON JOHN - TOTALLY HOT
THE JACKSONS - DESTINY
ANN MURRAY - LETS KEEP IT THAT WAY
THE CARS
EXILE - MIXED EMOTIONS
LINDA RONSTADT - LIVE
EL COCO - DANCING IN PARADISE
CHANSON
THREE DEGREES - NEW DIMENSIONS
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11821 GLEN CAMPBELL/BLOODLINE
11827 BUCK OWENS/BEST OF VOL. 1
1981 BEACH BOYS/SURFER GIRL 4M
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1999 JUDY GARLAND/HITS OF:
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7007 ELVIS PRESLEY - FRANKIE & JOHNNY
7064 ELVIS PRESLEY - MAHALO
7010 ELVIS PRESLEY - FLAMING STAR
7011 ELVIS PRESLEY - LET'S BE FRIENDS
7013 ELVIS PRESLEY - C'MON EVERYBODY
7014 ELVIS PRESLEY - I GOT LUCKY
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1298 BOBBY VINTON - MELODIES OF LOVE
1306 BEACH BOYS - LITTLE DEUCE COUPE
3593 B. B. KING - LIVE AT THE REGAL
3598 ELTON JOHN - FRIENDS
3603 STEPPENWOLF - THE BEST OF STEPPENWOLF
3607 TERRY SNYDER - PERSUASIVE PERCUSSION
3621 GRASS ROOTS - THE BEST OF GRASSROOTS
3456 FRANK SINATRA - NEVERTHELESS
3457 FRANK SINATRA - JUST ONE OF THOSE THINGS
3458 FRANK SINATRA - THIS LOVE OF MINE
0306 WAYLON JENNINGS - ONLY DADDY THAT'LL WALK THE LINE
0307 DOLLY PARTON - MINE
0308 WILLIE NELSON - COUNTRY WINNERS
7017 DOLLY PARTON - JUST BECAUSE I'M A WOMAN
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1187 PERRY COMO - THE SHADOW OF YOUR SMILE
0705 WILLIE NELSON - SPOTLIGHT ON WILLIE NELSON
7002 DOLLY PARTON - I WISH I FELT THIS WAY AT HOME

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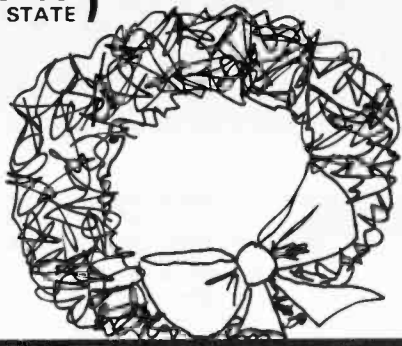


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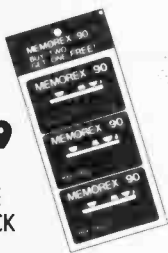
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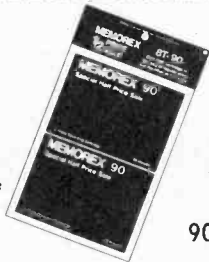
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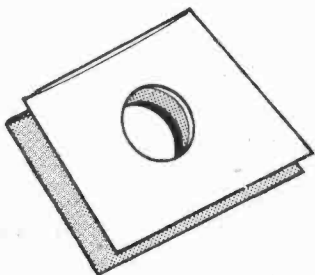
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/30/78)

TOP ADD ONS - NATIONAL

- ERIC CLAPTON—Promises (RSO)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- ANDY GIBB—Our Love (RSO)

PRIME MOVERS - NATIONAL

- BEE GEES—Too Much Heaven (RSO)
- (D) CHIC—Le Freak (Atlantic)
- BILLY JOEL—My Life (Columbia)

BREAKOUTS - NATIONAL

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- GERRY RAFFERTY—Home & Dry (UA)
- NICOLETTE LARSON—Lotta Love (Warner Brothers)

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.

KCBN—Reno

- NONE
-
- D★ CHIC—Le Freak (Atlantic) 28-15
- ★ BEE GEES—Too Much Heaven (RSO) 23-13

KOPA—Phoenix

- CAT STEVENS—Bad Breaks (A&M)
- ERIC CLAPTON—Promises (RSO)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 22-13
- D★ CHIC—Le Freak (Atlantic) 21-19

KTKT—Tucson

- NICOLETTE LARSON—Lotta Love (WB)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 23-15
- ★ BILLY JOEL—My Life (Columbia) 15-7

KQEO—Albuquerque

- KENNY LOGGINS—Easy Driver (Columbia)
- EDDIE MONEY—You Really Got A Hold On Me (Columbia)
- D★ CHIC—Le Freak (Atlantic) 34-15
- ★ BILLY JOEL—My Life (Columbia) 15-5

KENO—Las Vegas

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
-
- ★ AL STEWART—Time Passages (Arista) 10-6
- D★ CHIC—Le Freak (Atlantic) 28-20

KFMB—San Diego

- PAUL STANLEY—Hold Me, Touch Me (Casablanca)
- LINDISFARNE—Run For Home (Atco)
- ★ BILLY JOEL—My Life (Columbia) 16-11
- ★ TOTO—Hold The Line (Columbia) 5-1

Pacific Northwest Region

TOP ADD ONS:

- POINTER SISTERS—Fire (Planet)
- IAN MATTHEWS—Shake It (Mushroom)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)

PRIME MOVERS:

- CHIC—Le Freak (Atlantic)
- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (ARC)

BREAKOUTS:

- NICOLETTE LARSON—Lotta Love (Warner Brothers)
- BLUES BROTHERS—Soul Man (Atlantic)
- GERRY RAFFERTY—Home And Dry (UA)

KFRC—San Francisco

- BLUES BROTHERS—Soul Man (Atlantic)
-
- ★ EARTH, WIND & FIRE—September (ARC) 26-10

D★ CHIC—Le Freak (Atlantic) 13-4

KYA—San Francisco

- NONE
-
- ★ CARS—My Best Friend's Girl (Elektra) 19-12
- ★ ANDY GIBB—Our Love (RSO) 25-19

KLIV—San Jose

- BILLY JOEL—My Life (Columbia)
- CHICAGO—Alive Again (Columbia)
- ★ TOTO—Hold The Line (Columbia) 15-5
- ★ BEE GEES—Too Much Heaven (RSO) 25-16

KROY—Sacramento

- ACE FREHLEY—New York Groove (Casablanca)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- D★ CHIC—Le Freak (Atlantic) 13-3
- ★ ANDY GIBB—Our Love (RSO) 18-1

KYNO—Fresno

- NONE
-
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 8-1
- ★ BEE GEES—Too Much Heaven (RSO) 22-15

KGW—Portland

- POINTER SISTERS—Fire (Planet)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ RITA COLLIDGE—Love Me Again (A&M) 9-4
- ★ BILLY JOEL—My Life (Columbia) 10-5

KING—Seattle

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- GERRY RAFFERTY—Home And Dry (UA)
- ★ BILLY JOEL—My Life (Columbia) 9-3
- ★ EARTH, WIND & FIRE—September (ARC) 24-18

KIRB—Spokane

- CAPTAIN & TENNILLE—You Need A Woman (A&M)
- EAGLES—Please Come Home For Christmas (Asylum)
- ★ EARTH, WIND & FIRE—September (ARC) 24-20
- ★ TOTO—Hold The Line (Columbia) 12-6

KTAC—Tacoma

- NICOLETTE LARSON—Lotta Love (WB)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ ELTON JOHN—Part-Time Love (MCA) 23-18
- ★ BEE GEES—Too Much Heaven (RSO) 24-19

KCPX—Salt Lake City

- NICOLETTE LARSON—Lotta Love (WB)
- POINTER SISTERS—Fire (Planet)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 18-9
- ★ BEE GEES—Too Much Heaven (RSO) 19-12

KRSP—Salt Lake City

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- NICOLETTE LARSON—Lotta Love (WB)
- ★ TOTO—Hold The Line (Columbia) 19-15
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 7-1

KTLK—Denver

- JUSTIN HAYWARD—Forever Autumn (Columbia)
- NICOLETTE LARSON—Lotta Love (WB)
- D★ CHIC—Le Freak (Atlantic) 28-23
- ★ BEE GEES—Too Much Heaven (RSO) 14-6

KIMN—Denver

- NO LIST
-
-

North Central Region

TOP ADD ONS:

- ERIC CLAPTON—Promises (RSO)
- ANDY GIBB—Our Love (MCA)
- ELTON JOHN—Part-Time Love (MCA)

PRIME MOVERS:

- BEE GEES—Too Much Heaven (RSO)
- (D) CHIC—Le Freak (Atlantic)
- TOTO—Hold The Line (Columbia)

BREAKOUTS:

- (D) DAN HARTMAN—Instant Replay (Blue Sky)
- NICOLETTE LARSON—Lotta Love (Warner Brothers)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)

CKLW—Detroit

- ANDY GIBB—Our Love (RSO)
-
- ★ BEE GEES—Too Much Heaven (RSO) 30-13
- ★ TOTO—Hold The Line (Columbia) 19-8

WDRQ—Detroit

- ERIC CARMEN—Change Of Heart (Arista)
- RONNIE LAWS—Love Is Here (UA)
- ★ BILLY JOEL—My Life (Columbia) 21-16

D★ CHIC—Le Freak (Atlantic) 8-1

WTAC—Flint

- ACE FREHLEY—New York Groove (Casablanca)
- LINDISFARNE—Run For Home (Atco)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 22-16

D★ CHIC—Le Freak (Atlantic) 12-4

Z-96 (WZZR-FM)—Grand Rapids

- BILLY JOEL—My Life (Columbia) 20-13
- IAN MATTHEWS—Shake It (Mushroom)
- ★ BEE GEES—Too Much Heaven (RSO) 26-16
- ★ BILLY JOEL—My Life (Columbia) 20-13

WAKY—Louisville

- NICOLETTE LARSON—Lotta Love (WB)
-
- ★ BILLY JOEL—My Life (Columbia) 22-12
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-8

WBGW—Bowling Green

- BLUES BROTHERS—Soul Man (Atlantic)
- EAGLES—Please Come Home For Christmas (Asylum)
- ★ BEE GEES—Too Much Heaven (RSO) 19-14

D★ CHIC—Le Freak (Atlantic) 23-15

WGCL—Cleveland

- DAN HARTMAN—Instant Replay (Blue Sky)
- ELTON JOHN—Part-Time Love (MCA)
- ★ BEE GEES—Too Much Heaven (RSO) 21-15
- ★ AMBROSIA—How Much I Feel (WB) 16-10

WZZP—Cleveland

- RICK JAMES—Mary Jane (Gordy)
- GERRY RAFFERTY—Home And Dry (UA)
- D★ CHIC—Le Freak (Atlantic) 20-10
- ★ TOTO—Hold The Line (Columbia) 21-13

Q-102 (WKRC-FM)—Cincinnati

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- EARTH, WIND & FIRE—September (ARC)
- D★ CHIC—Le Freak (Atlantic) 31-23
- ★ ACE FREHLEY—New York Groove (Casablanca) 22-15

WNCI—Columbus

- SWITCH—There'll Never Be (Gordy)
- HEART—Straight On (Mushroom)
- ★ ANDY GIBB—Our Love (RSO) 16-10
- D★ CHIC—Le Freak (Atlantic) 9-5

WCUE—Akron

- POINTER SISTERS—Fire (Planet)
- NICOLETTE LARSON—Lotta Love (WB)
- ★ BILLY JOEL—My Life (Columbia) 16-3
- D★ CHIC—Le Freak (Atlantic) 17-7

13-Q (WTKQ)—Pittsburgh

- ERIC CLAPTON—Promises (RSO)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ EARTH, WIND & FIRE—September (ARC) 28-20
- ★ BEE GEES—Too Much Heaven (RSO) 10-6

WPEZ—Pittsburgh

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- ERIC CLAPTON—Promises (RSO)
- ★ BEE GEES—Too Much Heaven (RSO) 18-10
- ★ TOTO—Hold The Line (Columbia) 21-15

KAKC—Tulsa

Southwest Region

TOP ADD ONS:

- (D) CHIC—Le Freak (Atlantic)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- ERIC CLAPTON—Promises (RSO)

PRIME MOVERS:

- BEE GEES—Too Much Heaven (RSO)
- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BILLY JOEL—My Life (Columbia)

BREAKOUTS:

- GERRY RAFFERTY—Home And Dry (UA)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- NICOLETTE LARSON—Lotta Love (Warner Brothers)

KILT—Houston

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- GERRY RAFFERTY—Home & Dry (UA)
- D★ CHERYL LYNN—Got To Be Real (Columbia) 21-10
- ★ BEE GEES—Too Much Heaven (RSO) 20-6

KRBE—Houston

- NO LIST
-
-
-

KLIF—Dallas

- NICOLETTE LARSON—Lotta Love (WB)
- ERIC CLAPTON—Promises (RSO)
- ★ BEE GEES—Too Much Heaven (RSO) 22-14
- ★ ALICE COOPER—How You Gonna See Me Now (WB) 28-16

KNUS-FM—Dallas

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- ERIC CARMEN—Change Of Heart (Arista)
- ★ FIREFALL—Strange Way (Atlantic) 22-14
- ★ PAUL DAVIS—Sweet Life (Bang) 23-13

KFJZ-FM (Z-97)—Ft. Worth

- CHICAGO—Alive Again (Columbia)
- FIREFALL—Strange Way (Atlantic)
- ★ THE WHO—Who Are You (MCA) 12-6
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 10-5

KINT—El Paso

- NICOLETTE LARSON—Lotta Love (WB)
- HEART—Straight On (Mushroom)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 28-15
- D★ SYLVESTER—You Make Me Feel (Fantasy) 20-11

WKY—Oklahoma City

- D★ CHIC—Le Freak (Atlantic)
- EARTH, WIND & FIRE—September (ARC)
- ★ BILLY JOEL—My Life (Columbia) 17-8
- ★ CHICAGO—Alive Again (Columbia) 17-8

KTFX—Tulsa

- D★ MUSIQUE—In The Bush (Prelude)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ BILLY JOEL—My Life (Columbia) 20-13
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 15-10

WNOE—New Orleans

- NICOLETTE LARSON—Lotta Love (WB)
- JUSTIN HAYWARD—Forever Autumn (Columbia)
- D★ CHIC—Le Freak (Atlantic) 23-10
- ★ BILLY JOEL—My Life (Columbia) 11-5

WTIX—New Orleans

- TOTO—Hold The Line (Columbia)
- GERRY RAFFERTY—Home And Dry (UA)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 17-11
- ★ CHIC—Le Freak (Atlantic) 6-4

WNOE—New Orleans

- NICOLETTE LARSON—Lotta Love (WB)
- POINTER SISTERS—Fire (Planet)
- ★ CHIC—Le Freak (Atlantic) 28-16
- ★ BILLY JOEL—My Life (Columbia) 18-8

KEEL—Shreveport

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- D★ CHIC—Le Freak (Atlantic)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 27-20
- ★ BEE GEES—Too Much Heaven (RSO) 25-14

Midwest Region

TOP ADD ONS:

- TOTO—Hold The Line (Columbia)
- BOB SEGER—We've Got Tonight (Capitol)
- CHICAGO—Alive Again (Columbia)

PRIME MOVERS:

- BILLY JOEL—My Life (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- PABLO CRUISE—Don't Want To Live Without It (A&M)

BREAKOUTS:

- JEFFERSON STARSHIP—Light The Sky On Fire (Grun))
- GERRY RAFFERTY—Home And Dry (UA)
- BLUES BROTHERS—Soul Man (Atlantic)

WLS—Chicago

- CHICAGO—Alive Again (Columbia)
-
-
- ★ AMBROSIA—How Much I Feel (WB) 12-8
- ★ BILLY JOEL—My Life (Columbia) 26-14

WFMF—Chicago

- ALICE COOPER—How You Gonna See Me Now (WB)
-
-
- ★ AL STEWART—Time Passages (Arista) 21-12
- ★ BEE GEES—Too Much Heaven (RSO) 15-6

WROK—Rockford

- TOTO—Hold The Line (Columbia)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ FIREFALL—Strange Way (Atlantic) 17-12
- ★ BILLY JOEL—My Life (Columbia) 21-13

(Continued on page 32)

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HAREM RECORDS**

**AND THE
DEBUT ALBUM
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Produced by Simon Soussan

**ON POLYDOR/HAREM
RECORDS & TAPES**

Billboard Singles Radio Action

Based on station playlists through Thursday (11/30/78)

Playlist Top Add Ons
Playlist Prime Movers

DECEMBER 9, 1978 BILLBOARD

WIFE—Indianapolis

- TOTO—Hold The Line (Columbia)
- ERIC CLAPTON—Promises (RSO)

D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 17-9

D★ CHIC—Le Freak (Atlantic) 10-4

WNDE—Indianapolis

- LINDISFARNE—Run For Home (Atco)
- TOTO—Hold The Line (Columbia)
- ★ BEE GEES—Too Much Heaven (RSO) 27-14
- ★ BILLY JOEL—My Life (Columbia) 25-11

WOKY—Milwaukee

- K.C. & THE SUNSHINE BAND—Who Do You Love (TK)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ FIREFALL—Strange Way (Atlantic) X-28
- ★ PAUL DAVIS—Sweet Life (Bang) X-29

WZUU—FM—Milwaukee

- JEFFERSON STARSHIP—Light The Sky On Fire (Grunt)
- GERRY RAFFERTY—Home And Dry (UA)

D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 14-6

★ TOTO—Hold The Line (Columbia) 10-3

KSLO—FM—St. Louis

- ROSE ROYCE—Love Don't Live Here Anymore (Whitfield)
- EARTH, WIND & FIRE—September (ARC)
- ★ BEE GEES—Too Much Heaven (RSO) 29-15
- ★ BILLY JOEL—My Life (Columbia) 23-7

KXOK—St. Louis

- NONE
- PABLO CRUISE—Don't Want To Live Without It (A&M) 29-25
- ★ ERIC CARMEN—Change Of Heart (Arista) 20-16

KIOA—Des Moines

- TOTO—Hold The Line (Columbia)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ ANDY GIBB—Our Love (RSO) 23-16
- ★ BILLY JOEL—My Life (Columbia) 13-6

KOWB—Minneapolis

- JUSTIN HAYWARD—Forever Autumn (Columbia)
- HEART—Straight On (Mushroom)
- ★ BILLY JOEL—My Life (Columbia) 10-3
- ★ TOTO—Hold The Line (Columbia) 25-19

KSTP—Minneapolis

- NONE
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 22-13
- ★ BEE GEES—Too Much Heaven (RSO) 17-8

WHB—Kansas City

- EAGLES—Please Come Home For Christmas (Asylum)
- BLUES BROTHERS—Soul Man (Atlantic)
- ★ BILLY JOEL—My Life (Columbia) 4-2
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 7-4

KBEQ—Kansas City

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- BEE GEES—Too Much Heaven (RSO) 25-15
- ★ TOTO—Hold The Line (Columbia) 24-14

KKLS—Rapid City

- ERIC CLAPTON—Promises (RSO)
- BILLY JOEL—My Life (Columbia) 23-19
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) HB-23

KQWB—Fargo

- NICOLETTE LARSON—Lotta Love (WB)
- ACE FREHLEY—New York Groove (Casablanca)
- ★ BILLY JOEL—My Life (Columbia) 20-7
- ★ BEE GEES—Too Much Heaven (RSO) 33-9

KLEO—Wichita

- KENNY ROGERS—The Gambler (UA)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ BEE GEES—Too Much Heaven (RSO) 19-9
- ★ BILLY JOEL—My Life (Columbia) 16-8

Northeast Region

TOP ADD ONS:

- BEE GEES—Too Much Heaven (RSO)
- ANDY GIBB—Our Love (RSO)
- ACE FREHLEY—New York Groove (Casablanca)

PRIME MOVERS:

- TOTO—Hold The Line (Columbia)
- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- (D) ALICIA BRIDGES—I Love The Night Life (Polydor)

BREAKOUTS:

- IAN MATTHEWS—Shake It (Mushroom)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)

WNBC—New York

- BEE GEES—Too Much Heaven (RSO)
- ANDY GIBB—Our Love (RSO)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 21-9
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 15-6

99-X—New York

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- TOTO—Hold The Line (Columbia) 30-22
- ★ QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 21-13

WPTR—Albany

- GERRY RAFFERTY—Home & Dry (UA)
- IAN MATTHEWS—Shake It (Mushroom)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 26-20
- ★ EARTH, WIND & FIRE—September (ARC) HB-25

WTRY—Albany

- NICOLETTE LARSON—Lotta Love (WB)
- CHAKA KHAN—I'm Every Woman (WB)
- ★ TOTO—Hold The Line (Columbia) 22-12
- ★ BILLY JOEL—My Life (Columbia) 11-4

WKBW—Buffalo

- NONE
- ★ TOTO—Hold The Line (Columbia) 14-7
- D★ CHIC—Le Freak (Atlantic) 24-14

WYSL—Buffalo

- J. GEILS BAND—One Last Kiss (EMI)
- OUTLAWS—Take It Anyway You Want It (Arista)
- ★ QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 19-11
- ★ TOTO—Hold The Line (Columbia) 9-5

WBBF—Rochester

- D★ CHIC—Le Freak (Atlantic)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 23-18
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 31-19

WRKO—Boston

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 10-4
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 7-3

WBZ-FM—Boston

- HALL & OATES—I Don't Want To Lose You (RCA)
- PAUL DAVIS—Sweet Life (Bang)
- NONE

F-105 (WVBF)—Boston

- ERIC CARMEN—Change Of Heart (Arista)
- TOTO—Hold The Line (Columbia)
- ★ BILLY JOEL—My Life (Columbia) 15-7
- ★ DR. HOOK—Sharing The Night Together (Capitol) 16-9

WDRG—Hartford

- ACE FREHLEY—New York Groove (Casablanca)
- EARTH, WIND & FIRE—September (ARC)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 21-14
- ★ BILLY JOEL—My Life (Columbia) 17-7

WPRO (AM)—Providence

- No List
- BEE GEES—Too Much Heaven (RSO) 13-5

WPRO-FM—Providence

- ACE FREHLEY—New York Groove (Casablanca)
- ERIC CLAPTON—Promises (RSO)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 5-1
- ★ TOTO—Hold The Line (Columbia) 16-11

WICC—Bridgeport

- POINTER SISTERS—Fire (Planet)
- HALL & OATES—I Don't Want To Lose You (RCA)
- ★ BEE GEES—Too Much Heaven (RSO) 11-8
- D★ CHIC—Le Freak (Atlantic) 17-6

Mid-Atlantic Region

TOP ADD ONS:

- ERIC CLAPTON—Promises (RSO)
- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- TOTO—Hold The Line (Columbia)

PRIME MOVERS:

- EARTH, WIND & FIRE—September (ARC)
- CHICAGO—Alive Again (Columbia)
- AL STEWART—Time Passages (Arista)

BREAKOUTS:

- EAGLES—Please Come Home For Christmas (Asylum)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- TALKING HEADS—Take Me To The River (Sire)

WFIL—Philadelphia

- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ERIC CLAPTON—Promises (RSO)
- ★ AL STEWART—Time Passages (Arista) 15-12
- ★ CHICAGO—Alive Again (Columbia) 17-11

WZZD—Philadelphia

- O★ CHIC—Le Freak (Atlantic)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 17-13
- ★ BEE GEES—Too Much Heaven (RSO) 15-7

WIFI-FM—Philadelphia

- EAGLES—Please Come Home For Christmas (Asylum)
- ERIC CLAPTON—Promises (RSO)
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 29-24
- O★ CHAKA KHAN—I'm Every Woman (WB) 30-25

WPGC—Washington

- EAGLES—Please Come Home For Christmas (Asylum)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 16-7
- ★ EARTH, WIND & FIRE—September (ARC) 21-15

WGH—Norfolk

- NONE
- ★ TOTO—Hold The Line (Columbia) HB-12
- D★ CHERYL LYNN—Got To Be Real (Columbia) 10-6

WCAO—Baltimore

- TALKING HEADS—Take Me To The River (Sire)
- ERIC CLAPTON—Promises (RSO)
- ★ BILLY JOEL—My Life (Columbia) 13-3
- ★ ERIC CARMEN—Change Of Heart (Arista) 13-3

WYRE—Annapolis

- NICOLETTE LARSON—Lotta Love (WB)
- ERIC CLAPTON—Promises (RSO)
- D★ CHIC—Le Freak (Atlantic) 10-1
- D★ CHANSON—Don't Hold Back (Ariola) 25-19

WLEE—Richmond

- BOB SEGER—We've Got Tonight (Capitol)
- ERIC CLAPTON—Promises (RSO)
- ★ EARTH, WIND & FIRE—September (ARC) 23-15
- ★ BEE GEES—Too Much Heaven (RSO) 13-5

WRVQ—Richmond

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- TOTO—Hold The Line (Columbia)
- ★ BILLY JOEL—My Life (Columbia) 14-8
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 19-11

WKBO—Harrisburg

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- KENNY ROGERS—The Gambler (UA)
- ★ BEE GEES—Too Much Heaven (RSO) 19-7
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 21-10

WAEB—Allentown

- EARTH, WIND & FIRE—September (ARC)
- PAUL DAVIS—Sweet Life (Bang)
- ★ HEART—Straight On (Mushroom) 29-26
- ★ IAN MATTHEWS—Shake It (Mushroom)

Southeast Region

TOP ADD ONS:

- NICOLETTE LARSON—Lotta Love (Warner Brothers)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- CHAKA KHAN—I'm Every Woman (Warner Brothers)

PRIME MOVERS:

- BEE GEES—Too Much Heaven (RSO)
- (D) CHIC—Le Freak (Atlantic)
- BILLY JOEL—My Life (Columbia)

BREAKOUTS:

- NIGEL OLLSON—Dancin' Shoes (Bang)
- IAN MATTHEWS—Shake It (Mushroom)
- EAGLES—Please Come Home For Christmas (Asylum)

WQXI—Atlanta

- D★ CHERYL LYNN—Got To Be Real (Columbia)
- EAGLES—Please Come Home For Christmas (Asylum)
- ★ BEE GEES—Too Much Heaven (RSO) 8-2
- ★ BILLY JOEL—My Life (Columbia) 9-3

Z-93 (WZGC-FM)—Atlanta

- NIGEL OLLSON—Dancin' Shoes (Bang)
- EAGLES—Please Come Home For Christmas/Funky New Year (Asylum)
- D★ CHIC—Le Freak (Atlantic) 23-17
- ★ POINTER SISTERS—Fire (Planet) 24-16

WBBQ—Augusta

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ BILLY JOEL—My Life (Columbia) 21-13
- D★ CHIC—Le Freak (Atlantic) 15-10

WFOM—Atlanta

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- POINTER SISTERS—Fire (Planet) 28-22
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 11-6

WSGA—Savannah

- NICOLETTE LARSON—Lotta Love (WB)
- ERIC CLAPTON—Promises (RSO)
- ★ BEE GEES—Too Much Heaven (RSO) 9-5
- ★ BILLY JOEL—My Life (Columbia) 18-13

WFLB—Fayetteville

- NICOLETTE LARSON—Lotta Love (WB)
- O★ CHERYL LYNN—Got To Be Real (Columbia)
- ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 28-17
- ★ EARTH, WIND & FIRE—September (ARC) 32-28

WQAM—Miami

- D★ CHAKA KHAN—I'm Every Woman (WB)
- D★ CHIC—Le Freak (Atlantic) 3-1
- ★ BEE GEES—Too Much Heaven (RSO) 23-16

WMJX (96X)—Miami

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- D★ CHERYL LYNN—Got To Be Real (Columbia)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 18-10
- ★ BEE GEES—Too Much Heaven (RSO) 14-2

Y-100 (WHY-FM)—Miami

- D★ CHAKA KHAN—I'm Every Woman (WB)
- POINTER SISTERS—Fire (Planet)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 16-7
- ★ BEE GEES—Too Much Heaven (RSO) 10-4

WLOF—Orlando

- KENNY LOGGINS—Easy Driver (Columbia)
- NIGEL OLLSON—Dancin' Shoes (Bang)
- ★ BEE GEES—Too Much Heaven (RSO) 22-10
- D★ CHIC—Le Freak (Atlantic) 14-7

Q-105 (WRBQ-FM)—Tampa

- D★ DAN HARTMAN—Instant Replay (Blue Sky)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ BEE GEES—Too Much Heaven (RSO) 19-4
- D★ CHIC—Le Freak (Atlantic) 10-2

BJ-105 (WBW-FM)—Orlando

- NIGEL OLLSON—Dancin' Shoes (Bang)
- TOTO—Hold The Line (Columbia) 18-10
- ★ ANDY GIBB—Our Love (RSO) 11-6

WAIV—Jacksonville

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- MARSHAL HAIN—Dancing In The City (Harvest)
- ★ BEE GEES—Too Much Heaven (RSO) 12-7
- ★ BOB SEGER—We've Got Tonight (Capitol) 20-16

WMFJ—Daytona Beach

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- D★ GENE CHANDLER—Get Down (20th Century)
- ★ JOE COCKER—Fun Time (Asylum) 19-9
- ★ BILLY JOEL—My Life (Columbia) 27-14

WAPE—Jacksonville

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- HALL & OATES—I Don't Want To Lose You (RCA)
- ★ COOPER BROTHERS—The Dream Never Dies (Capricorn) 28-24
- ★ BEE GEES—Too Much Heaven (RSO) 27-22

WAYS—Charlotte

- ACE FREHLEY—New York Groove (Casablanca)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 28-21
- ★ BEE GEES—Too Much Heaven (RSO) 18-11

WKIX—Raleigh

- POINTER SISTERS—Fire (Planet)
- IAN MATTHEWS—Shake It (Mushroom)
- ★ BEE GEES—Too Much Heaven (RSO) AD-18
- ★ EARTH, WIND & FIRE—September (ARC) AD-18

WTMA—Charleston

- NICOLETTE LARSON—Lotta Love (WB)
- D★ BARRY WHITE—Your Sweetness Is My Weakness (20th Century)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-4
- ★ TOTO—Hold The Line (Columbia) 22-11

WORD—Spartanburg

- D★ CHANSON—Don't Hold Back (Ariola)
- EARTH, WIND & FIRE—September (ARC)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 28-20
- D★ CHIC—Le Freak (Atlantic) 27-14

WLAC—Nashville

- NIGEL OLLSON—Dancin' Shoes (Bang)
- ELTON JOHN—Part-Time Love (MCA)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 11-2
- D★ CHIC—Le Freak (Atlantic) 8-1

92-Q—Nashville

- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- D★ CHIC—Le Freak (Atlantic) 20-9
- ★ BILLY JOEL—My Life (Columbia) 15-14

WHBQ—Memphis

- NICOLETTE LARSON—Lotta Love (WB)
- BLUES BROTHERS—Soul Man (Atlantic)
- D★ BARRY WHITE—Your Sweetness Is My Weakness (20th Century) 29-15
- ★ BEE GEES—Too Much Heaven (RSO) 30-8

WFLI—Chattanooga

- TOTO—Hold The Line (Columbia)
- ELTON JOHN—Part-Time Love (MCA)
- ★ BEE GEES—Too Much Heaven (RSO) 10-2
- ★ CHICAGO—Alive Again (Columbia) 16-7

WRJZ—Knoxville

- NICOLETTE LARSON—Lotta Love (WB)
- ACE FREHLEY—New York Groove (Casablanca)
- ★ BEE GEES—Too Much Heaven (RSO) 19-11
- ★ ELTON JOHN—Part-Time Love (MCA) 26-18

WGOW—Chattanooga

- DONNY & MARIE OSMOND—On The Shelf (Polydor)
- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ CHICAGO—Alive Again (Columbia) 21-13
- ★ ERIC CLAPTON—Promises (RSO) 24-15

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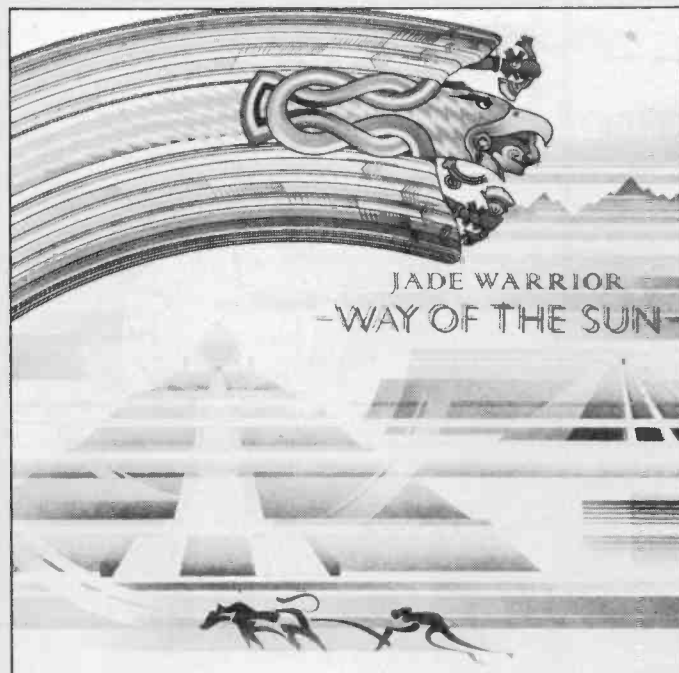
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Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/29/78)

Top Add Ons-National

- FM—Black Noise (Visa)
- SAD CAFE—Misplaced Ideals (A&M)
- JIM MORRISON—An American Prayer (Elektra)
- CAT STEVENS—Back To Earth (A&M)

Top Requests/Airplay-National

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- GINO VANNELLI—Brother To Brother (A&M)
- VAN MORRISON—Wavelength (W.B.)

National Breakouts

- GRATEFUL DEAD—Shakedown Street (Arista)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- ALICE COOPER—From The Inside (W.B.)

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)

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

KISW-AM—Seattle (Steve Slaton)

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- GRATEFUL DEAD—Shakedown Street (Arista)
- QUEEN—Jazz (Elektra)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)
- FOTOMAKER—Vis-A-Vis (Atlantic)
- FM—Black Noise (Visa)
- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)
- ERIC CLAPTON—Backless (RSO)
- TOTO—(Columbia)

KFIS-FM—Fresno (Art Farkas)

- LIVINGSTON TAYLOR—3 Way Mirror (Epic)
- MELISSA MANCHESTER—O...n't Cry Out Loud (Arista)
- OLIVIA NEWTON-JOHN—Totally Hot (MCA)
- PHOEBE SNOW—Against The Grain (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- MOODY BLUES—Octave (London)
- GINO VANNELLI—Brother To Brother (A&M)

KMOD-FM—Tulsa (Bill Bruin)

- LIVINGSTON TAYLOR—3 Way Mirror (Epic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- J. GEILS BAND—Sanctuary (EMI/America)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- YES—Tormato (Atlantic)

KBBC-FM—Phoenix (J.D. Freeman)

- NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- BILLY JOEL—52nd Street (Columbia)
- FIREFALL—Elan (Atlantic)
- ERIC CLAPTON—Backless (RSO)

KRST-FM—Albuquerque (Bob Shulman)

- ROBERT JOHNSON—Close Personal Friend (Infinity)
- STARZ—Coliseum Rock (Capitol)
- RICHARD TORRANCE—Anything's Possible (Capitol)
- CHICK COREA—Secret Agent (Polydor)
- THE WEREWOLVES—Ship Of Fools (RCA)
- BOB JAMES—Touchdown (Tappan Zee/Columbia)
- TOTO—(Columbia)
- 1994—(A&M)
- FIREFALL—Elan (Atlantic)
- BILLY JOEL—52nd Street (Columbia)

WLQV-FM—Columbus (Steve Runner)

- AC-DC—If You Want Blood (Atlantic)
- J. GEILS BAND—Sanctuary (EMI/America)
- GRATEFUL DEAD—Shakedown Street (Arista)
- BILLY JOEL—52nd Street (Columbia)
- RUSH—Hemispheres (Mercury)
- STYX—Pieces Of Eight (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

WQVF-FM—Pittsburgh (John McGahan)

- ALICE COOPER—From The Inside (W.B.)
- PETER TOSH—Bush Doctor (Rolling Stones)
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- TYLAGANG—Moonproof (Beserkley)
- OURAY—Chrome On The Range (Taxi)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- ALICE COOPER—From The Inside (W.B.)

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

- ALICE COOPER—From The Inside (W.B.)
- PETER TOSH—Bush Doctor (Rolling Stones)
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- TYLAGANG—Moonproof (Beserkley)
- OURAY—Chrome On The Range (Taxi)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- ALICE COOPER—From The Inside (W.B.)

KADI-FM—St. Louis (Peter Paris)

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- PHOEBE SNOW—Against The Grain (Columbia)
- SAD CAFE—Misplaced Ideals (A&M)
- FOTOMAKER—Vis-A-Vis (Atlantic)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- BABY GRAND—Ancient Medicine (Arista)
- TOTO—(Columbia)
- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- KANSAS—Two For The Show (Kirshner)

WSHE-FM—Ft. Lauderdale (Phil Hendrie)

- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- SAD CAFE—Misplaced Ideals (A&M)
- POCO—Legend (ABC)
- ALICE COOPER—From The Inside (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- JIMMY BUFFET—You Had To Be There (ABC)
- GINO VANNELLI—Brother To Brother (A&M)
- TED NUGENT—Weekend Warriors (Epic)

ZETA-7(WDRJ)-FM—Orlando (Gary Brown (MD))

- SAD CAFE—Misplaced Ideals (A&M)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- BILLY JOEL—52nd Street (Columbia)
- JIMMY BUFFET—You Had To Be There (ABC)
- GINO VANNELLI—Brother To Brother (A&M)
- MOLLY HATCHET—(Epic)

WKDF-FM—Nashville (Alan Sneed)

- TOM SCOTT—Intimate Strangers (Columbia)
- BOB JAMES—Touchdown (Tappan Zee/Columbia)
- BILLY JOEL—52nd Street (Columbia)
- FIREFALL—Elan (Atlantic)
- ERIC CLAPTON—Backless (RSO)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

WQDR-FM—Raleigh (Chris Miller)

- GRATEFUL DEAD—Shakedown Street (Arista)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- RICHARD T. BEAR—Red Hot & Blue (RCA)
- BILLY JOEL—52nd Street (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- CHUCK MANGIONE—Children Of Sanchez (A&M)

WLIR-FM—New York (D. McNamara, L. Kleinman)

- PETER TOSH—Bush Doctor (Rolling Stones)
- ALICE COOPER—From The Inside (W.B.)
- CAT STEVENS—Back To Earth (A&M)
- GODLEY & CREME—L (Polydor)
- JIM MORRISON—An American Prayer (Elektra)
- CRAZY HORSE—Crazy Moon (RCA)
- GRATEFUL DEAD—Shakedown Street (Arista)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- BILLY JOEL—52nd Street (Columbia)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- JIM MORRISON—An American Prayer (Elektra)
- PETER TOSH—Bush Doctor (Rolling Stones)
- JERRY JEFF WALKER—Jerry Jeff (Elektra)
- SCRATCH BAND—(KuckKuck)
- THE WEREWOLVES—Ship Of Fools (RCA)
- GRATEFUL DEAD—Shakedown Street (Arista)
- SAD CAFE—Misplaced Ideals (A&M)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- QUEEN—Jazz (Elektra)

WBUF-FM—Buffalo (Jeff Appleton)

- MOLLY HATCHET—(Epic)
- JIM MORRISON—An American Prayer (Elektra)
- CAT STEVENS—Back To Earth (A&M)
- ALICE COOPER—From The Inside (W.B.)
- JOHN PALUMBO—Innocent Bystander (Lifesong)
- SAD CAFE—Misplaced Ideals (A&M)
- BILLY JOEL—52nd Street (Columbia)
- TOTO—(Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)

WCOZ-FM—Boston (Bob Slavin)

- DIRE STRAITS—(W.B.)
- POINTER SISTERS—Energy (Planet)
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- VAN MORRISON—Wavelength (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- WMMR-FM—Philadelphia (D. Hungate/J. Pollack)

- GRATEFUL DEAD—Shakedown Street (Arista)
- JIM MORRISON—An American Prayer (Elektra)
- PETER TOSH—Bush Doctor (Rolling Stones)
- ALICE COOPER—From The Inside (W.B.)
- BILLY JOEL—52nd Street (Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)
- QUEEN—Jazz (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- GRATEFUL DEAD—Shakedown Street (Arista)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- QUEEN—Jazz (Elektra)
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- J. GEILS BAND—Sanctuary (EMI/America)
- ERIC CLAPTON—Backless (RSO)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- JESSE COLIN YOUNG—American Dreams (Elektra)

- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- DIRE STRAITS—(W.B.)
- CAT STEVENS—Back To Earth (A&M)
- CRAZY HORSE—Crazy Moon (RCA)
- BILLY JOEL—52nd Street (Columbia)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- WNEW-FM—New York (Tom Morra)
- THE WEREWOLVES—Ship Of Fools (RCA)
- REGGIE KNIGHTON—The Reggie Knighton Band (ARC/Columbia)
- JOHN PALUMBO—Innocent Bystander (Lifesong)
- COODER BROWNE—(Lonestar)
- CAT STEVENS—Back To Earth (A&M)
- CRAZY HORSE—Crazy Moon (RCA)
- BILLY JOEL—52nd Street (Columbia)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)

- JERRY JEFF WALKER—Jerry Jeff (Elektra)
- PAGES—(Epic)
- KIKI DEE—Stay With Me (Rocket)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ELTON JOHN—A Single Man (MCA)
- VAN MORRISON—Wavelength (W.B.)
- BILLY JOEL—52nd Street (Columbia)

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Western Region

TOP ADD ONS:

- FM—Black Noise (Visa)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)

TOP REQUEST/AIRPLAY:

- AEROSMITH—Live Bootleg (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BILLY JOEL—52nd Street (Columbia)
- BLONDIE—Parallel Lines (Chrysalis)

BREAKOUTS:

- GRATEFUL DEAD—Shakedown Street (Arista)
- QUEEN—Jazz (Elektra)
- JIM MORRISON—An American Prayer (Elektra)
- TOTO—(Columbia)

Southwest Region

TOP ADD ONS:

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- SPIRIT—Live Spirit (Potato)
- FM—Black Noise (Visa)
- SAD CAFE—Misplaced Ideals (A&M)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- GINO VANNELLI—Brother To Brother (A&M)

BREAKOUTS:

- ROBERT JOHNSON—Close Personal Friend (Infinity)
- ALICE COOPER—From The Inside (W.B.)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)

KZEW-FM—Dallas (Doris Miller)

- SPIRIT—Live Spirit (Potato)
- ALICE COOPER—From The Inside (W.B.)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- FM—Black Noise (Visa)
- SAD CAFE—Misplaced Ideals (A&M)
- CAT STEVENS—Back To Earth (A&M)
- QUEEN—Jazz (Elektra)
- GINO VANNELLI—Brother To Brother (A&M)
- ERIC CLAPTON—Backless (RSO)
- ELTON JOHN—A Single Man (MCA)

KLFL-FM—Houston (Paul Riann)

- ALICE COOPER—From The Inside (W.B.)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- CRAZY HORSE—Crazy Moon (RCA)
- JIM MORRISON—An American Prayer (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- BILLY JOEL—52nd Street (Columbia)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)

KRLY-FM—Houston (B. Todd & M. Jones)

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- POCO—Legend (ABC)
- BILLY JOEL—52nd Street (Columbia)
- HEART—Dog & Butterfly (Portrait)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- TOTO—(Columbia)

Midwest Region

TOP ADD ONS:

- J. GEILS BAND—Sanctuary (EMI/America)
- TANYA TUCKER—TNT (MCA)
- FM—Black Noise (Visa)
- AC-DC—If You Want Blood (Atlantic)
- JIM MORRISON—An American Prayer (Elektra)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- QUEEN—Jazz (Elektra)
- KANSAS—Two For The Show (Kirshner)

BREAKOUTS:

- SAD CAFE—Misplaced Ideals (A&M)
- GRATEFUL DEAD—Shakedown Street (Arista)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- ALICE COOPER—From The Inside (W.B.)

WABX-FM—Detroit (Joe Krause)

- SAD CAFE—Misplaced Ideals (A&M)
- TANYA TUCKER—TNT (MCA)
- THE CARS—(Elektra)
- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- QUEEN—Jazz (Elektra)

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

- DAVID "FATHEAD" NEWMAN—Keep The Dream Alive (Prestige)
- CRAZY HORSE—Crazy Moon (RCA)
- J. GEILS BAND—Sanctuary (EMI/America)
- JERRY JEFF WALKER—Jerry Jeff (Elektra)
- STAN GETZ—Another World (Columbia)
- JAMES MONTGOMERY—Ouck Fever (Waterhouse)
- GRATEFUL DEAD—Shakedown Street (Arista)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)
- ULTRAVOX—Systems Of Romance (Antilles)
- NEIL LARSEN—Jungle Fever (Horizon)

WMMS-FM—Cleveland (John Gorman)

- SAD CAFE—Misplaced Ideals (A&M)
- RICHARD T. BEAR—Red Hot & Blue (RCA)
- JIM MORRISON—An American Prayer (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- BILLY JOEL—52nd Street (Columbia)
- HEART—Dog & Butterfly (Portrait)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- AL STEWART—Time Passages (Arista)

Southeast Region

TOP ADD ONS:

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- SAD CAFE—Misplaced Ideals (A&M)
- LENNY WHITE—Streamline (Elektra)
- RUSH—Hemispheres (Mercury)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- ERIC CLAPTON—Backless (RSO)
- JIMMY BUFFETT—You Had To Be There (ABC)

BREAKOUTS:

- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- AC-DC—If You Want Blood (Atlantic)
- GRATEFUL DEAD—Shakedown Street (Arista)

WRAS-FM—Atlanta (Tom West)

- GRATEFUL DEAD—Shakedown Street (Arista)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- AC-DC—If You Want Blood (Atlantic)
- JEFF LORBER FUSION—Soft Space (Inner City)
- LENNY WHITE—Streamline (Elektra)
- LARRY CORYELL—European Impression (Novus)
- ULTRAVOX—Systems Of Romance (Antilles)
- RUSH—Hemispheres (Mercury)
- WHFS-FM—Washington, D.C. (David Einstein)

WRNW-FM—New York (Donna Lemiszki)

- BOB MARLEY & THE WAILERS—Babylon By Bus (Island)
- CRAZY HORSE—Crazy Moon (RCA)
- AC-DC—If You Want Blood (Atlantic)
- TYLA GANG—Moonproof (Beserkley)
- ERIC CLAPTON—Backless (RSO)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rouder)
- TOM WAITS—Blue Valentine (Asylum)
- JOAN ARMATRADE—To The Limit (A&M)

Northeast Region

TOP ADD ONS:

- ALICE COOPER—From The Inside (W.B.)
- JIM MORRISON—An American Prayer (Elektra)
- CAT STEVENS—Back To Earth (A&M)
- PETER TOSH—Bush Doctor (Rolling Stones)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- VAN MORRISON—Wavelength (W.B.)
- ERIC CLAPTON—Backless (RSO)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

BREAKOUTS:

- GRATEFUL DEAD—Shakedown Street (Arista)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)

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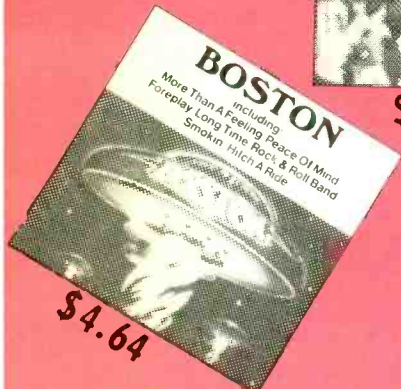
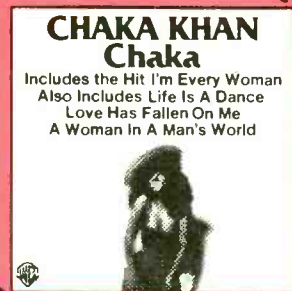
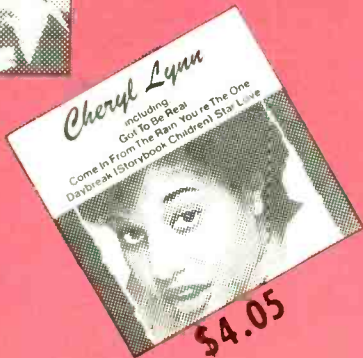
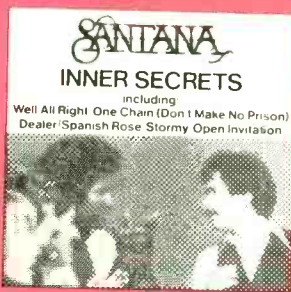
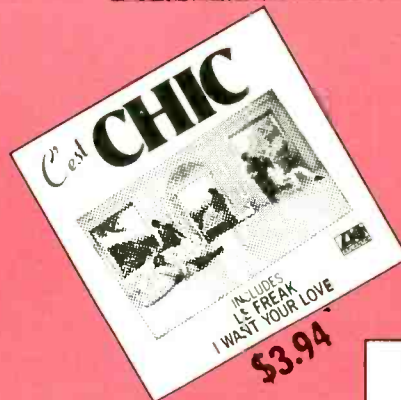
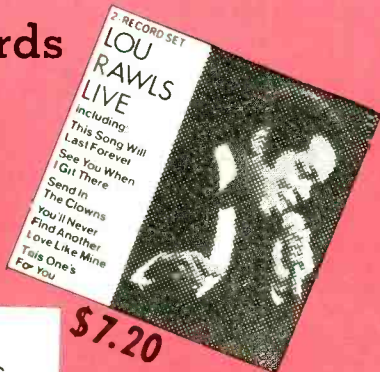
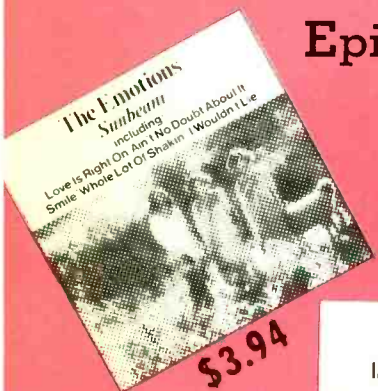
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Live Concerts Enliven FMs & Infuriate AMs

• Continued from page 1

while 90% of their AM counterparts are infuriated, feeling that rock concerts carry a restricted audience with the tuneout factor overwhelming.

The force behind the live radio concert is the record company. Generally, it is the record company that gets the clearances for the artists to appear and it is the record company which generally pays for the live broadcast in one way or another.

Every radio station and every market is different. However, on many occasions, the record company pays for renting the sound truck as well as paying union costs for stagehands and hall rental fees.

General managers and program directors speak in terms of ratings, image, demographics, turnout factor, visibility in the community and bottom line when they weigh the pros and cons of carrying a live concert.

WRKO-AM in Boston, for example, landed Donna Summer for a live concert Oct. 31 from the Music Hall. Program director Mark McKay explains why he did it: "As far as I know, we are the first Top 40 station in the country to do this. We carried the concert without any commercial interruptions. Why did I do it? It's good for a rating period, it will help our image and it will turn people's heads. This concert was a test."

There is no question that this concert is a test not only for WRKO, but for other Top 40 stations as well as other pop stations which are going for the mass audience whether they are on AM or FM.

Does broadcasting a live concert grab the mass audience and affect

more mass appeal than AOR. Top 40 appeals to many demographics whereas AOR appeals to 18 to 24 men as its main base."

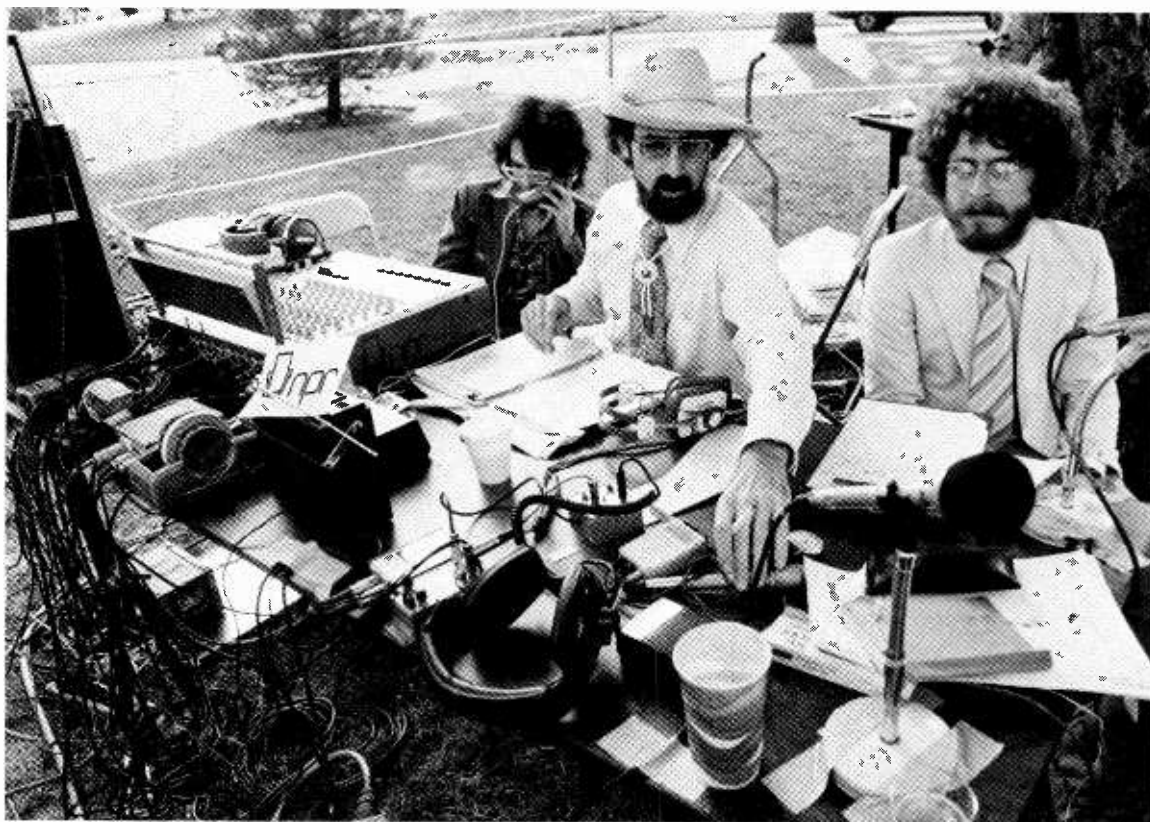
Bill Meacham, program director of KCBC-AM in Des Moines, is in a unique situation. His station is one of the approximately 20 stations in the U.S. which carries an AOR format. "In Des Moines, we are beating the Top 40 station," Meacham claims. "AOR radio represents mass audience, at least in this market. We are number one 18 to 34 men, number two 18 to 34 women, and in total adults 18 to 49, we fluctuate between second and third."

Would Meacham carry concerts in a rating period? "I would. Why not? I am pleased with the results we have had."

Burt Sherwood, general manager of KQX-FM, an AOR station in Chicago, disagrees with Meacham. "AOR in its purest form does not represent mass appeal. It's too hip for the teenagers and too hard for the 25-34-year-old listeners."

Top 40 CKLW-AM in Detroit carried a live concert in 1976 featuring Bob Seger. According to program director Bill Gable, his station explored Pine Knob for a series of outdoor concerts this year. "We were going to set up a permanent studio above the stage, but we couldn't get the project off the ground this year as our studios are getting revamped for AM stereo."

Program director Nat Stevens of KOY-AM in Phoenix, an adult contemporary station, gives many of today's programmers food for thought as he looks at the AOR concerts that so dominate the concert scene today.



Billboard photo by Tom Capi

Government Gig: National Public Radio's remote crew on the White House grounds taping the White House Jazz Festival includes: engineer Skip Pizzi, producer Steve Rathe and technical adviser Michael Cuscuna.

concerning live radio broadcasts in 1978 involved Bruce Springsteen.

Gil Colquitt, regional album promotion director for Columbia Records in the Northeast, calls it "an unprecedented move." WNEW-FM in New York was the anchor station for a live Springsteen concert from the Capitol Theatre in New Jersey, but it was Boston that went mad for Springsteen. Of the nine-station feed, three were in the Boston area. Stations WBCN-FM, WCOZ-FM, and WAAF-FM in nearby Worcester all grabbed the broadcast.

Another powerhouse AOR operation is WMMS-FM in Cleveland. Program director John Gorman points to a live three-hour broadcast which featured Springsteen in August 1978 from the Agora in Cleveland. WMMS anchored the regional network which also carried the concert into St. Louis, Pittsburgh, Detroit, Chicago, Cincinnati and Buffalo.

Sunday night on WMMS represents a complete concert night as the station carries a taped live broadcast of a concert from the Agora featuring rock and jazz acts in addition to carrying King Biscuit and some BBC originated concerts.

WNEW-FM is the live AOR concert station in New York City. Not only does it carry "King Biscuit" and the BBC taped series, but the station is heavily involved in presenting live concerts and has also been the anchor station in a regional network setup for presenting live concerts to cities outside of the New York area as well as the city itself.

WNEW, like most AOR stations, has permanent phone lines in the locations from which the station frequently broadcasts, such as the Bottom Line in Greenwich Village and the Capitol Theatre at Passaic, N.J. The station averages four live shows a month.

One of the more popular events continued to be the Dr. Pepper Music Festival carried live from Central Park. Scott Muni, WNEW-FM's program director, however, gets irritated when he talks about some of the big concert halls in New York and the problems with unions.

"There is a serious problem with the unions at Madison Square Garden. It would cost a station \$10,000

just for one concert at the Garden, so we haven't done one there in years," Muni says.

"Even if they have nothing to do with the music, union people must be paid. The same can be said concerning Avery Music Hall. On the other hand, the Palladium Theatre gives us few problems in the way of unions. We have also done some shows from Carnegie Hall. It's not as expensive to do shows from there, but Carnegie Hall wants only mellow music and refuses to feature rock and many of the performers we play on this station."

Muni's concern about union and large concert halls is shared by programming executives in several important markets. The Forum in Los Angeles, on the other hand, has never been the scene of a live radio broadcast.

General manager Clair Rothman of the Forum is quick to answer why. "No manager, no record company, no promoter has ever asked me. I got my first inquiry from a record company just two weeks ago. The Forum would make a location fee, but costs are not prohibitive here."

KZEW-FM in Dallas has one of the most imaginative program directors in Mark Christopher. "We are the first station to own a stereo microwave truck, and we even cover bizarre events like soundchecks."

KZEW fed a statewide network of the Texas Jam in July in conjunction with KILT-AM in Houston. The broadcast originated live from the Cotton Bowl and featured such attractions as Ted Nugent, Aerosmith and Eddie Money, among others. The network carried three hours of the jam, but did not carry the complete set of any act.

Not only did KZEW feed a network, but the station will take a once a month network feed from cities such as New York, Boston, Atlanta, New Jersey and Los Angeles. The station also includes live concerts originating from retail locations.

As is the case with many AOR stations, KZEW does carry live-on-tape programming. Among its offerings are "Homeground," an hour with local artists from a recording studio. By early 1979, KZEW will have one live show a week from a fa-

cility in Dallas, possibly the Palladium.

One of the better progressive stations in the nation is WLIR-FM, Garden City, L.I. Concerts are scheduled every Tuesday night and generally run 50% live and 50% live-on-tape.



Donna Summer: She helps boost the ratings for a live concert over WRKO-AM in Boston.

WLIR-FM serves Long Island with a remote van and has originated concerts from My Father's Place, Nassau Coliseum, Calderone Concert Hall and a variety of local college campuses. In the last six months, such stars as Johnny Winter, Emerson, Lake & Palmer, and Charlie Daniels have appeared on live concerts for WLIR.

While program director Denis McNamara is pleased with the cooperation from the record companies, he questions why the labels in their newspaper advertising don't tag their retail ads with a station mention of the live concert.

While Denver is one city that is virtually void of live concert radio broadcasts, concert promoter Barry Fey plans to change that. Fey has purchased a new motion picture theatre building and is in the process of remodeling it into a 1,300-seat theatre that will feature live weekly radio broadcasts. The word has it that all of the AOR stations in Denver are fighting for the new series.

(Continued on page 40)

DECEMBER 9, 1978 BILLBOARD



Mobile Guys: Members of KSAN-FM's mobile crew in San Francisco includes Earl Morgan, Dave Artale and George Craig.

the ratings to encourage stations to carry concerts?

Sonny Fox, program director of WYSP-FM in Philadelphia, an AOR station, says candidly: "Live concerts are not good during a rating period. Your audience drops off by 25%."

Program director Denis McNamara of WLIR-FM on Long Island states that his ratings rose dramatically on Sunday nights when his station carried two special live concert broadcasts. How does he know? "We are able to isolate the Sunday night ratings in the April-May book when the live concerts were carried."

John Sebastian, program director of KHJ-AM in Los Angeles, rejects the live concert in a rating period. "A live concert in a rating period is a big gamble. My market is more competitive than most markets. I am not convinced that the masses want to hear one artist for an hour on the radio.

"We offer more variety in a given hour with our regular programming than an AOR audience gets. We are

"If marijuana were made legal, AOR concerts would drop off dramatically. It's a happening with music in the background. They are there because of a social feeling. The AOR concert is a bumper sticker for a progressive station. It's a statement about your life style."

Lee Abrams and his partner, Ken Burkhardt, are broadcasting consultants for more than 60 stations, most of which are FM and all are AOR.

Abrams sees live concerts as primarily an AOR ball game at the moment. He indicates that one-third of his stations are actively involved in originating live concert broadcasts on an average of one a month and most of his stations carry either "King Biscuit" or "Rock Around The World" on a weekly basis.

By midyear 1979, Abrams is anticipating a live national hookup of 80 stations and will originate a live broadcast from Louisville or another central location that will be made available to all his stations.

One of the most dramatic events

Bonnie Pointer



THE ARTISTRY OF BONNIE POINTER

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Produced by Jeffrey Bowen & Berry Gordy
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FM Live Concert Love Equals AM Loathing

• Continued from page 36

Los Angeles, Seattle and Portland have had an occasional live radio broadcast, but it is San Francisco which has the biggest action on the West Coast.

KSAN-FM averages at least one live concert a week and recently carried a live five-hour Grateful Dead show. KSAN pays all the costs of doing the show, and then sells the live concert to a sponsor. The concert is uninterrupted by commercials. Sponsor messages open and close the concert.

KSAN has the distinction of having its own complete mobile studio which has been taken to such locations as Winterland, the Cow Palace, the Oakland Coliseum, the American Music Hall, the Boarding House and the old Waldorf.

The general consensus of most AOR programmers is that for every Bruce Springsteen and Chicago who will do a live radio broadcast, most acts that play large arenas are just unavailable.

Acts like Peter Frampton, Billy Joel, Linda Ronstadt and Fleetwood Mac have done single live radio concerts, but that was before they became renowned. Today, it has to be syndicated on many stations or the answer to the individual stations is "thanks, but no thanks."

The biggest source of programming for concerts on a regular basis involves syndicated shows from such firms as DIR Broadcasting with its weekly "King Biscuit Hour" and the BBC. The "King Biscuit Hour" is broadcast to more than 240 stations in the U.S. It is also featured on stations in Australia and Canada.

Peter Kauff, vice president of DIR, talks about today's rock superstars and why his company is able to do live-on-tape concert broadcasts. "We have just finished recording the Rolling Stones, Yes and Rod Stewart. It is our opinion that most of the major stars want to hear a tape of the show first. The artist mixes his own tape and interprets his own performance. We extend this privilege to everyone we record."

While Kauff feels that live-on-tape broadcasts have the advantage of no dead air, he has not ruled out DIR's involvement in broadcasting a concert live. The firm is preparing to broadcast its first live concert on New Year's Eve with the Marshall Tucker Band. The two-hour broadcast will be carried on 108 stations; 32 will have it in stereo.

The record companies are yet another important source for concert programming. Most major labels make tapes available of live concert performances, particularly of their new acts.

Warner Bros. Records has what amounts to a syndicated "Warners Music Show" under the direction of Ted Cohn, national artist development manager for the label.

On an average of once a month, between 100 and 120 AOR stations are offered taped live concerts featuring such acts as Gordon Lightfoot, Jesse Winchester, Todd Rundgren and Carolee Carter and Wendy Waldman.

Stations are given the broadcast at no charge and are requested when to air the concert. Cohen's rationale is to offer these concerts of established and newcomer performers first to radio stations who by their very nature would not be able to broadcast a live concert on their own. Stations in major markets also carry the show.

Cohen indicates that his label is also developing a "Warners Music Show" for black progressive stations.

Black radio appears to be taking the position of most Top 40 stations. The formula is to play the hits and go with constant music.

General manager Gary Price of KDAY-AM in Los Angeles and Joe Tamburro, program director of WDAS-AM-FM in Philadelphia, both agree that live concerts are not in their programming plans, but in the case of WDAS, experience was the teacher.

"We carried a live concert from the A&M Recording Studio in Los Angeles about a year ago. Brothers Johnson and LTD were on the bill, but our audience wasn't knocked out," Tamburro says.

Tom Collins, operations manager of WJLB-AM in Detroit, views the live radio concert in a positive light and is contemplating airing live concerts after the first of the year.

It's hard to label powerful WBLS-FM in New York. As program director Hal Jackson put it, "We play everybody. We are black-owned, but are not a black music station. We do no concerts. Our spectrum must be broad."

Whereas many of the pop superstars do not appear in live concert broadcasts, most of the country superstars are available depending on the station and the market.

WHN-AM in New York carried its first live concert in May 1977 when Roy Clark, Freddy Fender and Don Williams appeared live from Carnegie Hall. The concert was carried on 60 stations and was aired on the BBC and the Voice Of America.

ABC Records later produced a concert album from the live broadcast. Since that time, WHN averages one live show a week ranging from one to two hours in length. The broadcasts come from the Lone Star Cafe, Bottom Line, Westbury Music Hall, Lincoln Center and the Garden State Art Center in New Jersey.

Ed Salamon, program director of WHN and national program director for Storer Broadcasting, says there is a high degree of acceptance for live concerts and there is a great deal of interest on the performer's level.

Artists go so far as to tape television spots, pushing their live radio concerts on WHN. Anne Murray and Kenny Rogers appeared back-to-back in a live radio concert program from the Belmont Race Track in New York last August. Such acts as the Oak Ridge Boys, Don Williams, Crystal Gayle, Mickey Gilley, Tammy Wynette, Carl Perkins and Ronnie McDowell have appeared within the last year.

In January, WHN carried live the fourth annual Volunteer Jam from Nashville, which later became an album released by CBS Records.

As with most AOR live concerts, country concerts on WHN are commercial free. The station pays the line costs for the broadcasts while the label pays the mixing charges. With WHN, the label brings in its own engineers to do the mixing.

KWKH-AM in Shreveport, La., is very alive with a different type of live concert broadcast, the "Louisiana Hayride" show. Dave Kent, president of the "Louisiana Hayride," states that the two-hour broadcast is now in its 31st year on the air and originates live from the auditorium of the station. The show has six regional stars plus its own stage band.

As to the future of the "Hayride," Kent says, "We had a national hookup of 151 stations that carried the 'Hayride' on tape for 15 months. We lost the hookup in June and are now looking for a new association."



Bruce Springsteen: The star of a nine-station hookup in the Eastern states.

The granddaddy of all weekly live radio concerts is the "Grand Ole Opry," now in its 53rd year on WSM-AM in Nashville. Program director Al Voecks indicates that the "Opry" can still get the big country stars on occasion, but that the demand for country now is so big everywhere that it is difficult on a regular basis. Johnny Cash, Ernie Ford, Mel Tillis and Roy Clark have appeared this year. Dolly Parton and Ronnie Milsap are "Opry" members and are under contractual obligation to appear when their schedule permits. According to Voecks, there is talk of syndicating the "Opry" again through Opryland Productions.

General manager Burt Sherwood of WMAQ-AM in Chicago sees live radio concerts as a definite plus. The station is looking to carry 11 live concerts in 1979.

Jack Cresse, general manager of KVCO-AM in Tulsa, is a strong advocate of the live radio concert and he has the facilities to showcase performers.

"I would scrap all commercials during the concert," he says. "We would go from 8 to 11 p.m. All I need is a week's notice. Asleep at the Wheel recently performed here in our big studio with 12 mikes." If the artists were available, Cresse would do one concert a week.

The MOR stations, now known affectionately as adult contemporary stations, do not offer the sharp contrast in music programming from Top 40 as was once the case. Would comprehensive type AM stations like WSB-AM in Atlanta, WNEW-AM in New York, and KOY-AM in Phoenix be interested in carrying live concerts if they were offered?

Responds Elmo Ellis, general manager of WSB: "The record companies are not calling us with any regularity to do a live concert. If acts are compatible with our programming, I would be interested in a weekly live concert."

Program director Nat Stevens of KOY in Phoenix is even more direct. "Nobody from a label has ever approached me for a live concert. Record companies have to realize that Phoenix has become a concert town."

WNEW-AM in New York has long been the champion of live concert radio. In its history, the station has brought New York some of the

biggest traditional names in show business. Program director Dean Tyler indicates that MOR acts are so established that they are more difficult to get and there are not enough of them around.

When it comes to broadcasting live jazz concerts, the action, aside from National Public Radio's "Jazz Alive" and other coverage centers on the West Coast.

KKGO-FM in Los Angeles (formerly KBCA) has done extensive live concert programming. General manager Saul Levine estimates that his station has carried 40 hours of live concert broadcasts in the last 12 months including 25 hours of coverage of the Monterey Jazz Festival.

That station's live concert coverage includes a twice-monthly, one-hour broadcast rotating around local jazz musicians. The program is commercial-free. In addition, KKGO has carried live jazz concerts with leading personalities from such locations as the Hong Kong Bar, UCLA, the Roxy, Playboy Club and the Hollywood Bowl on eight occasions during the year.

As to the future, Levine estimates that within three months, his station will be broadcasting live concerts on an average of once a week.

San Francisco has an important jazz voice and live concert outlet in KJAZ-FM. "Monday Night At The Keystone" is a weekly sponsored live hour show featuring local jazz talent. The Monterey Jazz Festival was carried by KJAZ virtually from cover to cover and KJAZ preceded the event with five daily one-hour live concerts from Macy's.

General manager David Braun reports his Alameda-based station is also heavily involved in live concert broadcasts during the year with top jazz stars from some of San Francisco's top clubs.

Program director Rob Singleton of KRE-AM-FM in Berkeley, labels his programming at 70% contemporary jazz and 30% r&b. Any way you slice it, KRE is in the concert business presenting one live show or one recorded show a week.

The concerts are on the FM side, but Singleton indicates that on occasion he will replay the concert on AM and on other occasions the broadcast goes out as a simulcast. Some of the attractions have included Maynard Ferguson, Teddy Pendergrass, Gil Scott, and Herb Alpert and Hugh Masekela.

WRVR-FM in New York carried its first live concert in August 1978. The setting was the band shell in Central Park. General manager Mark Olds assesses his station's immediate goals thusly: "I am looking to programming more live concerts. We'll do one again next year in New York."

Live concert broadcasts are not now a viable part of commercial network radio. CBS, ABC and NBC all agree that concerts will come when the networks are in the satellite business and can feed more than one program at one time.

Frank Miller, vice president of programming for the CBS Radio Network, says it would be asking an individual station for too much time to carry a concert on a regular basis. Miller questions whether an artist has to be done live in a local setting to garner numbers.

Rick Sklar, vice president of programming for the ABC Radio Network, is noncommittal when told there is speculation around ABC quarters that the ABC-FM network is seriously considering a series of six concert broadcasts in 1979.

The success of the recent live Chi-

cago concert on KLOS-FM in Los Angeles may have served as the motivator.

Richard Verne, executive vice president of the NBC Radio Network, indicates most of its affiliate stations are adult contemporary and country stations, and as such, NBC's prime target initially will be the adult contemporary and country crossover performers.

Verne, however, in no way rules out AOR concert programming. He further indicates that his concerts will be on tape because of the sound quality. "We are looking to have our first broadcast before the end of the year and our plans for 1979 could include as many as one a month."

For National Public Radio concerts are not only the future, but also is the present. NPR is in the concert business in an exhaustive way, covering jazz, folk and classical music with weekly broadcasts and with special programming.

Steve Rathe, the executive producer for contemporary music and events for NPR, estimates that 4½ million listeners on 185 NPR stations listen to "Jazz, Alive" every week. He further estimates that three million listeners listen to "Folk Festival USA" every week on 150 NPR stations.

Both programs are recorded from concert locations across the country and are 90 minutes to two hours in length.

Special programming on NPR is extensive and many of the events are carried live; such as the White House Jazz Festival, the Newport Jazz Festival and a forthcoming eight-hour New Year's Eve jazz broadcast will originate from Boston and San Francisco.

Folk music gets its fair treatment of specials on NPR as well. The most dramatic festival might be the Bread And Roses Festival which was taped in Berkeley this September and featured Joni Mitchell and an all-star cast. The concert will air in the spring on "Folk Festival USA."

Will there be more live and live-on-tape concert broadcasts?

Many AM stations are gearing up for stereo, and when it comes, AM and Top 40 in general may become more open to carrying live concerts.

But is AM stereo really the issue, or is the tighter format of AM Top 40 the hurdle that must be overcome? As Lee Abrams, a broadcasting consultant, puts it: "AM stereo will be like FM quad which is a farce. AM stereo just doesn't have the fidelity of FM."

John Sebastian, program director of KHJ in Los Angeles, states, "I have heard that 60% of the listeners to FM listen in monaural. Programming is the key, not stereo or monaural."

Record companies have aggressively captured the AOR-FM format as they have convinced some established and many building stars to appear on single live radio broadcasts as well as taped live broadcasts.

Furthermore, they have convinced station programmers that the live concert is compatible with their type of programming. Now the record companies must go after all the other formats on AM and FM including Top 40.

All they have to do is convince station management that concerts mean ratings and image and if the general manager is convinced that the bottom line will mean dollars, the hurdle will be partially overcome.

The final hurdle is the artist. How many Donna Summers are there who will do a single live radio broadcast?

MPA

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MONTEREY PENINSULA ARTISTS

CARMEL, CALIFORNIA

■ AN MPA SERVICES COMPANY

Soul Sauce

Brotherhood Links Pair In Concerts

By JEAN WILLIAMS

LOS ANGELES—Rod McGrew, president of the L.A.-based Love & Happiness Production Co., and Larry Bailey, owner of the Seattle-based Get Down Productions, have come together to form Brotherhood Attractions, Ltd., a concert promotion firm.

Brotherhood Attractions is reportedly the second music industry entity to be funded by MCA's New Ventures with what is believed to be a more than six-year agreement to repay the funds.

New Ventures, headed by Norbert Simmons, granted a loan to Logan Westbrooks to build his Source Record Co. Westbrooks recently released his first product on the two acts signed to Source, the Valentine Brothers and Chuck Brown & the Soul Searchers.

New Ventures was set up approximately three years ago to aid minority businesses. Although New Ventures is granting loans, contrary to what some seem to believe, there are no special lending arrangements; the interest rate is basically the same as other lending institutions.

Brotherhood Attractions is set up to promote pop, rock, jazz and r&b concerts. And according to Bailey, the company was actually formed last June and tied into New Ventures in September.

McGrew points out that unlike many deals of this type, Brotherhood has total control administratively and creatively.

Prior to its New Ventures agreement, Brotherhood Attractions promoted a West Coast tour with Bob James.

However, says Bailey, the company is not limited to West Coast activity and will work the entire country.

In October Brotherhood promoted several Styx dates along with some Funkadelic concerts. It has more Styx dates set for next March. It is presently negotiating for Teddy Pendergrass in January.

Bailey, president of Brotherhood Attractions, operated Get Down Productions for five years, promoting more than 600 r&b concerts. The formation of Brotherhood marked the dissolution of Get Down, with Bailey relocating to L.A.

On the other hand, McGrew's Love & Happiness production firm will be maintained to produce special festivals and benefit concerts, such as its last three-day jazz festival copromoted with Kareem Abdul Jabbar at L.A.'s Music Center. McGrew is vice president of Brotherhood Attractions.

★ ★ ★

Jazz singer/composer Jon Hendricks brought his "Evolution Of The Blues" concert, stage production to L.A.'s Westwood Playhouse Wednesday (29).

Hendricks, formerly of Lambert, Hendricks & Ross, debuted his production at the Monterey Jazz Festival more than a decade ago, and has for the past four years been performing it at San Francisco's Broadway Theatre.

Starring with Hendricks is singer/actress Rosaland Cash, who was possibly the first female vocalist to sing Lambert, Hendricks & Ross material. Hannah Deal, who was in the show's early version, is also on hand.

DECEMBER 9, 1978 BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 12/9/78

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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	8	LE FREAK —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	34	23	20	THERE'LL NEVER BE —Switch (B. Debarge, Gordy 7159 (Motown) (Jobete, ASCAP)	★	79	3	GOOD THANG —Faze-O (F. Crum, K. Harrison, R. Aikens, R. Heal, R. Parker), SHE 8701 (Atlantic) (Match, BMI)
	2	13	YOUR SWEETNESS IS MY WEAKNESS —Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI)	35	29	10	ONLY YOU —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)	★	80	3	EVER READY LOVE —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/J.P. Everett, ASCAP)
	3	4	I'M EVERY WOMAN —Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP)	36	34	12	LOVE TO BURN —O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)	★	81	3	STAR CRUISER —Gregg Diamond (G. Diamond), Marlin 2217 (TK) (Arista/Diamond Touch, ASCAP)
★	6	14	GOT TO BE REAL —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	37	33	13	EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI)	★	82	5	LOVE IS —Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI)
	5	3	MARY JANE —Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)	38	30	15	BLAME IT ON THE BOOGIE —Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)		73	3	HAPPY FOR LOVE —Pockets (V. White, R. Wright), Columbia 3-10850 (Verdangel/Patmos, BMI)
	6	5	ONE NATION UNDER A GROOVE —Funkadelic (G. Clinton, G. Snider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	39	37	15	TONIGHT'S THE NIGHT —Betty Wright (B. Wright, W. Clarke, Alston 3740 (T.K.) (Sheryln, BMI)	★	74	4	LIVING IT UP —Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)
★	10	7	LOVE DON'T LIVE HERE ANYMORE —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	40	41	7	DON'T WEAR YOURSELF OUT —McCrory's (L. McCrary, C. McCrary), Portrait 6-70022 (CBS) (Island, BMI)	★	75	4	BEYOND THE CLOUDS —Quartz (C. Quartz, M. Gazzola), Marlin 3328 (TK) (Additions Heloise, SACEM)
	8	8	DON'T HOLD BACK —Chanson (D. Williams, J. Jamerson, Jr.), Anola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	★	41	7	SHAKE YOUR GROOVE THING —Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	★	76	2	DIG A LITTLE DEEPER —Latimore (B. Latimore), Glades 1750 (TK) (Sheryln, BMI)
★	11	8	LONG STROKE —ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (Woodsongs/Bus, BMI)	42	38	11	FLYING HIGH —Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP)		77	4	PARADISE —Willie Hutch (R. Daniels), Whitfield 8689 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)
★	16	4	SEPTEMBER —Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3-10854 (Sagittaire, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	★	43	2	IS IT STILL GOOD TO YA —Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick-O-Val, ASCAP)	★	78	2	I MIGHT AS WELL FORGET —Kinsman Dazz (T. Cann, M. Bacon), 20th Century 2390 (Combine/Rescan, BMI)
★	13	7	GET DOWN —Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cissi, BMI)	44	46	6	Y.M.C.A. —Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP)	★	79	2	KEEP IT COMIN' —Atlantic Starr (B. Eli, J. Prusan), A&M 210 (Friday's Child, BMI)
★	12	8	I DON'T KNOW IF IT'S RIGHT —Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	★	45	3	I'M SO INTO YOU —Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)	★	80	2	WONDER WORM —Captain Sky (D. Cameron), AVI 225 (Upper Level, BMI/Thom Thom, ASCAP)
	13	7	DISCO TO GO —Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	★	46	7	CHANGE —Zulema (Z. Cusseaux, Lejoint 34001 (London) (Double Joint/Zu-Grace, BMI)	★	81	3	GIVIN' UP GIVIN' IN —Three Degrees (G. Moroder, P. Bellotte), Ariola America 7721 (Health Leavy/April, ASCAP)
	14	9	MAC ARTHUR PARK —Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	48	43	19	INSTANT REPLAY —Dan Hartman (D. Hartman), Blue Sky 2772 (Epic), (Silver Steed, BMI)	★	82	NEW ENTRY	HOLY GHOST —Bar-Kays (H. Thigpen, J. Banks, E. Marion), Stax 3216 (Fantasy) (East Memphis, BMI)
	15	15	LOST AND TURNED OUT —Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	49	48	15	LET'S START THE DANCE —Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)		83	4	HAVING A PARTY —Norma Jean (S. Cooke), Bearsville 0331 (Warner Bros.) (Kags, BMI)
★	20	7	IN THE NIGHT TIME —Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (Electicoord, ASCAP/Intense, BMI)	50	49	20	YOU SHOULD DO IT —Peter Brown (T. Brown, R. Rans), Drive 6272 (TK.) (Sheryln/Decibel, BMI)	★	84	NEW ENTRY	AQUA BOOGIE —Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 950 (Rubberband, BMI)
	17	18	COOLING OUT —Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP)	51	52	5	SOFT AND WET —Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	★	85	NEW ENTRY	INSANE —Cameo (L. Blackmon), Chocolate City 016 (Casablanca) (Better Days, BMI)
★	18	9	WHAT YOU WON'T DO FOR LOVE —Bobby Caldwell (Caldwell, Keltner), Clouds 11 (TK) (Sheryln/Lindseyanne, BMI)	★	52	4	HOW DO YOU DO —Al Hudson & The Soul Partners (Soul Partners), ABC 12424 (Perk's, BMI)	★	86	NEW ENTRY	WHEN IT'S OVER —Roberta Flack (J. Brooks), Atlantic 3521 (Big Hill, ASCAP)
	19	14	YOU FOOLED ME —Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	53	55	5	IT'S ALL THE WAY LIVE —Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★	87	NEW ENTRY	TOO LATE —Mandrill (C. Wilson, L. Wilson, R. Wilson M.D./C. Cave II, R. Graham), Arista 0375 (Mandrill, ASCAP/Blackwood, Tauriv, BMI)
★	20	8	TAKE THAT TO THE BANK —Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP)	54	54	9	TIME SLIPS AWAY —Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74031 (Play One, BMI)	★	88	NEW ENTRY	HONEST I DO LOVE YOU —Candi Staton (D. Crawford), Warner Bros. 8691 (DaAnn, ASCAP)
★	21	8	ANGEL DUST —Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	★	55	4	WHOLE LOT OF SHAKIN' —Emotions (M. White, A. McKay), Columbia 3-10828 (Sagittaire, BMI/Steelchest, ASCAP)	★	89	NEW ENTRY	LOVE IS HERE —Ronnie Laws (R. Laws), United Artists 1264 (At Home/Fizz, ASCAP)
	22	13	I WANNA MAKE LOVE TO YOU —Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	★	56	3	AIN'T WE FUNKIN' NOW —Brothers Johnson (L. Johnson, Q. Jones, T. Bahler, A. Weir, U. Johnson), A&M 2098 (Yellow Brick Road/Kodi, ASCAP/Kidada, BMI)		90	6	GET ON UP, GET ON DOWN —Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP)
	23	17	FUNK AND ROLL —Quazar (G. Goins, J. Brailey), Arista 349 (Jumpshoot, BMI)	★	57	5	NEVER HAD A LOVE LIKE THIS BEFORE —Tavares (L. R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI)		91	2	BEFORE THE RAIN —Lee Oskar (L. Oskar), Elektra 45538 (Far Out/Ilke-Bad, ASCAP)
★	24	8	YOU STEPPED INTO MY LIFE —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Sligwood/Unichappell, BMI)	58	61	5	THINKIN' ABOUT IT TOO —Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI)		92	2	WHAT'S YOUR SIGN GIRL —Danny Pearson (D. Pearson, T. Seps), Unlimited 1400 (CBS) (Not listed)
	25	21	I JUST WANNA STOP —Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	★	59	4	NOW THAT WE FOUND LOVE —Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.), (Mighty Three, BMI)		93	NEW ENTRY	THIS KIND OF LOVE —Special Delivery (B. Beard, C. Fortune, N. Mann), Shield 6311 (TK) (Sheryln, BMI/Special Delivery, Tippy, BMI)
★	26	6	WE BOTH DESERVE EACH OTHER'S —LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRouscod, ASCAP/Irving/McDorsbou, BMI)	60	63	4	EVERY 1'S A WINNER —Hot Chocolate (D. Brown), Infinity 50002 (Not Listed)		94	2	DON'T EVEN TRY —Bunny Sieglar (G. Herberl), Gold Mine 4014 (RCA) (Not Listed)
★	27	7	MIDNIGHT GIRL —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)	★	61	3	MY LOVE AIN'T NEVER BEEN THIS STRONG —7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muscle Shoals, BMI)		95	NEW ENTRY	DON'T LOOK AT ME THAT WAY —Alex Taylor (A. Aldridge, E. Struzick), Bang 739 (Alan Cartee, BMI/Shoals, ASCAP)
	28	8	SO EASY —Con Funk Shun (M. Cooper), Mercury 74024 (Val-Lee-Joe, BMI)	★	62	3	LOVE VIBRATION —Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Possie/Teddy Randazzo, BMI)		96	2	KISS YOU ALL OVER —Broadway (M. Chapman, N. Chinn), Hilltak 7802 (Atlantic) (Chinnichap, BMI)
	29	31	IN THE BUSH —Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP)	★	63	4	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 8-50641 (CBS) (Alexcar, BMI)		97	5	SHOE SOUL —Smokey Robinson (S. Robinson, B. Sutton, M. Sutton), Tami 54296 (Motown), (Jobete/Betram, ASCAP)
★	30	26	UNLOCK YOUR MIND —Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	★	64	16	MR. FIX IT —Jeffree (Jeffree), MCA 40955 (Winalot Music, ASCAP)		98	6	I LOVE THE NIGHT LIFE —Alicia Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI)
★	31	6	FREE FROM MY FREEDOM —Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	65	5	SPECIAL OCCASION —Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)		99	15	PARTY —Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI)
★	32	4	GANGSTER OF LOVE —Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynnal, BMI)	★	66	3	JUST FREAK —Slave (D. Webster, S. Washington, M. Adams, H. Hicks), Cotillion 44242 (Atlantic), (Spur Tree/Cotillion, BMI)		100	3	ALL MY LOVE —D.J. Rogers (D.J. Rogers), Columbia 3-10836 (Circle R., ASCAP)
	33	12	IT SEEMS TO HANG ON —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	★	67	2	I'M COMING HOME AGAIN —Gladys Knight (B. Roberts, C. Sager), Buddah 601 (Arista) (E.M.P./Square, BMI)				
				★	68	3	TOO MUCH HEAVEN —Bee Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)				
				★	69	4	H.E.L.P.—Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/Dajoye/Ensign, BMI)				

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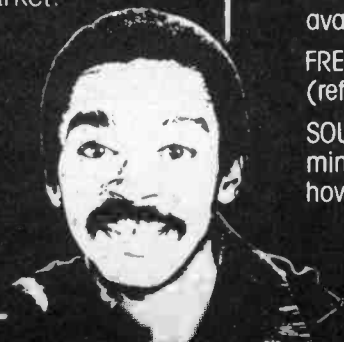
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Program To Aid Black Retailers

PhilVision Vows Use Of New Merchandising Concepts

By JEAN WILLIAMS

LOS ANGELES—PhilVision Retail Network is designed to offer black retail merchants an alternative method by which to merchandise and promote their product, according to Phil Waddell, executive director of the nine-month-old L.A.-based firm.

The idea is to make these retailers more competitive in today's marketplace, he says, adding that new merchandising concepts are necessary since locally 32 black-owned retail record outlets have been forced to close in the past nine months.

Waddell notes that PhilVision is actually a "retail task force" of seven persons going into the retail record arena projecting and installing a series of new concepts.

The company has entered what it calls its consumer thrust, an in-depth campaign within the inner-city, consisting of posters, window cards, mailers and in-person appearances touting the slogan "Support Your

Black Retail Record Merchant." In addition to the retail outlets, these materials are also being placed in barber and beauty shops, on taxis, at bus routes, in churches and in community centers.

There also has been a new in-store playlist devised. "Too much good LP product is falling along the side of the road for lack of radio and disco play. We're tying in in-store displays to the in-store playlists in hopes of calling the consumer's attention. This list changes every 10 days.

"Our reporters will be on top of a record that shows even the slightest action and then we will issue a consumer market report directly to the radio stations and disco DJs," says Waddell.

In terms of educating shop operators, "there are certain things that must be done. Although it sounds elementary, things such as keeping the store clean; cataloging properly;

easy access to LPs; learning to properly sticker the merchandise; being able to adequately display the product—no matter how small the store; learning to design displays for windows; and how to buy product are important," he says.

Waddell says he has been in the business more than 20 years, working as assistant manager at New York's Colony record shop then moving on to become manager of the 43-store Discomat retail chain.

PhilVision staffers are: Shawn White, art and display department; Rick Walkins, special events director; Jim Shelby, merchandise/marketing director; Don T. Miles, audio/video presentations; Juanita Lawson, community consumer development; Gilbert Lucero, photographic department; Greg Goodall, disco promotions, and Monroe Montgomery, field representative based in Little Rock. All others are headquartered in L.A.

Another area of great concern for the group is "the lack of promotional LPs given to the mom-and-pop retailers. These people must buy all of their records and then open one to play in-store. This obviously costs them money."

PhilVision is obtaining promotional copies from manufacturers which it passes on to retailers.

The company sponsors a monthly, Monday evening meeting with retailers and label representatives at L.A.'s University Hilton Hotel 7 p.m.-midnight. The last meeting was held Nov. 20 with the next Dec. 18, says Waddell.

"We had 55 persons on hand for the last meeting representing VIP and Freeway record shops, J&J Motown Shop, Aquarius Records, R&S Records, Dominos, T&S Records, Grove Time, Mid City, Mid Town, Boyer and others.

"Record companies represented were: 20th Century-Fox, Polydor, Polygram, Motown, Elektra/Asylum plus WEA. All companies brought product which was given to the dealers."

Waddell believes that the demise of some shops was due in part to the major supermarket-type of retail operations opening. "One in particular is Big Ben's (which opened earlier this year in the heart of a black community). When this store opened small volume shops could not compete and their customers went to Big Ben's.

"Our motto is 'Retain And Regain' meaning retain the customers you have and regain the ones you lost. We have proof that Big Ben's grosses \$65,000 a week. This money formerly went to the small volume dealers. We're not sowing sour grapes, but the dealers must learn to be competitive."

PhilVision is going into all shops asking the dealers to again sell accessory items, "and they (the accessories) will come back in the shops on consignment." In this way the dealer has more money on hand to work with, which is an obvious problem encountered by small volume retailers. PhilVision earns its fee from commissions paid by the shops.

Another area being tackled, he says, is that of dealers being tagged on radio spots. He notes that labels are being cooperative in this area.

Now that the L.A. base is working, Waddell says he will begin to tie together the network, with meetings set in Little Rock in January, Chicago in February and Dallas and Atlanta in March.

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Billboard SPECIAL SURVEY For Week Ending 12/9/78

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week			Last Week			TITLE Artist, Label & Number (Dist. Label)	
				This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		
1	1	8		39	28	6	★	40	50	3	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
2	2	5		41	31	25	★	41	31	25	BRASS CONSTRUCTION IV Brass Construction, United Artists UALA 916
3	51	2		42	NEW ENTRY		★	42	NEW ENTRY		SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)
4	4	12		43	53	20	★	43	53	20	DESTINY Jacksons, Epic JE-35552 (CBS)
5	3	10		44	55	6	★	44	55	6	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
6	6	15		45	46	3	★	45	46	3	MELBA Melba Moore, Epic JE 35507
7	8	14		46	56	3	★	46	56	3	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jerry Butler, Philadelphia International JZ-35510 (CBS)
8	5	14		47	39	17	★	47	39	17	2 HOT Peaches & Herb, Polydor PD 1-6172
9	7	8		48	NEW ENTRY		★	48	NEW ENTRY		YOU SEND ME Roy Ayers, Polydor PD1-6159 (Phonodisc)
10	13	14		49	49	17	★	49	49	17	LONG STROKE ADC Band, Cotillion SD-5210 (Atlantic)
11	11	7		50	60	2	★	50	60	2	ATLANTIC STARR Atlantic Starr, A&M SP-4711
12	16	5		51	41	17	★	51	41	17	NEW WORLDS Mandrill, Arista AB-4195
13	NEW ENTRY			52	52	3	★	52	52	3	SUNBEAM Emotions, Columbia JC 53385
14	10	26		53	42	3	★	53	42	3	KINSMAN DAZZ Kinsman Dazz, 20th Century 574
15	9	29		54	43	10	★	54	43	10	LOU RAWLS LIVE Lou Rawls, Philadelphia International P22-355517 (CBS)
16	20	5		55	61	4	★	55	61	4	BEFORE THE RAIN Lee Oskar, Elektra 6E-150
17	18	5		56	45	7	★	56	45	7	DISCO GARDENS Shafar, Solar BXL1 2845 (RCA)
18	17	7		57	44	5	★	57	44	5	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
19	26	8		58	58	11	★	58	58	11	INNER SECRETS Santana, Columbia FC 35600
20	22	5		59	NEW ENTRY		★	59	NEW ENTRY		MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)
21	27	4		60	NEW ENTRY		★	60	NEW ENTRY		SHOT OF LOVE Lakeside, Solar Solar BXL1-2937 (RCA)
22	15	18		61	34	26	★	61	34	26	BEST OF NORMAN CONNORS & FRIENDS Norman Connors, Arista Buddah BDS 5716 (Arista)
23	12	21		62	47	21	★	62	47	21	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754
24	24	4		63	65	3	★	63	65	3	FOR YOU Prince, Warner Bros. BSK 3150
25	33	5		64	64	5	★	64	64	5	JOURNEY TO ADDIS Third World, Warner-Island ILPS 9554 (Warner Bros.)
26	36	3		65	35	28	★	65	35	28	THE GOLDEN TOUCH Cerrone, Cotillion SD 5208 (Atlantic)
27	29	4		66	57	3	★	66	57	3	NATURAL HIGH Commodores, Motown M 790
28	21	26		67	67	8	★	67	67	8	MISS GLADYS KNIGHT Gladys Knight, Buddah BDS 5714 (Arista)
29	19	22		68	68	9	★	68	68	9	THE WIZ Various Artists, MCA MCA-2-1400
30	23	28		69	59	4	★	69	59	4	TAKE IT ON UP Pockets, Columbia JC-35384
31	14	25		70	NEW ENTRY		★	70	NEW ENTRY		WHAT YOU WAITIN' FOR Stargard, MCA 3064
32	30	9		71	62	6	★	71	62	6	SMOKIN' Smokey Robinson, Tamla T-9363A2 Motown
33	32	8		72	72	2	★	72	72	2	GOOD THANG Faze-O, SHE SH 741 (Atlantic)
34	38	9		73	70	3	★	73	70	3	HOLLYWOOD PARTY TONIGHT Odyssey, RCA AFL1-3031
35	25	21		74	63	3	★	74	63	3	TIMELESS Isley Brothers, T-Neck KZ2-3560 (Epic)
36	40	21		75	75	2	★	75	75	2	IN TUNE Willie Hutch, Whitfield K-3226 (Warner Bros.)
37	37	29					★				DIG A LITTLE DEEPER Latimore, Glades 7515 (TN)
38	48	3					★				

Talent

INVOLVES 75 SOUTHERN ACTS

So. Carolina Agency Sponsoring Talent Showcases To Sell Artists

By JEAN WILLIAMS

LOS ANGELES—The Willis Blume Agency in Orangeberg, S.C., booking some 75 acts, uses talent showcases as a means of securing dates.

For the fifth consecutive year, the agency had its fall showcase, where high school and college students are invited free of charge to come, look over the groups and book them on the spot.

According to Linda Blume, who books the acts, the most recent fall showcase held Nov. 19 at the Carolina Inn in Columbia, S.C., drew 1,200 persons, "an SRO crowd."

For the first time, the event also featured exhibits by local merchants selling instruments and audio/visual equipment. There were also recording studios, music stores and other firms represented, says Blume.

She notes that all the acts on the show received bookings. Rock and disco bands participating included Strut, Eastern Seaboard, Tinfoil, Living Proof, Earth Star, Sunrise, Five Town Smile and Fantastic Shakers.

"Strut and Eastern Seaboard have more dates than they can fill," says Blume. She points out that booking for the rock and disco bands consists mainly of one-nighters.

Although Willis Blume's acts work consistently, they are not signed to recording contracts. "Willis, who handles the career development end of the business, is now working on placing the bands with record companies," says Linda.

She explains that the seven-year-old firm has two showcases yearly in the fall and spring.

While the fall showcase is geared to students, the spring event is for the over 30 set.

"In the spring we invite dance clubs, country clubs, people who are going to have private parties and nightclub operators to come hear the artists. For this showcase we have bands that play softer, more standard-type material.

"The artists in the spring show-

crowd and many discos are now featuring live bands.

"These showcases are expensive for our agency but it's a lot easier for booking our acts. Our philosophy is that people should see what they're buying. When they decide on an act, they book right there on the spot."

She maintains that in this way the buyer knows exactly what he has coming and the acts are sure of the work they will be getting. Blume's acts are full-time performers, not weekenders, she says.

As for the performance fees, she says, South Carolina has no musicians union, therefore, there's no wage scale. However, "We know what people can afford to pay and the more popular the act the higher its price. It all works out well."



LIVE EARRING—MCA artists Golden Earring perform at Los Angeles' Starwood during its first L.A. appearance in three years.

NEW CHICAGO VENUE

330-Seat Apollo Center Swinging To Music Acts

CHICAGO—The Apollo Center, a 330-seat theatre complex that opened here in September with a Broadway theatre production, launched its foray into live music Nov. 28.

An appearance by Chicago singer and former RCA/Wooden Nickel artist Megan McDonough with Los Angeles songwriter/arranger Rick Rothstein initiated what Apollo co-owner Stuart Oken hopes will become "Chicago's most intimate concert room."

"Chicago's needed an intermediate-sized room, bigger than the 100-seat clubs and smaller than the Park West," he says.

The Apollo is located in the burgeoning Lincoln Ave. music and Off Loop theatre district which also contains the Wise Fools Pub, Somebody Else's Troubles, Kingston Mines and the Body Politic Theatre. A combination of concrete and angular glass, it reportedly was designed and constructed at a cost of \$400,000.

The Apollo's main area of concentration will be its theatre presenta-

tions, commencing with the Chicago premiere of the Broadway comedy "Gemini." Opening Dec. 7 will be "Great Jogging Liberals," a revue written and produced by Nate Herman and Warren Leming, former members of the Wilderness Road rock group.

"Whatever reason we get people to come to the Apollo Center is fine. If they attend a concert here, maybe they'll see a play connected with the place, or vice versa. Music will help us expand our audience base. Ultimately, it will buoy us during difficult times," says Oken, the former manager of Chicago's Pheasant Run Playhouse and Drury Lane East.

His partner, Jason Brett, whose background includes appearances in television and radio commercials and films, says he hopes to attract solo artists such as Keith Jarrett, Chick Corea and Gary Burton.

The Apollo has applied for a liquor license, though the theatre now operates without one. Drinks, says Oken, will be served in the lobby only, and no drink minimum will be enforced.

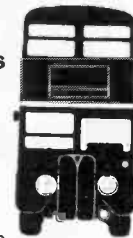
CARY BAKER



ROCK AWHILE—Capitol recording group Sun gets them up and going at its performance at L.A.'s Whisky nightclub. The nine-member group recently received its first gold record for "Sunburn," its third Capitol LP.

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Talent Talk

Philadelphia is just not Stephen Tyler's town. The lead singer of Aerosmith cut short a performance at the Spectrum after being cut in the face by glass splinters from a bottle thrown on-stage by a patron from the balcony. Though Tyler was not seriously injured, he refused to continue the performance. Last year at the Spectrum one of his eyes was temporarily damaged by an exploding cherry bomb. The crowd was described as "understanding" when the show was terminated after 40 minutes.

Also hurting is Jerry Garcia, whose respiratory infection has caused the cancellation of a Grateful Dead gig in New Haven and two in Philadelphia. . . . We thought a punk rock band would do it first, but it is Elvin Jones who is coming out with the initial Guyana suicide murder song. Titled "Guyana Elegy" the composition is being introduced at Jones' stint at Storeytowne in New York, with plans to record it provided that whichever record company is interested donates the royalties to the families of the victims of the bizarre tragedy.

Ray Manzarek, Robby Krieger and John Densmore, the surviving members of the Doors are off to Europe to promote "An America Prayer," the critically acclaimed album of poetry and music by the late Jim Morrison. Patti Smith is returning to her old profession as rock writer to review the disk for Creem.

Mel Haber is booking name acts for his Ingle-

side Inn in Palm Springs during that resort's "season." Current headliner is Frankie Randall, who followed the Page Cavanaugh Trio.

Queen lived up to some of the themes touched on in its latest album when, at the end of "Fat Bottomed Girls" in a recent New York appearance, six girls emerged from behind a screen in G-strings on bicycles. Afterwards, guitarist Brian May reportedly said the shows in the West "will have some surprises." . . . Elektra recording artist Dirk Hamilton says he was going crazy writing material for his next album so he took time off and visited some old friends from high school. Well, his reception was icy to say the least.

According to Hamilton "everybody was adult, working in a tuna fish factory and going through a divorce." While visiting an old flame, her brand new ex-husband walked in and proceeded to batter the woman on the head and shoulders. Dirk jumped into the fray and nearly got stabbed in the process. "Luckily, he was a medium-sized guy with a limp, so I was able to finally push him out the door and lock him out. When it was over, I threw up. I'm back home and the writing is going fine," says Hamilton.

Jesse Colin Young performed at a benefit for "the needy people of Cincinnati" at Bogart's in that city with the assistance of radio station WEBN-FM. The price of admission was one turkey.

Talent In Action

QUEEN

Riverfront Coliseum, Cincinnati

The power and dynamics of Queen's music are devastatingly fresh and wonderful. This four-man group led by vocalist/keyboardist Freddie Mercury provided its audience with an evening of music and theatre that became more of an environmental happening than a simple rock concert.

Supported by an extraordinary light show and a clear Clair Brothers sound system, Queen performed a solid two-hour, 22-song set Nov. 26 including two encores.

The show opened with "We Will Rock You" leading into "Let Me Entertain You" which Mercury, dressed in shining-black leather motorcycle garb, had no trouble doing throughout the evening.

The first half of its set was filled with hard-rockers like "Death On Two Legs" and some of its more melodic pieces including "Somebody To Love," "You're My Best Friend" and "Spread Your Wings."

During the final bars of "Spread Your Wings," a smaller suspended stage dropped slowly in front of the group. After the tune's completion, Queen stepped forward onto its new stage and performed a three-song acoustic set which included "Dreamer's Ball" and "Love Of My Life," a duet between Mercury and lead-guitarist, Brian May, who accompanied him on 12-string acoustic guitar.

Immediately after this interlude the band got back to its original stage and rocked out on an extended version of "Brighton Rock" which featured a phenomenal Echoplex guitar solo by May and a solo by drummer Roger Taylor.

For the remainder of the evening, Queen drove on with a series of old favorites and some newer material including its current single "Fat Bottomed Girls," also on its latest Elektra album release entitled "Jazz."

Queen ended its formal set with "Tie Your Mother Down." The group was cheered back for two encores which included "Sheer Heart Attack," a refrain of "We Will Rock You" and finally "We Are The Champions."

Rumors have it that Queen uses a lot of tape during its show. Its only use of prerecorded material in this show appeared in two places. The first was with "Get Down Make Love." The second was on "Bohemian Rhapsody."

In both instances, Queen's prerecorded material was used with no pretense and proved only to add a new dimension of sound and theatre to its concert production.

VICTOR I. HARRISON

DOLLY PARTON

Odeon Hammersmith, London

Parton's three-week European tour concluded with a highly successful appearance here Nov. 20 attracting a capacity crowd of 3,000 that displayed wild enthusiasm for her work throughout her 92-minute, 23-song set.

Parton, obviously, has broken beyond her basic British country market to the mass market. Certainly the audience didn't resemble those normally attracted to a country gig, yet the Hammersmith crowd were completely aware of all of the Nashville singer-songwriter's material, whether classic country titles like "Coat Of Many Colors" and "My Tennessee Mountain Home" or current crossover titles that included "Baby, I'm Burning" and "All I Can Do."

Yet, strangely enough, although her current recordings are geared towards that all important pop country crossover market, Parton's stage performance remains predominantly country. "If Teardrops Were Pennies," a duet with Richard Dennison and "Bury Me 'Neath The Willow," particularly conjured up traditional roots.

But forgetting musical classifications, the real success of Parton's performance rested in her fun approach, a mixture of gentle humor, good audience communication and superior songs and musicianship. The latter was well achieved through her excellent six-piece band, finely led by piano man Greg Palmer, and two ever present backup harmony singers, Richard Dennison and Anita Ball.

The audience loved every minute, listening attentively to her reminiscences about childhood and rural backgrounds, and applauding wildly to her music. Then, at the end of it all, a standing ovation for Parton, which brought her back to encore with three more songs.

TONY BYWORTH

(Continued on page 48)

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	STYX/CHILLIWACK—Brass Ring Productions, Cobo Arena, Detroit, Mich., Nov. 24-26 (3)	34,124	\$9-\$10	\$331,517*
2	MOODY BLUES/JIMMY SHERES—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 22	18,595	\$7.50-\$9.50	\$160,622*
3	AEROSMITH/GOLDEN EARRING—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 25	19,500	\$8-\$9	\$157,747*
4	BOB SEGER/LE ROUX—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Nov. 25	17,228	\$6-\$8	\$125,491*
5	GRATEFUL DEAD—Monarch Entertainment, Capital Center, Landover, Md., Nov. 23	14,275	\$7.70-\$8.80	\$119,820
6	QUEEN—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Nov. 20	14,700	\$6.50-\$8.50	\$115,100
7	COMMODORES—Bill Graham Presents/John Leonard, Blaisdell Arena, Honolulu, Hawaii, Nov. 21 (2)	13,537	\$6.50-\$8.50	\$110,090*
8	BILLY JOEL—Ruffino & Vaughn, Civic Center, Birmingham, Ala., Nov. 22	13,212	\$7.50-\$8.50	\$108,941*
9	FOREIGNER/NICK GILDER—Ruffino & Vaughn, Civic Center, Providence, R.I., Nov. 26	11,422	\$7-\$9	\$96,873
10	KENNY LOGGINS/FIREFALL—Pace Concerts, Summit, Houston, Tex., Nov. 23	11,531	\$8.35	\$96,284*
11	QUEEN—Contemporary Productions, Checker Dome, St. Louis, Mo., Nov. 23	11,422	\$7.50-\$8.50	\$94,342
12	BILLY JOEL—Sound Seventy Productions/Pace Concerts, Assembly Center, L.S.U., Baton Rouge, La., Nov. 20	10,977	\$7.50-\$8.50	\$85,987*
13	HEART/MICHAEL STANLEY BAND—Contemporary Productions, Checker Dome, St. Louis, Mo., Nov. 22	10,939	\$6-\$8	\$84,994
14	HEART/PLAYER—Contemporary Productions/Chris Fritz & Co., Municipal Aud., Kansas City, Mo., Nov. 24	11,000	\$7.50-\$8.50	\$84,989*
15	GRATEFUL DEAD—Monarch Entertainment, Memorial Aud., Rochester, N.Y., Nov. 21	10,936	\$7.50	\$82,020*
16	BILLY JOEL—Alex Cooley, Inc., Omni, Atlanta, Ga., Nov. 26	8,854	\$7.50-\$9.50	\$78,066*
17	BLACK SABBATH/VAN HALEN—Contemporary Productions/Chris Fritz & Co., Myriad, Oklahoma City, Okla., Nov. 20	10,176	\$6.50-\$7.50	\$76,320
18	FOREIGNER/NICK GILDER—Landmark Productions, Col., Madison, Wis., Nov. 21	10,100	\$7.50	\$75,750
19	QUEEN—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Nov. 22	9,193	\$7-\$8	\$68,774
20	BOB SEGER/LE ROUX—Mid-South Concerts, Col., Memphis, Tenn., Nov. 24	9,720	\$6-\$7	\$67,318*
21	BILLY JOEL—Mid-South Concerts, Col., Memphis, Tenn., Nov. 23	8,854	\$7.50	\$66,405*
22	WAYLON JENNINGS/JESSI COLTER—Wolf & Rissmiller Concerts, Convention Center, Anaheim, Calif., Nov. 24	7,957	\$6.50-\$8.50	\$64,894
23	BILLY JOEL—Mid-South Concerts, Col., Jackson, Miss., Nov. 24	9,138	\$7-\$7.50	\$64,307*
24	HEART/PLAYER—Landmark Productions, Arena, Duluth, Minn., Nov. 26	8,000	\$7.50-\$8.50	\$61,000
Auditoriums (Under 6,000)				
1	ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Paramount Thea., Oakland, Calif., Nov. 25 (2)	5,830	\$8.50-\$9.50	\$53,353*
2	ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Civic Aud., Santa Monica, Calif., Nov. 26 (2)	5,602	\$8.50-\$9.50	\$52,737*
3	DONNA SUMMER—Landmark Productions, Performing Arts Center, Milwaukee, Wis., Nov. 21 (2)	4,567	\$8-\$10	\$43,766*
4	FOREIGNER/NICK GILDER—Landmark Productions, Riverside Arena, Austin, Minn. Nov. 20	5,200	\$7.50	\$39,000*
5	DOOBIE BROTHERS/FAITH BAND—Sunshine Promotions/Marty Wolff, Gardens, Louisville, Ky., Nov. 22	5,132	\$7-\$8	\$36,566
6	HARRY CHAPIN—WDRP/Promotional Consultants, Civic Center at Jai Alai, Hartford, Conn., Nov. 26	4,771	\$5-\$7.50	\$35,210*
7	HEART/PLAYER—Star Date Productions, Sawyer Aud., La Crosse, Wis., Nov. 25	4,143	\$8.50	\$34,365
8	PABLO CRUISE/MARK ALMOND BAND—Bill Graham Presents, Veteran's Aud., Marin, Calif., Nov. 24 (2)	4,184	\$7.50-\$8.50	\$33,481*
9	ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Golden Hall, San Diego, Calif., Nov. 24	4,106	\$7.50-\$8.50	\$33,375*
10	GRATEFUL DEAD—Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 24	3,282	\$10	\$32,820*
11	ROY AYERS/CHIC—Di Desare-Engler Productions, Stanley Thea., Pittsburgh, Pa., Nov. 25	3,651	\$8.75	\$31,937*
12	JORMA KAUKONEN/STILLWATER—Ruffino & Vaughn/T.M. Concerts, Suffolk Forum, Commack, N.Y., Nov. 24	3,788	\$7.50-\$8.50	\$31,682
13	BRUCE SPRINGSTEEN—Contemporary Productions, Keil Opera House, St. Louis, Mo., Nov. 25	3,557	\$7.50-\$8.50	\$29,380*

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Talent In Action

• Continued from page 46

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THE CRICKETS**

Convention Center, Anaheim, Calif.

Jennings may once have been a country music "outlaw," but he was treated Nov. 24 as more of an in-law here by an SRO crowd of 5,000 jubilant members of what one politician referred to as "the silent majority."

In other words, Jennings' outspoken lyrics and rebellious stance seem suddenly to be in step with the angry mood brewing in the families of middle America, where all country music, traditional or progressive, maintains its strong-est hold.

Backed by his seven-piece band, the Waylors, Jennings fired through 21 tunes in little more than an hour. He could have played all night, judging by thunderous accolades and general singalong atmosphere.

All the favorites were performed with an attack and enthusiasm usually evident only on newer material with most artists. But Jennings knows his audience and "Luckenbach, Texas" sounded as fresh as his latest, and ironically appropriate, "Don't You Think This Outlaw Bit's Done Got Out Of Hand."

Immediately preceding Jennings' stage entrance, a glimpse into his musical roots was afforded through a surprise, 10-song set by the Crickets, three original members of Buddy Holly's band supported with an extra guitarist and pianist. "Oh Boy," "Maybe Baby," "Ollie Vee," "Rave On" and "That'll Be The Day" drew the greatest response.

Jennings strode into the group's midst while playing a low, ominous riff leading to his angry version of "Well Alright," followed by "It's So Easy" and "Peggy Sue" in a medley taken from his latest LP. Jennings started out as bass player with Holly & the Crickets, surviving the fatal crash by giving his airplane seat to an illing Big Bopper.

Jennings & the Crickets comprised the concert's second half, separated by intermission from Jennings' "better half," Jessi Colter. Seated demurely through most of her nine-song

set at the piano, Colter and her captivating style would stand in refreshing contrast to the later, hard-heeled presence of Jennings. When Colter flawlessly performed her breakthrough hit, "I'm Not Lisa," the proverbial pin could have hit the floor and been heard.

The Waylors opened the evening with a seven-song set, sparked primarily by the legendary steel guitar work of grandfatherly Ralph Mooney and the sensuous vocals of Carter Robertson, particularly on "I'll Be Your Baby Tonight." **RAY HERBECK JR.**

**ASHFORD & SIMPSON
NOEL POINTER**

Palace Theatre, New York

Nick Ashford and Valerie Simpson are popular with New York audiences, and this popularity was never more obvious than Nov. 16 during the opening of the duo's four-night stand at this Broadway theatre.

It is curious, then, that they chose to spend so much of their stage time exhorting their loyal followers to enjoy themselves, to have a good time, to "get down," as Ashford urged throughout the night.

Does the pair have doubts about the ability of its music to engender enthusiasm? For there should be none. It remains the most sophisticated soul being dispensed today, the most well-crafted and the most harmonious.

The latter quality is almost gospel-tinged at times, instanced by "Gimme Something Real" and "Send It," and so intense that one almost expects Ashford and Simpson to burst into pure light and energy onstage.

At other times, they demonstrate a stunning grasp of pace and timing within their music. Few other contemporary composers know so well how to employ pauses, spaces and gaps to build a song's momentum.

Not for them the premature musical ejaculation of some soul stylists—they know when they want a song to reach its climax, and that moment needs no rushing.

Both "It Seems To Hang On" and "By Way Of Love's Express," from Ashford and Simpson's most recent Warner Bros. album, best capture this technique, and their live rendition was no less perfect than the recordings.

Aiding and abetting them on that score was a well-oiled seven-piece band, with strong electronic keyboard and saxophone departments. Brass might have fleshed out the overall sound to better effect, but the harmonious work of backup vocalists Ray Simpson (Valerie's brother) and Yolanda McCullough more than compensated.

The 13-song, 70-minute show was also notable as a showcase for Ashford and Simpson's work for other artists, including "I'm Every Woman," "Stuff Like That" and "Ride-O-Rocket," plus a nostalgic, but brief recall of "Ain't No Mountain High Enough," "You're All I Need To Get By" and "Ain't Nothing Like The Real Thing." The pair performed each with personality and pizzazz that almost obscured the better-known versions.

If one reservation should be recorded, it's that Ashford, though he has improved mightily in the vocal stakes in recent years, is still not as fine nor powerful a solo singer as Simpson. She might have taken the microphone more.

Earlier in the evening, Blue Note artist Noel Pointer offered a cross-section of his electric violin stylings, which lacked not in spirit, but in clarity and variety. Such an instrument employed for jazz material is surely difficult and idiosyncratic, and it only occasionally worked at the Palace for Pointer.

His 45-minute approximately six-song show featured repertoire from his two solo albums, including "Night Time," "Where Were You" and Earl Klugh's "Mirabella." His four-piece band worked hard in back. **ADAM WHITE**

**DOOBIE BROTHERS
RICHARD T. BEAR**

Palladium, New York

The contrast in style and presentation was striking. Keyboardist Bear heads a seven-piece aggregation specializing in an exciting looseness. The Doobie Brothers, with the same number of musicians, are a tight unit producing crisp, streamlined rock. Both groups fired up Palladium patrons Nov. 17 with a fast-paced evening worthy of its soldout status.

Bear opened the program with a 50-minute set reminiscent of the Mad Dogs and Englishmen, Delaney, Bonnie & Friends tours of the late '60s. Although the band boasts no superstars, its 10-song romp overflowed with fine musicianship and contagious enthusiasm.

Its update of Eric Clapton's "Blues Power"

was a perfect outlet for the band's boogie and rock-blues drive, led by the building momentum of Bear's keyboards.

The big, bearded and aptly named Bear has a commanding stage presence, carrying the spotlight in the tradition of rock'n'roll's most flamboyant piano players. The band reflected this confidence, particularly head-wagging guitarist Daryll Thompson, whose burning notes were a homage to Hendrix.

The Doobies recorded their 17-song set, and the album, whenever it arrives, will document the precision playing, exacting arrangements and characteristic rhythm-riding harmonies of their show.

Not a stone was left unturned as the Doobies covered their musical history including selections from a new studio album due this month and closing with their first hit, "Listen To The Music," as the encore.

From the start, the band had the audience tied around its finger. The responsive crowd needed no coaxing to join the chorus of a rollicking version of "Black Water," led by guitarist Patrick Simmons. Jeff "Skunk" Baxter adds shimmering colors and fluid solos on his guitar. Often hopping around like an impish wizard, he contributed some of the most dynamic and brilliant playing of the 90-minute set.

There were some surprises. Guest Elliot Randall provided additional guitar sizzle on several songs. The Doobies also indulged in special effects. Toward the end of the show, the stage became filled with fog that swallowed the band and rushed over the audience in heavy waves. Fireworks shot up from behind the nearly invisible band, and as the group later rode through "China Grove," two simultaneous, bright light explosions shook the Palladium from each side of the outer stage. The Doobies know how to stampele. **BOB RIEDINGER JR.**

**DAVID GATES & BREAD
ISLAND BAND**

Blaisdell Arena, Honolulu

Gates has been in the business long enough to know that there is a vast audience that likes its music sounding pretty, polished and perfectly packaged.

His performance Nov. 18 seemed to be aimed precisely at that market as he and his five-piece band Bread played 19 songs, one after another, with little variation.

Backing Gates were Larry Knechtel (guitar and keyboards), Mike Botts (drums), David Minor (bass), Warren Hamm (brass and percussion) and brother Bill Hamm (guitar).

Although each song was performed with technical perfection, the enormous talent in the band seemed wasted. There were no extended arrangements of any of the songs.

The tunes played were what would be expected: "Make It With You," "It Don't Matter," "Everything I Own," "Diary," "Daughter," "Lost Without Your Love," "Guitar Man," "Goodbye Girl," "Last Train," "Mother," "If" and a few others.

Without making any apparent effort to achieve audience rapport, Gates still seemed to have the young sellout crowd in the palm of his hand throughout the entire show. This reviewer can't remember a time when he experienced such silence from 8,000 persons as when Gates performed "Diary" on an acoustic guitar.

The group Island Band from the big Island of Hawaii opened with a spirited jazz-rock display doing eight songs in a tight 40-minute set.

The group was impressive at its Blaisdell debut. It will have an LP out on Seabreeze Records in a few months. **DON WELLER**

JEFF LORBER

Lighthouse,
Hermosa Beach, Calif.

Even though Lorber is a newcomer to the scene and not too well known, he is developing into a well rounded player and composer. He showed this all quite respectfully Nov. 26 as his quartet displayed some innovative fusion music.

The first couple of tunes leaned heavy towards the funk sound paced by a 17-year-old bass player, Danny Wilson, and some exceptional tenor work by Denis Springer.

The third selection of the seven-song hour-long set, "Katherine," was a highlight in that it incorporated all the blends that make up the "Lorber sound."

The bulk of its first set consisted of tunes from the "Soft Space" LP.

The band also flowed easily through cuts like "Samba" and "Swing Funk," with Lorber showing his outstanding talents on multi keyboards. Drummer Denis Bradford also was a standout. **ED AGUIRRE**

Campus

**Delbazo Tees College
Promo Arm For Polydor**

By ED HARRISON

SAN DIEGO—Polydor Records has established a college promotion department under the auspices of Jim Delbazo, college promotion manager.

The move into the field on a full-time basis by Polydor was a result of national promotion manager Jerry Jaffe's long-standing desire for such a department and cemented with the arrival of senior vice president of promotion Dickie Kline from Atlantic. Atlantic has enjoyed success at the college level for many years.

Delbazo, former music director at Hofstra Univ.'s WVHC-FM and one of the first to work within Arista's intern program, is servicing some 400 stations based on the stations he is already familiar with and which he deems most important.

Delbazo has updated Polydor's mailing list by sending out a survey to the ones already on it and others who he felt should have been included. From those, he determined which stations will receive Polydor service.

"If I didn't get the survey returned," he says, "then I know they are not responsible enough to pull off a promotion."

Polydor's department is structured similarly to Atlantic's college promotion department, in that it's a one-man operation.

There is speculation that down the road college reps will be added.

Delbazo is spending much of his office time on the phone, acquainting himself with music and program directors.

He has thus far attended three college radio conventions: the National Student Broadcasters convention in Boston, Loyola Radio Convention in Chicago and the West Coast IBS convention here.

Delbazo has started a newsletter called the Informer which he says is a combination of what other stations are playing and what is being done with Polydor product.

Within the newsletter is a column called "Balzo Bitches" which is designed to be a sounding board for positives and negatives at the college radio level.

Although he is concentrating full-time on college radio, Delbazo hopes to expand into concert committees later and is already working with school newspapers.

He is zeroing in on product by Phil Manzanera, Creme/Godley (former 10cc members), Patrick Moraz and Jam and Jean Michel Jarre.

"We're working stuff that will not be easy to get played at the AOR level," says Delbazo.

HARTWICK COLLEGE PARTNER

N.Y. School Co-Sponsors

By CARY DARLING

LOS ANGELES—John Clinton, chairman of concerts at the State Univ. of New York at Oneonta, says the college is entering another successful year in its co-sponsorship of shows with nearby Hartwick College.

The most recent example was Nov. 5 and featured Peter Gabriel in a well-attended show. The co-sponsorships helps divide expenses and open up the availability of three venues: Oneonta's 1,000-seat ballroom and 2,000-seat gym; plus Hartwick's 2,000-seat gym.

The Gabriel engagement took place at Hartwick. So far, there has been no need to use professional promoters as co-sponsors.

One reason for the success of the concerts is the colleges' distance from most major competition. The nearest city of any size is Binghamton, 60 miles away. Albany is 15 miles farther in the opposite direction while New York City is a distant 200 miles.

"We don't look to any outside sources for attendance," says Clinton. "We draw from our own students." Oneonta has an enrollment of 6,000 students while Hartwick has 2,000 students. With this in mind, promotional activity is confined to the campus radio station and newspaper.

Clinton notes the college is planning one more concert this fall and perhaps as many as four in the spring. "We always do one free show in the spring," comments Clinton about the upcoming shows. No artists or dates have been set for these concerts.

Past years have seen the New Riders of the Purple Sage, Jonathan

Edwards, Stanley Clarke, Sea Level, Melba Moore, the Dingoes and Southside Johnny and the Asbury Jukes perform at either Oneonta or Hartwick.

**Commercials
Eyed In Tulsa**

TULSA, Okla.—The commercial music workshop at Oral Roberts Univ. and the William B. Tanner Co. of Memphis, jingle syndicators, presented a joint project whereby music and telecommunications students learned about singing and recording techniques used in commercial recording.

The two-day workshop, Oct. 13-14, drew 150 participants on the first night, as Robert Blow, product manager for Tanner Co. explained the work of the company and played audio cuts demonstrating various types of commercial products.

On the second day, 100 students participated in a jingle-singing workshop at the Univ.'s Mabee Center audio facility. Tanner singers demonstrated the stacking of singing tracks as Oral Roberts engineer Robin Christiansen and Tanner engineer Larry Gould operated the special ORU eight-track recording setup.

After four cuts were stacked and mixed, the Tanner singers assisted eight Oral Roberts singers in singing to the tracks.

As a direct result of this conference, the Tanner Co. has begun a more formal relationship with the university to attempt to identify students with interest and professional ability in the commercial music business.

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Moving Queen a King-Sized Chore

Men And Equipment Comprise Gerry Stickells' Army

By ROMAN KOZAK

PHILADELPHIA — "I wouldn't compare this to a military operation," chuckles Gerry Stickells, tour manager of Queen. "After all, we have all seen how often the military screws up."

Sipping on a beer in the Stadium Hilton Hotel bar here, the soft spoken tour chief has reason to feel satisfied. Queen had only an hour ago completed a well received set at the nearby Spectrum before 15,000 fans. The show went on without a hitch.

Only 24 hours ago, the whole production was 100 miles away playing at the Nassau Coliseum on Long Island. In the night and day that followed, the four members of Queen, their personal aids and friends, a leased Vickers Viscount jet, 17 members of the stage sound and light crew, four 45-foot tractor trailers loaded with about 20 tons of equipment, a generator truck, and two tour buses made the trip from Long Island to the City of Brotherly Love.

In that time the set at Nassau Coliseum was dismantled, broken down into about 230 different color-coded cases or sections, including 500 lights, correctly loaded into the tractor trailers, driven down to Philadelphia, unpacked, reassembled, tested and then used, with every last guitar pick and cable in place.



Building Queen: Gerry Stickells, center, Queen's tour manager, inspects the work in progress as the band's drum kit is being put together.

The entire procedure was done without a break, with the stage riggers the last to leave Nassau Coliseum at 2:30 a.m., beginning work at the Spectrum at 6 a.m. as soon as they arrived. What sleep they got they caught on the bus, or in snatches throughout the day.

It is the riggers, who climb to the crawlways and girders below the ceilings of the various basketball and hockey arenas around the country charged with the responsibility of keeping, in the case of Queen, 12 tons of lights, speakers and a second stage suspended above the main stage.

Two members of the road crew work specifically on the rigging. Their employer is the Ocean State Rigging System Inc. The sound system is supplied by Clair Bros. Audio Enterprises with four roadies devoted only to it. G.I.S. Productions, Stickells' own company, provides the technical crew that takes care of the overall stage needs with four staffers on tour. Trucking is supplied by Clark West.

Other companies involved in the tour include Personality Travel as the travel agent, with bus and aircraft arrangements made by T.R.T. Travel Service. The concessionaire is Curtis Lentz, with one representative on tour. The 3,600 ampere gen-

erator is supplied by the O'Brien Machinery Co., with the driver and its own truck provided by Consolidated Productions. Booking agent for the tour is the Howard Ross Agency.

The 34-date tour itself began in Dallas on Oct. 28 and will end at the Los Angeles Forum with three nights on Dec. 18, 19 and 20. The production costs of the tour, while not officially revealed, are estimated at more than \$1 million, with about a quarter of that going for the lighting effects alone.

"This is a rough tour," confesses veteran stage manager Tom Kipp-hut as the stage is being dismantled in Nassau. "It is not so much that the dates are hard, but it's all those lights that we are carrying. This is about as lavish a production as can be put together, dismantled and taken to another place in one day."

In that one day, supervising the actual work around the stage. Kipp-hut gets all of four hours sleep, "Sometimes I wonder how I keep doing it, then I turn around and do it," he adds, voicing a philosophy shared by all the crew members.

Though the average roadie earns about \$400 a week, which is less than what he would be making if he worked the same hours in "civilian

In Nassau, with his console at the side of the stage, he was nearly upended, console and all, when the power cable attached to the secondary stage that is raised and lowered during the performance, caught at the edge of the main stage, and started pulling it up.

Fortunately the cables were stopped before they dumped the light console and its operator over the band's onstage Steinway grand piano.

Also a few light cues were missed and the band, which guides its own business as well as artistic destiny was threatening to fire him, provoking a mini crisis at the end of the Nassau concert. This was defused by Stickells simply by him refusing to get excited over the tempest. By the next night the situation was back to normal.

"Queen is a band that takes its lighting very seriously," says Trovato, the next night after the Philadelphia show. "And if they are not satisfied with the show, they will blame the lighting. But tonight I told Freddie (Mercury, lead singer of Queen) that I will dazzle him with the lights when he asked why I took the console out into the audience? And there were no complaints."

According to staffers, the band prefers to have the lighting console onstage, to be able to give impromptu directions, while the lighting director would rather be in the audience, near the sound engineer, where he can have a more complete view of the lights and stage.

"The real problem," confides one staffer, "is that the band is not really happy with its performance, and having spent all this money on the lighting, it wants a return on it. It's some operation, though if you ask me, they could have done with half as much."

The lighting on the Queen tour is about as extensive as can be taken on a tour, say the staffers working on it. Pulling 1,100 amps per leg of power, the system consists of 320 par 64 lamps, arranged in rows under a trapezoidal platform, weighing about five tons.

In front of this is a narrower truss, running the width of the stage, with about 100 more par 64 lamps. Mid-

life," there are few major complaints. On a major tour the roadies are pros.

Lighting on the tour is supplied by ElectroSound Productions, and among the busiest of all the crew members is Joe Trovato, lighting engineer for the tour, who has his own staff of five electricians who make sure every one of the 500 lights goes on on cue.

Trovato, who helped design the 63,000-watt lighting system along with Stickells and the band members, is the man who sits behind a 48-handle, two-scene, TFA controller console and manipulates all the lights, while at the same time giving directions over the intercom system to 10 spotlight operators, hired locally, who respond as best they can to such numerically coded commands as "269158 to 34710 on go."

Trovato is a student of lighting technology and technique, going for his masters degree and lecturing on the subject of "technical theatre and lighting design." But the New York leg of the tour did not go smoothly for him.

In New York, while the band was playing Madison Square Garden, somebody in the audience threw a half full soda cup that landed directly on his console. It was dried by a hair drier without permanent damage.



Billboard photos by Neal Preston

Descending Stage: A small front light platform is lowered onto the main stage during the group's performance to become a smaller secondary stage where Queen performs its acoustic numbers.

way through the set this is lowered to become a second, smaller stage. It weighs about two tons. Both are suspended from the ceiling. The larger platform also tilts, so the lights will shine directly on the audience.

Also suspended from the ceiling are 28 speaker cabinets each containing a 2-K151, 4-K110, 2-2405 JBL speakers, and each one weighing 400 lbs, for a total over five tons. That puts almost 12 tons of weight suspended from the ceiling, enough to make some crew members and venue operators nervous.

"Yeah, it's like a giant cookie cutter hanging up there," observes one of the crew, as he watches the lighting crew attaching the metal rimmed lights to the aluminum supports. "We sometimes joke that if the truss does come down, then Roger (Taylor, the drummer) doesn't have a chance," continues the staffer.

"The band members know it's up there, but I guess after last year's crown over the stage they are used to having something over their heads. But they say it is safe, something like three on the scale 10. Besides, if it's going to come down, it will come down when its being hoisted up."

Venue operators are a bit less sanguine. Since the roof collapsed at the Hartford Civic Center in Connecticut last year more and more are afraid about having extra weight hanging from their ceilings.

"We may have a little problem in Philly," confesses Stickells as the trucks are being loaded in Nassau. "First they told us that we could

hang all our equipment, now they are saying that maybe we can't. If we have to put our speakers on the floor, it's not just that we will not have as good a sound, but that also wipes out some of the sightlines to the stage from the floor, "and that means the seating may have to be rearranged."

Once at the Spectrum, after several hours' delay, a compromise is reached. The band can hang what it needs from the ceiling, but the weight will have to be distributed so that there is not too much weight at one single point.

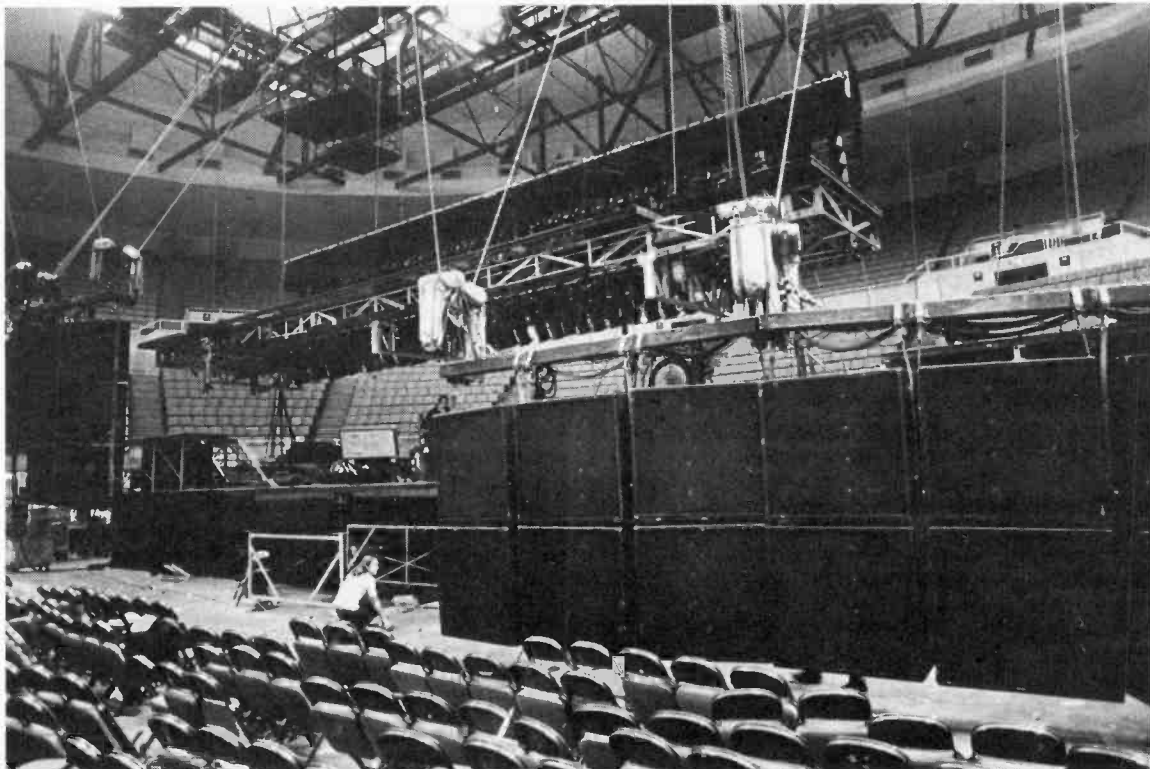
Instead of two cables supporting each of the 17 one or two ton hoists (motors) that raise and lower all the equipment, there has to be four or more.

And they have to be attached to the top of the supports holding up the ceiling, not the bottom, since the building was designed to hold a weight of snow above it, and not have the weight pull down from below.

"It doesn't just look impressive, it is impressive," remarks one of the building officials, once the forest of cables is finally in place. "If our chief building engineer saw this, he would be so impressed, that he would either promote us all, or fire us."

With the delay it is not until late afternoon before the lighting and sound equipment can be tested and the band's array of instruments brought onstage. Apart from the

(Continued on page 91)



Lower Speakers: James Khalaf, sound engineer on the Queen tour, lowers a bank of speaker cabinets which are suspended from the ceiling at Nassau Coliseum. In the background are the two lighting platforms that contain most of Queen's 500 lights.

Terry & Chris
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All At
Air Studios London &
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The First Ten Years

**Terry Ellis
&
Chris Wright**



*Congratulations
to The
Ten-Up-Twins
Terry and Chris
From
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George Martin*

The First Ten Years Terry Ellis & Chris Wright

Contents

- 5 Terry Ellis & Chris Wright
- 17 Quotes
- 26 Photos
- 31 From Another Point of View

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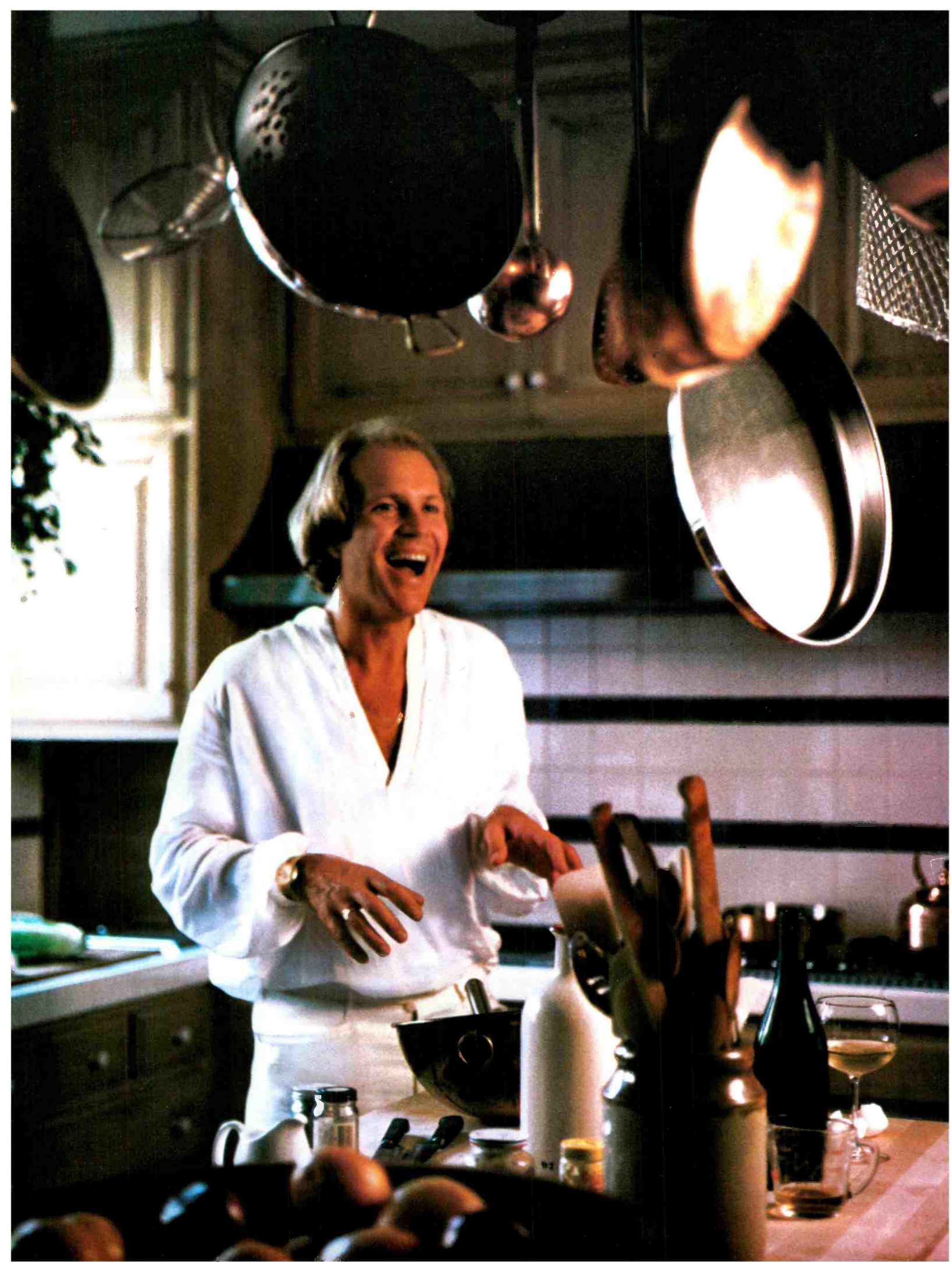
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Terry Ellis & Chris Wright

In thinking about their first meeting and their start in business together Terry Ellis and Chris Wright, now co-chairmen of the Chrysalis group of companies, have reminiscences which range back to an English summer in 1967 not far removed from their graduations from the University of Newcastle upon Tyne and Manchester Univ. respectively.

Both had immersed themselves in the music business on campus as social secretaries, booking the new breed of rock 'n' roll acts into their schools. The Beatles were revolutionizing music and Britain was spawning hundreds of rock and blues bands.

By the time their college days had ended each of them had developed a taste for the entertainment industry sufficient to want to make it a profession. After one or two false starts they separately started college booking agencies in England. They soon became the two major operators and found themselves embroiled in a tough competitive situation. Eventually they met and decided to merge their businesses, giving them a stranglehold on the U.K. college market and a base of strength from which to develop. Their "development" represents one of the most spectacular music business success stories of the last 10 years.

For Terry Ellis, 35, and now a resident of the British Virgin Islands, "It's difficult for me to recollect how it all came together. I wanted to expand my business and was trying at the time to work out the best way. Chris was managing a band called the Jaybirds who later became Ten Years After. He felt that they were good enough to have international success and felt he needed to be in London to properly guide their career.

"Looking back it does seem strange that we should have joined up. I was certainly a very independent spirit and it is hard to imagine my having wanted to go into partnership. Presumably we must have felt some good chemistry."

For Chris Wright, 34, now living permanently with his wife and three children in London, "There wasn't a hint of us working together. We were in competition and my prime concern was to avoid further occurrences of a price cutting situation.

"Things were getting very tough," he recalls. "We were fighting for every date and I remember battling to get Cream into Birmingham Univ., ending up booking the date for \$12 profit, I was under so much pressure from Terry." Ellis recollects that he won that battle and booked the date.

Ellis, a mathematics and metallurgy major, remembers booking acts like the Alan Price Combo (later the Animals), Long John Baldry, Alex Harvey, Georgie Fame, the VIPs (later Spooky Tooth), and the Graham Bond Organization (which included Jack Bruce and Ginger Baker). He can also remember continually bumping into a backup singer named Rod Stewart who was then working with unknown bands.

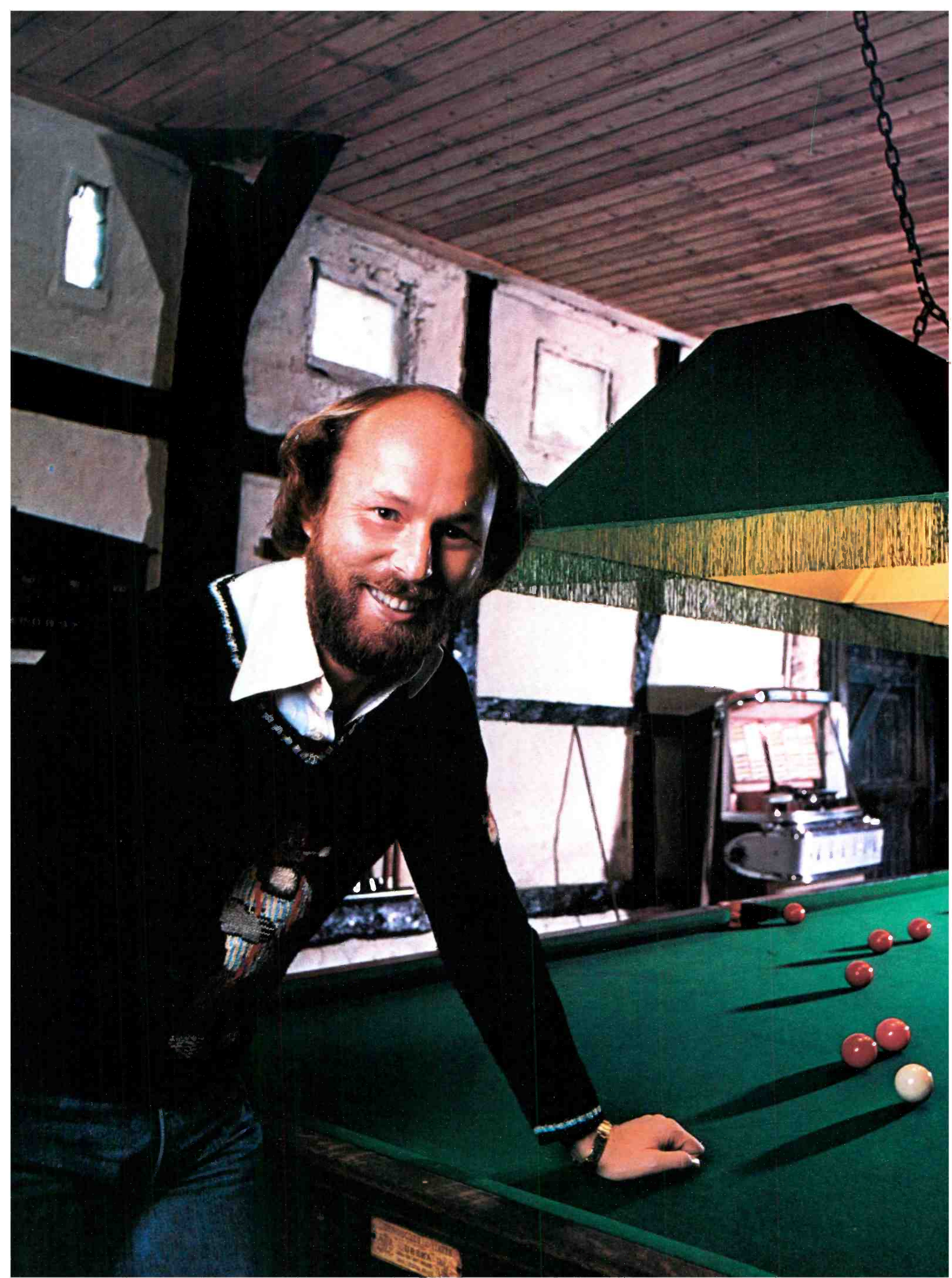
Wright, a politics and modern history major, was almost exclusively booking rock groups.

"My interest in the music business started there," he thinks back.

Wright, who also had his hand in a local blues

Terry Ellis, creates another masterpiece.

(Continued on page 7)



Terry Ellis & Chris Wright

venue called the J&J Club, recalls booking such acts as the Searchers and the Paramounts, who later became Procol Harum.

"I remember," he says, "we had the first date on the Yardbirds after Jeff Beck had replaced Eric Clapton, and I booked Cream's first live appearance—a warm-up at the city's Twisted Wheel Club, prior to its appearance at the Windsor Jazz Festival."

After a year at the Manchester Business School Wright turned to the music business full time. He had already begun managing on the side and had a lady folk singer and a rough and ready r&b band called the Cockahoops under his wing.

"I didn't know what to do," says Wright, "and, in fact, I applied for so many different jobs that I found myself in a host of embarrassing situations because I would forget halfway through the interview what job I was going for.

"Someone offered me a position in America and while I was back in Manchester thinking about it, a booking agent I knew from university days, Roy Williams, who worked for the Ian Hamilton Organization, said I could work with him, booking on commission but still able to go for job interviews. It sounded like a good idea because I had long since run out of money and could only eat on expenses when attending an interview.

"So I took the job in the summer of 1966 and started booking bands into colleges. By that time the college business had exploded. It got to the point where going for interviews would mean losing commissions and pretty soon I realized I was making three times more money being an agent than I would by taking one of the jobs I was running round the country interviewing for. I was still running the J&J Club, too, and the work with the agency, the club and the two acts I was managing kept me in Manchester."

Coincidentally, Ellis' permanent absorption into the music business had a similar blueprint. After graduation he went into partnership in a booking agency with the late Mike Jeffrey, the manager of the Animals and after that Jimi Hendrix. The venture was not successful and he too ended up on the job interview circuit finally taking a job as an organization and methods analyst. But the lure of the music business was too much and he started devoting his weekends and evenings to his own college booking agency. After a year he had sufficient income to cover his living and business expenses and left his job to make the agency a full time occupation.

Like Wright he experienced his share of ups and downs with times so tough at one point, an emigration to Australia came seriously close.

Wright had begun building a reputation for himself in the North of England. The hand of fate first moved for him in the spring of 1967 when Leo Lyons, bass player and organizer for a London-based blues band called the Jaybirds heard of him and asked for a weekend of work in the North.

"They were really good and asked me to manage them straight away," says Wright. "I wanted to, but I thought it would be tough getting work over

(Continued on page 10)



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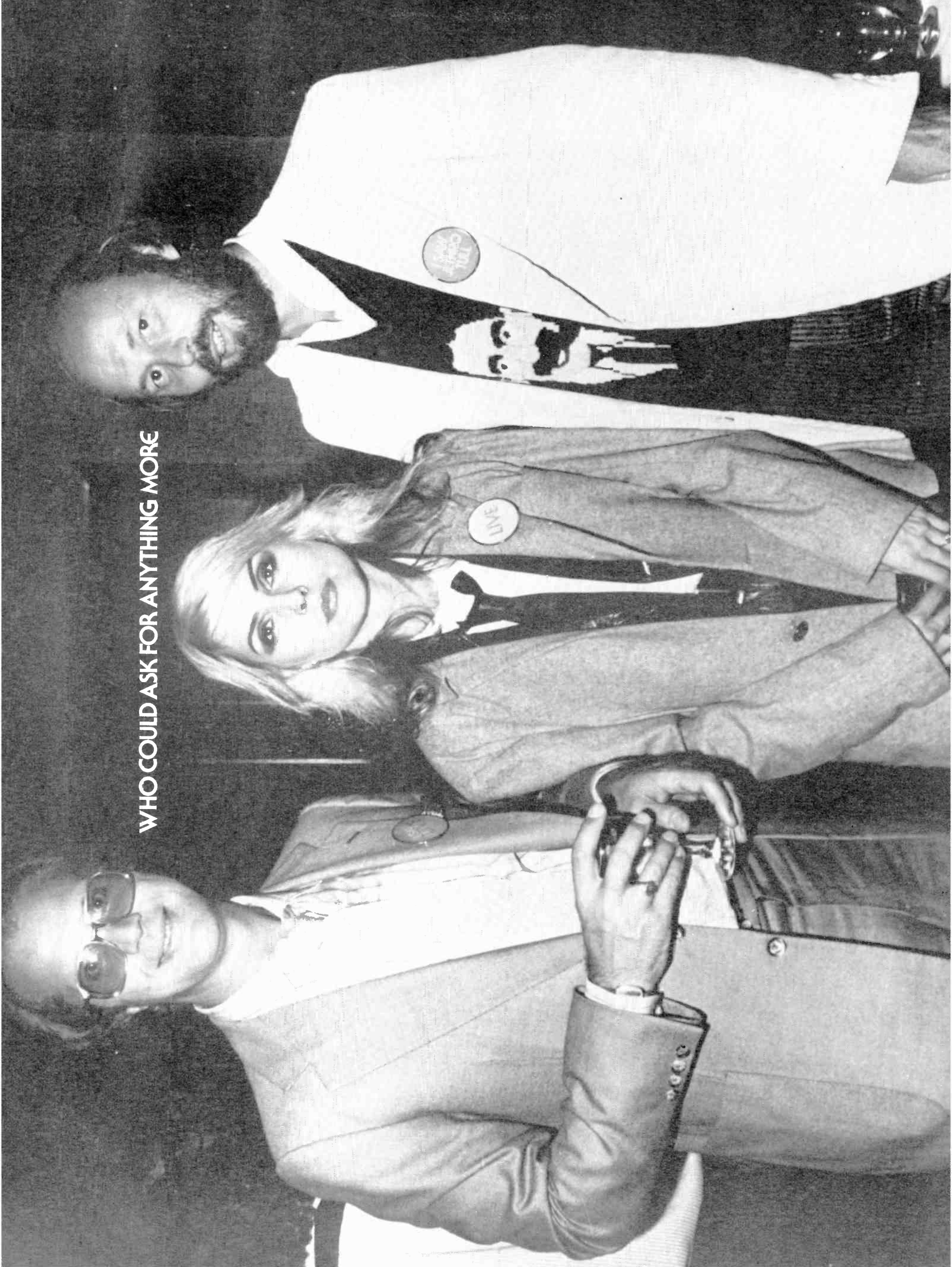
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the summer. They still had the odd gig backing people like the Ivy League and the Flowerpot Men, but I changed their name to Ten Years After and managed to start getting them dates in their own right. The band went down well wherever it played and dates at some of London's famous clubs started coming our way."

At the same time, Ellis had managed a toehold in London and was building a reputation of his own booking colleges in the South of England. Soon after, the two began competing for dates in the Midlands.

"We thought it was about time we met," says Wright, "so we arranged to have dinner in a Chinese restaurant (Ellis recalls it was Indian) next door to London's Marquee Club on the occasion of a Cockahoops gig at the club."

The two discussed ways and means of avoiding undercutting each other's prices in universities for which they were in competition and Ellis agreed to book the Cockahoops for a weekend in his colleges, while Wright agreed to book dates for a group Ellis was involved with.

The actual partnership didn't develop, however, for several months thereafter.

Ten Years After had taken the Marquee's National Jazz and Blues Festival at Windsor by storm and Wright knew he was onto something big. But relations with his agency became strained since he insisted on booking the blues-based act into pop-oriented venues to keep them in work. A move to London became inevitable.

Ellis and Wright had dinner again in London and decided they could generate enough business together to give a partnership a shot. "When you are that young," says Wright, "I was 22, you are inclined to follow your nose. So we set up an office in Terry's one room apartment at 139 Blyth Road, Shepherds Bush."

Ellis recalls it was a two bedroom apartment he was sharing with an accountant.

"We put together a brochure," says Wright, "called ourselves the Ellis-Wright Agency, and sent it out to every possible client in the country that summer. I didn't have anywhere to live so I slept on the floor of Terry's apartment."

"It was insane," says Ellis. "My roommate had to step over Chris, who was sleeping in the hallway, to get to the bathroom in the morning. I can remember buying a huge table for us to work on which took up the entire floor space of the bedroom."

Wright says he bought that sprawling mahogany table for \$12 at a junk shop while Ellis was in Morocco that summer on vacation and remembers Ellis telling him to get rid of it.

From the beginning, however, no matter who bought the table, the agency was "always incredibly busy."

"We booked all day with no time for lunch," remembers Ellis, "and at night we typed contracts. The last straw for my roommate, however, occurred when he came home one afternoon and found our secretary typing contracts on his bedroom desk. 'It's not enough I have to step over Wright in the morning,' he yelled, 'but now I have some girl typing in my bedroom.' He was quite upset. Eventually we got a small office."

"The college business continued to boom," adds Wright. "Terry's big scheme was a university tour with Françoise Hardy which went very well while I had my hands full with Ten Years After. But we jointly decided that we needed a prestigious address and very quickly moved into the smallest office on the top floor of Carington House, an office block at 130 Regent Street."

"We could just about fit the table, Terry, our booker and our secretary into that office," he continues. "As the business expanded, we moved in another booker, a telephonist and Harry Simmonds who managed the Savoy Brown Blues Band, so we had to stagger our working hours. Six was the largest number of people we could accommodate in the room together."

That "small office" blossomed into a thriving concert promoting and management concern and not long after began guiding the fortunes of two of rock's seminal forces—Ten Years After and Jethro Tull.

Ten Years After went into the studio to cut an LP for Decca with Wright negotiating his first record deal—a \$720 advance and a royalty rate of 3% of retail (half of that overseas). Producing that first album was Mike Vernon with Gus Dudgeon as engineer and Roy Thomas Baker as tape operator.

Decca completely under-estimated the sales potential of the album and only pressed 1,000 copies. These were all used up filling the order from the label's Manchester branch making it unavailable in the rest of England for weeks.

Wright felt Decca's miscalculation cost him and the group a lot of ground as well as a spot on the charts.

"That taught us," he says, "that we had our fingers much closer to the pulse of the British record market than the big record companies. At the age of 23 I realized that the giants were not as all-knowing as we had thought."

Discovering the other cornerstone rock group began simply enough. Don Read, an associate of Wright's with the Ian Hamilton Organization, approached the agency to get work for a Blackpool "soul band" called the John

Evan Smash whose members included Ian Anderson, Barriemore Barlow, Glenn Cornick and John Evan. "We were looking around for a good blues band," remembers Ellis. "It was the beginning of groups like Fleetwood Mac."

The band was interested in moving to London so Wright visited them in Manchester.

"I thought the time was good," he says, "for a seven piece blues outfit—playing the kind of music that the Paul Butterfield Blues Band was playing in the U.S. But I thought their guitarist was weak and ought to be replaced by a guitarist I knew from a band called Toggery, Mick Abrahams."

"We got them to London," Wright continues, "and re-christened them The Bag Of Blues because in those days everything had to have 'Blues' in the title."

Wright recalls that Don Read wanted Ellis-Wright to manage the group and was prepared to get out of the picture in return for publishing rights to every second song Ian Anderson wrote.

"For some reason," says Wright, "despite being totally naive on making money from songwriting, we turned that deal down. If we had agreed, Don Read would be a rich man now. But in any event we took over and booked them out."

"The first time I saw them," Ellis thinks back, "they were terrible. But there was some magic and charisma about them. They went through a number of name changes . . . Bag Of Blues, Ian Anderson's Bag Of Blues, Navy Blue, Jethro Tull." One of the bookers came up with the monicker that was to stick.

"After the first dates," says Wright, "We called up venues who reported fabulous shows from this four-piece act. Four-piece? We had booked them as a seven piece act so we immediately contacted Ian Anderson who confirmed that most of the Blackpool band had become homesick and left a fortnight before. They drafted in drummer Clive Bunker and had not said a word to us because they thought we would have sent them home and forgotten them. He was probably right."

Inevitably Ellis and Wright began focusing more and more attention on these two groups, concentrating on management.

London Records, Decca's American company, had released Ten Years After's LP in the U.S. where it was gathering quick reaction from newly burgeoning underground FM stations particularly those in San Francisco.

A letter from Bill Graham arrived on Wright's desk inviting the group to play at his San Francisco Fillmore ballroom.

A U.S. tour was organized with the help of Lenny Poncher and International Management Co. in return for a small percentage of the gross. When Ten Years After played the Bay City the "reception was magnificent."

Graham had booked the group for two consecutive weekends in San Francisco closing the old Fillmore ballroom on the first and opening the new one at the Carousel ballroom the following weekend.



The Wedding Party, from left: Kate D'Arcy, Groom Chris Wright, Bride Chelle Wright, Samantha Churchill and best man Terry Ellis.



Parental duty: Chris and Chelle support sons Timothy and Thomas.

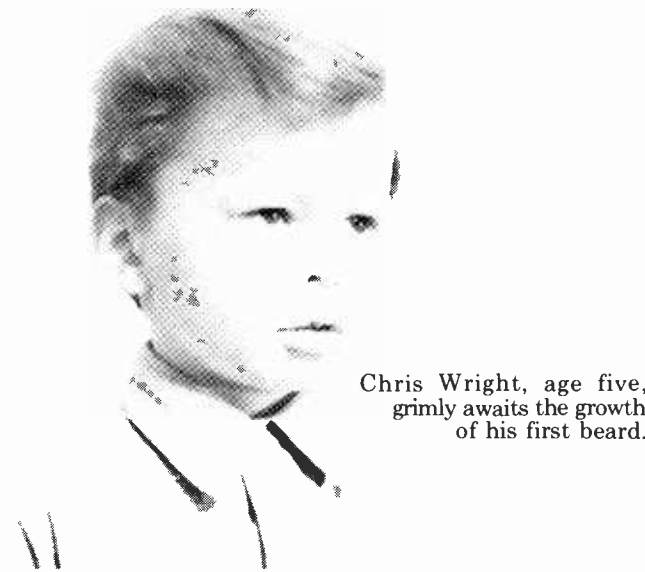
"The group took both places by storm," says Wright, "playing numbers like 'Help Me Baby,' 'I Can't Keep From Crying' and 'Woodchoppers Ball.' Both I and the group developed a very good relationship with Bill Graham who was most helpful in breaking Ten Years After in America. He offered us a date at his newly opened New York operation, the Fillmore East, on our way back to England, where the group opened the show for Janis Joplin with Big Brother & the Holding Company, and the Staple Singers. The reaction in New York was every bit as good as it had been in San Francisco, and when I left New York in the middle of August to return home after a nine week trip, I knew that it was only a matter of time before Ten Years After would be one of the biggest groups on the American circuit."

Before leaving New York, Wright met Dee Anthony who at the time was representing the East Coast interests of IMC. Wright commented, "I developed a very close relationship with Dee which was to go on for the next couple of years, during which time we worked with him, not just on Ten Years After but on other artists with whom we were beginning to be involved."

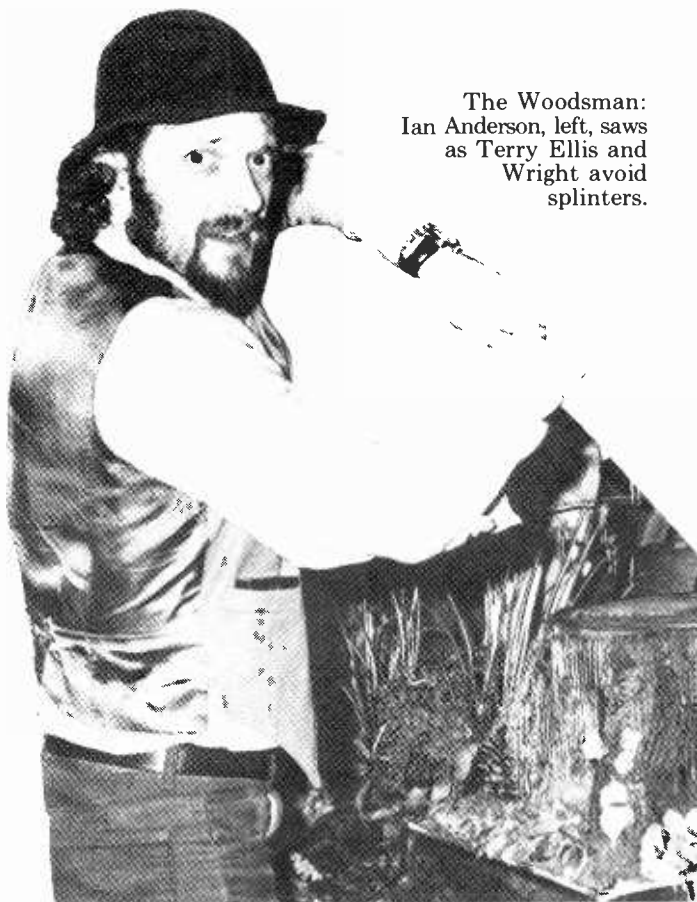
"Dee introduced me to Frank Barsalona of Premier Talent Associates," Wright recalls, "who asked to represent Ten Years After. I liked Frank immediately and accepted his offer since I had been somewhat disappointed with the lack of enthusiasm with the group's first agent. I told him about Jethro Tull and soon after he also booked its first tour in the U.S."

Of Barsalona Ellis says, "Frank has one of the best brains in the music industry. Both Chris and I spent a lot of time with him in the early days. He was one of the people we learned a lot from." Premier Talent still books Jethro Tull and Ellis and Wright are also involved with Barsalona as co-owners of the Philadelphia Fury soccer team.

While Wright was in the United States with Ten Years After, Ellis was back in England attempting to negotiate a record deal for Jethro Tull who had made a big impact at the 1968 National Jazz and Blues Festival in London.



Chris Wright, age five, grimly awaits the growth of his first beard.



The Woodsman: Ian Anderson, left, saws as Terry Ellis and Wright avoid splinters.

The group had been offered a singles to album deal with the London office of MGM Records but the low royalty agreement negotiated by Don Read was cancelled when the label refused to pay an advance of any kind. Had they come up with a token advance, possibly even as small as the \$720 Decca paid Ten Years After, they may have signed the group, Wright feels.

"I still have nightmares," says Ellis, "about that one. What if we had signed them for no advance and at that small royalty rate?"

Meanwhile Ellis had taken the group into a studio to produce an album themselves that subsequently invited more than one record company's checkbook.

A record deal was necessary not only to launch Tull's career but to enable the Ellis-Wright Agency to stave off bankruptcy as the college business was being neglected and income was sparse.

"In fact," says Wright, "for a two month period it was impossible for Terry and me to be in the office on the same day as both our signatures were needed on a check and the only way to forestall our creditors was through not having the necessary people available to sign the checks. Things looked black and we hardly expected to continue from day to day."

With most people believing that they were about to go out of business Ellis and Wright decided that the time was right to make a move they had been planning. They had conceived the idea of an "all under one roof" organization servicing all the needs of their artists through a series of separate companies. They would offer their artists management and booking, they would record them, publish them and promote their concerts, they would handle their public relations and their business management. They changed their name to Chrysalis, moved to larger premises, employed several new people and the concept became a reality.

The next step was to put Jethro Tull with Chris Blackwell's Island Records.

"The record company that made the most sense to us was Island," observes Ellis. "I've always liked Chris Blackwell and his style and believed in them as a record company, although our decision to take our act to a small independent was regarded by most to be somewhat foolhardy."

"And," Wright points out, "we made the deal for far less money than we could have made elsewhere. The only difference being that our deal with Island allowed us the rights to keep the tapes as the production company. That decision was vital to our future plans for our own record company."

"Island Records had a trendy reputation in England at that time," continues Wright, "and both Terry and I developed a very close and personal rapport with Chris Blackwell whom we considered to be like ourselves, someone a little different from the record company moguls at the major companies. For that reason we decided to sign with him."

"We made the deal with Blackwell for our yet to be incorporated production company for a three year period. He was to have everything we put out but at the last minute we managed to put in a clause giving us our own label if we had seven hits. Blackwell was signing an

unknown blues band and must have figured the clause would never come into effect. Within 12 months, we had the hits and Chrysalis became a label." The relationship with Island continued from 1968 until Blackwell decided that Island Records would close down its U.K. distribution arm.

Jethro Tull's first LP "This Was" appeared in English record shops in the autumn of 1968 and was an immediate blockbuster, repeating for that group much of what Ten Years After had pioneered.

The rapport between Ellis and Ian Anderson of Jethro Tull began to mature and has resulted in one of the music industry's lengthier relationships.

Tull and Ellis were on the road from that period for years to come and were the first to put on big presentations and multi-media productions. The group was the first to carry overhead lighting rigs and the band carries its own stages to this day.

"In a way," explains Ellis, "I'm his manager and the president of his record company. But it's a unique relationship, I see Jethro Tull as something Ian and I run and work together on."

"One of the first things I tried to get over to him," he continues, "as a manager was that if he was a good entertainer at 21, then he could be a good entertainer at 51 or even 61 because it was a talent that would never leave him. I don't think he expected to go on performing for as long as he has. For me he's the ultimate rock performer... even beyond Mick Jagger. Ian is the sort of person who attacks any project he is involved in with enormous energy and enthusiasm. He totally commits himself and doesn't do anything by half measures."

But while successful, touring exacted its toll from Ellis, who on a day in the summer of 1973, remembers "feeling more comfortable in a hotel room than at home." It was at that moment that he realized that he had to stop continual touring, "for my own sanity."

"It was in Baltimore during a 'Passion Play' production and that night," says Ellis, "I said to Ian that I would stay through the upcoming New York shows but that I just couldn't do it anymore. I could be more useful to him being in Los Angeles working on promotion for his album. I never really went back. Since then I've only traveled with the group occasionally. I think it took Ian

a long time to accept that I was not going to go out again. The road really killed me. It wore me right down. I believe that was the lowest point of my life."

While Chrysalis began slowly evolving into the international English/American company it is today—back in the late 60s the name Chrysalis had been the agency's telegraphic address—interest in Jethro Tull from American record companies began to mushroom.

"Terry made a trip to New York in November of 1968," says Wright, "to meet with record companies and was close to making a deal with Atlantic Records. However, Mo Ostin of Warner Bros. Records felt he had secured the rights to the group on the basis of a discussion at the International House Of Pancakes restaurant in Burbank, between himself, me and Lenny Poncher of IMC who had originally mentioned the group's name to him back in the summer of the first Ten Years After tour while he was representing our interests in America. A stalemate developed and our first experience of the heavy politics of the American record business occurred."

For Ellis the memory is even more vivid—and nightmarish.

"When I first went to the U.S.," he says, "I made several mistakes because of naivete and lack of experience. One result is my never having a good relationship with Ahmet Ertegun of Atlantic Records."

"I really wanted Jethro Tull to be on Atlantic but instead of making direct contact personally with Ertegun I made the mistake of allowing my various representatives to set up a meeting."

The resulting scenario, indicates Ellis, was a roomful of people in a boardroom, which included both Ellis and Ertegun, bidding for Jethro Tull.

"No one was taking any notice of me, or asking the terms I wanted," he remembers, "and I hadn't learned any of the techniques of American business bartering which in that particular situation amounted to having to shout to get heard. I could see that my so-called representatives were more concerned about getting credit for bringing Tull to Atlantic and looking good to Ertegun at the same time than in making the right deal for Jethro Tull and me. So I kept a back seat knowing that my time would come when I reviewed the papers."

A rough draft of a contract was drawn up and when later Ellis refused to agree to its terms "Ertegun exploded and said I was being highly immoral and reneging on deal points that had already been agreed. He was totally enraged by this 'immoral behavior.' I am sure he wasn't 'enraged' at all—he was just negotiating. But at the time I believed him and was taken aback."

In the midst of this Mo Ostin came to New York and told Ertegun he felt he had secured the group.

"I had told Lenny Poncher that the terms proposed by Warners were not acceptable and that I was going to talk to other companies. He, however, had not told this to Mo who thought that he had made a deal. I had on my hands a very confused and unpleasant situation. Of course it was largely my own fault. This kind of business was new to me and I had not handled things particularly well. But I wasn't entirely stupid either and realizing the crucial nature of this deal (little did I know how crucial) I was not about to make the wrong deal because of my mistakes or the pressure that was being put on me. At the time I was sorry because I really did want to be with Atlantic. I don't think Ahmet ever forgave me for what happened. We have met several times this year in connection with soccer. He is president of the New York Cosmos and Chris and I are amongst the owners of the Philadelphia Fury. I think the discussions we had on soccer were the first friendly contact we've had in 10 years."

Because of the "disadvantageous" climate for finalizing a deal, Ellis hopped on a plane back to London but did later sign Jethro Tull with Warner Bros.

"Christmas of 1968 was a difficult time," says Wright. "Despite the success of Jethro Tull, the number of records sold, of course, amounted to very few in volume terms. Ten Years After on its second tour of America in the autumn had grossed \$32,000 but with a much heavier touring schedule had lost somewhere in the region of \$5,000."

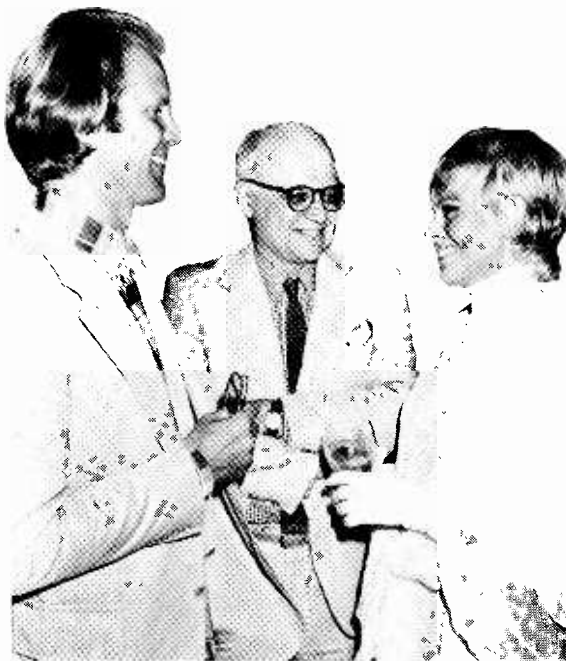
"Bills had to be paid and the Christmas of 1968 was bleak. On New Year's Eve of 1968 Terry and I had a discussion in Dee Anthony's hotel room at the Mayfair Hotel. Following our conversation Terry called Mo Ostin in Burbank and the next morning tickets were sent to London for Terry to fly to Los Angeles. He returned a week later having signed the group to Warner Bros. for North America and with a check for \$40,000. The company's cash problems were at an end. Although everything was still not plain sailing we never had to avoid the threat of the bailiffs at the door from that day on."

In 1968 Ellis and Wright moved from Regent Street to 155 Oxford Street, a building they shared with Chris Blackwell and Island Records, Mickey Most, now of Rak Records and Peter Grant, Led Zeppelin's manager. Says Wright, "That building should have a place in rock history. The interplay of ideas between the various people working there gave birth to some of the greatest talents to exist in this history of rock music. We all talked a lot

(Continued on page 14) 11

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George Christy, center, awaits gossip from Ellis and Britt Ekland.



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on a whole variety of different aspects of the business. We learned a lot from those people. Peter Grant especially was very helpful in our early days giving a lot of advice on touring our bands in America. Our agency also represented Led Zeppelin at the beginning."

As Jethro Tull and Ten Years After began to pick up more momentum Ellis and Wright turned over the running of the agency business to Richard Cowley and Kenny Bell who became partners in that arm of the organization.

Ten Years After gained particular momentum from the 1970 release of the movie "Woodstock" which showcased the group and flashy guitarist Alvin Lee in convincing fashion.

Before Jethro Tull made its first trip to America, guitarist Mick Abrahams left the band to form his own group called Blodwyn Pig, which also contributed to the establishment of Chrysalis.

"We made a deal with Jerry Moss of A&M for Blodwyn Pig to go to his label and it had two albums that did quite well," recalls Ellis. "Then the band broke up and Mick Abrahams went out on his own.

"In the meantime we took over the management of Procol Harum who was on A&M. Procol Harum's contract came up at about the same time we were making our deal with Warners and we took the group with us. We've always had a good relationship with Jerry. Both Chris and I are Francophiles and wine and food fanatics and so is Jerry.

"Procol Harum's last LP for A&M, a live one, was its best for the label and went gold. Naturally Jerry was upset since Procol Harum had been with A&M for a long time. But we were setting up our label in America and clearly we wanted to have Procol Harum.

"Jerry is one of the men in the business we can really relate directly to. There are few men who own their own record companies the way Jerry does and the way Chris and I do. Most record business entrepreneurs choose to sell controlling interests in their companies for cash but that's not how Chris and I want to operate. It's not the way Jerry Moss wants to operate. Two of the men I have admired most in the record business in the last 10 years have been Chris Blackwell and Jerry Moss. Right now A&M is getting close to becoming a major and Chrysalis is trying to become the new A&M.

"I've always liked their style and philosophy of management and I've always felt Jerry has the same type of ideas that Chris and I have. Frankly, A&M has been a target for Chrysalis to emulate."

1970 was a pivotal point for the Ellis-Wright relationship. That was a year of exhausting tours involving Ten Years After, Procol Harum and Blodwyn Pig during which time Wright collapsed, became ill and "decided to buy a house on my return to England, outside of London.

"That episode gradually caused a general shifting of roles for myself and Terry. Up until then it had been me who had been doing all the running in the U.S. and Terry who had been concentrating on staying in the U.K. and handling the development of the record business there. The roles gradually became reversed."

Relations between Ellis, Wright and Dee Anthony became strained also.

"This situation resulted," explains Wright, "from our desire to create our own identity in New York. It was a natural development of the company in America. Obviously as we grew we became more experienced and developed to the point where we wanted to be in control of all the aspects of the artist's careers ourselves, even down to the finest details. We felt that we had obviously gained enough experience to be able to handle this. When the ultimate decision came we decided to set up a small office in New York and employ Derek Sutton, who Terry had at university in England, to run our operation for us.

"This resulted in a rather unfortunate, dramatic and over-emotional conflict which caused quite a lot of unhappiness to everyone concerned before it eventually became resolved. Personally, I put it down to one of those unavoidable incidents that take place in the course of business. Derek Sutton, an absolute gem throughout this difficult period, is now a very successful manager in his own right, handling the group Styx."

For Ellis: "Again it was our fault, a mistake we made due to our inexperience. Dee offered us his office as a base for our activities as we started going back and forth to New York a lot. We had a letter agreement of two paragraphs which was supposed to document the relationship.

"But after about a year it became clear that Dee was assuming a much greater involvement than we had expected or wanted to the extent that it was getting like a full partnership in his mind."

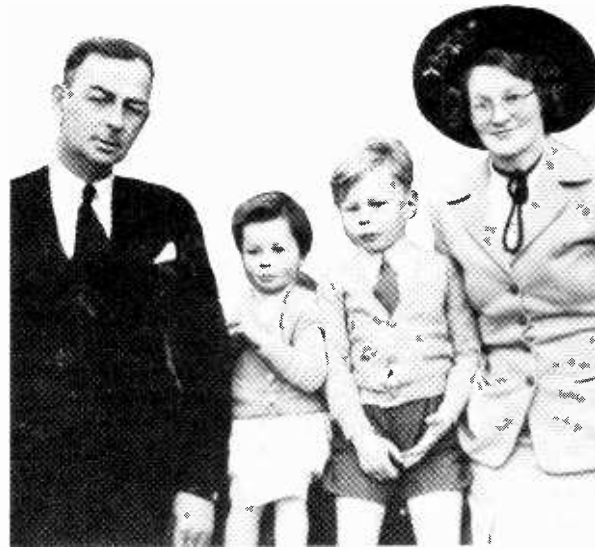
The next result, remembers Ellis, was a lawsuit which "was settled out of court . . . for too much money, I thought.

"We were outraged," continues Ellis, "that he sued us on the basis of verbal agreements and that piece of paper which was used to indicate implied relationships. For Dee's part he clearly thought he had been wronged.

"It was a nasty situation. Dee's a very good-hearted



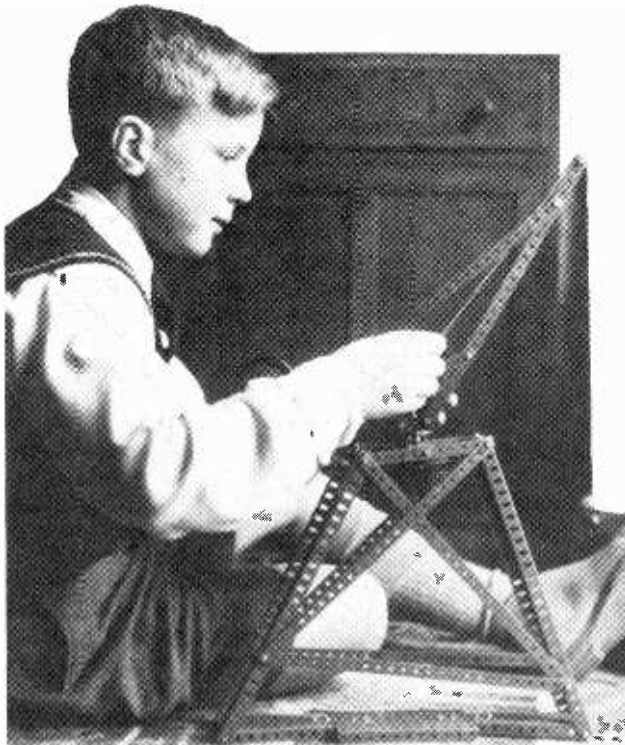
Chris Wright samples a vintage orange juice.



The Family Portrait: Mr. and Mrs. Wright stand by daughter Carol and son Chris.



Age three, Ellis appears determined to outgrow his bangs.



Terry Ellis, age eight, begins to erect his career.

person and he works with his heart first and his head later. We assumed he was doing things for us—and certainly Dee really helped us a lot—to be kind, which is pretty naive. Chris became very upset over the lawsuit and became physically ill. In the end the doctor told him to go away for a rest.

"Dee and I had one meeting with the lawyers before the settlement where we had to be pulled apart. Fists were swinging. It began as calm discussion but evolved to a point where we were both up from the table with the lawyers dragging us back.

"It was quite a traumatic experience for us, a baptism of fire in our first year working in the United States.

"We're friendly with Dee now and I think the thing that has helped is the increasing awareness that one must not let business confrontations develop into personal ones. We learned a lesson."

When the Ten Years After deal expired with Decca and London, Wright and Ellis shopped the act with American labels, one being Clive Davis-headed Columbia.

Davis saw the group at Madison Square Garden in New York and in Davis's own autobiography about the music business states that the \$1 million he paid the band was the first \$1 million contract he ever made.

The first album released on Columbia was gold with a top 10 single.

"My respect for Clive Davis," says Wright, "as a great record man lives to this day, and I am happy still to be in business with him. We now have a joint sales force operation in England with Arista Records trading under the name Tandem which operates as a service to both Chrysalis and Arista in the U.K. market. Chrysalis Music, our publishing company, administers Arista's publishing in England."

Recalls Ellis: "We spent a lot of times at CBS and Clive gave us an awful lot of freedom. I liked that operation enormously but I guess Clive just didn't fit in there. CBS is a very company-oriented organization and Clive's version of being a record company president just

didn't fit in with theirs. His style obviously works well at Arista, though.

He's one of the hardest working people I've ever met. He's charismatic because he has a strong sense of what he wants to do and he does think he's right all the time. That single-mindedness is his trademark and probably one of the keys to his success.

"Our own style of management is somewhat different. Clearly we don't lack confidence in our own judgement but we do encourage a considerable degree of independent decision making among our top executives. Although we spend a lot of time training our staff we do believe that making mistakes is an invaluable part of learning. I am sure that prudent delegation has been a major contributing factor to our growth. Chris and I consider ourselves to be over-achievers and we become quite dissatisfied if at any one time our progress is not far ahead of what would seem to be reasonable. We encourage the same attitude among the people who work for us not only as company employees but as individuals."

In the early '70s Chrysalis Music was organized along with the record label, Wright says. "Before the start of his career at RCA Records we found \$12,000 to give David Bowie as an advance to acquire publishing rights to his songs. God knows where we found the money. I thought at the time we were mad but Bob Grace, who was running our publishing company at the time made a strong case and we signed him. At the same time we also signed Frankie Miller as a songwriter and he has been with the company ever since."

The first artist Wright and Ellis signed for their worldwide record company was Robin Trower, who had left Procol Harum to form a band called Jude with Frankie Miller.

"That project was an unmitigated disaster," says Wright. "I saw them on their first engagement and it was terrible. A few months later I saw them on their last although at the time the group didn't know it.

"Robin went away and came back with another band featuring a new drummer and James Dewar, Jude's bass player, on vocals. I was at their first ever appearance at Kiel, West Germany, where a rapturous audience of over 5,000, there to see Ten Years After, gave the group three encores. Not long afterwards came 'Bridge of Sighs,' the first platinum album for Trower and the new U.S. Chrysalis label."

Other developments in and around this time period included Ellis and Wright taking over the Rainbow Theatre in London, a Fillmore type operation. "My heart was never in the project," says Wright. "It was one of the few failures of our last 10 years although we did provide a service to the London music business for quite some time at a financial cost to ourselves."

Steeleye Span was signed to the label, the first act neither Ellis or Wright managed, and the growing company changed addresses soon again—this time to 388 Oxford Street.

One day Adam Faith walked into the office to play a tape of an artist he was managing.

"One listen to the Leo Sayer album," says Wright,

The Christening, from left: Chris and Chelle Wright with son Timothy, Godparents Karen Carpenter and Ellis.



Mr. and Mrs. Ellis appear thankful that son Terry has graduated.



Fierce guard dog valiantly guards Chelle and Chris Wright and sons Thomas and Timothy.

"was enough to show that here was a true superstar in every sense of the word. However, we decided that we couldn't afford him for America so we were able to make a deal for the rest of the world only and allowed Warner Bros. to sign him for North America, something we obviously regret to this day. Especially since the extra money required to have made an American deal was only in the region of \$40,000. However, we were smart enough to realize our mistake quickly. Long before his first album came out I signed his publishing for the world ending up paying four times as much for the publishing as we could have secured the worldwide record rights for. At the same time our lawyer, Charles Levison, now managing director of Arista in the U.K., wanted to have me certified. But it has since proved to be a fantastic deal."

Comments Ellis, "The relationship with Adam Faith has been one of the most enjoyable we have had with a manager. It is a unique situation to have a star managing a star and doing it very well. He seems to keep you laughing all the way through a meeting and it is only after he has left that you realize that you agreed to all his demands. He makes it so painless."

1973 saw Chrysalis enter the recording studio business by purchasing a two, 24-track house called Wessex Studios. In 1974 Chrysalis bought a controlling interest in George Martin's Air Studios and became known as the Chrysalis and Air Group of Companies.

"Apart from handling George Martin's activities," says Ellis, "Air has essentially become the studio arm of Chrysalis incorporating Wessex. Air had several offers to be taken over and George did want to have some business pressures taken off him. He's a producer and the best and that's what he wanted to spend his time doing."

The Chrysalis and Air Group is constructing with George Martin a state-of-the-art, 24-track studio in Montserrat, an island in the British West Indies.

"The mere fact that George is building a studio," Ellis says, "tells you it's going to be the best. That's the reason Air London is so good. George records there and George will not have anything but the best. Anyone who records at Air enjoys the benefits of the high standards George demands. Montserrat will be George's studio and it is a very personal project that is dear to his heart." Air Montserrat will begin operations in January of 1979.

"We have already started thinking," continues Ellis, "about a studio in Los Angeles."

Observes Wright on Martin: "George has a degree of professionalism and unique ability for being able to both perceive and diagnose talent which is lacking in so many other producers and record executives with whom one works today."

More developments: The Rainbow Theatre was sold; Richard Cowley and Kenny Bell left to form the Cowbell Agency, now one of the biggest in Europe; UFO, Rory Gallagher and the Babys were signed to the roster; Ellis and Wright began completely severing their ties to management to focus on the budding record/recording company—and Ten Years After broke up.

"In the summer of 1974," says Wright, "after its second Japanese tour the eventual breakup became a real-

ity. While I had been expecting it, seeing tensions growing over a period of time, it was nonetheless a very upsetting affair. I had been closely and emotionally associated with the group since 1967 and many of my most pleasurable experiences in the music business involved this group and its development. A lot of hard work on the part of everyone went into building a solid and long term career which, as the personalities grew apart, it became more difficult to keep coordinated.

"In the summer of 1975 I managed to persuade the group to reform for another highly successful tour of the U.S. but by the end of the tour the final writing was on the wall and the group has not performed since it finished that tour on August 30, 1975 in the Maritime provinces of Canada."

In 1972 Ellis and Wright finally made the move to launch their Chrysalis label in the U.S. allowing them at that point to offer their artists worldwide distribution on Chrysalis. "Jethro Tull's contract with Warner Bros. was coming to an end," recalls Ellis, "and Procol Harum had just delivered its last LP to A&M. For those and a lot of other reasons the time seemed to be right. We talked for a long time to both CBS and Warners. Frankly it was a difficult choice to make. Warners, however, were able to offer some considerations in regard to our original Jethro Tull deal and that made the difference. We therefore made a distribution deal with it in the form of what Warners call a Joint Venture. It really is no secret that our four years with Warner Bros. was a frustrating period for us. Chris and I have always been driven by a need to control our own destiny. Being a licensor in the world's largest market just became too limiting. As the record company grew it became very difficult to have to depend on the marketing judgements of other people. This had nothing to do with our opinion of the abilities of Warners staff. It is a fine and very successful company and it runs its business the way a company of that size sensibly should. History should remember Mo Ostin as an exemplary record man. He does not

have the same high profile that many of the record company chiefs do but the astounding success of Warner Bros. in the last 10 years must be credited largely to him. I learned an awful lot from Mo and today I am happy to be able to call him my friend."

In 1976, having gone through a period of consolidation, Ellis and Wright felt the time had come to make the record company independent in America. In order to commit themselves to their artists in a fuller way, Ellis began spearheading the newly independent company in L.A. while Wright, focusing on the English operations, did sign the first American artist to the label, Leo Kottke.

"The company in the U.S.," says Wright, "is big enough to do the job. In fact, it could handle more repertoire and releases but we would rather the company grow through increasing the sales level of our existing artists than indiscriminate acquisition of new product. We are also anxious not to dilute the time we spend on career development."

Ellis explains, "Although I have day to day responsibility in Los Angeles as Chris does in London we each retain international responsibility and an international outlook and we encourage all our staff to do the same. Organizationally, although our U.S. and U.K. companies are separate they are both run from a common board including key executives from both sides of the Atlantic. In fact, in order to emphasize our international roles Chris and I are going to drop titles relating to any one entity and become co-chairmen of the Chrysalis Group of Companies."

Wright sums up Chrysalis' a&r policy: "As a small independent you can't make speculative album act signings—you must maximize your shots. The acts that we sign are obviously the acts that Terry and I and our a&r staff believe in. Two of our recent signings illustrate the board spectrum of that a&r policy. The signing of Richard and Linda Thompson maintains Chrysalis roots in ethnic music, although placing it very much in a '70s context, and our tradition of producing international rock stars is continuing with the signing of rock singer and guitarist, Trevor Rabin, whose debut LP is receiving critical acclaim.

"We are trying to become more producer oriented. We've always worked together with top producers on both sides of the Atlantic. But we want to expand that still further and to develop new talent in that area too. We're looking to work with top calibre British based producers like Dave Mackay with whom we now have a production agreement which has already given us a hit single with Frankie Miller, to bring us even more success in the European singles market. I would like to see our rock acts selling records all over the world and our pop acts developing out of hit singles."

Ellis agrees on producers and comments on 31-year-old Australian Mike Chapman whose production of Nick Gilder's "Hot Child In The City" has given the label its first ever No. 1 U.S. single.

"I've known Mike Chapman," says Ellis, "and his partner Nicky Chinn for five years now. We always wanted to work together on a project. There were several possibilities but nothing ever materialized. Five years ago they were thinking singles and we were thinking albums. Now we all think both.

"As luck would have it we ended up cooperating on two projects almost at the same time, Nick Gilder and Blondie. Mike had liked Nick for a long time. He recorded one of Nick's songs, 'Roxy Roller,' with Suzi Quatro and always wanted to record Nick. Unfortunately he never had the time. Finally there was a short gap in his schedule and we were able to record three sides, one of which was 'Hot Child In The City.'"

At MIDEM this year Ellis and Chapman locked up the Blondie project, already another Chrysalis/Chinnichap success.

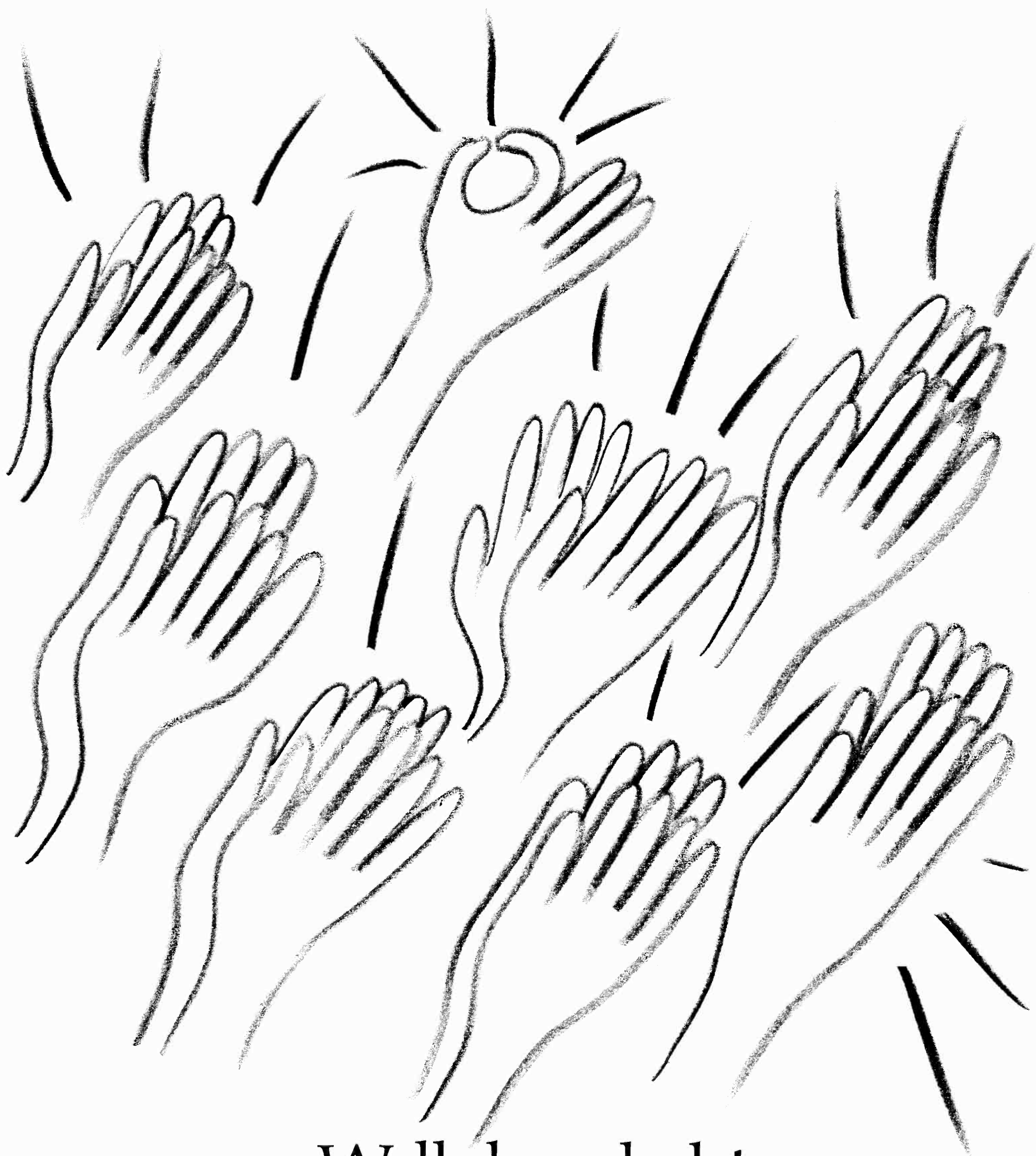
"Mike is the kind of producer," Ellis continues, "record companies love to work with. To our loss and his gain he and Nicky Chinn work with their own projects by and large. Mike is not a freelance producer. But he's a joy to work with. He's an absolute example of professionalism. He's very quick and efficient, doesn't waste time, knows what he wants and makes the artist work hard. He's a good musician and gets respect. Chinnichap follow-through and administration is also truly excellent.

"He and Nicky have been successful for so long in Europe and they really haven't had the same success here. Mike was very determined to make it happen in the U.S. And now there he is—with two singles at the top of the charts. Frankly that's where he and Nicky deserve to be."

Reflecting on the past 10 years, Ellis says, "We have moved away from our original Chrysalis concept and the inevitable conflicts of interest that arose. Chrysalis is now a record company with logical offshoots in publishing and studios. I am extremely proud of what we have achieved. We started with no family background in the entertainment business or any personal experience. We set ourselves a high goal in wanting to become an important international record company inside 10 years.

(Continued on page 52) 15

A&M applauds Chris Wright and
Terry Ellis on ten great years.



Well done, lads!

“ ”

Bronze in America and hope to continue our association over a long period of time. They are absolutely right to work with.”

David Betteridge, Bronze Records Ltd.

“Only Terry Ellis would be cheering for the Yankees to win the World Series in six games . . . hoping that the Babys concert would sell out the next night.”

Len Boone

“Speechless.”

Richard Branstone, Virgin Records

“They are a great advertisement for English music and a credit to the English record companies, taking on the world and winning a small slice of the market in style and with taste. I wish them continued success for the future.”

Mel Bush, Mel Bush Organization Ltd.

“Having known Terry and Chris for some six or seven years and having recently produced a couple of their acts, I now realize that their partnership is one, which because of its concentration on the development of their artists, is a rare commodity in the music industry.”

Mike Chapman, Chinnichap

“Chris and Terry are people who I am fortunate to number among my personal friends and they are two men with a great deal of foresight who have, in an age of frighteningly growing competition built an outstanding organization from scratch where many others have failed. It is nice this success has not changed them in the least.”

Nicky Chinn, Chinnichap

“The music business needs style as much as hit records and SRO concerts. Terry Ellis and Chris Wright, in person and through their brilliantly run company, have added immeasurably to the professionalism and fun of the world music scene. As a home for emergent talent, Chrysalis is unique among the great independents and as a vital and thrusting fighter with the giant companies. Chrysalis keeps the bigger guns very much on their toes. The suc-

cess of any company begins at the top, and anybody who has worked with Terry and Chris in the past knows how formidable they are. That in itself should earn our respect. As a journalist and a friend of both, I am delighted to congratulate them on a magnificent anniversary. The future of Chrysalis is assured, and that's good news for musicians, media people, the music industry, and the fans.”

Ray Coleman, Melody Maker

“If only for the courage and stamina to have worked with Russ Shaw on an extended basis, you will always have my respect. Thanks for all the help and cooperation.”

Cameron Crowe, Rolling Stone

“Terry is an original . . . a one of a kind. He follows no one. He sets the trends that others follow.”

Paul Drew

“Terry Ellis, Chris Wright and I have three loves in common: music, soccer and tennis. I wish them and Chrysalis even more success in the next ten years.”

Nesuhi Ertegun, WEA International

“Two of the most innovative guys in the music business with fantastic foresight.”

Jeff Franklin, ATI

“With Chris & Terry at the helm of a great company like Chrysalis Records, it makes me very glad to be associated with them and everyone at the company.”

Good luck, Rory Gallagher

(Continued on page 18) 17

"In a business of ups and downs—Terry's and Chris' consistency for smellin' like a rose is enviable."

Ken Fritz, Ken Fritz Management

"Ten years ago when Chris Wright and Ten Years After walked into the Cheetah to play their first U.S. engagement, who would think I'd be asked to comment on Chris and Terry's success. I've admired their perseverance and dedication to their artists and watched them make Chrysalis grow into a major force in contemporary music. Thank you for the many laughs, wonderful meals, hit records, successful tours, pink shirts . . . and butterflies!"

Bob Gibson, Rogers & Cowan

"Terry and Chris sure know how to pick 'em!"

Nick Gilder

"Ellis—Wright and Chrysalis were 'Far Out' before we had the name."

Steve Gold & Jerry Goldstein, Far Out Productions

"They're high on everybody's charts, Their talents extraordinary; They're always tops in arts and smarts, They're No. 1, this Chris and Terry."

Stan Gortikov, RIAA

"I think Chrysalis is a great company with which we are delighted to be associated and we look forward to being associated with Chris and Terry for many years to come."

Steve Gottlieb, Polygram

"I believe their success comes from an understanding of the importance of the creative animal."

Roger Greenaway

"Their taste in records is catching up with their taste in wines."

George Greif, Greif-Garris Management

"Our relationship with Terry Ellis and Chris Wright has been enormously rewarding despite all their corporate responsibilities. They have managed to maintain a close personal relationship with the band and that has meant a lot to us."

Deborah Harry

"Terry Ellis is a refreshing change of pace in the record business. He is someone who brings a sense of taste to his label—an attitude that is reflected in both the artists he signs and the way those artists are presented to the public."

Robert Hilburn, L.A. Times

"Chrysalis keep on flying. You're only getting higher!"

Love, Chuck Kaye, Almo/Irving Music Publishers

"I have found an exceptional creative climate at Chrysalis coupled with a most cooperative attitude. Chris and Terry are very astute and bright businessmen who have come a long way, and are two of the few people who have created an independent label and maintain its credibility. Each one complements the other."

Don Kirshner, Don Kirshner Entertainments

"To prove how successful they have been in building Chrysalis, they were able to afford to be one of my partners in the Philadelphia Fury North American Soccer League Team. Two of the nicest guys you could meet. I would trust my daughter to be signed to Chrysalis."

Brian Lane, Sun Artists Ltd.

"They're the best act to come since Burns and Allen."

Charles Levison, Arista Records

"All my dealings with Chrysalis have been very amicable and I have enjoyed dealing with

Chris particularly. We have always had a good relationship even when Queens Park Rangers are playing away."

Harvey Lisberg, Kennedy Street Enterprises

"To think of a Chrysalis that's grown for a decade is enough to scare the pants off one and all. Its final release could be bigger than 'Grease,' a butterfly that's over 10 feet tall."

Jo Lustig, Manager

"Chrysalis is the artists' dream label. Once they commit to an act, Chris and Terry don't run hot and cold. They support the artist and producer, giving great artistic freedom backed up with a taste in packaging and marketing. The bulk of record company managers are looking for a quick hit single and a fast return on capital investment, Chrysalis, however, is one of the few that don't hold a gun at your head for a hit single. Its artists roster and catalog are a great credit to them."

David MacKay

"Terry is non-hype . . . Meticulous . . . Gutsy . . . Professional . . . A real self-made guy and a great independent label."

Jim McCullaugh, Billboard

"I am delighted to pay tribute to Chris Wright and Terry Ellis of Chrysalis Records on their tremendous accomplishment in our industry. Capitol is proud and privileged to be associated with men of such high talent in our representation of Chrysalis in Canada."

Bhaskar Menon, Capital Records

"As one-half owner of one of the few remaining independently owned record companies, I'm thrilled to see another independently owned record company run as well and making it."

Artie Mogull, United Artists Records

"Congratulations to Chris Wright and Terry Ellis on the occasion of their 10th anniversary. It was a rewarding part of my life to know them when they started and to see their talents, tastes and appetites develop with time, but notice their solid principles remain steadfastly the same. The only thing I really miss is Terry's hair. It used to be the longest and most beautiful mane I'd ever encountered from that side of the desk. Certain things change, but happily Wright and Ellis basically haven't. That's good. I'm glad I know them and wish them both continued success."

Jerry Moss, A&M Records

"All I remember is the radio promotion for Jethro Tull's 'Too Old To Rock'n'Roll, Too Young To Die.' Radio stations were not allowed to get advanced copies. Mistakenly, I received a copy and no jacket, of the Tull album. I immediately put it on the air—which needless to say, made them both very upset."

Scott Muni, WNEW-FM Radio

"I wish them another successful 10 years."

Ron Nevison

"Chris Wright and Terry Ellis are a rare combination. They are true gentlemen who happen to be in the record business."

Richard Perry

"Good Parties."

Dick Pietschmann, L.A. Magazine

"Terry and Chris are two very nice gentlemen who value their independence, and I associate myself with that."

David Platz, Essex Music

"Terry—it's an honor being your friend and I am glad they are honoring you and Chrysalis Records."

Russ Regan, Parachute Records

"Chris Wright is a keen cricket player and, therefore has to be a good record company

man and publisher. After all, any man who wears pads on Sunday and knows Debbie Harry cannot be at all bad."

Tim Rice

"We have enjoyed a wonderful personal and business relationship with Chrysalis since its inception. The integrity and loyalty of Terry and Chris is unsurpassed and the foundation of Wolf & Rissmiller concerts has been built largely through their support. I wish them continued success and prosperity. Their professional demeanor and first-class operation is an inspiration to all in the music business. The Chrysalis organization shall play an important role in the future of our business because of their ability to recognize and expose new talent and their dedication to quality. I am sincerely grateful to have such good friends."

Jim Rissmiller, Wolf & Rissmiller Concerts

"Terry and Chris are individually giants in our industry. Together, their contributions to the music business are invaluable."

Henry Rogers, Rogers & Cowan

"I have watched the Chrysalis artist roster grow in talent and importance, and I'm greatly impressed by the personal attention given to each artist by Terry and Chris."

Tom Ross, ICM

"Chrysalis Records is like the children's story, 'the little train that could . . . could what? . . . could go right through brick walls' . . . as they did in breaking the Nick Gilder single! Winning may not be the main thing, but wanting to win IS."

Kal Rudman, FMQB

"When we entered the world of label distribution at Warner Bros., our goal was to associate ourselves with the best and most consistent talent finders in the world. Chrysalis Records and its chiefs, Terry and Chris, represent the finest of the genre and their ongoing success is most satisfactory to their friends who believed in them all along."

Joe Smith, Electra/Asylum Records

"Terry and Chris—they're great guys!"

Abe Somer, Mitchell, Silberburg & Knupp

"As independents, we are almost exact contemporaries in the U.K. and that butterfly has sometimes haunted me like a bat, but they're keen competitors. We've often worked well together, as now with Steve Hackett in the U.S. Congratulations and I hope we will have as good a battle with Chris and Terry in the next 10 years."

Tony Stratton Smith, Charisma Records

"The fact that Terry never returns my calls makes it a pleasure to work with him."

Ron Stone, Lookout Management

"A good show, indeed."

Sam Sutherland, Record World

"Terrific guys, wonderful company—proving once again that small is beautiful."

Mary Travers

"It's always a pleasure."

Dan Weiner, Fred Bohlander, Monterey Peninsula Artists

"The combination of Terry Ellis and Chris Wright has made Chrysalis one of the most important and impressive companies on the music scene today."

Jerry Weintraub, Management Three

"Congratulations to two of the most widely admired record men in our industry. Over the years, Chris and Terry have demonstrated an incredible understanding of music, talent and the fine art of turning records into hits."

Walter Yetnikoff, CBS Record Group

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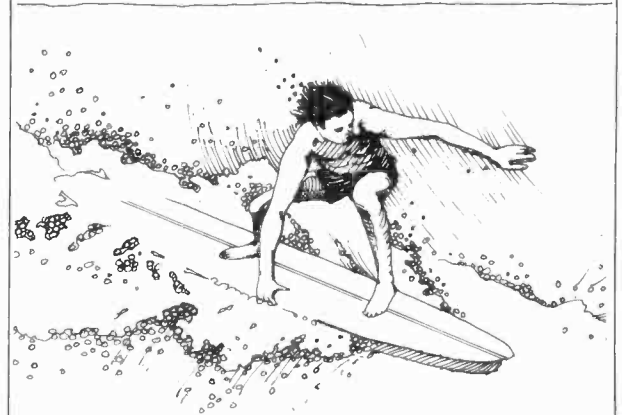
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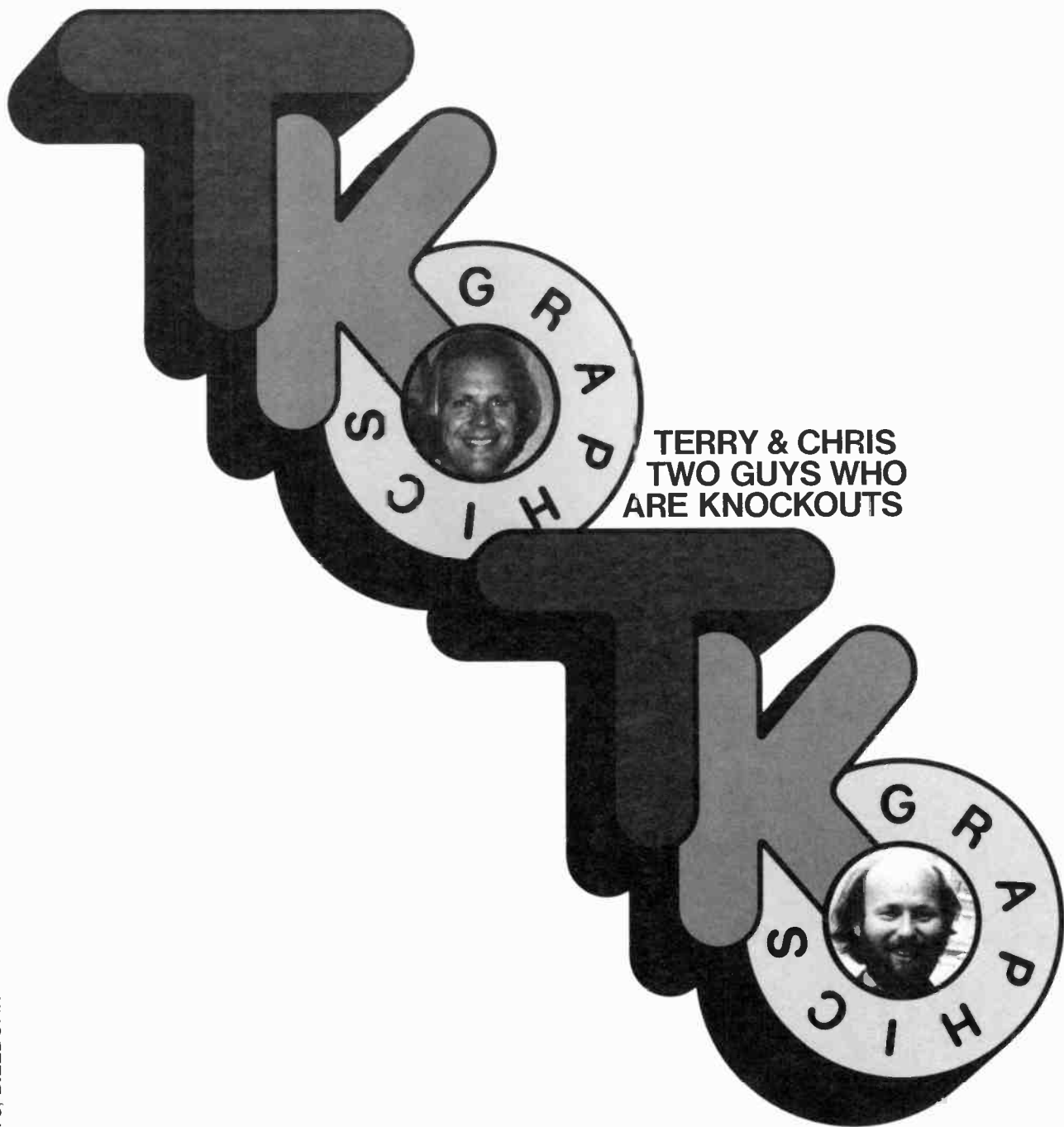
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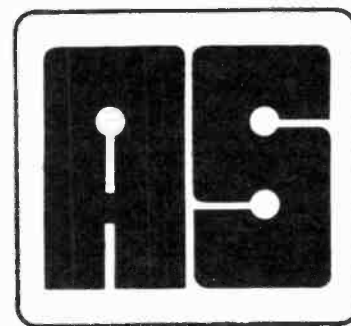
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1. Leo Sayer with Chris Wright. 2. Wright, Lee Zito, Leo Kottke and Terry Ellis. 3. Ellis, Mary O'Hara, Jo Lustig and Wright. 4. Ellis with Iar Anderson. 5. Procol Harum, Frankie Miller and Wright. 6. UFO with Wright. 7. Peter Asher with Ellis. 8. Ellis, Sal Licata, Doug D'Arcy, Wright and Terry Connolly. 9. Robin Trower with Wright.



10



12



18



11



13



19



14



20



15



21



16



22



17

10. Mary Travers with Ellis. 11. Ellis with George Martin. 12. Leslie Hill with Wright. 13. Deborah Harry with Wright. 14. Mike Mansfield, Ellis and Wright. 15. Wright with Chris Blackwell and Ellis. 16. Ellis with Bruce Jenner. 17. Mo Ostin, Terry Clause and Bob Regehr. 18. Jeff Wald, Helen Reddy, Dorothy Chandler, and Ellis. 19. Wright with Ellis. 20. Mo and Evelyn Ostin, Rory Gallagher, Karen Carpenter and Ellis. 21. Wright with Derek Schulman of Gentle Giant. 22. Wright, Clive Davis and Ten Years After.

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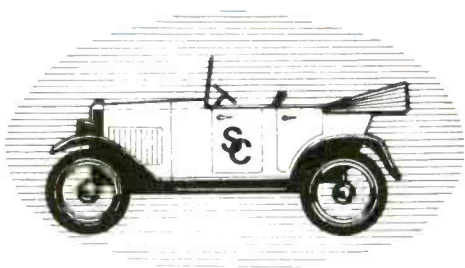
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From

Another Point Of View

ADVERTISEMENT

Ian Anderson

The history of Chrysalis—The one-room, two-man company, started by Terry Ellis and Chris Wright which grew into today's international record company—is inexorably linked with the history of Jethro Tull, the eccentric British band which has become part of rock's super league history.

Prior to Tull's history-making Madison Square Garden concert—the first rock show to be televised by satellite—Ian Anderson, Tull's leader, recalled his involvement with Wright and Ellis.

“My first meeting was with Chris. It was at a little college somewhere in Manchester and we—as the John Evans Band at the time—were supporting Ten Years After.

“My first impression? Well, Chris was one of the few people that we'd met in the 'business' who was actually friendly towards us. All the other people we had met were distinctly unfriendly. They never gave you any encouragement. Everything was designed to intimidate you—to make you feel even thankful if you ever got paid at a gig. Sometimes for one reason or another we didn't. Either we owed commission to an agent or the agent owed money to someone else and so it was our money that was taken. In fact it was very horrible and we struggled from week to week in semi-deprivation.

“Chris had already moved south and the night he saw us he'd come up to Manchester with Ten Years After. He gave us some sort of encour-



agement in suggesting that, like him, we ought to make the break to the south.

“You see there were two different sounds in Britain at the time. The thing that was going on in the south was the beginning of the blues whereas in the north, it was very much a disco sound, really very much the same old stuff that they play in discos now.

“We, of course, had to play this in order to get any work at all but when we played our music, they would stop dancing. We would get booked back though because we were great for the bar sales. I think we were the cause of the highest bar sales ever recorded in the history of Saturday night dances at the Nottingham Boat Club.

“Anyway, Chris was actually friendly and encouraged us to make the big move south. He also suggested that he knew a guitarist we should get together with. We took his advice and went to see Mick Abrahams and made a loose agreement with him to do some dates with Mick.

“The carrot that was dangled in front of us was that Chris would get us some work, but within a week of being in London we were flat broke. There was no money and nothing to eat. The others went home but Glenn and I stayed in Luton with Mick and he suggested that we should play as a four piece with Clive Bunker who'd played with him in the past.

“That was the beginning of the group. We played a few gigs that the John Evans Band left in the date sheet but Chris never came to see us again. It was a very wise thing to do because the group Chris thought he was booking out wasn't the same group at all.

“We were being booked out as a seven piece group and we used to tell the promoters that the other three guys were on their way, travelling in a separate car. Of course, when it came time to go on they hadn't showed up, we said how worried we were about them and we would feign a telephone call. We'd tell the promoter that they'd had a car accident in order to gain his sympathy. When we found ourselves weeks later going back to the same club still without these guys we'd explain that they were still in the hospital.

“We didn't have anything to do with Terry at this time. We knew of a Terry Ellis who was Chris' partner but we'd never met him. There was always a level of competitiveness between Terry and Chris even when they worked together. That rivalry seemed to extend into the beginning of the company and I don't know whether Terry was kept from seeing Jethro Tull or whether he never had the inclination to come along. But one way or another he never saw us until two or three months had gone by at another Ten Years After gig.

“Terry got more involved with us as Chris started to go away with Ten Years After more. They had moved into an office on Regent Street and I used to go there, sit in the office all day, and harangue whoever was there—Terry, Chris or the booker they had working for them, to get us work.

“I used to make a nuisance of myself. I wouldn't go away until they got us a gig. If I went there three times a week, then we'd get three gigs because I wouldn't leave until they

(Continued on page 54)

Frank Barsalona

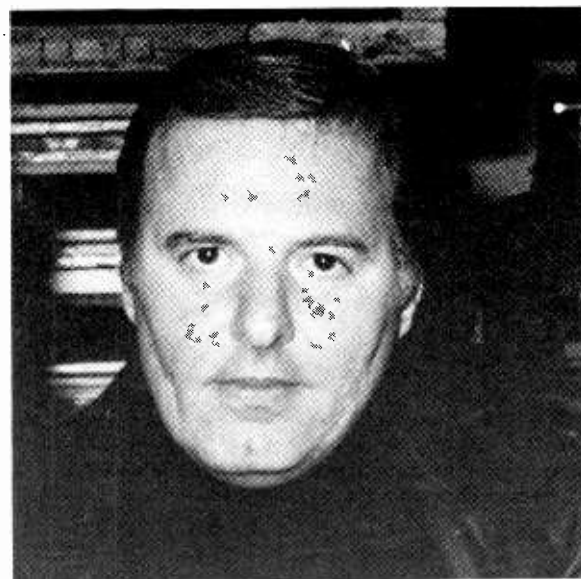
“I met Chris 10 years ago with Ten Years After. Premier Talent began doing that group around 1968. And we've done many Chrysalis acts ever since. In fact, we represented Ten Years After until the time they disbanded and still do Jethro Tull for the U.S. and Canada.

“I remember getting a call one day from Chris telling me he had another act he wanted me to see called Jethro Tull and I went over to London to see them play. It was at that time I first met Terry.

“I remember they were sitting across from each other in their London office at the time and they reminded me of myself a few years previous when I was just getting going with my business. I felt good about that. They were enthusiastic and enterprising. I remember being impressed by them.

“And the relationship developed from there. I think we probably have one of the longest relationships of anyone in the music industry. It's been a very good relationship. Very warm and personal and at the same time businesslike.

“I'm not surprised they have developed the way they have. I fully expected it. I thought they were bright and businesslike and could only do well in the music industry.



“I saw Terry recently and he told me Nick Gilder was their first gold single. I was surprised as I thought they had gold singles before. Of course they have had gold albums before.

“I've enjoyed the relationship and it's been very good. I don't see Chris now as much because it's hard hanging out when someone is on the other side of the ocean. But we do get together and it's always fun.”

(Continued on page 37)

DECEMBER 9, 1978, BILLBOARD

31

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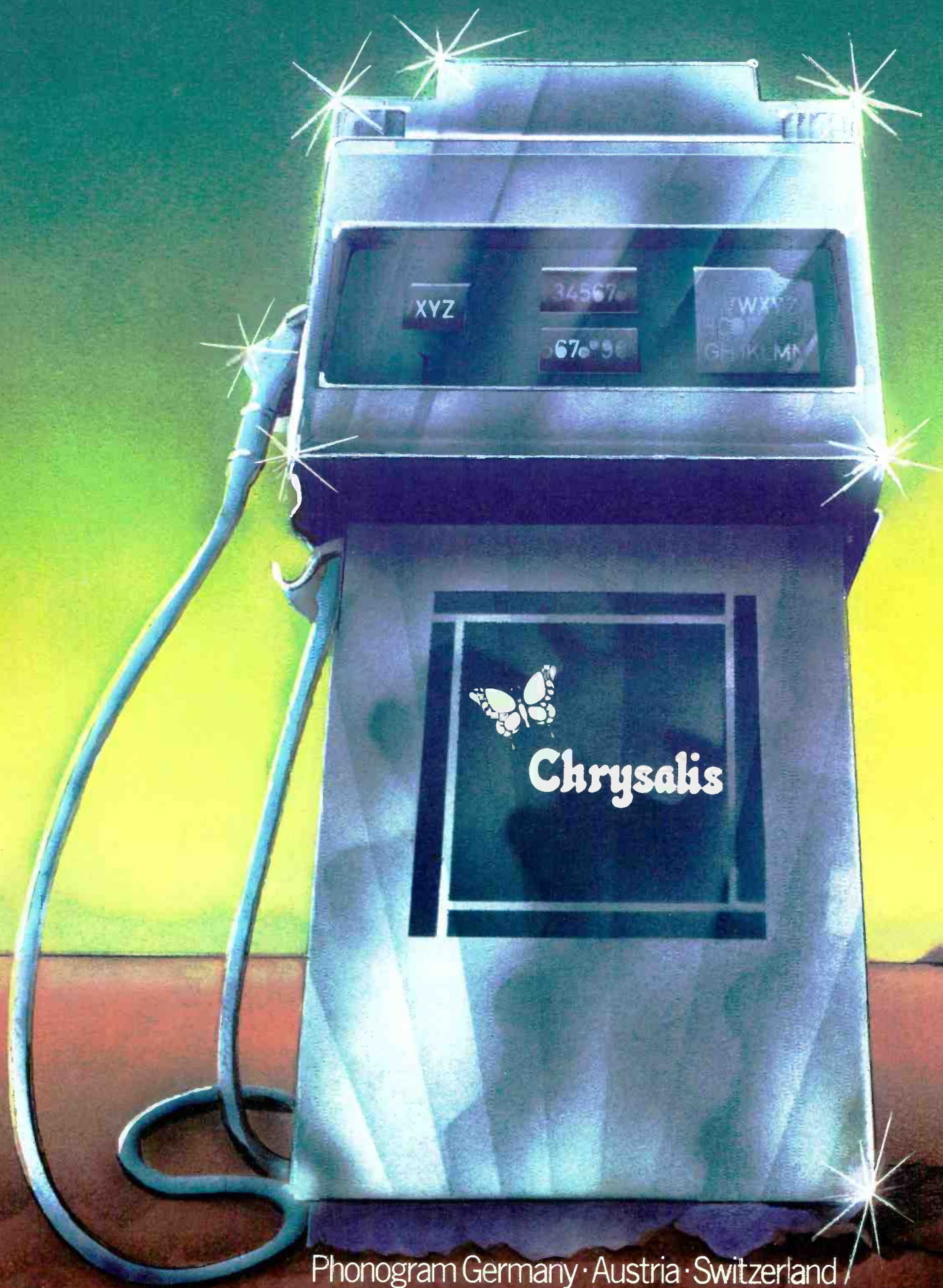


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Chris Blackwell

"The Chrysalis/Island relationship is an extraordinary one stretching over the years because it's lasted for a long time and because it's kept growing. They have grown enormously from the first which was Jethro Tull on Island and then on Chrysalis. The deal changed from a licensing deal to a pressing and distribution deal.

"The relationship grew and grew and grew which is a very unusual thing in this business. I think that says something. It was the kind of relationship where one never had to glance at the contract—any of the contracts—once they had been done.

"A deal was made and you didn't have to tear up the contract every three or four days. I don't really see that much of them anymore but it's the type of thing that when you do see them it carries on from before—sort of a family situation.

"I remember meeting Terry first when he came in with the Jethro Tull record. I liked him. I think he's the most talented manager I've ever worked with. I felt an affinity with him since he was so fanatical and absorbed with his act. That first LP cover was far out for example. And the title was interesting. It was interesting for me right from the first go. Terry has a perfectionist attitude.

"I never really dealt with Chris. In fact, I don't think Chris and I talked business ever. Ten Years After was on Decca. And when the distribution deal was over I wasn't involved in those negotiations.



"I think they are both very solid, a strange mixture of being independent and creative which is an unbeatable combination.

"You never have a feeling of insecurity with them at any time from my point of view. I imagine it's the same for the artists and producers and anyone dealing with them. They are people of their word. They're efficient and take care of business.

"They know what they are doing. You don't feel any luck is involved. I'm happy they have a No. 1 record. They're good—no question. They understand the business. They've paid their dues slogging all over the road and I respect that."

Mike Chapman

"I've known Terry for a number of years I guess, Chris for a little less time. When they went independent of Warner Bros. I know I was a little skeptical. I knew they were getting a bit frustrated being with a major since they wanted to do more themselves.

"They have almost pulled it off now. They are a very enthusiastic record company and there are not many of those around. When you go up to that company you see that everybody is very much into the acts. Everybody who works there believes in the people who are signed, which is a nice feeling. You don't get that at a Columbia.

"Terry and Chris have built their company all around the world and it's a very personal company. They believe in being very close to the artistic side. They are very concerned with the development of their artists' careers. It's nice when you have an artist on a label that is very concerned about the career of that artist. Not every company feels like that.



"I think they have the frustration of finding good record producers. It's hard finding good record producers today. Most of them are just playing at it. If Chrysalis can nail themselves a couple of producers to work with some of their acts which have not been enormously successful, then I think they will break right open. They have a number of good artists on the label and if three or four break open then that company is going to be very big.

"Hit singles do so much for albums. I would love to see them have a hit single with artists like UFO, Frankie Miller and certainly Blondie. Then you will see Chrysalis Records all over the place. But it's a matter of finding right producers too.

"Peter Coleman, my engineer who has begun to produce will produce the next Nick Gilder album and I am very pleased that relationship will continue. I think Nick is great and a pleasure to produce. He writes great songs and will obviously have a lot of hits. I am happy to see Peter doing it because I know he's going to make the right records."

Clive Davis

"I met Terry and Chris at the time I was negotiating for Ten Years After and they were painstaking in their approach to a decision of labels. They decided to come with Columbia,

"Not that it was that different from any other major artist negotiation, really, but I think my most vivid impression of them was when they were making a decision with respect to their new Chrysalis label that they eventually formed with Warner Bros.

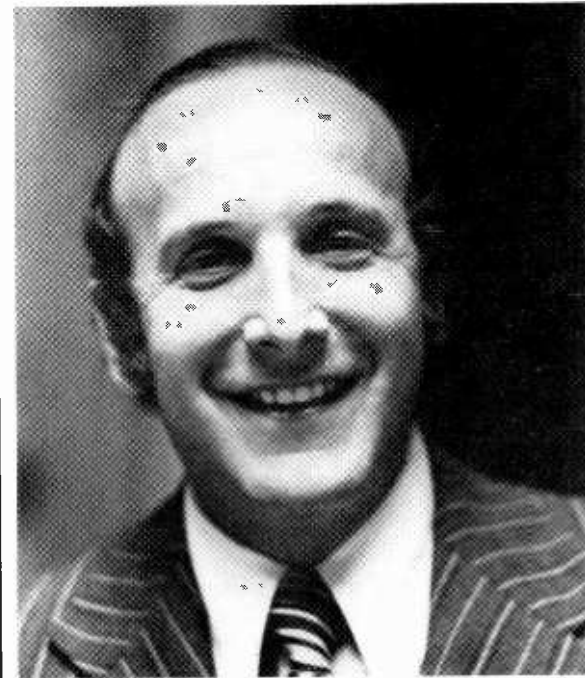
"It was at that time I spent a lot of time with Terry and Chris because I was trying to persuade them to make their label deal at CBS. It was a very involved and extensive deal so it required us to spend a lot of time together. At that time they

also had Jethro Tull and Procol Harum so it was a major deal.

"I was really most impressed at the painstaking care each of them took as to where the label would go. They didn't want to do it on the basis of money alone.

"They came into the company and interviewed the head of every department that I had appointed. Terry not only spent time with me but he spent time with the marketing, sales, promotion, publicity and advertising people. He was doing it perhaps to get a feeling of the depth of talent that existed at the company. And since he was thinking about moving to the U.S. and a lot of his impressions were fairly long distance ones, he was probably doing it as a good education course for himself. Chris was equally painstaking in his own areas of responsibility.

"They were very studious businessmen apart from the creative flair that they obviously had because of the very impressive artist roster that they had built up. Their approach to the business was extremely studious, very painstaking and very attentive to detail which, to me, boded well for their future.



"Eventually they went to Warner Bros. because Warner Bros. had two basic advantages. One was a retroactive bonus payment that they made when the big Jethro Tull album came out and passed a million units. They made retroactive the new royalty rate under what would be a label deal to the present (prior royalty charge). Since Columbia didn't have any product it meant it led to Warner Bros., in effect, paying them the equivalent to a bonus in excess of \$1-million. Secondly, Terry was going to live on the West Coast where Warner Bros. main offices are. I think it was a combination of those two factors apart from anything else, frankly, that understandably led to their decision.

"Nevertheless, I went away with a strong impression of them being very careful and well-trained, creative businessmen.

"I'm not surprised at the degree of success they have achieved. I've always believed that people who have ears and a strong ability to find talent, who continue to contemporize themselves and continue to love music as actively in the present as they have in the past will be successful in this business.

"They are as active today in the business as they have ever been. They do contemporize themselves. I would bet on them, frankly. And I would bet they will continue to be a success. They don't rest on the laurels or the nostalgia of past triumphs.

"Terry and Chris try to keep current. I try to do the same myself."

Allan Hely

The seven year association between Allan Hely, managing director of Festival Records, Australia and the Chrysalis "wonder boy" team of Terry Ellis and Chris Wright was commenced

(Continued on page 43)

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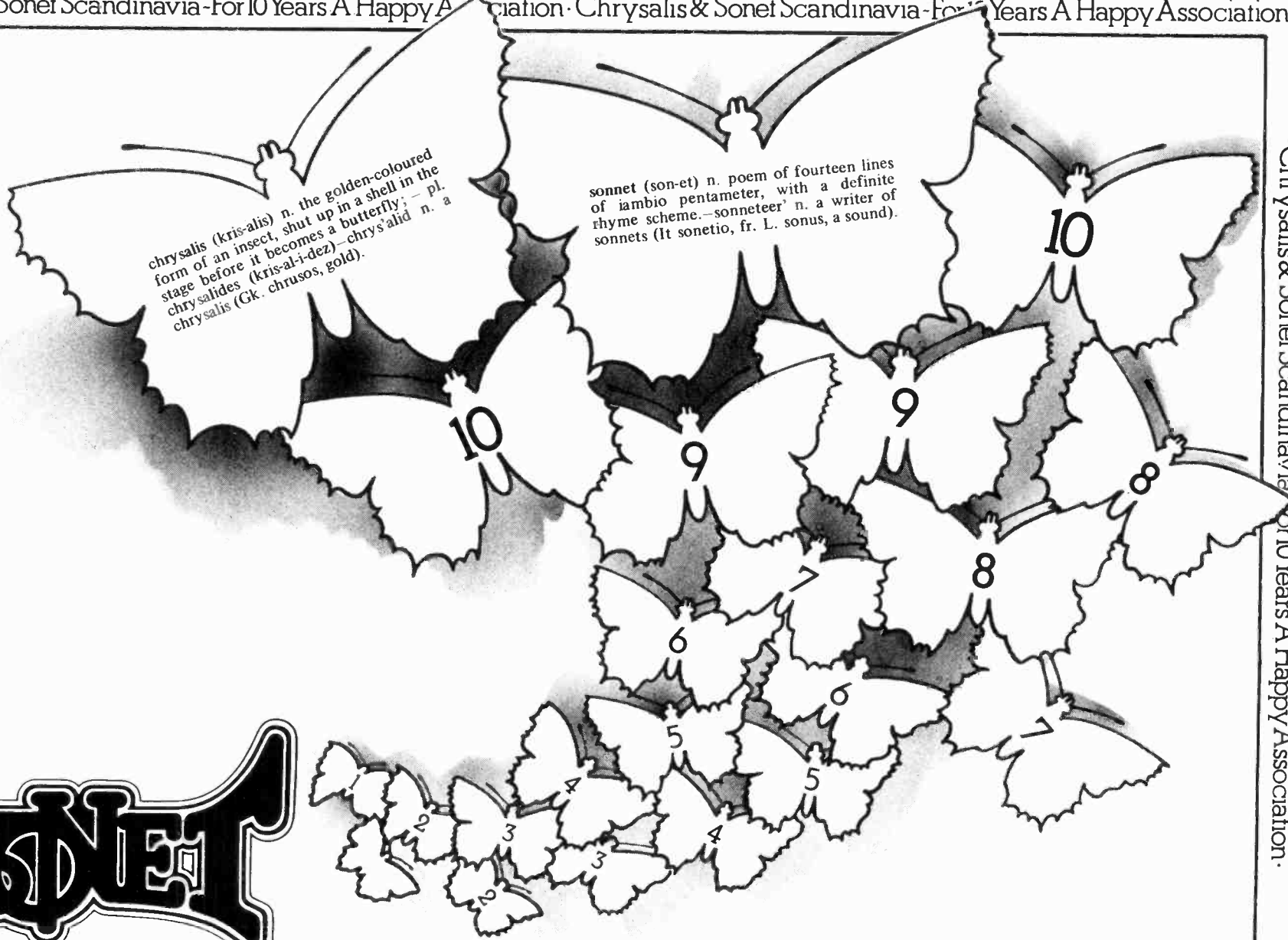
Chrysalis & Sonet Scandinavia - For 10 Years A Happy Association ·

Chrysalis & Sonet Scandinavia - For 10 Years A Happy Association ·

SONET

chrysalis (kris-alis) n. the golden-coloured form of an insect, shut up in a shell in the stage before it becomes a butterfly; - pl. chrysalides (kris-al-i-dez) - chry'salid n. a chrysalis (Gk. chrusos, gold).

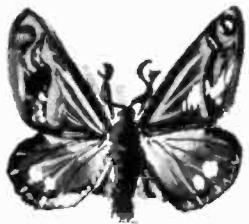
sonnet (son-et) n. poem of fourteen lines of iambic pentameter, with a definite rhyme scheme. - sonneteer' n. a writer of sonnets (It sonetto, fr. L. sonus, a sound).



DECEMBER 9, 1978, BILLBOARD



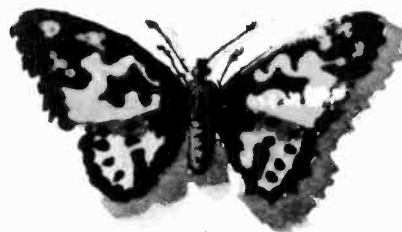
1968



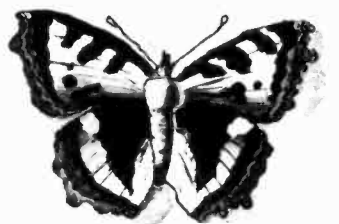
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1970



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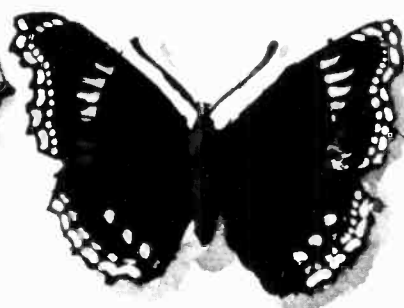
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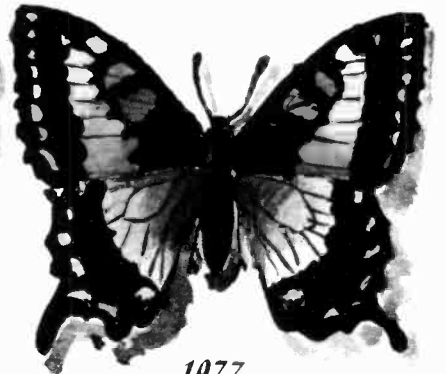
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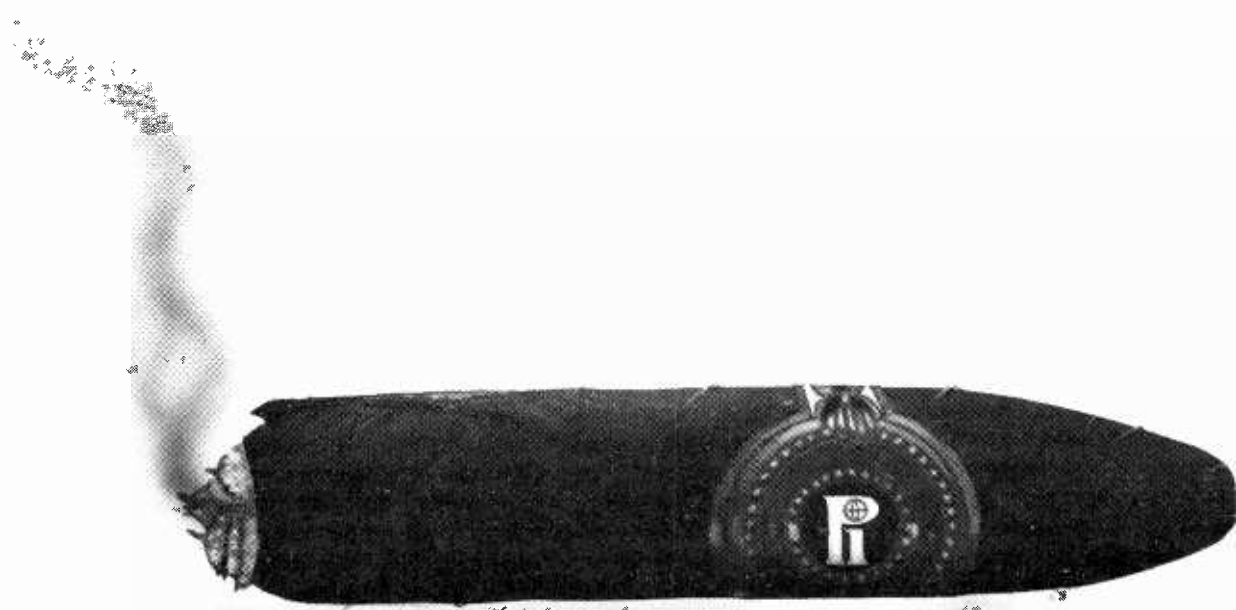
1978

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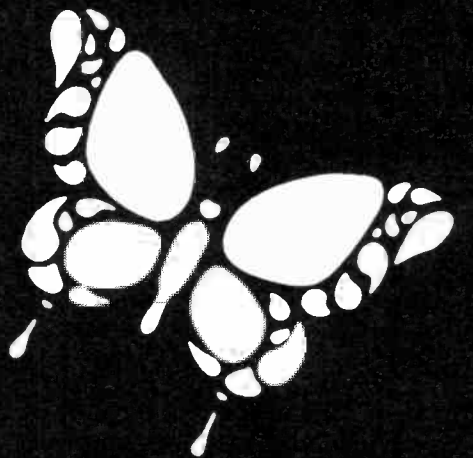
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TO CHRIS AND TERRY FROM STURE BORGEDAHL AND STAFF OF AIR MUSIC SCANDINAVIA AB



CHRIS & TERRY

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during a 1971 English visit by Hely. During discussions at the W/E artist management office for a proposed Cat Stevens Australian tour, Hely approached Wright regarding the Australian license for the forthcoming Chrysalis record label.

Festival's track record with the Island label since 1968 had been particularly impressive and the company was well known in England for its excellent marketing of pop material from independent production houses such as Tarantula (The Move, Procol Harum etc.).

Early in 1972 Chris Wright contacted Hely for the first of many discussions and by the end of the year an agreement had been finalized. Recalls Hely: "During my initial contacts with Chris and Terry I was incredibly impressed with their complete knowledge of the record business, gained from hard-earned experience in artist management, agency booking and independent record production. As university graduates they had considerable poise and presence as well as an affable approach, which made dealing with them a complete pleasure."

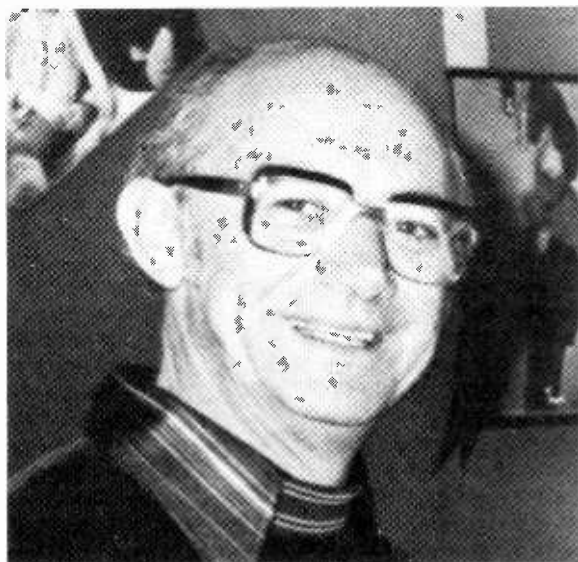
Hely continued: "During a tour of Australia with Jethro Tull (who were then handled here by WEA) Terry spent considerable time at Festival and was totally impressed with our unique operation, which has all sections and activities of the company, located in one Sydney building."

Although Terry and Chris's faith in Festival was quite vindicated throughout the early years of the association, it was not till 1974 that the Chrysalis label really hit its stride in the Australian market. Leo Sayer enjoys his highest per-capita world sales in Australia and has earned over five albums (in order): double gold, triple platinum, platinum, triple platinum, double gold. Both Jethro Tull and Blondie also enjoy exceptional sales success "down under" as does, to a lesser extent, Steeleye Span, Leo Kottke and The Babys. Both Blondie and The Babys have charted No. 1 national singles in Australia.

Hely is particularly enamoured by the manner in which Ellis and Wright handled almost overnight American acceptance of their product: "The professionalism of both Chris and Terry became increasingly evident as success after success continued to come their way. They swiftly established a first class executive team in England so that their service could be of the highest calibre. In every way they fully support the concept of longevity for their artists. Their plans and promotions are all based in establishing a permanent career for the entire Chrysalis stable.

"That they will travel halfway around the world each year to explain their hopes and ambitions is a testament to the seriousness with which they consider the Australian market," insists Hely in reference to the annual Chrysalis product presentation which has been co-presented to media and industry for the past two years.

International manager of Chrysalis, Des Brown, is also a regular visitor to Australia and this year he represented E/W at Festival's 1978 annual conference. His visit was indicative of the constant communication and exceptional goodwill between the two companies. "I've known Chris and Terry for seven busy and successful years," said Hely, "and in that time I have never had one single instance of ill-feeling or dispute arise."



"It has been a great pleasure and thrill for me personally to have been associated with Terry Ellis and Chris Wright over the past seven years. I have enjoyed tremendous satisfaction from being part of their growth and achievement and from being a partner with them in a small but important world territory."

George Martin

George Martin—legendary record producer and chairman of the Air Record Group, of which Ellis and Wright are directors. Air merged with Chrysalis four years ago at a point when Martin was very reluctant to enter into any further negotiations.



"They won me over," he says. "They were very charming and we became great friends very quickly. But the reason I actually went ahead with the deal was that I liked their proposition—besides making a strong bid for the company they'd also made it clear that it should be a partnership."

"It's worked out tremendously well as a result. They both have a great deal of business sense and although we'd thought we were pretty good as we were, they were able to tighten up our administration and make us much more efficient without losing our identity."

Ellis and Wright first figured in Martin's life—although indirectly—when he was asked to be a guest speaker at the very first Billboard Conference in Nassau. He was asked to point the direction of music in the years to come, and two of the up-and-coming groups he mentioned in context were Led Zeppelin and Ten Years After.

"I first met Terry very briefly way back in 1970," said George. "I remember he came to see me about producing Jethro Tull, but as Ian Anderson wanted to do the recordings pretty quickly and I had a full schedule at the time, the project never got off the ground. Maybe it would be a good idea now. . . ."

"However, the beginning of our friendship was during the merger in 1974. My impressions of them then are ones that remain. In many ways they're similar, in many ways they're different. The difference is that Terry is the more flamboyant of the two while Chris tends to be slightly reserved, and of course his beard makes him look almost Edwardian. That appearance belies his real manner though, because underneath he's got a very quick brain, very alert. He's also a strong person, he's got a hard background and once he knows he's got to do something he'll do it with absolutely no difficulty. Just goes straight ahead. He'll take a fair amount of time to make up his mind, but once he's done it he knows he's made the right decision."

"Terry is much more volatile and plays it from the gut almost, and because of that they make such a good combination. Terry is single, Chris is married with a family. Terry is the person who'll be going off to charity functions or hosting dinners. He loves his wine and food—he's an expert on both. He's quite a gourmet and he has a tremendous knowledge of wine. He lives well and so he works incredibly hard in order to live well. He's what you might call a jet setter, he's one of those people who's always whirling round the world and turning up somewhere. Everything always happens quickly with Terry—snap decisions and so on. Chris is outwardly the slower of the two and together they make a very good partnership."

Since becoming associated with them Martin has spent 18 months in L.A. working closely with Ellis, while the balance of that time has been spent more in Wright's company. They took

their families to the south of France this summer—Wright and Ellis share a love of sailing and Martin has his own ketch moored in the Mediterranean.

"We've spent many relaxing hours sailing together," he said, "even when we were in L.A. we borrowed someone else's boat and went out from Marina del Rey. Terry doesn't tend to join us on these sort of activities. Being a single man he lives the business almost more than Chris—and Chris lives it, God knows! He works more hours than I do!"

Jerry Moss

"I came into contact with Chris and Terry in the late '60s when I was on one of my talent hunting trips in England. At the time I was very impressed with their operation. One time we were over in England I remember and it was the kind of trip we used to have where Abe and I used to take a two bedroom suite . . . take the usual record man's paraphernalia and we would literally have nine to twelve meetings a day, then go to clubs at night and catch everything."

"After a very hectic week we had a call just before we were leaving the hotel room on the way to the airport that there was a new band happening. Our contact told us if we wanted to get in touch with them, the managers were Chris Wright and Terry Ellis. The name of the band was Jethro Tull. And so we put in a call to Chris and Chris said at the time they had an understanding with Mo Ostin as far as the group was concerned for America. And we said 'okay . . . as long as there is an understanding,' and we left and went to the airport. Jethro Tull came out and was an enormous success here."

"I talked to Chris about it subsequently and he was being fair and honest in that there was an understanding but the fact of the matter was that there was no signed agreement and if I wanted to pursue it we could have pursued. The unfortunate thing was we didn't have the time and we didn't even hear the record. All we heard was a buzz that something was happening."



"Since then we got to know Chris and Terry quite well because we would see them on all of our English trips and they would come to visit us when they were in America. At the time the major acts that they managed were Ten Years After and Jethro Tull. And they handled them extremely well and in a very short period of time gained the entire respect of the music community."

"We always pursued them because we wanted to work with them and we kept after them for an act we could have for America. We came up with an act entitled Bloodwyn Pig, the first album being 'A Head Rings Out' and I just loved the album. Everybody here did as well. The album as a first album did fairly well . . . we must have done 50,000 records. The problem as I remember was that the group, which was featuring a guitarist by the name of Mick Abrahams, formerly with Jethro Tull, didn't like to fly and so we ran into problems touring because in those days touring was rather essential for a band's success."

"We had one more album and we just couldn't continue. We had had, since 1967, Procol Harum and they had gone through many different management changes. I always felt sad for the mem-

(Continued on page 49)



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Clive Walters - Friday Management.
Jo Lustig - U.K. Representation.



"TWO HEADS ARE BETTER THAN ONE"

CONGRATULATIONS TO TERRY ELLIS AND CHRIS WRIGHT
RORY GALLAGHER

bers of Procol Harum because they had managers that didn't want them to take pictures and had other managers who said they shouldn't do encores. They went through a lot of inanity from the manager side which I felt hurt the band. I felt Procol Harum was a major attraction. Then we heard Chris and Terry were going to take over management of the band and we were just delighted and overjoyed because here we were working with people we considered friends and associates and we could really work together making this band everything we thought this band should be.

"I thought we were progressing well with the band and as a matter of fact I remember personally asking Gary Brooker on the live album to include 'Conquistador' where he spent hours and days on certain arrangements which would involve a symphonic rendition of his work. The record came off pretty well. That was the single and that was a big hit and enabled us to go gold on the album. It was the first album Procol Harum had that went near to gold. So I felt we had done our job as a record company and I had done my job as a record man helping this group achieve what it was shooting for. And then the contract was running out and all along Terry and Chris said 'let's see how it goes, you know, we can't make any commitments' and we were sort of in a box but obviously whatever place the contract is in you feel obligated to do the best you can for that artist. I thought we had really delivered.

"I remember coming back once from France ... I think it was 1972 ... and having just an incredible meal at Terry's house with Chris and we just talked about it. The blow was somewhat softened by Terry's serving perhaps the best Beef Wellington I ever had in my life. But it became increasingly obvious that I was not going to resign his band because as managers they very accurately ascertained, now having a gold album, that Procol Harum's price had gone up and I wasn't willing to come up with the kind of advance monies they felt the group now deserved ... even though it was my work, I felt, that had helped them reach that position.

"Needless to say one doesn't take news like that very happily even though as I say the food and the wine were memorable.

"So, the only falling out that might have come was basically the idea that with Chrysalis being distributed during that period by Warner Bros. there was less and less for us to discuss. And all we had to discuss were the unhappy matters of the fact that we were not continuing with Mick Abrahams and we wouldn't be continuing with Procol Harum. We appreciated and enjoyed both associations.

"One of the best rock 'n' roll shows I had ever seen was here at Santa Monica Civic with Bloodwyn Pig opening for Procol Harum.

"At the same time Robin Trower had left Procol Harum two years before he eventually started his own band and I kept pestering Terry and Chris that I wanted Robin Trower. I thought he was a great guitarist. But they kept saying well he's not ready yet. When he's ready we will let you know. And maybe it was just timing but unfortunately the time they made their deal with Warner Bros. was the time Robin came out with his first record which was just a great record. I was interested in a lot of their acts. I think Chris and myself, especially, listen to the same kind of music at home.

"I think their success now is fantastic. Those guys have always had very sound business principles and on top of that when they have been wrong about certain things—and they haven't been wrong about many things—they have been forthright enough to say we were wrong and how do we resolve it. They have been very upfront about what they have been doing. Not only am I Francophile but I'm an Anglophile and in the late '60s and early '70s it was really a lot of fun doing business with them."

Claude Pascal

Claude Pascal has recently been elected as 'Administrateur' on the board of SACEM, the French publishing body. Nine years ago he left his post of managing director of Intersong to

form his own independent publishing and production company: Editions Claude Pascal. Two years ago he began his association with Chrysalis Music.

"I'd been interested in Chrysalis for quite some time," he said, "although I knew their publishing was not available in France. But when I heard they were terminating their previous French contract I had a meeting with Terry in London and we started to talk business. This was the first time I'd ever met him and I remember my impressions of him were that he was a very, very efficient man. So clear-minded, a complete



professional—he knew exactly what he wanted to do. It's nice to do business that way.

"I met Chris soon after and he was also very impressive. His personality appealed to me—he's a very nice man and extremely easy to talk with." Pascal's first impressions still stand up today although he feels his relationship with Ellis and Wright has improved considerably.

"Two years is only a short time to be in business with somebody, but the longer our association goes on the more happy I feel about it. But with some companies it can be exactly the opposite—the longer you work with them the more the relationship deteriorates.

"Now, one thing I must say—and this isn't because you're going to write about it—is that Chrysalis is one of the nicest companies I've worked with. I understand what they want from me, but it's not always so easy to do because the French market is an impossible one. It's extremely hard to judge what's going to happen and consequently it is often very complicated to try to communicate this to English or American publishers. However, Terry and Chris are different—they come here often enough to understand our market and so our talks always go well."

Pascal sees Wright and Ellis whenever possible, in fact he says their business relationship has developed into a friendship. Whenever either of them visit Paris, Pascal always insures that they have lunch or dinner together because in his opinion, that is the only way to receive one's friends. However, it was only in August this year that Pascal discovered Wright could speak French.

"We went off to a Phonogram convention together," he says. "It was held in a vineyard in Burgundy, so you can imagine how attractive this was to a wine connoisseur such as Chris. But it was only after having had several drinks that Chris suddenly became fluent in French! Before that, I'd never heard him say more than the usual 'Bonjour' or 'Bonsoir,' but that evening he was speaking only French. I couldn't believe my ears because his accent and grammar were absolutely perfect and so I asked him why he hadn't spoken French with me before. He said something about it not being necessary because my English was so good—but personally, I think English people are very shy about speaking French, and Chris is no exception."

Guido Rignano

Guido Rignano is President of the Italian A.F.I. (the translation being the 'Association of

Phonographic Industries'), President of the Recording Group of Companies and also of Dischi Recordings. Dischi Recordings handled Chrysalis Records in Italy for three years from 1973, while the publishing, which Guido took over a year later, is still going strong.

"We really did suffer when when they decided for general, political, international reasons to change the record licences in Italy," he said. "Not only on the business side, but from a personal point of view. We had greatly enjoyed working with Chrysalis Records, mainly because both Chris and Terry have a great understanding of artists' musical and personal problems which made it extremely pleasant and interesting to be in business with them. I am glad we are still connected through the publishing side—Terry told me quite recently he was very happy with the set-up so I think it is fair to say it's going well."

When the negotiations between them first started five years ago, Ellis was just leaving for America so Guido found himself dealing with Wright.

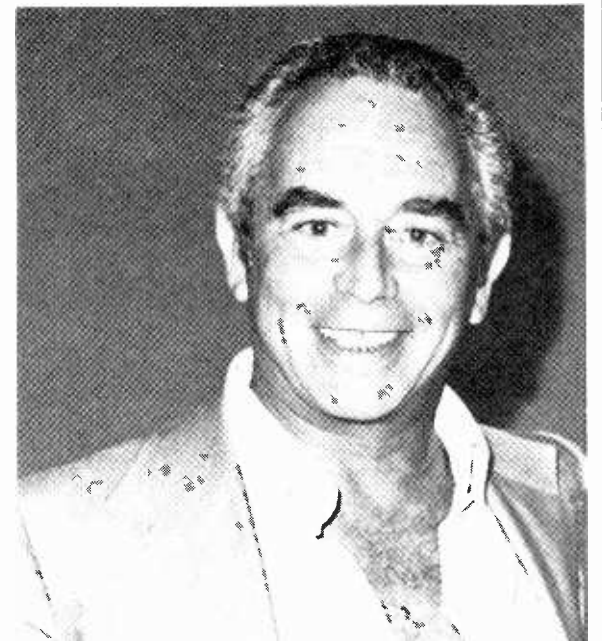
"I was very surprised when I met him," he recalled, "because he is so different from the type of person you expect to meet in the record industry ... or may I say in any industry. I got the impression at first that he was more of a humanist or a scholar than a business man. His negotiations and reactions were not that of a typical—let's say—modern American business man.

"He's extremely thoughtful and careful and I would say that he could have been an outstanding man in other sections of life, apart from business.

"Chris also seemed to be very shy, a rare commodity in the record business. But over the years I have realized he is not altogether shy, he just gives that impression because he is so thoughtful about other people's feelings. He also takes his time in making a decision—I thought at first that he was undecided, but I was wrong—he needs to analyze every single problem, small or large, and not have to jump to any conclusions."

Guido and Chris have become good friends, visiting each other frequently at their respective homes. Guido first introduced Chris to the sport of skiing, in the mountains of northern Italy.

"I believe he has since become quite an outstanding skier," adds Guido, "although I have yet to see it for myself. But there is one thing which draws us together and yet, at the same time, divides us. That is our frenzy for tennis. We have been playing each other for years and Chris hasn't yet succeeded in beating me, although he recently vowed he would get his revenge one day. But as he's so much younger than me I told him that while I was getting older, he was getting mature, so he would obviously beat me some day."



Owing to the geographical distance between them, Guido has met Terry only a few times, once visiting Terry's offices in L.A.

"He is a very straightforward and quick business man. I would say in some ways he's the opposite of Chris—in fact, his decision to go to the States clearly shows his inclination towards fast business techniques. He prefers that world of quick decisions, having left behind the slower, more thoughtful Europe. I believe he is doing very well over there.

"I remember discovering that Terry is a wine connoisseur—as Chris is too. We have had long discussions about wine, but I have yet to have the pleasure of visiting Terry's wine cellar."

"We are happy
and proud
to be associated

with

Terry Ellis

and

Chris Wright

and all of the

beautiful

Chrysalis

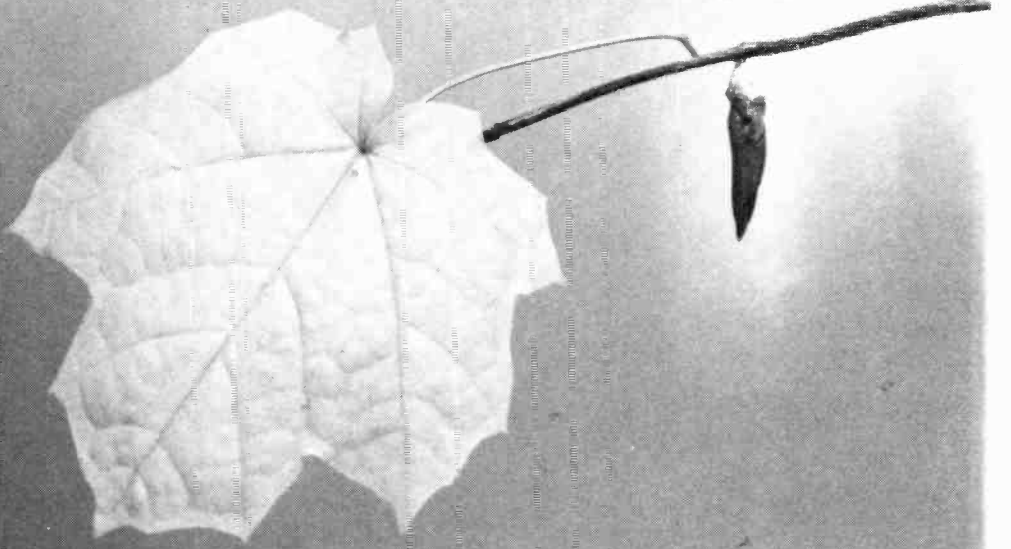
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With love from Paris"

Editions

CLAUDE PASCAL

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from your
capitol
connection**



Chrysalis

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ANOTHER
10 YEARS

YOUR FRIENDS AT

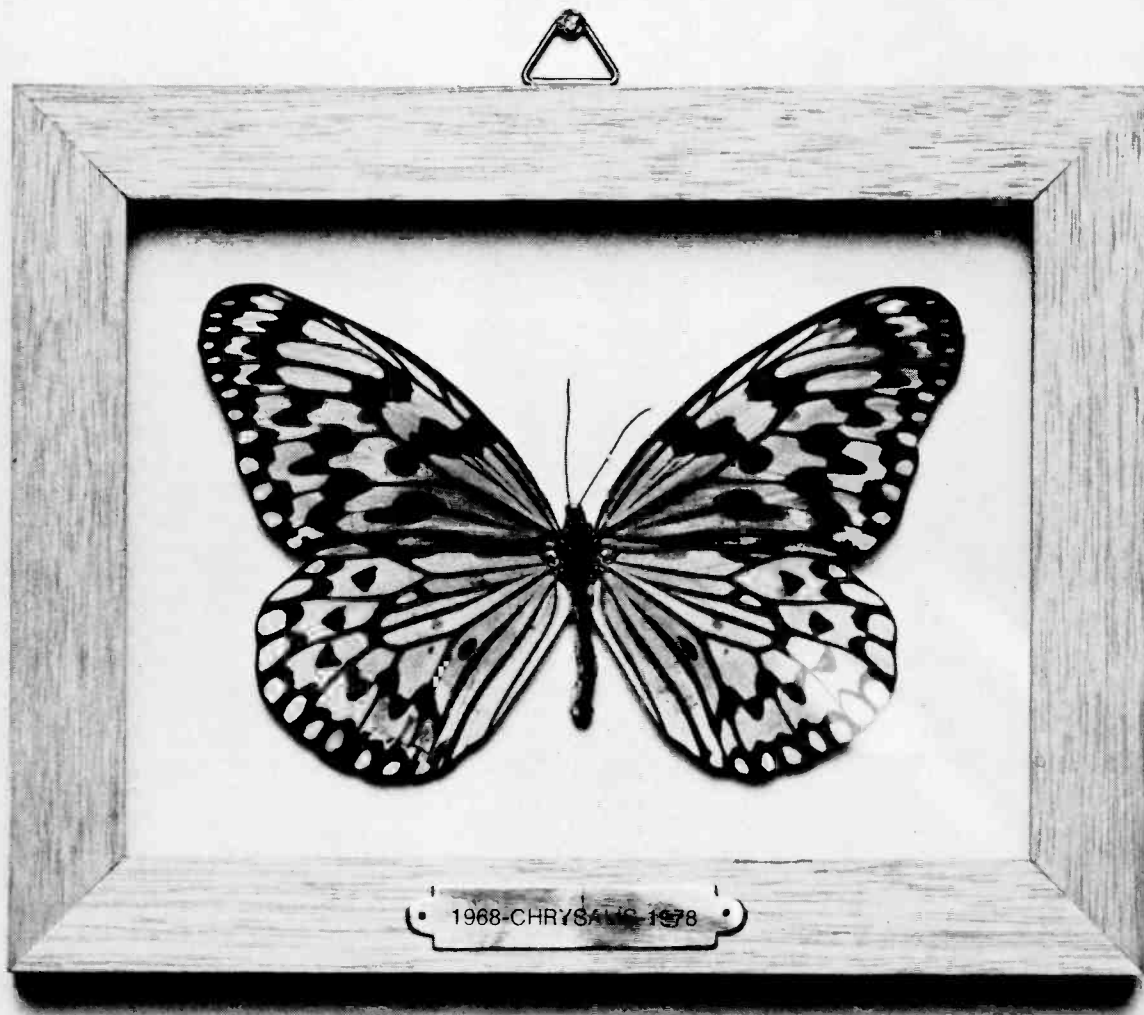


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become world-famous as a butterfly.

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very good music.

A symbol that deserves
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Terry and Chris for bringing such
good music to this world.

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18 months.

No wonder we've
caught in a frame the
butterfly that has ten
years of fame.

Ariola proudly represents **Chrysalis** Records in the Benelux.



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Congratulations on
 10 very successful years.
 We are proud to have
 been associated with you
 throughout this period and
 look forward to the next 10.

Sincere best wishes,
Richard and Kenny
 and all at Cowbell.

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Ellis & Wright

• Continued from page 15

There are some inherent problems in having, largely speaking, achieved that goal within the allotted time period. Basically we need a new goal. We have spent a lot of time recently thinking and talking about this. We have a lot of ideas but mainly it is important that we plan to make another quantum leap within a fairly short period of time."

On the future Wright comments, "I would like to feel we have organized things to a point where I can spend more time playing a creative role, talking to artists and producers and trying to come across talent on a worldwide basis. Our targets are being surpassed in the U.K. and the U.S. but I would like to carry on developing there, as well as organizing our signings towards certain markets, whether they be U.K., European or America.

"Most importantly, I want to carry on knowing that any artist we sign has the capability of selling albums, and developing and maintaining a long term career. On other labels you see people having hits but not careers. This is not for us. I would like every artist on the label, above all, to feel proud to be a member of a very exclusive club, the membership to which is highly sought after, and difficult to attain."

Certainly Ellis-Wright chemistry appears headed for more permutations.

"We have the right blend," proclaims Ellis about his partner. "In any kind of relationship—to make it work—you have to be sufficiently similar and sufficiently dissimilar.

"We have a lot of personal interests in common and have always spent a lot of social time together. We find it easy to be in each other's company.

"But we are different personalities in business.

"We have totally different approaches that allow us a very rounded perspective. We have found a successful way of both motivating and cautioning each other. This works since we have found that we are each strong where the other is weak. We compliment each other.

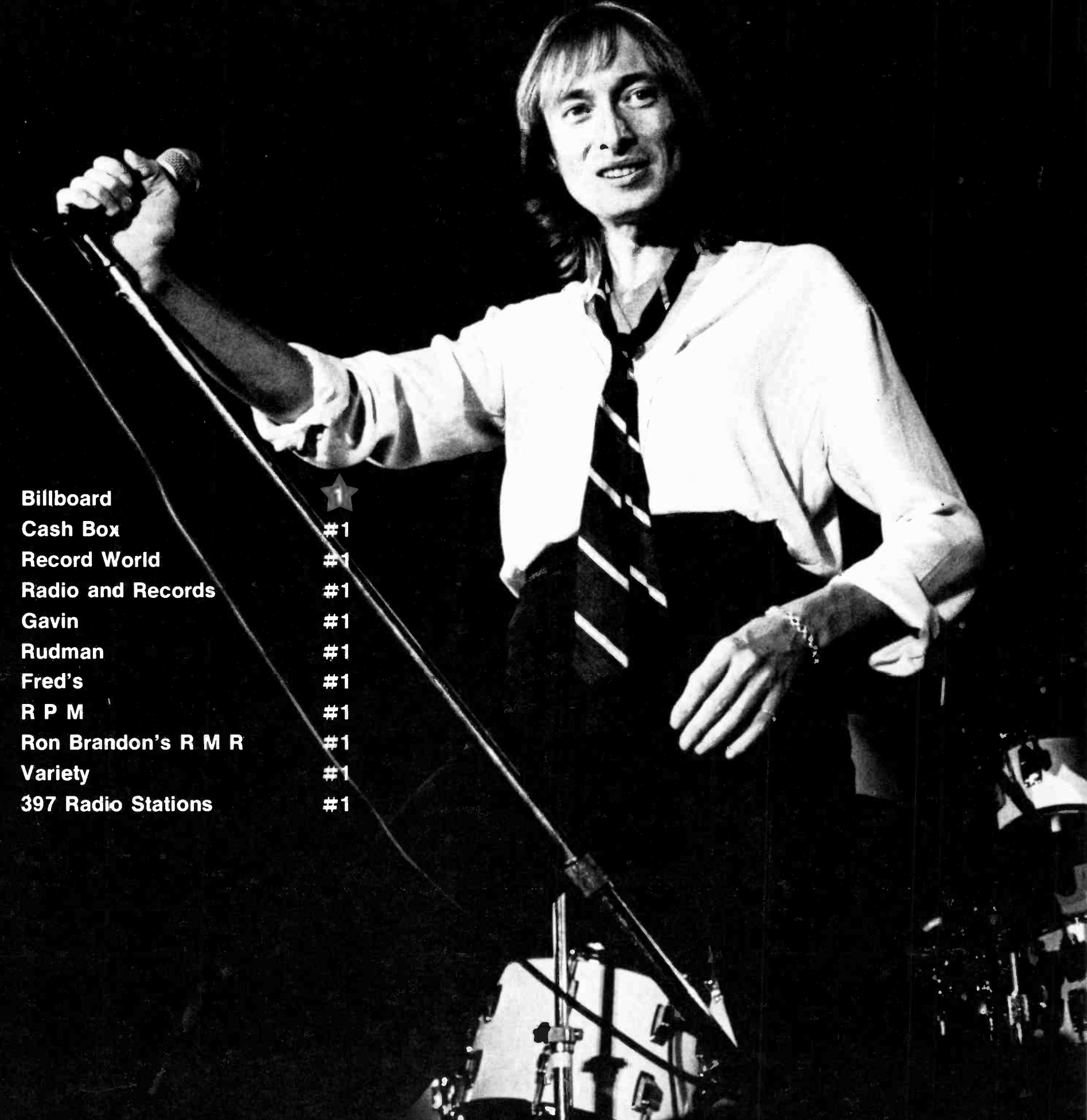
"There are necessary times of conflict and we have our share of arguments. Maintaining a relationship is an exercise in continually understanding each other because you each change from year to year and each of you has to continually adapt to the changes that are happening in the other person."

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 TOKYO, 1978


 Chrysalis


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*Congratulations Terry and Chris on your 10th Anniversary
and thanks Chrysalis for making **NICK GILDER** number 1*



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Record World	#1
Radio and Records	#1
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Rudman	#1
Fred's	#1
R P M	#1
Ron Brandon's R M R	#1
Variety	#1
397 Radio Stations	#1

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Canada

Agency: American Talent International (A.T.I.)

Ian Anderson

• Continued from page 31

managed to get us a date. It was hard work for them, just trying to sell us.

"I can remember sitting under Chris' desk because there wasn't anywhere else to sit one day and being under that desk when he got back from lunch. He started to work, started to sell on the telephone, and I was absolutely quiet. He didn't know I was there and during one of his telephone calls I would gently tickle the hairs on his legs. He'd make a few squirming movements. Then I'd do it again and suddenly he realized something was actually getting at him under the table. He jumped up—phones everywhere, coffee cups and paper everywhere.

"Chris didn't see the funny side of that kind of practical joke. In the end he asked me not come into the office again but I told him I wouldn't leave until he got me a gig. It worked. It was the only way to create a stir, because there were five or six groups all after the same gig and that gig meant bread and butter. It was a means of staying alive.

"After a while the gigs built up. We were playing a lot of clubs and we'd learnt our craft to the point where we were a reasonable group and we were obviously building a following.

"It happened rather quickly and suddenly it was obvious to Terry and Chris—even though they may not have understood the attraction of the group—that they were on to something. There was a buzz. Sometimes we'd earn as much as \$60 a gig which was enough to get us through—to eat, buy cigarettes, even a pair of trousers once in a while.

"It meant that I was actually a professional musician which is what I really wanted. Sometimes I even lent money to John instead of having to borrow it from his grant.

"At this point in time Ellis and Wright still only acted as agents for the group who were now developing as a live attraction. The band's manager, Don Reed, however gave up the management of the group and Ellis and Wright took over the management reins.

"Terry did the astute thing then. I believe he

got an overdraft from his bank manager and we went in to make our first album. It only cost \$1500 to make which was really cheap for those days and probably impossible these days. Mike Vernon had turned us down and none of the record companies that had come along were interested but we had to take the risk, Terry had to take the risk.

"It was a tangible thing. He could then take people to see us, as there was a growing awareness of us, and he could say he already had the tape. It gave us the time to build up the following while Terry literally went around the record companies, knocking on doors and playing the tapes to people.

"Finally the Island record deal came along which pleased me because they had a strong reputation for being the underground record company—the one that was different from the others.

"Now the thing that was different about Terry and Chris from the other agents and managers at the time was that they encouraged me to go against the unwritten laws of the music business of the time. For instance, on our first album cover, I didn't want to have the name of the group on at all. I thought it would be a great teaser for an unknown group to have their first record out with no name on the cover.

"No way would Terry and Chris countenance any suggestion of mine like that today. But of course at the time they went along with it because it seemed like it was breaking the rules and breaking the rules was what it was all about back then. Everything was very formalized and the idea for being forward, going with a young approach, gave Terry and Chris their identity as businessmen and it gave us as musicians our identity because it was going against the rules of what essentially was show business at the time.

"Most of the things I used to do onstage went against these accepted rules of showbiz. I mean I would keep stopping the show or having alarm clocks going off on stage in the middle of a quiet flute solo or something.

"I would keep doing things that were in a sense amusing and were certainly contradictory to the accepted rules, but Terry and Chris certainly saw the validity of that sort of approach and would encourage me to do more. I tried a number

of things that they suggested, some of them worked, some of them didn't, but they gave me the encouragement to try more. They would also confirm what I thought was working in terms of the audience reaction—you know, that song works, that idea works.

"They would help me or whoever the artist was to exploit himself, to put across whatever was inside, whatever innate talent you possessed. They were wise enough to see that and that was their forte as managers. It's something to be very grateful for. I'm sure most managers would have tried to coerce me or Jethro Tull to try things a certain way whereas Terry and Chris always allowed us our head.

"After the first couple of months of Jethro Tull's existence Chris was spending virtually all of his time with Ten Years After who were making it big and so our relationship became exclusively with Terry who I always got on with fairly easily anyway.

"Chris, although the first time I met him seemed very friendly I had found a bit mysterious and frightening later on. He had a puzzled frown about him which is his way and always has been. It never worried Ten Years After but to me he always seemed rather more detached from everything, a bit severe somehow, as if the weight of the world was on his shoulders which, of course, it was.

"Terry however was a lot more outgoing. He always said what was on his mind, so personality-wise, it was always easier for me to get on with Terry. It was probably one of the reasons why I came to prominence within the group, the fact that Terry found it less easy to communicate with the rest of the group than he did with me. Our backgrounds were more similar and Terry became very much the fifth member of the group at the time."

That time saw Jethro Tull establish itself in the United Kingdom and begin to make inroads into the European and American markets.

The pressures and strains of life on the road caused upsets and changes in the group's line-up. Did those tensions ever cause rows between the group and its manager? "Certainly Terry and I have had lots of rows, you know, real screamers. We haven't had one for a long time now but I can remember the last one in a dressing room somewhere about five years ago. It was a real corker and about half way through we were both hoarse from shouting, everybody else had cleared out, had fled, both Terry's lot and my lot, and I said to him: 'It's pointless having these arguments because you know I always win, Terry.' I don't know why I said it but it was a good bluff, it worked and he gave up. I didn't always win though, I should tell you.

"There have been times when I've pushed Terry against his wishes on things, you know. Album covers like the 'Thick As A Brick' one which he wasn't keen on at all. I really had to insist on that one but ultimately it came out, I thought, rather well and was instrumental in the identity and selling power of that album. Likewise there have been things which I haven't particularly wanted to do but I've gone along with Terry and he's been proven right. I think Terry would be the first to admit that he's learnt a few things from me as much as I've learnt a few things from him."

As the Chrysalis empire has grown so has the relationship between Ellis and Wright and Jethro Tull. Now it's a relationship between record company and major artist and not manager and artist. Anderson comments.

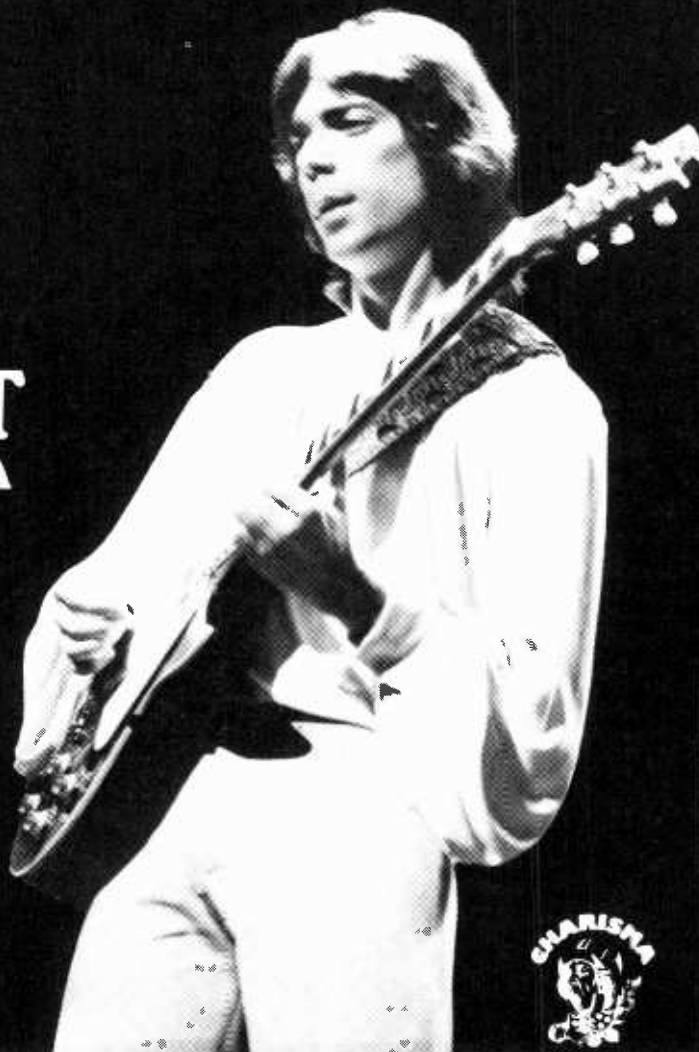
"I've always got to have a battle with the record company. I no longer have a manager to do that for me because what was the manager is now the record company, you see. I think you have to have that relationship—the artist versus the record company—you have to take opposite sides but I think if it was me and any other record company the taking of opposite sides would result in disaster. But the fact that it's Chrysalis and Terry is still involved at the top means that it's a healthy relationship.

"These days Terry will obviously tend to take less risks. Now he sits in a position of responsibility for a lot of people, a lot of product, a lot of artists and indeed, all their audiences. He obviously will advise me to do the safe things, to remember to put our name on the front of album covers these days. I'm still the kind of person who may not want to do that, I still want to take risks, to take the opposite point of view. But I'd rather take it with Terry than anybody else. That's not a back-handed compliment, but a very real one."

Thanks Terry & Chris for seeing that a star was born.

STEVE HACKETT

on Chrysalis in the USA



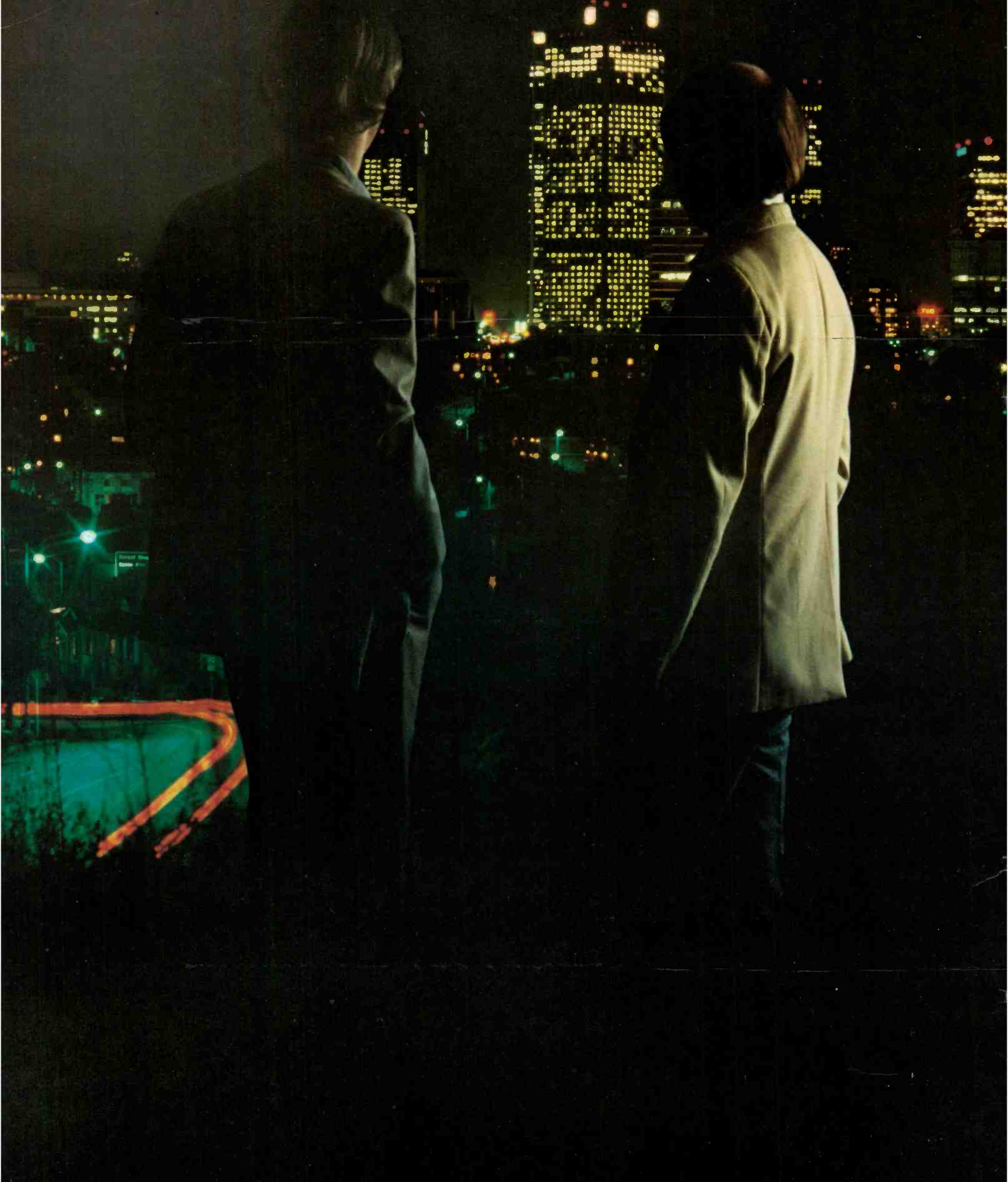
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of music-making from
your friends at Warner Bros.



The Second Ten Years



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Rock Singles Best Sellers

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As Of 11/27/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 | 21 HOW MUCH I FEEL —Ambrosia—Warner Bros. 8640 |
| 2 YOU DON'T BRING ME FLOWERS —Barbra Streisand & Neil Diamond, Columbia 310840 | 22 TOO MUCH HEAVEN —Bee Gees—RSO 913 |
| 3 SHARING THE NIGHT TOGETHER —Dr. Hook—Capitol 4621 | 23 I JUST WANNA STOP —Gino Vannelli—A&M 2072 |
| 4 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 24 HOW YOU GONNA SEE ME NOW —Alice Cooper—Warner Bros. 8695 |
| 5 DOUBLE VISION —Foreigner—Atlantic 3514 | 25 PART TIME LOVE —Elton John—MCA 40973 |
| 6 MY LIFE —Billy Joel—Columbia 3-10853 | 26 POWER OF GOLD —Dan Fogelberg & Tim Weisberg—Full Moon 850606 (Epic) |
| 7 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565 | 27 ON THE SHELF —Donny & Marie Osmond—Polydor 14510 |
| 8 YOU NEEDED ME —Anne Murray—Capitol 4574 | 28 GET OFF —Foxy—Dash 5046 (TK) |
| 9 OUR LOVE, DON'T THROW IT ALL AWAY —Andy Gibb—RSO 911 | 29 CUZ IT'S YOU GIRL —James Walsh Gypsy Band—RCA 11403 |
| 10 MAC ARTHUR PARK —Donna Summer—Casablanca 939 | 30 I LOVE THE NIGHT LIFE —Alicia Bridges—Polydor 14483 |
| 11 READY TO TAKE A CHANCE AGAIN —Barry Manilow—Arista 0357 | 31 WE'VE GOT TONIGHT —Bob Seger—Capitol 4653 |
| 12 ALIVE AGAIN —Chicago—Columbia 310845 | 32 SLEEPING SINGLE IN A DOUBLE BED —Barbara Mandrell—ABC 12403 |
| 13 YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063 | 33 DON'T CRY OUT LOUD —Melissa Manchester—Arista 0373 |
| 14 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 | 34 LE FREAK —Chic—Atlantic 3519 |
| 15 DON'T WANT TO LIVE WITHOUT IT —Pablo Cruise—A&M 2076 | 35 FOREVER AUTUMN —Justin Hayward—Columbia 3-10799 |
| 16 CHANGE OF HEART —Eric Carmen—Arista 0354 | 36 HERE COMES THE NIGHT —Nick Gilder—Chrysalis 2264 |
| 17 TIME PASSAGES —Al Stewart—Arista 0362 | 37 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794 |
| 18 PROMISES —Eric Clapton—RSO 910 | 38 HOLD THE LINE —Toto—Columbia 3-10830 |
| 19 GREASED LIGHTNIN' —John Travolta—RSO 909 | 39 BLUE COLLAR MAN —Styx—A&M 2087 |
| 20 STRANGE WAY —Firefall—Atlantic 3518 | 40 REMINISCING —Little River Band—Harvest 4605 (Capitol) |

Rock LP Best Sellers

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As Of 11/27/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSO RS-2-4002 | 21 DOG AND BUTTERFLY —Heart—Portrait FR 35555 (CBS) |
| 2 52ND STREET —Billy Joel, Columbia FC 35609 | 22 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100 |
| 3 A WILD AND CRAZY GUY —Steve Martin, Warner Bros. HS 3238 | 23 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 |
| 4 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 24 ACE FREHLEY —Casablanca NBLP 7121 |
| 5 THE STRANGER —Billy Joel—Columbia JC 34987 | 25 EVEN NOW —Barry Manilow—Arista AB 4164 |
| 6 LIVE AND MORE —Donna Summer—Casablanca NBLP 7119 | 26 HOT STREETS —Chicago—Columbia PC 35512 |
| 7 GREATEST HITS VOLUME II —Barbra Streisand, Columbia FC 35679 | 27 WHO ARE YOU —The Who—MCA MCA 3050 |
| 8 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001 | 28 CRUSIN' —Village People—Casablanca NBLP 7118 |
| 9 LIVING IN THE U.S.A. —Linda Ronstadt—Asylum 6E-155 | 29 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 10 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 30 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 |
| 11 PIECES OF EIGHT —Styx—A&M SP 4724 | 31 PETER CRISS —Casablanca NBLP 7122 |
| 12 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 32 GREATEST HITS —Marshall Tucker Band—Capricorn CPN 0214 |
| 13 DON'T LOOK BACK —Boston—Epic FE 35050 | 33 GREATEST HITS —Barry Manilow, Arista A2L-8609 |
| 14 SHADOW DANCING —Andy Gibb, RSO RS-1-3034 | 34 MACHO MAN —Village People—Casablanca NBLP 7096 |
| 15 GENE SIMMONS —Casablanca NBLP 7120 | 35 LET'S KEEP IT THAT WAY —Anne Murray, Capitol SW 11743 |
| 16 WEEKEND WARRIORS —Ted Nugent—Epic FE 35551 | 36 LIVE BOOTLEG —Aerosmith—Columbia PC 2-35564 |
| 17 FEEL THE NEED —Leif Garrett—Scotti Brothers SB 7100 (Atlantic) | 37 BACKLESS —Eric Clapton, RSO 1-3039 |
| 18 GREATEST HITS —Commodores—Motown M7 912 | 38 COMES A TIME —Neil Young—Warner Bros. BSK 2266 |
| 19 ELAN —Firefall—Atlantic SD 19183 | 39 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 |
| 20 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 40 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 |

New Issue For 1968 Night Shadow Album

ATLANTA — Dance-A-Thon Records has acquired the masters to an obscure 1968 album that is being auctioned and sold in fine condition for more than \$100 per copy to European collectors.

The album, "The Square Root Of Two" by Night Shadow, will be issued by Dance-A-Thon in a limited

quantity in red vinyl on its Hotrax specialty label early in 1979 for the growing collectors market.

Night Shadow is also known to have recorded product for several labels including Dot, which released a single on the group but failed to follow up with support due to its abrupt change from contemporary to country.

Desert Inn Postpones Jazz Fare

LAS VEGAS—The Las Vegas Jazz Society's plan to book acts into the Desert Inn's main showroom after midnight during the quiet Wednesday through Saturday period (6-16) has fallen through.

Society head Monk Montgomery says he was unable to line up enough major name attractions in the short time he was given by the hotel.

Nonetheless, the Society and the Desert Inn are now talking about putting jazz acts on in the main room sometime next February or March, Montgomery says.

Bert Cohn, the hotel's president, "is open minded and he wants to do it," Montgomery says. "We planted the seed and we'll follow through."

Montgomery says he received scores of calls from record companies and artist managers following a Billboard story in the Nov. 18 issue. "But we couldn't line up enough heavy names because of their locked-in schedules," Montgomery laments.

The next time around the hotel and the society plan on allocating enough time to line up marquee attractions.



WRAPUP SESSION—Carmen McRae, recently signed to Versatile Records, winds up her first LP for her new label in CBS studio B in New York as vice president Vic Chirumbolo looks on. The jazz/disco album is due next month.

Warsaw Sets Plan For Concert Series

WARSAW—Following the Jazz Jamboree Festival held here Oct. 25-29, a new emphasis has been placed on jazz in Poland with a series of regular concerts at the National Philharmonic of Warsaw.

As top musicians return to that prestigious platform, there is increasing evidence of Polish jazz being in demand in other parts of the world. The Vistula River Brass Band, a traditional group, tours Holland through October and November to set the pace.

Revive Philly Club

PHILADELPHIA—The new owners of the former Just Jazz in center city, which a few years ago was the city's only room featuring jazz names, are going to try again.

The club has been redecorated, with a supper club atmosphere on the first floor and plans for a concert room on the second floor.

After folding as Just Jazz, it was operated as a disco by other owners and until earlier in the year as Funky Dunky. Originally it was the city's first hard rock club called the Trauma.

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Billboard SPECIAL SURVEY For Week Ending 12/9/78

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	MR. GONE Weather Report, Columbia JC-35358	26	32	2	WITH SCOTT'S BAND IN NEW YORK CITY Scott Hamilton & Warren Vache, Concord Jazz CJ-70
2	3	10	REED SEED Gover Washington Jr., Motown M7-910	27	26	10	A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy)
3	4	8	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	28	27	3	STREAMLINE Lenny White, Elektra 6E-164
4	5	8	FLAME Ronnie Laws, United Artists UALA-881	29	29	4	THANK YOU... FOR F.U.M.L. Donald Byrd, Elektra 6E-144
5	2	11	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700	30	25	8	HEAVY METAL BE-BOP Brecker Bros., Arista AB-4185
6	6	15	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189	31	31	27	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
7	7	4	INTIMATE STRANGER Tom Scott, Columbia JC-35557	32	28	20	TROPICO Gato Barbieri, A&M SP 4710
8	11	16	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)	33	30	16	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
9	9	15	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189	34	34	5	MASQUES-BRAND X Passport, PB-9829 (Arista)
10	10	19	PAT METHENY Pate Metheny, ECM 1-1114 (Warner Bros.)	35	40	2	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR-1110
11	14	6	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC-35608	36	33	23	SUNLIGHT Herbie Hancock, Columbia JC 34907
12	12	3	PATRICE Patrice Rushen, Elektra 6E-160	37	35	6	BEST OF KEITH JARRETT Keith Jarrett, ABC IA-9348
13	8	21	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	38	37	10	THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy)
14	20	4	WE ALL HAVE A STAR Wilton Felder, ABC AA-1109	39	42	9	THE MAN Les McCann, A&M SP 4718
15	13	7	SOFT SPACE Jeff Lorber, Fusion Inner City IC-1056	40	39	7	HOW LONG HAS THIS BEEN GOING ON Sarah Vaughan, Pablo 2310-821
16	15	10	CARNIVAL Maynard Ferguson, Columbia JC-35480	41	41	17	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
17	17	8	OUT OF THE WOODS Oregon, Elektra 6E-154	42	38	3	JUNGLE FEVER Neil Larson, Horizon SP-733 (A&M)
18	19	3	CRY John Klemmer, ABC AA-1106	43	43	44	RAINBOW SEEKER Joe Sample, ABC AA 1050
19	16	11	BEFORE THE RAIN Lee Oskar, Elektra 6E-150	44	44	2	TAKING CARE OF BUSINESS Sonny Rollins, Prestige P-24083 (Fantasy)
20	21	60	FEELS SO GOOD Chuck Mangione, A&M SP 4658	45	NEW ENTRY	NEW ENTRY	EUROPEAN IMPRESSIONS Larry Coryell, Novus AN-3005 (Arista)
21	22	19	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	46	46	10	DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy)
22	18	25	SOUNDS Quincy Jones, A&M SP 4685	47	NEW ENTRY	NEW ENTRY	YOU AIN'T NO FRIEND OF MINE Idris Muhammad, Fantasy F-9566
23	23	9	LEGACY Ramsey Lewis, Columbia JC-35483	48	47	7	TIMES SQUARE Gary Burton, ECM-1-1111 (Warner Bros.)
24	24	12	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563	49	48	6	LOVE SATELLITE Ronnie Foster, Columbia JC-35373
25	36	5	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC-35560	50	45	6	HIGHWAY ONE Bobby Hutcherson, Columbia JC-35550

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QUEBEC: PARTY CENTER

No Covers And No Minimum At Crowded, Colorful City Clubs

By RADCLIFFE JOE

QUEBEC CITY—With its less than half a million people, Quebec City would by U.S. standards be considered a small sized city. However, with its high per capita income, its relatively young population and its abundance of singles (women outnumber the men by seven to one), it easily qualifies as one of the biggest party towns in all of Canada.

The place is a discotheque owner's delight. The first discotheque in this picturesque old town on the banks of the St. Lawrence River opened its doors three years ago. In the relatively short period of time since, almost everyone has lost count of the number of clubs that have sprung up.

One thing is certain, with the possible exception of one or two marginally successful clubs, they all do a booming business, catering to students as well as to young, affluent sophisticates.

On the evening that this writer visited more than half a dozen of the better rooms, there

was a blizzard raging, it was mid-week and the following day was a workday. Yet, in spite of this, the rooms were jam-packed with revellers. None of the experts in the city could quite explain the phenomenon.

Compared to New York standards, Quebec City is probably a little less sophisticated from the standpoint of musical tastes and the artistry of the dancers. However, the clubs are exquisite. The concept of giant rooms accommodating thousands of dancers is yet to become a reality in the city. Meanwhile, rooms are very European in design.

They are small, intimate, exquisitely decorated and offer patrons a melange of music ranging from progressive New York sounds to soul to funk to pop to r&b.

Unlike many clubs in the U.S. there are no private membership discos in Quebec City, and club owners never charge a cover or minimum. Those that have tried it have watched their clientele evaporate, and have been forced

to return to free admissions in order to woo them back.

Although there are many teen-type operations, the classier, more sophisticated rooms cater to an over 21 group. These are white collar professionals. There are estimated to be about 75,000 of these in the city, of which more than 40,000 are government employees. According to disco owners and operators, this group enjoys an affluence which augurs well for the future of disco in the city.

Among the top clubs are Le Cabaret in the Lowe's Concorde Hotel, Visages, in the swank Hotel Auberge des Gouverneurs, the new L'interdit, catering to a chic upper middle class clientele, Le Trait D'union; at Place Sainte Foy, and Chez Dagobert, in a restored tudor home.

Le Trait D'Union is the Studio 54 of Quebec City, from early evening (club action gets started around 9:30 p.m.) long queues of party-minded young people wait patiently in the frigid weather for admission to a huge

tastefully decorated room, which offers a progressive disco sound on some of the finest sound equipment found anywhere in the city.

The club never advertises. It doesn't need to. However, owner Jocelyn Dion and manager Henri Rinfret are involved in an ongoing series of in-house promotions. These include evenings when for an hour or two, patrons are invited to drink all they can from an open bar; special parties to mark almost every major holiday; special ladies nights; fashion shows, dance contests; and teen parties.

During the day, the room, to which a new wing was recently added, converts to a restaurant serving tasty, economical businessmen's meals. It is also open in the early evening to serve cocktails.

In addition to the disco, there are three main bars, plus several smaller standup bars, and a game room with pinball machines and electronic games.

The price of drinks range from \$1.25 to
(Continued on page 56)

Henabery Validates Disco Radio

Early Advocate Sees It As Viable Alternative Format

• Continued from page 20

mentation was for WKYS to shift from Jim Schulke's beautiful music to AOR, but Green argued that AOR would be incompatible with a commitment to run NBC news.

Henabery reasons disco has taken so long to catch on because of "apprehension on the part of ad agencies and station owners who thought it was a fad—some still do." He strongly responds, "They are wrong. Disco is a new version of black music. It comes out of the black experience."

Henabery sees all popular music of the past 25 years as a great river of rock'n'roll which was formed by elements of rhythm and blues, soul and

country. But now Henabery sees this river breaking up with disco being a major tributary.

In addition to disco, Henabery sees a shift to hit ballads such as Anne Murray's "You Needed Me" and the disco-oriented "Reminiscing" by the Little River Band as a result of the aging of the population.

He notes that next year the largest age groups—with four million persons or more—fall between the ages of 16 and 24 and this will shift to 20 to 28 by 1983.

Noting the reference to Glenn Miller in "Reminiscing," Henabery says disco "owes a lot to the big bands. In the future disco will be more imaginative and incorporate

more jazz and big band effects," he says.

At the same time, because of the aging population, Henabery argues that AOR will have to develop a wider appeal and move more into the area of the mellow sound. Although the mellow sound has been a disappointment to some, Henabery thinks it is before its time.

From his earliest study for WKTU, Henabery believes that disco cuts across black, white and Spanish background groups for a wide mass appeal to 18-to-34-year-olds.

"That's why a disco record has a bigger hit potential than a 'Double Vision' by Foreigner or 'You Don't Bring Me Flowers' by Barbra Streisand and Neil Diamond," he says.

But, and this is a major but, Henabery says "a substantial middle class black audience must be present in a market" for a disco format to be truly successful.

ALBUM ART, TOO

Denver Spot Has An 'Extravaganza'

By DICK KELLEHER

DENVER—The newest disco here, Mr. Pippins, is holding what the management calls the "disco extravaganza of the year" in conjunction with its sister establishments, the Dove and Turn Of The Century.

The festival began Nov. 14 with a cosmetics beauty show at the Dove disco, a fashion show at Mr. Pippins and Vicki Sue Robinson scheduled for three nights, Nov. 14, 15 and 16, at the Turn Of The Century.

Mr. Pippins swung into full gear Tuesday through Thursday with an exhibit and auction of six-foot by six-foot album art boards from two local Peaches stores was held Tuesday.

Wednesday (22) evening featured a "search for Denver's disco queen." The company claims that "the lucky, foxy disco lady who will be crowned Disco Queen will be employed by Mr. Pippins to represent Denver in Puerto Vallarta, Mexico," and the company says other duties will be to "investigate disco trends abroad."



SESAME GOLD—It's a joyous occasion for Sesame Street's "Big Bird" and Robin Gibb and his children Spencer, left, and Melissa as they receive a gold record for their children's disco album, "Sesame Street Fever."

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WITHERBY HEADS NEW WING

Ariola Aiming For Club DJ

By RAY HERBECK JR.

LOS ANGELES—Ariola Records of America has, in a sense, caught up with itself by establishing a disco department, as opposed to the nebulous operation which nevertheless produced the three-year-old label's most profitable releases within the past year, all disco product.

Heading the new operation is Jack Witherby, noted disco DJ from Phoenix who has been spinning records in clubs since 1969. He joined the label three weeks ago. Witherby has won Billboard's Disco Forum award as top Phoenix DJ the past three years.

Assisting Witherby is Tarquin Featherstonshaw, more conveniently known as "TQ," who joined in August to help promote Deborah Washington's first tour.

"Before her hit of 'Standing In The Shadows Of Love,' most of our success had been regional," recalls TQ. "There was a lot of sleazy music put out then which, of course, now is called 'classic disco underground'."

Washington's lead for Ariola has been followed with disco hits by Chanson, Eruption, Sugar Cane, the Three Degrees and the Winners. A new artist, Amil Stewart, will bow before Jan. 1 with the label's first 12-inch 33 1/3 r.p.m. single for commercial release, "Knock On Wood," a discoed cover of the old Eddie Floyd hit.

Stewart was discovered by Trude Meisel, who also found Abba, Eruption and Donna Summer, among others.

In keeping with the movement to Ariola's disco beat, Witherby intends to slant disco promotion toward specific needs of the club DJ and, as the format grows, his counterpart at disco radio stations.

"I want to make it as simple as possible for that DJ in a booth to turn to an Ariola record, get into the record and then get out of it," explains Witherby.

For instance, more Ariola 12-inchers will carry the beat or a specific sound effect "right into the dead crawl" space on the disk, where

the needle moves toward the label. First used by Ariola on Deborah Washington's "The Letter," the concept proved a popular segue aid for DJs in clubs.

Quality of sound is another factor important to Witherby, who has never affiliated previously with a label. "The music is played at such a volume in clubs," he says, "that every little scratch or click sounds like thunder. I want us to have the best quality pressings in the industry for our own reputation and for that club DJ."

Witherby wants the sound "good at a low level, but excellent at a high level, even if it's played on schlock equipment, which is the case at many smaller clubs."

TQ adds that some Ariola disco product now is mixed three times. "For instance, 'Ready Or Not' (by Washington) was mixed three times." More triple mixes can now be expected.

Witherby's hiring and formation of a department with TQ, all taking place within the past month, represents an effort by Ariola to formalize its own sudden success in the disco field, and to capitalize on it more effectively.

The label apparently was a little surprised, sources say, by the spurt to national popularity of disco, spurred by "Saturday Night Fever" and, most recently, by the growth of disco radio formats in major markets. Ariola had prepared itself for more of a steady, even growth equally in rock r&b and disco.

However, with the exception of Mary Macgregor's 1977 No. 1 hit, "Torn Between Two Lovers," Ariola's pop and rock efforts have not been notable. But the label holds high hopes for Japan, which recently ended its first U.S. tour (of four cities), and for Bandit, which is enjoying top add-on airplay at AOR stations.

"Many labels still think disco is merely a fad," says TQ, "and I think the rock industry in general talks about it like my mother used to talk

about rock 'n' roll: inane lyrics, too loud, sinful, encouraging drugs, etc. They all forget that disco today is doing what rock did initially, making people dance."

Witherby concurs, adding that years ago he was among rock's heaviest enthusiasts. "But people want to dance and you can't dance to most rock music today," he explains. "In fact, most rock today has turned into lightweight, bubblegum bullshit."

Both agree that disco has begun to roll only within the past three years and has yet to peak. Witherby sees it as "the rock of the '70s and the pop of the '80s."

Recently, Probe opened in L.A. and, as TQ sees it, "it is the first club here which was built around a sound

(Continued on page 69)

Disco Mix

By BARRY LEDERER

NEW YORK—"Symphony Of Love" by Miguel Brown has been released as a 12-inch 33 1/3 r.p.m. disco disk. It is also the title and lead cut of the album on Polydor. Running 6:01 minutes, the overall production glows with lush orchestration and vivid arrangements which provide continuous momentum on the dance floor.

The artist's voice sparkles throughout with a velvet quality that is refreshing to hear in the clubs. This specific cut was mixed by Jim Burgess. "This Is Something New To Me" at 5:47 minutes, makes fine use of the string section with a constant interweaving of tight percussion and intense guitar rhythm.

"Dancin' With The Lights Down Low" and "They Day They Got Disco In Brazil" are also finding favor with DJs. Production credits go to Alan Hawkshaw and Barry Mason for an exciting first outing.

The new T-Connection album is on the Dash label distributed by TK Productions. The song creating most interest on this album is "At Midnight" running 5:06 minutes. The raspy vocals punctuate this tune as it builds to a rousing percussion break accented by unusual sounding

bells which lead into a second break that relies on a honky tonk jazz piano.

"Midnight Train" is more on the slow and funky side but at 4:32 minutes it builds gradually, weaving the dancer smoothly into its web. The instrumentation sounds like a chugging train, and helps create a dynamic yet unusual cut. Producer Corey Wade has again created another success for T-Connection.

The Jacksons' 12-inch 33 1/3 r.p.m. disco disk, "Blame It On The Boogie," is an extended disco version of their single on Epic Records. Produced by the group and remixed by John Luengo, the Jacksons' familiar funk and flair come through on this disk taken from the LP "Destiny." The high spirited movement never ceases on this 7:00 minute cut.

Dolly Parton, who has been exciting the country music industry, is also an up and coming disco star with the release of her RCA 12-inch 33 1/3 r.p.m. record, "Baby I'm Burning." Taken from her "Heartbreaker" album, her relentless voice drives the dancer into a frenzy. There is also a drum and synthesizer break (Continued on page 69)

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 3 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/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 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (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 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 10 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 11 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 12 HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - 13 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 14 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 15 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 2 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 3 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 5 CONTACT—Edwin Starr—20th Century (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 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - 9 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - 10 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 11 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 12 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 13 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 14 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 15 HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)

NEW ORLEANS

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 STANDING IN THE SHADOWS—Fever—Fantasy (12-inch)
 - 5 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 6 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 7 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 8 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 9 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 10 IF THERE'S LOVE—Amant—TK (12-inch)
 - 11 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 12 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 13 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 14 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 15 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)

PITTSBURGH

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 3 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 4 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 5 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 6 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 7 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 8 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 9 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 10 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 11 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 12 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 13 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - 14 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 15 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 5 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 6 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 7 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 8 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 9 BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
 - 10 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 11 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 12 QUEEN OF THE NIGHT—Loleatta Holloway—Salsoul (LP/12-inch)
 - 13 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 14 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 15 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)

DETROIT

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 3 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 4 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 5 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 7 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - 8 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 9 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 10 BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12-inch)
 - 11 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 12 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - 13 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 14 LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12-inch)
 - 15 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)

NEW YORK

- This Week**
- 1 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 2 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 5 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 6 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - 7 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 8 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 9 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 10 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 11 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 12 HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - 13 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 14 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 15 FLY AWAY—all cuts—Voyage—Martin (LP)

SAN FRANCISCO

- This Week**
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 2 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 3 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 4 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 5 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 6 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 7 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 8 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - 9 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 10 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - 11 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 12 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 13 DANCE/POINCIANA—Paradise Express—Fantasy (12-inch)
 - 14 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - 15 FLY AWAY—all cuts—Voyage—Martin (LP)

DECEMBER 9, 1978 BILLBOARD

BOSTON

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 3 HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP/12-inch)
 - 4 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 5 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 6 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 7 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - 8 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 9 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 10 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 11 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 12 I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch)
 - 13 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 14 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - 15 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)

LOS ANGELES

- This Week**
- 1 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - 2 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 3 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (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 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 7 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 8 HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - 9 HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP/12-inch)
 - 10 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 11 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 12 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 14 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 15 CRUISIN'—all cuts—Village People—Casablanca (LP)

PHILADELPHIA

- This Week**
- 1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 2 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 3 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 4 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 5 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 6 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 7 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
 - 8 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 9 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 10 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 11 BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End—(LP/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 SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - 15 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 3 CRUISIN'—all cuts—Village People—Casablanca (LP/12-inch)
 - 4 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 5 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 6 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 7 DOIN' THE BEST THAT I CAN—Bettye La Vette—West End (12-inch) (Remix)
 - 8 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP#12-inch)
 - 9 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 10 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 11 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - 12 CHANGE—Zulema—Le Joint (London) (LP/12-inch)
 - 13 GOT TO BE REAL—Cheryl Lynn—Columbia (LP/12-inch)
 - 14 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - 15 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (LP)

CHICAGO

- This Week**
- 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 2 LE FREAK—Chic—Atlantic (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 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 7 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 8 I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
 - 9 HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - 10 GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - 11 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 12 GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)
 - 13 FLY AWAY—all cuts—Voyage—Martin (LP)
 - 14 IF THERE'S LOVE—Amant—TK (12-inch)
 - 15 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)

MIAMI

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/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 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 5 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 7 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 8 CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - 9 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 10 IF THERE'S LOVE—Amant—TK (12-inch)
 - 11 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - 12 FLY AWAY—all cuts—Voyage—Martin (LP)
 - 13 COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 14 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - 15 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)

PHOENIX

- This Week**
- 1 LE FREAK—Chic—Atlantic (LP/12-inch)
 - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 7 I LIVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 8 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - 9 JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 10 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (12-inch)
 - 11 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - 12 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 13 TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - 14 IF THERE'S LOVE—Amant—TK (12-inch)
 - 15 SATURDAY NIGHT, SUNDAY MORNING/MIDNIGHT MONA/LOVE IS COMIN' ON—Thelma Houston—Motown (LP)

MONTREAL

- This Week**
- 1 LE FREAK—Chic—WEA (12-inch)
 - 2 LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - 3 I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (12-inch)
 - 4 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 5 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—Quality (LP)
 - 6 AIN'T THAT ENOUGH FOR YOU—John Davis—Quality (12-inch)
 - 7 YOU STEPPED INTO MY LIFE—Melba Moore—CBS (12-inch)
 - 8 INSTANT REPLAY—Dan Hartman—CBS (12-inch)
 - 9 DON'T HOLD BACK—Chanson—Quality (LP)
 - 10 A LITTLE LOVIN'—The Raes—A&M (12-inch)
 - 11 BOOGIE WOOGIE DANCING SHOES—Claudia Barry—London (12-inch)
 - 12 I WILL SURVIVE—Gloria Gaynor—Polydor (12-inch)
 - 13 HOLD YOUR HORSES—First Choice—RCA (12-inch)
 - 14 I'M A MAN—Star City—Quality (LP)
 - 15 STANDING IN THE SHADOWS OF LOVE—Deborah Washington—Quality (12-inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	LE FREAK—Chic—Atlantic (LP/12-inch)
★	3	CRUISIN'—all cuts—Village People—Casablanca (LP)
★	4	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
	5	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
	6	YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
★	11	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
★	15	CONTACT—Edwin Starr—20th Century (LP/12-inch)
	8	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
★	10	JE SUI S MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
	7	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
	12	DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
	13	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
	9	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
★	18	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
	15	SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
★	19	HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond) Polydor (LP)
	17	SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
	18	QUEEN OF THE NIGHT—Loleatta Holloway—Gold Mind (LP/12-inch)
★	24	HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
★	21	IF THERE'S LOVE—Amant—TK (12-inch)
★	8	WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
★	23	I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (LP/12-inch)
★	25	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
	22	COUNTDOWN/THIS IS IT/INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
	20	STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
★	29	GET DOWN—Gene Chandler—20th Century (LP/12-inch)
★	35	FLY AWAY—all cuts—Voyage—Martin (LP)
★	32	GOT TO BE REAL—Cheryl Lynn—Columbia (LP/12-inch)
★	33	TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
	30	OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
	27	YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
★	34	BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
★	36	I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch)
★	—	BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12-inch)
	26	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
★	—	DANCE/POINCIANA—Paradise Express—Fantasy (12-inch)
	37	FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
★	38	OLE, OLE—Charo—Salsoul (12-inch)
★	—	THE HUNCHBACK OF NOTRE DAME—Alec Costandinos—Casablanca (LP)
	37	LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (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 6 positions. Previous weeks started 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.

Dance Your Ass Off to Salsoul Records. The Disco Music Company.



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JUDY CHEEKS: MELLOW LOVIN'
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DAVID CHRISTIE: BACKFIRE
This young producer, arranger and one-man band has created an album, placing him in the forefront of today's young singer-songwriters. Superbly mixed by Tom Moulton. TA 4703



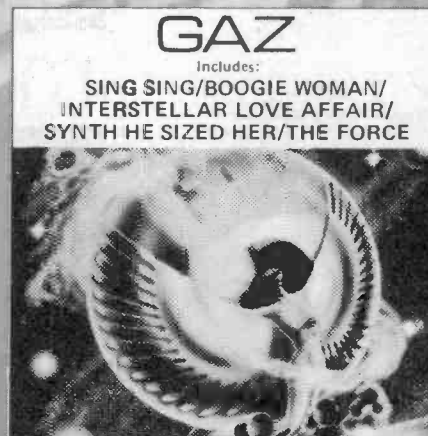
FLASHLIGHT
Sparkling harmonies atop the smooth strings and brass of Philadelphia is sure to charge your batteries and light the way on the dance floor. PG 8000



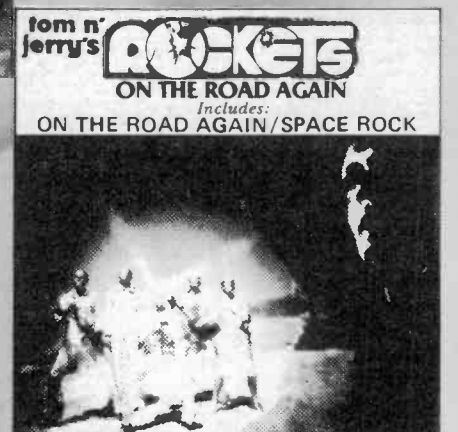
CHARO: (MAMACITA) & DONDE ESTA SANTA CLAUS?
The untraditional Charo gets down to tradition. The inimitable Charo style spreads Christmas cheer to all. 12" SG 201; 7" S7 2076



DISCO BOOGIE: Volume II
Seventeen Salsoul stars perform twenty-three super-hits for non-stop dancing. Two records for the price of one. 2SS 0102



GAZ
Music of Munich combined with Philadelphia strings and horns masterminded by Thor Baldursson and Jürgen S. Korduletsch. "Sing Sing" proves a popular winner. SA 3503



TOM N' JERRY'S ROCKETS: ON THE ROAD AGAIN
Galactic rock from one of Europe's supergroups that's crossing to be a biggie in this country as well. Tom Moulton mixes of "On The Road Again" and "Space Rock" are taking orbit. TA 4704

Hot New Hits:

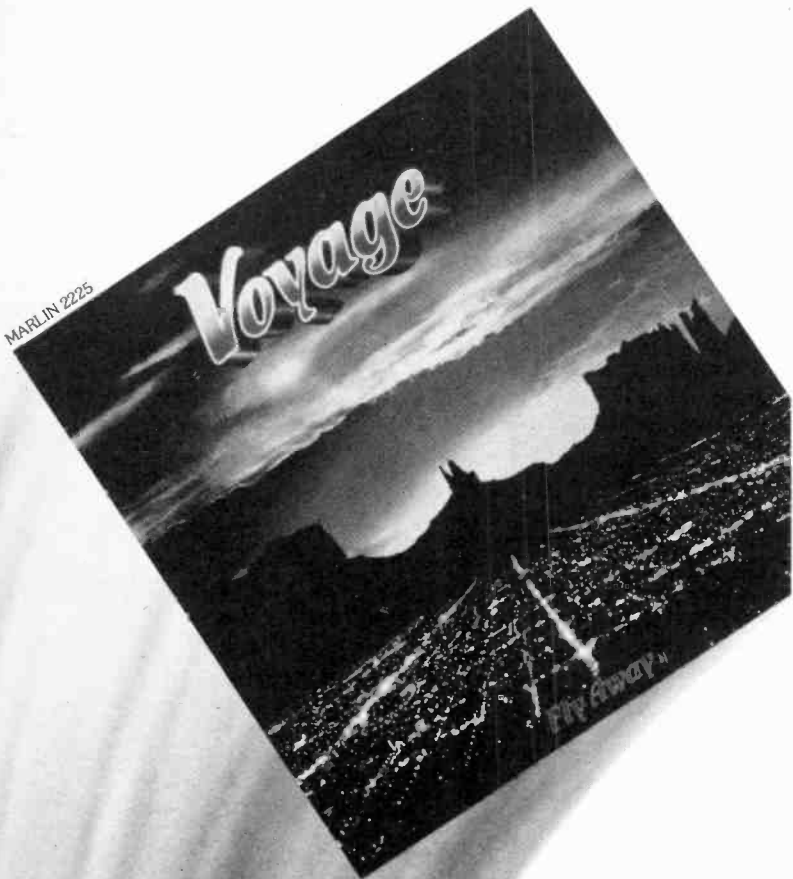
INSTANT FUNK: I GCT MY MIND MADE UP (YOU CAN GET IT GIRL)
The Salsoul debut of the famed band that's played back-up to the likes of Bunny Sigler and Evelyn "Champagne" King on record. A super hit single from their forthcoming album. S7 2078

CHARO: OLE, OLE
The flashy, energetic Charo deals steaming vocals to John Davis' dense arrangements of this Tom Moulton mix from her soon to be released album. 12" SG 202; 7" S7 2075

FIRST CHOICE: HOLD YOUR HORSES
The long-awaited new twelve inch hit from First Choice is already jumping charts in leaps and bounds. 12" GG 401



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Get up and fly away...
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Music's ultimate voyage.

Featuring the soaring
hit single, "Souvenirs".
MARLIN 3330



Records and Tapes

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Discos Colorful Crowded Quebec Spots

• Continued from page 52

\$3.25. There is never a cover or minimum.

At L'interdit, host Henri is striving to inject an element of snob appeal into what must be one of the most elegant rooms in the city.

Designed to reflect the living room of an affluent home, part of the club is decorated in delicate antiques, while another part reflects the modern tastes of today.

Paul Cohen, a New York deejay with only a passing knowledge of French, successfully spins a mix of progressive disco, rock, pop, r&b and oldies for the largely professional clientele.

In spite of the fact that membership clubs have failed in the city in the past, Henri feels audiences are about ready to accept the concept. He will institute it by offering a free membership card to a select group of people. He will cease to issue these after he has obtained the clientel he seeks.

La Cabaret, in the Concorde Hotel, is a larger type room with a capacity of close to 500 patrons. It is also one of the first discos in the city. In spite of its size the feeling of intimacy is retained, and the melange of disco, pop, rock, and ballads, is played on state-of-the-art sound components featuring the products of many brand-name manufacturers.

Visages, in direct competition with Le Cabaret is a smaller, newer room located on the lobby level of the swank Auberge des Gouver-

neurs hotel. In many respects it is one of the more unique rooms in the city. It is run entirely by women, from the manageress down to the hat check person, and the sophisticated sound and lighting system was designed and installed by Juliana's of London.

It has something of an advantage over the other clubs, in that part of the hotel complex houses a number of government offices, and the workers are attracted to the room. The hotel is also connected to the nearby Quebec Hilton by an underground shopping mall, and consequently attracts some of the Hilton's patrons.

Here too the club exists entirely on bar sales, as membership fees, cover charges and minimums are unpopular. Unlike the Le Trait D'Union which disdains to advertise, Visage, (French for faces) is a highly press-

oriented club which actively seeks media coverage, and proudly displays all clippings, awards and other mentions made of its operations by the media.

Dagobert, in a 100-year-old restored mansion, is probably the most unusual of the club groupings. Built on two levels, it offers recorded music and a live band on the first floor, and a game room and movies on the second.

Constantly jammed with wall to wall people, it can ill-afford the space for a regular dance floor, but dancing in the aisles is not discouraged. Here too, the music played mainly on U.S. made sound components is a pot pourri of sounds with the emphasis on a North American disco beat. The light show of spinners, spotlights, fresnels and mirror-ball, also includes a slide show.

UNUSUAL CHART ACTION

Prelude Label Finds Perfect Payoff Path

By IRV LIGHTMAN

NEW YORK—Prelude Records found the sense of direction it was looking for when it moved into the disco market.

The independent label, helmed by Marv Schlachter, has had Billboard National Disco Action Top 40 activity on all its album disco product released to date, highlighted by the company's album by Musique, "Keep On Jumpin'," which contains the hot cut, "Push The Bush."

"Actually, we started operations in February 1977 with no real sense of direction other than we wanted to

be involved in black-oriented music," Schlachter says.

But success solidified Prelude's base in disco with the release last February of "Saturday Night Band," an LP that contained the hit disco cut, "Come On Dance, Dance."

From then on it's been continued disco charting every time out for Prelude. This includes LP product by the Constellation Orchestra, Theo Vaness, Macho and Musique.

Schlachter fends off industry
(Continued on page 69)

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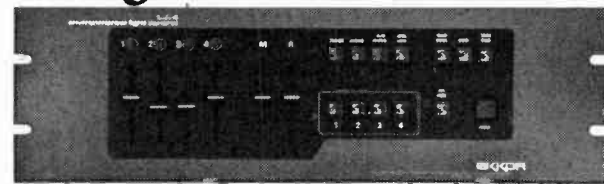
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Sound Business

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• Continued from page 4

recording studios can tap in the future.

For the first time, Billboard's just published International Recording Equipment and Studio Directory 1978-79 lists colleges and universities offering courses and workshops in the recording arts and are compiled from recommendations from the 440 U.S. commercial recording studios queried for the directory's brand usage survey.

In addition to the specialist schools, the directory lists the Univ. of North Alabama, Cal State Northridge, Golden West College, Orange Coast College, San Francisco State and the Univ. of Southern California in California; Univ. of Colorado at Denver, Univ. of Bridgeport and Univ. of Hartford in Connecticut, Catholic Univ. in the District of Columbia, Florida State and the Univ. of Miami; Georgia State Univ. and Georgia Tech, Illinois Central College and Columbia College in Illinois, Butler Univ. and Indiana Univ. in Indiana, the Univ. of Iowa, Kansas State, Jackson State in Mississippi, Webster College in Missouri, the Univ. of Omaha in Nebraska, Univ. of Nevada Las Vegas, Cornell, NYU, State Univ. at Fredonia, Syracuse and the Univ. of Rochester in New York, Ohio State, Penn State, Brown Univ. in Rhode Island as well as the Univ. of Rhode Island, Middle Tennessee State and the Univ. of Tennessee, North Texas State, San Antonio College and Trinity Univ. in Texas, BYU in Utah and Evergreen State College in Washington.

Samuel Hope, executive director of the National Assn. of Schools of Music in Reston, Va., indicates that approximately 10% of the 467 member schools—many of them major universities and colleges in the U.S.—have course work to some degree in recording technology now.

Recent research conducted by the association reveals that four schools offer courses like that within degree programs at the graduate level including the Univ. of Miami, NYU, the Univ. of South Carolina and Washington Univ.

Schools offering course work at the graduate level, according to NASM's research, include Ball State, California Institute of the Arts, Eastman School of Music, Memphis State, Moorhead State, Southern Methodist, the State Univ. at Potsdam, N.Y., Syracuse Univ. of Cincinnati, Univ. of Iowa, USC and Washington Univ.

Schools offering course work in degree programs at the undergraduate level include NYU, Ohio State, State Univ. College at Fredonia, N.Y., Univ. of Miami and the Univ. of South Carolina.

Forty-five colleges, according to NASM's research, offer course work at the undergraduate level including Arkansas State, Belmont College, Biola College, Boston Univ., BYU, California Institute Of The Arts, California State College, Dominguez Hills; California State College, Sonoma; California State College, Northridge; Capital Univ., Catholic Univ. of America, Cleveland Institute of Music, College of Saint Teresa, College of Wooster, Eastern Illinois Univ., Eastman School Of Music, George Peabody College for Teachers, Illinois State, Immaculate Heart College, Jersey State College, Lebanon Valley College, Lincoln Univ., Memphis State, Montclair State, Montgomery College, Moorhead State, Philadelphia College of the Performing Arts, San Jose State, Southern Methodist, State Univ. at Potsdam, N.Y., Syracuse, Union Univ., Univ. of Arizona, Univ. of Cincinnati, Univ. of Illinois, Univ. of Iowa, Univ. of Missouri, USC, Univ. of Southern Mississippi, Univ. of Tennessee at Martin, Univ. of Texas at El Paso, Univ. of Wisconsin at Stevens Point, Washington Univ. and Webster College.

Hope indicates more schools are placing emphasis on recording studio courses as a part of their various curricula as well as developing them.

Hope adds that one problem gathering information of this kind is that many schools offer courses of that type through different departments, are at different levels of sophistication and have varying requirements. For example, a course of that type in some schools is restricted to music or engineering majors while at other schools it might be treated as an elective.

"But schools," he notes, "are beginning to look at these fields such as recording studio techniques and sound reinforcement from a degree point of view."

The Audio Engineering Society also gathers research on colleges and universities offering courses of this type as well as more strict engineering and acoustic courses, and other technical fields, according to Geoffrey L. Wilson, U.S. chairman, AES education committee.

A recent directory was issued by the AES, compiled from information from the institutions themselves, and is intended purely as a service to members and prospective students. Research is ongoing, according to Wilson.

The Oct. 31, 1978 listing includes colleges and universities offering recording course work of some type as Univ. of Colorado, American Univ., Univ. of Miami, Florida Atlantic, Univ. of Iowa, California State Univ., Los Angeles; California State at Northridge, Golden West, Foothill Community College, Los Alto Hills, Calif.; Governors State Univ., Park Forest South, Illinois; Indiana Univ., Michigan Technological University, Brown Institute, Univ. of Missouri, Brookdale Community College, Lincroft, N.J.; NYU, State Univ. College at Fredonia, N.Y.; Rochester Institute of Technology, Ohio State, Lebanon Valley College, Annville, Pa.; Univ. of Pennsylvania, Middle Tennessee State, Belmont College, State Technical Institute, Memphis; Univ. of Tennessee at Martin, BYU, Univ. of Vermont and Eastern Washington Univ.

The AES list also provides specialty schools, private schools and recording studios which offer courses of this type.

One of the most impressive recording technology programs in the U.S. can be found at the Univ. of Miami, Coral Gables, Fla., in the third year of what is claimed to be the only four-year course in the country in this area. The degree is called the Bachelor of Music in Music Engineering Technology.

According to Bill Porter, director of recording services for the school of music and former live sound engineer for Elvis Presley, more than 1,000 inquiries have come in from prospective students since the four-year program was developed three years ago.

Enrollment is limited to 90 per year overall, adds Porter, who says the school will probably graduate 12 per year. Requirements are stiff as students must take such courses as calculus and physics in the first year in addition to music courses and the

(Continued on page 75)

Sound Waves

By IRWIN DIEHL

NEW YORK—At about the time we begin thinking the local recording studio proliferation has peaked there's news of a new room being added or for that matter a whole new complex to be constructed.

On Nov. 15 Capitol artist Chip Taylor, producer Joe Renda, Alan Vinson and Ernie Rivellino threw a party for friends and associates to celebrate the grand opening of their new 24-track studio in North White Plains, N.Y.

The studio, North Lake Sound, was designed and built from the ground up by partner Ernie Rivellino who is both architect and contractor. The building is situated on a quiet though accessible road a few miles from Interstate 287. The front door is 45 minutes from the city and just a stone's throw from a large lake-reservoir. Thus the name North Lake Sound.

Inside, the studio is a comfortable 25 x 28 feet. The control room is a spacious 25 x 18 feet. North Lake's facilities are comprised of a new 28 input MCI 428 series console, MCI 24-track and two-track recorders. Noise reduction includes both Dolby

and dBx. A good complement of Orban, dBx and Eventide outboard equipment is also on hand.

The recording studio is not what you would call a super dead room. Constructed primarily of rough sawed pine planking, the effect is both visually attractive as well as acoustically pleasing. Though the nearest subway is some 50 miles away, Rivellino took no shortcuts in construction of the studio shell.

Eighty-five yards of poured concrete reinforced with steel went into the basic studio shell. All walls of the studio/control room are lined with lead foil to further reduce sound transmission. The exposed walls and ceilings of the studio are separate and physically isolated structures from the concrete structure.

Rivellino expressed the point of view that the super dead recording studio is somewhat outdated. It is of course much easier to "deaden" a room than it is to "liven" it. The North Lake studio can be adjusted to create a less ambient studio environment, if needed.

Chip's new (but as yet untitled) (Continued on page 58)

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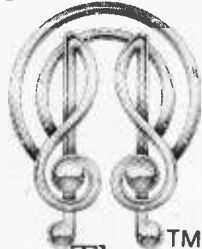
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Japan Video Mart Grows In Hardware & Programs

By STEPHEN TRAIMAN

This is the second part of a study of the Japan audio/video market and what it portends for the U.S. next year.

TOKYO—With prerecorded program sales and rentals continuing to rise, the domestic home video market is expanding with the first step-up models of the Beta and VHS-format machines. The latter is generally outselling the former, which began the race with Sony's entry.

However, unlike the audio scene where the pace is set for key export markets like the U.S., the video mart here is not as dramatic. Only two-hour machines are sold, unlike the two-speed, two/four-hour programmable VHS and the new three-hour Beta units in the U.S., and the basic three-hour models of both formats in Europe.

While discounting is available on virtually all models including the just introduced slow/still-frame Victor and National (Panasonic) VHS units and the Toshiba programmable Beta deck, it is mostly limited to about 10% on both machines and blank tapes.

Prerecorded program availability is expanding from a dozen major sources, but a typical 30-minute program will run between \$75 and \$95 for half-inch Beta or VHS, and about 50% higher for the still popular ¾-inch U-Matic. All prices reflect the rate of 190 Yen = \$1 U.S.

The newer VHS and Beta formats have about 60% of the market now, with 30% to U-Matic and 10% to other configurations, according to the latest survey by the Japan Video Assn. (see separate story).

Separate visits to the Yamagiwa Color Video center in the Akihara consumer electronics center here, and the "Vic" video information center bowed by Japan Victor (JVC) just a year ago, turned up an interesting variety of program material.

• Visual Communications Journal, a weekly four-page paper, highlights new releases in its "Video Soft Selection" and The Video Journal, a monthly newspaper, covers both hardware and software developments. For the consumer, a new Videomage monthly sells for about \$4 and highlights new programs

and equipment, including cameras and accessories.

• Adult entertainment, mostly "soft porn," is still the major programming category, according to both the Japan Video Assn. survey and comments from video center managers. Sports is a close second, followed by movies, educational, how-to and children's programs.

• Music programming is rather sparse, but Victor is offering "Pink Lady: Best Hits" featuring the top-charted pop duo, at about \$76 in a 25-minute VHS tape, with a dozen other selections at about \$103 for half-hour tapes.

Toei Video has two hour-long Beatles shows at about \$130 each and a 30-minute concert for \$83, while Pony Video has a series of classical programs ranging from \$158 for a 30-minute concert to \$631 for several twin opera tapes.

• In the adult area Toho Video took a full page ad in The Video Journal for its "L'Empire Des Sens," a 30-minute experience at \$95 in half-inch or \$131.50 in U-Matic. Ja-

(Continued on page 60)



Billboard photos by Stephen Traiman

VIDEO CENTER—At the Victor Co. of Japan "Vic" video info center in Tokyo, manager Shigeto Kobayashi demonstrates the just-introduced multiplex television broadcasting setup, above, using Victor audio console components, at left, tv monitor, home VTR deck and hi fi speakers. He shows off a low-cost telecine chain, below, converting 8 m.m. and slides to videocassette, to, from left, visiting U.S. audio editors Julian Hirsch and Gene Pitts, and Bud Barger of TDK Electronics.



Japan's 1st Half Video Software Up 70% In \$\$

By HARUHIKO FUKUHARA

TOKYO—Prerecorded videotape software sales vaulted 70% to \$12 million during the first half-year over the same period of last year, and the Beta and VHS home video formats accounted for about 60% of this total. These are the main findings of a distribution survey conducted by the Japan Video Assn.

The association members are looking to year-to-year sales gains ranging from 20% to 30% in 1978, and 30% to 50% in 1979, although these projections appear to be conservative.

The findings also underscore the steady and continuous increases marked in consumer spending, as distinct from industrial user spending over the last few years.

The survey focused on 18 members of the association which make and sell video software. The average sales increase during the period worked out at 51% over the first six months of 1977.

The sales total breaks down into 45% for software sales and rentals, and the rest for video production orders (33%) and related business.

The stars among the software and rental customers were the Beta and VHS cassette formats which together

(Continued on page 60)

Sound Waves

Sound Ideas In N.Y. Hosts Denon Digital Jazz Dates

• Continued from page 57

Capitol album was recorded over the summer in the new studio. Taylor was his own producer with Joe Renda and John Palladino sharing credits as coproducers.

Two nights later a treat of another kind was in store. An old established Manhattan studio, Sound Ideas, was hosting the folk from Nippon-Columbia who were in to record a number of jazz dates on the Denon Digital PCM system.

Nippon-Columbia boasts a catalog of more than 200 PCM albums. Obviously their work has been going on for a few years, and Nippon has assembled quite an impressive PCM catalog. The Denon system uses two-inch commercial broadcast videotape recorders for the recording format.

The front-end of the system is eight audio channels digitally converted or multiplexed to what is essentially one video track or format. Two videotape recorders are employed so that during the original recordings one recorder operates as a safety.

After recording basic tracks the second recorder allows bouncing of tracks a la the "old Sergeant Pepper days," though most of the Nippon

recordings are done in one pass with a good deal of pre-mixing of drum tracks, etc.

The engineer on the sessions is Jim McCurdy assisted by Kathy Dennis, among others. Jim finds this eight-channel, one-pass format not to be limiting creatively. In fact he seems to relish the technique. No compression and little equalization is used. The secret is apparently in the setup. A great deal of time is devoted to planning the sessions as well as microphone setup.

Producer for the Nippon-Columbia sessions, Yoshio Ozawa, has more than 70 albums to his credit to which he has acquired worldwide license and distribution rights (outside of Japan) in lieu of royalties.

Nippon retains exclusive rights for distribution of the Japanese PCM product distributed in this country by Discwasher. Nippon's focus on the Japanese market no doubt relates to what they project as 30% larger sales figures for PCM jazz and classical recordings over the same material if recorded in conventional analog format.

This may be a modest figure since Ozawa reveals that instead of an initial pressing of 2,000 for a jazz al-

(Continued on page 62)

NEW RESEARCH GROUP HELPS

Russ-Built Audio Expanding

By VADIM YURCHENKOV

MOSCOW—Russian companies manufactured during the first three months of 1978 more than two million units of radios and radio-phonographs and 1.8 million television sets, including 300,000 color units.

And the statistics, released from the Ministry of Industry of Means of Communication, emphasize that reliability and quality of all equipment have improved greatly of late.

A new organization, Orbita commercial advertising, has been set up to help manufacturers in matters of consumer electronics market research.

It studies sales figures at wholesale trade fairs, follows shipping and delivery of product in accordance with deals signed and operates spe-

cialist Orbita consumer electronics shops.

In these shops, customers can buy existing models and learn about upcoming hardware. And Orbita also does market research for the industry, presenting analyzed results to the manufacturers.

• There are five models of stereo record players, all enjoying strong national sales: Vega 002 Stereo, Akkord 001 Stereo, Melodiya 103 Stereo, Vega 101 Stereo and the Feniks 001 Stereo. To these can be added the upcoming debut of the first Russian-built quadraphonic player, the Feniks-002-Quadro (see box in International section).

• The various models of combined stereo players/amplifiers also have picked up in sales here. The most sophisticated open-reel

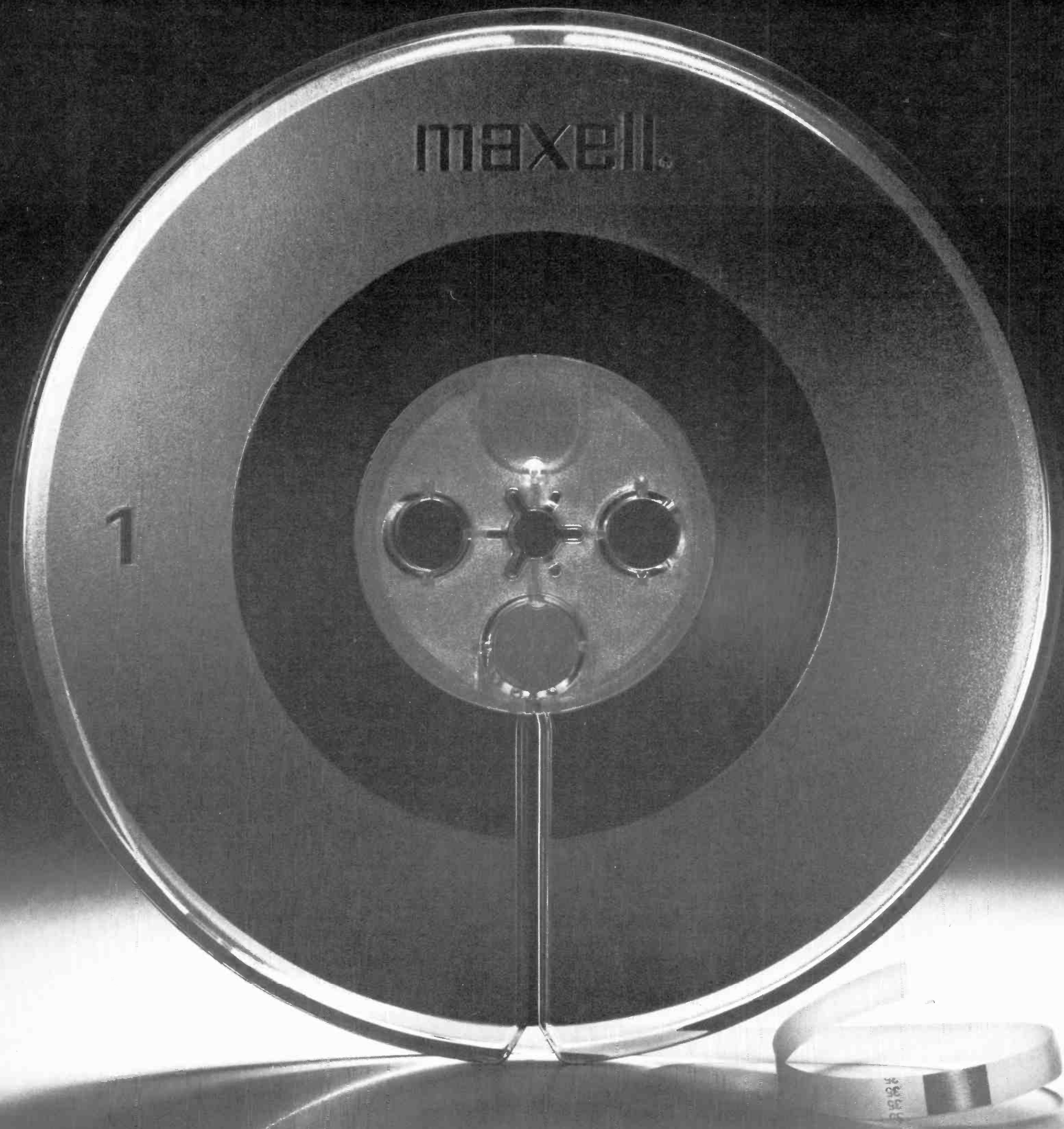
recorder is the Mayak 001, a deluxe stereo deck, retailing at 980 roubles. Mayak deck manufacture is somewhat limited here, because of shortage of motors, transistors and other vital components.

• First models of nationally-made music centers have appeared on the market, including Melodiya 105 Stereo, Melodiya 106 Stereo, and the Vega 115 and 114 models. Mass production of a deluxe solid state radio Saliut 001 will soon be initiated by a national Russian company.

• In the in-car market, a new auto cassette stereo is expected shortly, the Proton-301-Stereo. Up to now, two auto-cassette player models have been offered—one stereo. National companies manufacture five models of car radios.



MICRO COMPONENTS—"Small is beautiful" in this display of micro-size audio components at Tokyo's Daiichi-Katei Denki store. From left are units from Aurex (Toshiba), Diatone (Mitsubishi) and Technics, with Victor models to right of a standard-size Pioneer tv tuner and receiver. Mini speakers are hooked up below components for playback.



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Home Video Expanding In Japan

• Continued from page 58

pan Bikoti's "Adult Roman Video" offers 30 programs at about \$79 for each 30-minute half-inch tape, while Nikatu had five "adult specials" at \$95 for half-hour VHS and 30 others also in VHS at \$79 each.

• Pony Video has a 16-page catalog with a four-color wraparound cover, with the basic price of about \$100 for a Beta or VHS program and \$158 for a U-Matic version, with children's cartoons going for \$95 and \$131.50 respectively.

Feature films are far more costly than the Magnetic Video catalog in the U.S. that retails at \$54.95 for under two hours and \$74.95 for longer flicks (just raised \$5 a unit). For 30-minute shorts, prices start at \$126, ranging up to \$284 for 90-minute films.

• Toei Video has an eight-page, four-color foldout catalog, and highlights soft-core porn at \$83 for 30-minute shows: sports and children's fare at about \$67 for 20-minute tapes, and the previously mentioned Beatles films and concert.

• Pack-in Video in its four-page, four-color offering has a range of sports and travel shows averaging about \$105 for 30-minute tapes, and five kiddie shows at \$84 each.

• In the educational area, Video-Teacher offers a wide variety of subjects for at-home learning in VHS format, with a four-program series going for about \$263 and a six-program set at about \$316. Pony Video is offering a special "National Geographic-type" series at \$118 to \$131.50.

• Hardware is keenly competitive, with all VHS formats basically higher than Beta, due in part to the current marketing battle. The new Victor HR-3600 and National NV-6600 VHS models, the first with slow/still-speed and audio dub options, are about \$1,468, discounted to \$1,342.

The Toshiba Beta II V-7100, first in Japan with a programmable feature, is about \$1,411, discounted to \$1,305, and is likely to be seen at the Winter CES in Las Vegas next month, as is a programmable Sanyo

unit bowed at the Japan Electronic Show here (Billboard, Oct. 21, 1978).

Sony's SL-8300, a two-speed unit offering cue-and-review, just bowed at about \$1,358, discounted to \$1,222, and also is expected to be showcased for U.S. marketing soon.

• In the portable market, a growing area in Japan as in the U.S., the marketing battle is just as vigorous between Beta and VHS. The Sony SL-3100 two-hour Beta VTR and companion HVC-1100 color camera each is priced at \$1,205 plus \$368 for the tuner. The Victor HR-4100, a two-hour VHS model, is about \$1,305, with the GC-3350F camera at \$1,325 or the step-up GC-3350 at \$1,568, with the tuner at about \$295. National's entry is the NV-5000 at about \$1,158, with the low-cost VZ-C510 color camera at \$937 and the step-up VZ-C500 at \$1,253, and the electronic tuner at \$579.

• Large-screen projection television is more costly in Japan than the U.S., and is definitely more of a luxury item. At the Yamagiwa center, a 50-inch-diagonal Mitsubishi unit with pull-out drawer optics was listed at about \$4,200. The Sony KP-5010 50-inch unit was about \$4,358 and the KP-7210 72-inch model was about \$5,253. The 60-inch National Video Projector IH-6000 was a whopping \$6,578 list, and the older two-piece 72-inch Sharp unit was \$6,263.

The lines are definitely more blurred between consumer and institutional use (business, education, etc.) here than in the U.S. for the half-inch formats, but the home penetration is expanding, and the availability of lower-cost programming is seen as one key area to boost the rate of market growth.

Also seen as a factor is the low-cost telecine attachment offered by Victor and National, among others, for transferring regular and super 8 m.m. film and slides to video-cassettes.

• Blank tape sales are expanding rapidly, with Beta brands from Sony and Sumitomo 3M priced well below the VHS equivalents in both one and two-hour versions from Fuji and TDK, as well as Victor and National private labels. Also offered is a 45-minute version to accommodate both the Japanese and European program length.

• The Sony and Scotch L-250 (60-minute) tapes are typically \$15, discounted to \$14.47, with the L-500 at \$21.05, discounted at \$18.95.

In contrast, the 60-minute VHS tape lists for \$18.42, discounted to \$16.58 by Fuji, National and Victor but only to \$17.10 by TDK. The two-hour VHS is \$25.26, discounted to \$22.63 by all but TDK, which has a \$23.42 offer. At Yamagiwa, an extra 10% discount is offered for 10 or more blank tapes.

While no outlet yet has the just previewed stereo VTRs linked to the multiplex tv broadcasting that bowed in September, virtually every manufacturer is ready for the market as evidenced by prototypes at the recent Audio Fair. And the stereo-compatible blank tape will also be ready, with TDK's Super Avilyn, among other formulations already sampled by a number of companies.

Superscope Agency

LOS ANGELES—Superscope Inc. has shifted from its own in-house ad agency Sanford & Charles to Chickering/Howell here, with \$6 million budgeted for the Marantz, Imperial, and Superscope-branded lines, the new Pianocorder and Marantz Reproducing Piano.

AES N.Y. HIGHLIGHTS

Billboard photos by Stephen Traiman



SONY's Nick Morris, left, demonstrates WRT-27 UHF transmitter and wireless mike system to Dick Harvey and Joe Marotta of CBS-TV.



TELECTRO's Mario Rossi, right, shows "do-it-yourself" 45 lathe kit at Harvey Sound display to Tom Horan of Celtic Sound, Jersey City, N.J.



STANTON Magnetics' Jim Fox, left, points out 681/BPS-M stamper cartridge to Jack Anthony, head of J.B. Anthony, firm's New York metro area rep.



TAPEMAKER boss Art Brandwein, left, shows new cassette splicing tabs and dispenser to Stan Gilman, Coastal Specialty Tapes.



SOUNDSTREAM developer Tom Stockham answers questions during a break at a special digital audio tutorial that drew the biggest audience during AES.



OTARI's Gregg Wintrun, left, demos new timer and cue-tone package for DP6000 bin loop system to San Francisco dealer Bob Ulius, Sound Genesis.

Japan Video Software \$ Up 70%

• Continued from page 58

claimed 60% of the total. Sales of ¾-inch U-Matic cassettes continued strong with a 30% share.

The survey did not turn up any big changes in the content of the software marketed and rented out: adult entertainment took 19.3% of the total, followed by education with 18.7%, movies with 13.4%, and medi-

cal, health and childcare with 11.3%. Consumer sales grabbed 37.5% of the total, reflecting the steady erosion of industrial user sales.

Specialist video stores and electrical appliance outlets are taking a bigger share of the marketing pie, and more software is being sold by book stores, record stores, supermarkets and camera stores, according to the survey.

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high end that's perfect for the booming autosound market. According to *Merchandising* magazine, there are almost 100 million auto units out there, but the records you sell cannot be played in them. You can sell plenty of AD, though—one with every album you sell to your autosound customers, and plenty more for home use, too.

For the more budget-minded of your customers, there's TDK D, the workhorse cassette that doesn't compromise on quality—it features the best tape and the most reliable mechanism in its class. All TDK cassettes, in fact, are backed by the industry's original full lifetime warranty.*

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RCA Videodisk Showcased For Industry Heads

LOS ANGELES—RCA staged private demonstrations of its improved SelectaVision videodisk system here last month.

The sessions, given for creative heads of various entertainment companies, were headed by Gordon W. Bricker, director of the RCA SelectaVision product management, and James F. Gibbons, manager, SelectaVision videodisk project control and industry relations.

The updated player on view now has the capability of either being hooked via jack into existing home stereos or have its own self-contained stereo components.

The disk now is contained in a caddy sleeve which permits the user to store, insert and retrieve the disk without ever handling it. The caddy now weighs 1½ pounds with RCA hoping to get that down to about 12 ounces.

In addition, the sapphire stylus tip of the first generation SelectaVision player has been replaced by a diamond tip.

The improved player weighs half as much as previous models and also has half the cubic volume. The player weighs 30 pounds and uses less than 30 watts of power with 700 total parts as opposed to a previous 2,145.

The player is expected to retail for approximately \$400 when—and if—marketed.

Yugoslav Dupers Are Expanding

ZAGREB—The leading cassette manufacturers in Yugoslavia are planning to install new equipment in their plants, set to capitalize on surveys that say sales of this configuration would swiftly double if local production capacity were to be improved.

Zagreb-based Jugoton is nearest to expansion. The firm has installed a new line of Gauss 64:1 duplication systems and awaits fitting of new Superscope winding machines. These should boost output to 10,000 cassettes per day.

Sound Waves

• Continued from page 58

bum, the PCM product will typically see a 20,000 initial order.

Yet, the most astounding aspect of the new digital recordings is the sound. Almost everyone when first hearing a digital recording is astounded by the stark absence of noise. There is virtually no audible noise.

The Denon system claims an 89 dB dynamic range/signal-noise. This is not as good a figure as some more recently developed digital recording systems but how sensitive is the human ear to noise below 80 or 85 dB?

After listening for several minutes for the noise that's not there the next attention getter is the cleanness of sound. There is no strain or listeners fatigue caused by tape distortion. Percussion is sharp, horns are unconstrained and piano is full range, with remarkable transient response.

The session in progress was with artist Dave Burrell. In the next three weeks the Sound Ideas—PCM sessions will include John Stubblefield, Mickey Tucker with Louis Smith, Curtis Fuller and George Colman. Frank Foster & the Loud Minority will record as well as Tommy Flanagan with Joe Chambers, Archie Shepp, Billy Harper, Walker Davis and Alex Blake.



EXCELLENCE AWARD—Sheffield Records producers Lincoln Mayorga, left, and Doug Sax flank Jon Kelly, head of Audio-Technica U.S., who presents them with the Technics turntable selected as a prize in the Audio Excellence Record Awards competition. Sheffield's Harry James direct-to-disk, "Comin' From A Good Place," was voted the best audiophile recording of 1977 in the Audio-Technica sponsored competition.

Tape Duplicator

At the recent Audio Engineering Society convention in New York, newly organized Coastal Specialty Tapes, Inc., division of Coast-Line Distributors, was on hand with the tape duping accessory assets acquired from Pratt-Spector.

Stan Gilman and Dan Dobbs were showing new easy-release silicone sensing and splicing tapes for such equipment as ElectroSound, Superscope, King, Otari, Recortec and Philips. Firm is located at 274 Bangor St., Lindenhurst, N.Y. 11757, phone (516) 226-5900.

Also at the East Coast AES, Art Brandwein of Tapemaker Sales displayed a number of new accessory products. Included are cassette splicing tabs and dispenser, 2-inch timing tape, coils of window material for C-0 cassettes, video head cleaning tapes for both VHS and Beta-format VTRs, as well as Beta-format leader tape.

Rye, N.Y.-based Preferred Sounds Inc., one of the largest indie tape duping firms in the U.S., is formulating plans to move to an expanded 75,000 square foot facility also in Westchester County by the first quarter of 1980. The current 30,000 square foot plant employs about 115 people, and president Sal Nastro reports the new facility will incorporate some \$500,000 in automated production equipment to increase capacity by about 300%.

New Japan Distrib For Koss 'Phones

LOS ANGELES—Sansui Electric Co., Ltd. has been selected as the exclusive distributor of Koss stereophones in Japan.

Previously, Koss K.K., a wholly owned subsidiary of the Koss Corp., handled warehousing, distributing and servicing of the company's stereophones in Japan.

Koss K.K. will continue as an inactive Koss entity and will retain rights to all Koss trademarks, brand names and patents.

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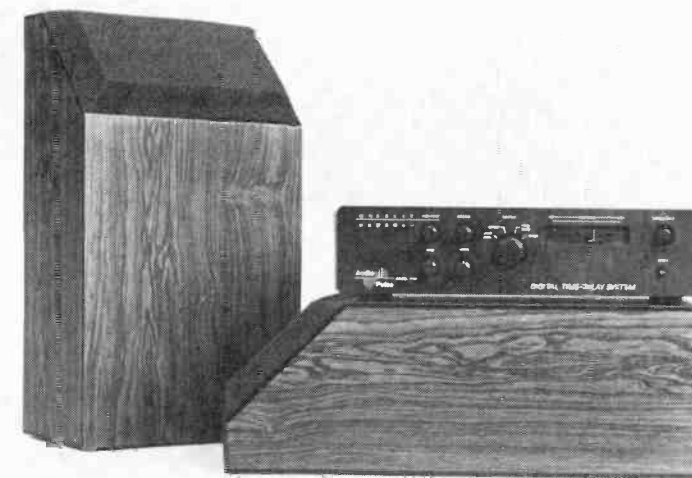
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Audio Showcase



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AUDIO PULSE division of Gould Inc. is in production with its moderate-priced Model Two digital time delay system with built-in 25 watts/channel amp, at \$539 list, and companion AP52 secondary speakers at \$100 per pair.

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ANTAL DORATI *Veteran Maestro Determined To Upgrade Detroit Symphony*

By ALAN PENCHANSKY

DETROIT—"Renaissance," this city's new motto, describes the giant step about to be made by its orchestra.

In the highly competitive world of orchestral life, the Detroit Symphony stands on the verge of a leap back into national prominence. Several prestigious new recordings—with more to come—tours, and a multi-part television series featuring Beethoven's music are all part of the re-emergence.

Electronic media also will introduce the ensemble to a wider audience, with a multi-part PBS series to be beamed into American homes beginning in January. Viewers will witness Dorati/Detroit performances of the complete Beethoven symphonies, and hear the conductor interviewed by E.G. Marshall about this immortal composer's works.

The program was taped in conjunction with the 1977 Beethoven Festival staged by Dorati. Similar

a huge repertoire. It's difficult to play something in Detroit that has not been played before, at least in the standard repertoire."

Dorati modestly demurs at being called the most recorded batonist in history.

"I think the standings change regularly," says the conductor. "My idea is that we are half a dozen most recorded conductors or so. One month Ormandy has more than I, and another month I am most recorded, depending on deletes, recoupled and reissues."

Dorati was reminded, however, that when breadth of repertoire is taken into account, he clearly leads the rest. While other conductors in their later life have retraced steps through the basic repertoire, Dorati has gone on to open entire new vistas in his 60s and 70s.



Billboard photo by Alan Penchansky

Renaissance Man: Two of the many youthful Detroit Symphony players look on as conductor Antal Dorati corrects an orchestral part following rehearsal. The orchestra's rebirth into world class standing is Dorati's aim.

The engineer of this rebirth has been Antal Dorati, who came to Detroit in 1977 after stepping down from the directorship of the National Symphony.

Dorati, one of the world's most recorded conductors, was quick to introduce London Records to his new ensemble. Taping began here in Dorati's first season, and a new Dorati recording of Tchaikovsky's "1812 Overture" will be issued in time for Christmas.

Two more albums are in the can, with an opera project on the slate, bringing this group back into the highly important recording realm.

"I really hope that in a few years this ensemble will be regarded in the first circuit of the world's best orchestras," says the Hungarian-born maestro. Dorati squeezed in comments on his outlook for the Detroit orchestra during a day filled with three rehearsals recently.

"It's very near to that level, but the last step is always the most difficult," explains the conductor. "The last bit of polish and pride still has to be put in and that is what we are in the process of doing."

Dorati, who describes the Detroiters traditionally as a very "home-sitting" ensemble, views touring as necessary for its growth. The group plans to hit the road this year, he indicates.

Renowned as an orchestra builder, Dorati became music director of the Dallas Symphony in 1945—his first American appointment. A position with the Minneapolis Symphony (today the Minnesota Orchestra) followed, and from 1970 to 1977, he was in charge of Washington's National Symphony.

Recording activity has followed Dorati throughout his career, and no conductor has a larger discography.

Dorati explains that the aim of touring with the Detroit ensemble is to make the young group more aware of its standing on the international circuit.

performance festivals in conjunction with an academic conclave are planned for each year of Dorati's tenure. This year's beneficiary was Franz Schubert.

An opera recording, a rare outlet for even the most vaunted U.S. orchestras, also will take place here under the Dorati rebuilding. The company is Decca, one of several labels for which the 73-year-old conductor is active.

The sessions, to follow concerts this spring, will document the Dorati performance of Richard Strauss' rarely heard "Egyptian Helen." Gwyneth Jones sings the title role, with Lucia Popp another of the well-known vocalists in the cast of a dozen.

Recordings are being made here at the United Artists Cinema, a venue Dorati describes as "derelict" because of its run-down appearance and decaying neighborhood.

The old movie house, however, is claimed to be blessed with stunning acoustics, and the new Tchaikovsky disk will be touted by London as "a sound spectacular."

Dorati's recording of the "1812 Overture" for Mercury, made in Minneapolis in the 1950s, is one of a handful of classical disks ever to receive a gold album. The new recording also will include auxiliary scoring for real muzzle-loaded cannons and bells.

The orchestra also has performed a group of orchestral rhapsodies in four national idioms for a London disk. And Dorati spoke with particular enthusiasm about an LP of early Bartok taped here. It will contain the first Western nation recording of the composer's First Orchestral Suite, Dorati notes.

Dorati observes that what separates the Detroit Symphony from first class standing today is largely "intangible, human qualities," a feeling that must be bred into the unit.

The repertoire of the orchestra is extensive, says the conductor. "It has

BELGIAN COMPETITION

DG, Philips Take Honors

CHICAGO—The 1978 Caecilia Awards have been announced by the Union of Belgian music journalists, with Deutsche Grammophon and Philips each carrying off four of the prizes.

Top awards went also to EMI, CBS and the Belgian label Musique en Wallonie at presentations in Brussels Nov. 22. Judged the best symphonic recording of 1978 was Mahler Symphony No. 6, Karajan/Berlin Philharmonic (DG). Best Opera recording: Haydn "Il Mondo Della Luna," Dorati/Lausanne Orchestra (Philips).

The other awards: Concerto Recording, Dvorak Piano Concerto, Richter/Kleiber (EMI); Chamber Music, Haydn Piano Trios Complete, Vol. 3, Beaux Arts Trio (Philips); Chamber Orchestra, Zelenka Orchestra Works, Camerata Bern

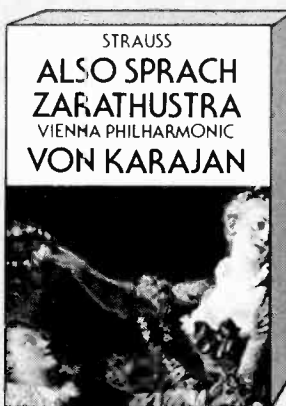
(DG); Middle Ages and Renaissance, Reflexe Vol. 6, "A Musical Banquet" (EMI).

Organ and Harpsichord, "Pre-Bach Organ Masters," Helmut Walcha (DG); Choral, Vivaldi Sacred Music, Negri (Philips); Song Recital, Weber Songs, Peter Schreier (DG); Contemporary Music, Complete Works of Webern, Pierre Boulez (CBS); Diverse Selections, Eugene Ysaye, Op. 27, 28 and 29, Gerard Jarry and K. Toyoda, violins, Frederic Lodeon, cello, Georges Plumacher, piano (Musique en Wallonie).

Musica Magna received the Rene Snepvangers special prize for its recording of organ works by Louis Nicolas Clerambault performed by Bernard Foucroule. The award honors the best recording by a Belgian label.

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- TCHAIKOVSKY: 1812 OVERTURE; others
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Nashville Survey Profiles Average Music Fan

• Continued from page 3

the favorite country acts of non-country fans, a significant market.

Dolly Parton scored highest in the country fan category, and the RCA artist was tied with ABC's Roy Clark as the favorite country performer of those who do not consider themselves country music fans.

The fans' choices, behind Dolly Parton, were Willie Nelson, Charley Pride, Johnny Cash, Roy Clark, Loretta Lynn, Marty Robbins, Kenny Rogers, Charlie Rich, Glen Campbell, Waylon Jennings, Eddie Arnold and Mel Tillis.

Others receiving mention were the Statler Brothers, Elvis Presley, George Jones, Tammy Wynette, Jerry Reed, Roy Acuff, Ronnie Milsap, Porter Wagoner, Jim Reeves and Linda Ronstadt.

The non-country fans listed, behind Roy Clark and Dolly Parton, Charley Pride, Charlie Rich, Johnny Cash, Linda Ronstadt (a stronger showing than in the previous category), Rick Nelson, John Denver (not listed in the fans' favorites), Kenny Rogers, Crystal Gayle (surprisingly not listed in the fans' favorites category), Glen Campbell and Loretta Lynn.

Other favorites of the non-fans are Mel Tillis and four artists not in the previous category—Larry Gatlin, Ray Stevens, Chet Atkins and Lynn Anderson.

Respondents in the study had an average age of 39.6 years. The country music fans were approximately two years older on the average—41.8—than the overall sample. Some 48% of the persons interviewed are under 35 years old and 28% are 50 years or older.

"Those persons identifying themselves as country fans are not as educated, have lower household incomes, and are slightly older than other vacationers," the survey concludes.

It also concludes: "The movement of several favorite entertainers, such

as Dolly Parton, 'to bridge the gap' between country music, pop and other types of music may be working in Nashville's favor, as far as attracting additional tourists is concerned.

"It is our opinion that many people who state that they do not care for country music are thinking of so-called 'twangy' country music that used to dominate the industry. These are some of the tourists who might get 'caught up' in Nashville's country music if they are once exposed to the Nashville area."

Some interesting comparative profiles are obtained when breaking results down into four categories—those interested in visiting Nashville, those not interested, country music fans, and visitors to Nashville.

The household incomes of those groups range from a \$22,000 average for the Nashville visitors to a \$17,500 average for those responding as country music fans. All averaged more than a high school education, from a high of 14.0 years of schooling for those not interested in visiting Nashville to a low of a 12.4 average of the country music fans.

The specific figures on the country music fans' annual income show 7% earn less than \$7,000; a similar 7% earns from \$5,000-\$7,499; 12%

from \$7,500-\$9,999; 24%—the largest percentage—earns \$10,000-\$14,999; 19% earns \$15,000-\$19,999; 14% earns \$20,000-\$24,999; 7% earns \$25,000-\$29,999; and a healthy 10% earns \$30,000 or more.

The survey shows that 37% of the country fans are high school graduates, while 11% have college undergraduate degrees; another 20% attended college but did not graduate; 6% attended graduate school; 16% attended high school but did not graduate; and 8% attended eight years or less of school.

The entertainment industry can point to the significance of the answers to the question, "What do you think has most influenced your image of Nashville?"

Television leads with 25%. Country music follows with 14%, then "word of mouth" at 11%. "Reading about it" tallied 4%, the "Grand Ole Opry" 3%, country stars at 3%, radio at 2%, surprisingly tied with the motion picture "Nashville" as an influence.

Asked about places or things they most wished to visit in Nashville, respondents cited the "Grand Ole Opry" with an impressive 37%, Opryland at 5%, and such attrac-

tions as the Country Music Hall of Fame, recording studios, homes of the stars and the "Hee Haw" show. Some 1% indicated they would like to visit Elvis Presley's home, a difficult feat for a Nashville tourist since it's located 200 miles to the west in Memphis.

Country music leads the list when participants were asked, "What first comes to mind when you hear 'Nashville'?" It's followed by "Grand Ole Opry" and "music."

Of interest to the Opryland U.S.A. complex is this finding: "It is our judgment that Opryland is directly and heavily associated by the typical out-of-state person with country music. This is not bad, but for those who are not fans, it might be well to convey the fact that Opryland, as well as numerous other attractions in Nashville, offer considerable interests and entertainment that do not consist of country music."

The survey notes that Nashville is fortunate to have a tangible image, or a "peg to hang Nashville on." It states, "That peg is country music. But an astute analysis of Nashville, and an innovative portrayal of Nashville, will reveal (1) that there is

more to Nashville's country music than meets the eye, and (2) that there is much more to Nashville than country music."

While gathering the information, Shockley Research, Inc. also interviewed 360 persons who had previously visited the city. In that group, 70% said they would like to return. Reasons for returning range from "like to see the 'Grand Ole Opry' again—enjoyed it," with a high of 28%, followed by "scenery" at 18% and "like the music" and "enjoyed Opryland—like to see it again" both at 15%. Among the other reasons mentioned were "try my luck as a musician" and "It's Eastern Hollywood."

Those not wanting to return to Nashville cite such reasons as "nothing of interest there," "don't like country music," "too Southern/country/hillbilly people," and "prefer quieter places."

What else does the survey prove? According to Richard Kinney, vice president of the Chamber of Commerce, "It shows that music is the single most important product that Nashville has as far as the rest of nation is concerned."



Ray Pillow: On the set for "The Disk Jockey" with Jim Stafford, left.

WINS 10 CITATIONS

Chappell: Big Year And Bright Future

By KIP KIRBY

NASHVILLE—With 10 ASCAP and BMI citations to its credit, including the ASCAP country publisher of the year award which it won for the first time, Chappell/Intersong Music's local division is enjoying its best year to date.

Both companies have achieved notable chart success through the last year from their catalogs which include standards, new material from its Nashville writers and affiliates, foreign copyrights and administered companies such as the Stigwood Group.

The local division, headed by Henry Hurt, vice president and general manager of Chappell, and Pat Rolfe, vice president of Intersong, recently tripled its office space by moving to larger headquarters at 21 Music Circle East, and is currently installing several writer's rooms for its seven exclusively-signed writers.

Commenting on the expansion of its local office, Irwin Robinson, president of Chappell/Intersong, notes, "We think we were among the first to look upon Nashville as a place for growth outside of the scope of country music. We have now taken a further step of office expansion and have budgeted for additional expansion in Nashville in 1979."

Award-winning singles for the division this year include "Chains Of Love," "Fools Fall In Love," "I Like Ladies In Long Black Dresses," "I Promised Her A Rainbow," "Loving Here And Living There And Lying In Between," "Please Help Me I'm Falling," "Roses For Mama," "That's All I Wanted To Know" and "You Needed Me."

The companies have been represented recently by crossover cuts from artists such as Dolly Parton, Waylon Jennings, Crystal Gayle, Anne Murray, Willie Nelson, Ronnie Milsap and Eddie Rabbitt.

Chappell's Stigwood catalog had a successful season as well, with

Connie Smith's cover of "I Just Want To Be Your Everything," Narvel Felts' version of the Bee Gees' "To Love Somebody" and Eric Clapton's "Lay Down Sally," which had two country cover chart renditions by Red Sovine and Jack Paris.

The Nashville office projects an even bigger year for 1978-79, according to Hurt, with a number of Chappell/Intersong tunes already recorded by well-known artists. The title song of Paul Anka's new album, "Listen To Your Heart," was written by staff writers Rory Bourke and Charlie Black, who also penned "Love Is A Cold Wind," recently cut by B.J. Thomas.

Jennifer Warnes has recorded "I Know A Heartache When I See One," co-authored by Bourke, Black and L.A. staffer Cary Chaer, and Anne Murray has completed a cut of "Stranger At The Door" by the same writing team.

In addition to Bourke and Black, the Nashville staff includes writers Len Chiriacka, Gene Dobbins, Jerry Gillespie, Rick Klang and Bud Renaud; Celia Hill, general professional manager; and Charlene Thompson, office manager.

Chappell/Intersong held its annual national music conference here in June, the first time the event has ever been held outside corporate headquarters in New York.

Attending the two-day meetings hosted by Hurt and his staff were Robinson, Schuster, Heinz Voigt, president of the parent Polygram Publishing Group, and more than 25 company executives and representatives from Los Angeles, New York, Toronto and Europe.

"In the last year, we feel we have accomplished true integration of all our creative offices in North America," says Robinson, "so that the writers signed in Nashville no longer feel the artificial boundaries of years past."

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Pillow And Fike Team Rewarding

NASHVILLE—The mating of singer Ray Pillow with the Lamar Fike Management firm has apparently brought rewards for both.

Fike, formerly a close associate of Elvis Presley, has a hot client; Pillow has a resurging career.

Recent Pillow accomplishments include completion of a role in the motion picture "The Disk Jockey" with Jim Stafford, a new MCA Records recording contract with Eddie Kilroy producing and completion of a 12,000-mile tour.

The 15-day tour took Pillow from the Canadian border to the Mexican border, with stops in Oregon and New York. Pillow toured with Peggy Sue, Sonny Wright, Kent Westberry and the Memory Makers.

The new MCA artist has signed to be the national spokesman for Hop-Cap van conversions and will be cutting radio and television spots for the company as well as making personal appearances at many of the firm's dealerships across the U.S.

Fike is negotiating for two more motion picture deals for Pillow on the West Coast and the singer is expected to perform in two more movies for Deaton Pittman Productions, according to Fike.

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Billboard

Hot Country Singles

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This Week			Last Week			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Week	Rank	Weeks on Chart	Week	Rank	Weeks on Chart	Week	Rank	Weeks on Chart
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	10	35	39	5	68	78	3
2	3	7	36	43	4	69	NEW ENTRY	
3	4	8	37	50	3	70	80	2
4	6	8	38	48	3	71	71	5
5	7	7	39	44	4	72	81	2
6	10	6	40	37	9	73	51	14
7	1	11	41	14	10	74	53	13
8	9	8	42	13	10	75	NEW ENTRY	
9	11	7	43	8	13	76	76	10
10	15	6	44	5	12	77	88	2
11	12	9	45	49	6	78	84	3
12	19	6	46	21	9	79	79	4
13	24	4	47	55	4	80	87	3
14	17	6	48	26	9	81	NEW ENTRY	
15	20	6	49	46	11	82	83	3
16	16	12	50	60	2	83	85	2
17	18	7	51	42	14	84	NEW ENTRY	
18	22	5	52	52	7	85	90	2
19	23	6	53	77	2	86	NEW ENTRY	
20	34	3	54	59	6	87	NEW ENTRY	
21	31	6	55	63	3	88	89	2
22	32	5	56	68	3	89	99	2
23	29	6	57	70	3	90	NEW ENTRY	
24	27	8	58	NEW ENTRY		91	92	4
25	25	9	59	67	3	92	94	2
26	30	7	60	61	6	93	NEW ENTRY	
27	28	8	61	62	4	94	NEW ENTRY	
28	38	4	62	65	3	95	86	3
29	40	3	63	66	4	96	96	2
30	35	5	64	64	5	97	NEW ENTRY	
31	33	8	65	74	3	98	NEW ENTRY	
32	36	5	66	47	13	99	97	2
33	45	2	67	69	4	100	NEW ENTRY	
34	41	5						

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 12/9/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
2	3	12	EXPRESSIONS—Don Williams, ABC AY 1069
3	4	18	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
4	2	43	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
5	6	31	STARDUST—Willie Nelson, Columbia JC 35305
6	8	24	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
7	10	5	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL1-2983
8	9	8	MOODS—Barbara Mandrell, ABC AY-1088
9	5	9	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155
10	NEW ENTRY		WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
11	7	26	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
12	12	20	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
13	20	2	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
14	11	9	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1-7065
15	15	4	CONWAY—Conway Twitty, MCA MCA 3063
16	16	35	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
17	21	3	TNT—Tanya Tucker, MCA 3066
18	18	45	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
19	19	4	PLACES I'VE DONE TIME—Tom T. Hall, RCA APL1-3018
20	17	4	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
21	NEW ENTRY		TOTALLY HOT—Olivia Newton-John, MCA 3067
22	28	46	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
23	31	4	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
24	24	4	ROSE COLORED GLASSES—John Conlee, ABC AY-1105
25	13	12	TEAR TIME—Dave And Sugar, RCA APL 1-2861
26	14	35	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
27	25	5	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
28	22	47	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
29	27	26	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
30	NEW ENTRY		YOU HAD TO BE THERE—Jimmy Buffett, ABC AK 1008
31	NEW ENTRY		BASIC—Glen Campbell, Capitol SW 11722
32	32	4	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624
33	29	20	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
34	34	10	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853
35	26	33	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
36	36	8	DARK EYED LADY—Donna Fargo, Warner Bros. BSK 3191
37	39	33	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
38	33	65	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
39	30	7	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
40	40	4	DAVID ALLEN COE'S GREATEST HITS, Columbia KC-35627
41	23	34	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
42	NEW ENTRY		ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
43	43	6	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
44	37	5	TAMMY WYNETTE'S GREATEST HITS VOLUME IV, Epic KE 35630
45	41	101	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
46	49	2	THERE'LL BE NO TEARDROPS TONIGHT—Willie Nelson, United Artists UALA 930 H
47	50	2	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jessi Colter, Capitol ST 11863
48	47	2	LET ME BE YOUR BABY—Charly McClain, Epic KE-35448
49	45	3	MARTY ROBBINS' GREATEST HITS VOL. IV, Columbia KC 35629
50	44	3	JOE STAMPLEY'S GREATEST HITS VOL. 1, Epic KE 35622

Luncheon Honors Muscle Shoals

NASHVILLE—ASCAP's Nashville office will host a luncheon Tuesday (5) for the Muscle Shoals Music Assn. and guests. Participating will be musicians, songwriters, studio owners and engi-

neers from the Muscle Shoals music industry and members of the media. Ed Shea, ASCAP executive regional director, says the luncheon will be coordinated by Merlin Littlefield, ASCAP assistant director.

Country

Nashville Scene

By SALLY HINKLE

Mickey Gilley's night club in Pasadena, Tex., will be the scene of a movie which is slated to begin filming in February. Gilley's club was recently featured in an article by Aaron Latham which appeared in Esquire magazine and prompted producer Irving Azoff to buy the movie rights and present the idea to Paramount Pictures. Azoff has been teamed by the studio with veteran producer Bob Evans and James Bridges, who recently completed directing "China Syndrome" with Jane Fonda, Jack Lemmon and Michael Douglas. He has been brought in to direct and co-write the screenplay with Latham. The movie, entitled "Urban Cowboy," is scheduled for December 1979 release.



ASCAP Evergreen—Ed Shea, right, ASCAP Southern region director, gets a helping hand from Tandy Rice of Top Billing agency as ASCAP marks its 10th anniversary in its present Nashville facilities with tree planting ceremonies.

Warner Bros. has combined material by Dolly Parton and Emmylou Harris for a one-hour radio program. Among the nine cuts are tunes from Harris' latest LP release "Profile." For copies of the show, contact the promotion department of Warner Bros. Records, Nashville. ... Johnny Carver, Connie Cato and Dickey Lee have recently taped segments for a syndicated Air Force radio program. It will air in April on more than 2,200 radio stations in the U.S. and at Air Force bases around the world. ... Jim Ed Brown, Jeannie C. Riley, Floyd Cramer, Don Gibson and Tom T. Hall were recently captured by Prestige Attractions, Ltd., for interviews and film tapings for Australian television.

MCA comedian Jerry Clower was in Tulsa recently cutting 12 tv commercials for the Sutherland Co., a Tulsa-based supplier of building materials with stores in cities throughout the U.S. This marks the fifth year Clower has served as commercial spokesman for the firm. ... Tom T. Hall is serving as honorary chairman of the 1978 Christmas Seal campaign in Tennessee. With this position, he will make several personal appearances on behalf of the Lung Assn. throughout the state.

MCA artist Cal Smith broke an 11-year attendance record when he headlined the Arkansas Championship Rodeo Finals in Little Rock recently. Reported attendances for all three performances were up by 100% each day. ... ABC recording artist Roy Head will be making appearances in Colorado and Alaska this month. Head's schedule includes Rick's American Cafe in Aspen Wednesday (13), and Alaska dates in Ketchek at the Moose Lodge Thursday (15), in Juneau Dec. 16 and Sitka at the Lions Club Dec. 17.

Barbara Mandrell appears at the Country Opry in Petersburg, Ill., Saturday (9). ... Don Williams will be in Taylorville, Ill., at the Nashville North on Saturday (9), and St. Louis, at the Plantation Dinner Theatre Sunday (10). ... Chet Atkins has been keeping busy lately taping the Tree Christmas special at Nashville's Opryland and squeezing in studio time at RCA for a new album to be released early next year.

"Nashville: The Next 10 Years" was the recent topic of discussion at a Top Billing and BS Production-sponsored Forum at Nashville's Wind In The Willows. Among the featured panelists were Jimmy Bowen, former vice president and general manager of MCA Records, Nashville;

John Young of WSM Radio, Jack D. Johnson, management executive; Pete Peterson of Vanderbilt Univ., Kent Cathcart of Image Development, and Reg Dunlap of Showbiz, Inc.

The Harlem Globetrotters recently visited Nashville's "Grand Ole Opry," and the visit was filmed for a Jan. 14 airing on ABC-TV's "Wide World Of Sports."

After 15 years of trying, Vince Anthony has broken through with a Christmas single released by Music Makers—"Country Christmas Eve" and "Christmas Glow." Anthony sells for a Brooklyn auto agency and says he's donating his share of royalties to a poor children's home in Coney Island. He credits his breakthrough with the tunes to a recent ad he ran in Billboard.

Freddy Fender puts on his winter duds for a tour that takes him to Rawlins, Wyo., Butte, Mont. and Lewiston, Idaho. Joe Stampley, meanwhile, heads toward warmer climes: Houston, Killeen, Tex., and Tulsa.

Minnie Pearl says "How-dee" and holiday greetings over the airwaves with her Thursday (7) appearance on the CBS special, "Country Christmas."

Honored as Oklahoma's ambassador of goodwill for 1978, Hank Thompson heads for dates in Horseshoe Bend, Ark., and Altus, Okla. Barbara Fairchild makes a special appearance at Satur-

day's (9) Christmas Party in Coon Rapids, Iowa. Another Jim Halsey act, Donna Fargo, closes out the year with a week of taping her syndicated tv show in Provo, Utah.

Congratulations to Diana Pugh, executive vice president, and John Hitt and Dick Howard, vice presidents, at the Jim Halsey Co., recently named to the Halsey Co. board of directors. All are topnotch executives.

Meanwhile, Halsey himself has headed for Russia again where he'll complete arrangements for a July visit there by Roy Clark and the Oak Ridge Boys. He's also there for the opening of a three-month mixed media show by Indian artist Minisa Crumbo, represented exclusively by the Halsey Co.

The Seldom Scene and the New Hi-Flyers headline the fourth in this year's eight-concert series of bluegrass music in New York City. Slated for Saturday (9), the concert is being produced by Doug Tuchman and the Bluegrass Club of New York in cooperation with the New York Univ. Loeb program board. ... Prior to her special appearance on WWVA-AM's "Jamboree U.S.A." in Wheeling, W. Va., Charly McClain went to dinner with the winners of a contest sponsored jointly by WWVA, "Jamboree U.S.A." and Epic Records.

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Prelude Label Finds

Continued from page 56

doubters who feel that disco success does not necessarily mean sales success.

"We certainly consider ourselves successful based on the volume we're doing and the numbers we're looking for," he explains. "We're not trapping ourselves with ego problems from either label or artist viewpoints. We honestly evaluate the crossover potential of our product; if we feel the potential is there, we'll go after it; if not, we're content with what we have."

Besides Schlachter, Prelude's staff consists of Stan Hoffman, executive vice president; Joe Kolsky, sales manager; two in-house disco promotion staffers, Starr Arning and Roy B., and a&r chief Francois K. Also, Tom Hayden, an independent promotion man, works for the label on the West Coast and, from time to time, other independent promotion people are hired.

Prelude's policy to date has been to release LP product first and to fol-

low with singles material as determined by feedback from discos and radio.

Schlachter says the most important new trend in disco right now is the closer relationship between discos and radio in the kind of material being programmed.

Twelve-inch disco releases are made for promotional use only. "Our only commercial 12-incher," says Schlachter, "was a cut by Pacific Blue, and that only materialized because we didn't have enough material for an LP."

Pa.'s Castle Goes 'Club'

By MAURIE ORODENKER

ALLENTOWN, Pa.—Castle Gardens, the old ballroom at the Dorney Amusement Park here, has joined the ongoing trend and converted its facilities to disco.

The ballroom, one of the largest in the east was, in its heyday, a major concert stop for such touring artists as Tommy and Jimmy Dorsey and Glenn Miller.

In converting the room to a discotheque, it was co-owner Bob Plarr's plan to give the area "a New York Studio 54 style club." Allentown is loaded with colleges and discotheques are popular.

Plarr has upgraded the room's existing sound system by adding what he describes as state-of-the-art speakers and amplifiers. The light show includes strobes, pin wheels, mirrored balls blacklights and fog machines.

The room, which according to Plarr, aims at being "the best disco in the east, can accommodate up to 2,000 dancers on its 8,000 square foot maplewood dance floor. There is also seating for another 1,000 patrons.

Castle Gardens will feature a policy of recorded and live music. Opening night will feature guest artist Karen Young. The club, a general admission facility, will charge a \$3 per person admission the middle of the week and a \$5 per person admission on weekends if tickets are bought in advance. The charge at the door on weekends will be \$6 per person.

Plarr explains that the Friday night shows will be geared to teenagers, and will be called teen nights. He adds that although the club is not yet open, more than two dozen area high schools have already booked the facility for Friday Night parties.

Saturdays will be known as "Super Saturdays," and on those nights the emphasis will be on the superior sound system and light show.

Poles Tee Museum

WARSAW—The first jazz museum in Europe is to open soon in Toruni, Poland. Two similar museums are located in the U.S.

The Polish Jazz Society linked with the Toruni authorities to set up such an institution which will contain exhibits of interest and also organize lectures for people interested in various aspects of jazz.

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Disco Mix

Continued from page 53

which has created intense reaction at the clubs. The disco mix is by Al Garrison and Warren Schatz and brings new dimension to an already energetic performer.

Arpeggio's "Let The Music Play" on Polydor is the title cut of the group's new album. Sounding like the remake of "Black Is Black," it leads to a more jubilant chorus line. The cut has a feeling of some of the top European synthesizer disco pieces, and with its 12:40 minutes is sure to find much disco play.

Within this cut the pace keeps changing with unexpected breaks interweaving at moments when the dancer least expects it. The song does not dwell on one theme too long but continually changes its key by reverting to bullfight and tango breaks. "Love and Desire" at 8:57 minutes and "Spellbound" at 6:44 minutes are more laidback in comparison to the rest of Arpeggio's album. "Love And Desire" contains shades of Kraftwerk and Meco with the familiar electronic sounds. "Spellbound" makes fine use of female vocals that are uplifting in their simplicity, but builds into a spicy bongo and percussion break.

Ariola Department

Continued from page 53

system, as they should be. And you can dance there until 6 a.m."

Witherby points out that, in conjunction with the Trocadero in San Francisco and other posh clubs bowing in the West, "it's no longer necessary for a label to debut disco material in New York clubs. A sophisticated music audience is growing up nationally around each new club."



DISQUES D'OR—Bob Marley accumulates more gold for his collection, this time for French sales of 100,000 each of his "Exodus" and "Kaya" albums. The occasion: a special party in Paris. With Marley is Monique LeMercy, program director of Radio Tele-Luxembourg, France, and Louis Hazan, president of Phonogram France.

Criticism, Confusion As French Charts Mushroom

By HENRY KAHN

PARIS—The current lack of an accepted national pop chart in France, and the proliferation of various specialist charts, is now creating industry controversy.

The special jukebox and disco lists, plus all the radio station ratings, are proving hard to interpret. Some of the smaller charts, being private and unofficial, are obviously open to queries about hyping and the inclusion of disks for purely commercial reasons.

First open criticism comes from Robert Toutan of CBS France, who complains that the "Hit Parade Des Clubs" ignores CBS records which had, nevertheless, been included in the radio charts. He expresses the strongest doubts about the accuracy of some of the listings.

But J.P. Laleu, who runs the disco-club chart, says the contributing disk-jockeys had asked that titles should run to only 70 disks in any week, so as to reflect more accurately the daily quota of disks used in the venues.

And he adds that the charts compiled by radio were very different in structure to those from other areas. The former are published weekly and the disco chart was inevitably subject to delays caused by printing and distribution.

A chart ready for the printer on, say, Sept. 25, would not appear before Oct. 1 at the earliest. Taking into account the delays, and the need to wait until all forms dispatched by the discos are received, it is quite possible, Laleu says, that a record would qualify for inclusion

SOS Set Up

AMSTERDAM—Dick Zwikker, former manager of local group Supersister, Robert-Jan Stips, keyboard player with Sweet d'Buster, and Aad Link, manager of Sweet d'Buster, have linked in a new music publishing company, SOS Music.

Its immediate catalog comprises all tracks of "Back To 78," new album of Dutch band Gruppe Sportivo, produced by Stips, and all his future compositions will go through the company.

The company is based at Trekweg 8, The Hague, in the same building where Bureau Rock and Waterland book acts such as Gruppe Sportivo, Sweet d'Buster, the Flying Spiders and the Street Beats.

but not appear until the following month.

Laleu took time out to explain the background of complaints from CBS about omissions. "Our charts are drawn from a number of points awarded by disk-jockeys and their verdicts can be inspected. The charts are drawn up with fairness and sincerity."

Industry organization SNEPA found chart compilation problems so great it discontinued its own national Top 50. It is hard to see private charts succeeding in terms of accuracy where SNEPA failed, say observers here.

Italy's Baby Set For Expansion

By DANIELE CAROLI

MILAN—Baby Records, the Italian company that's achieved full international recognition in just three years, has handed over its national distribution to CGD-MM here, in order to concentrate on production and promotion plans in Italy and abroad.

While its former sales staff is now looking after local promotion, Baby readies itself for further development and expansion in the domestic market. Main activity is over acquiring foreign product to handle alongside its successful disco and MOR lines.

Says Freddy Naggiar, managing director: "We've established the company to chart status in Europe, Japan and South America, while elsewhere, we're putting a strong accent on the domestic market. Until now, we've dealt only with our own product. Now we'll be looking for the right kind of foreign repertoire."

"Since our deal with CGD-MM, we have 16 former sales personnel working as a promotion force, dividing up the whole of Italy, visiting retailers, radio and tv organizations, and picking up important regional activity."

When Baby Records started, it immediately displayed its international aspirations. Naggiar recalls: "By breaking Santo California's 'Tornero', a single produced by Yep, an independent label in Rome, in foreign territories, we helped spread wider recognition for Italian songs and performers abroad."

"This trend was followed by Um-

U.K. Retailers Assn. Blames 15% Sales Loss On Web Discounts

• Continued from page 3

but argues that the extent of price cutting by the webs proves that they are subsidized by discounts extra to those generally in operation.

"The large multiples," says the retailers group, "can, by their buying power and centralized accounting and delivery systems, obtain overriding discounts, so that their reduced prices to the consumer enable them to earn a satisfactory level of profit."

"Frequently, advertising revenue is forthcoming to those large chains from record manufacturers when joint advertising campaigns are negotiated. If the independent attempts to compete at the same level of price cuts, he must do so out of normal profits, which thus reduces him to an unprofitable level."

The webs most frequently mentioned are not specialist retailers, but rather major High St. companies—Boots is a drugstore business. Smiths sells books, magazines and stationery. Woolworths is a variety store operation—with record and tape departments in most of their branches spread throughout the U.K.

Continues the dealers submission: "Additionally, tv-promoted records bear a lower level of profit (by as much as 11% to all retailers) but are supplied on a sale-or-return basis to large multiples, and on a firm sales basis to independents. This means no losses can be incurred by the one party, while the other could be subjected to severe losses."

"This would appear to be inequitable," observes the dealers group. "In general, the fact that the large

groups are able to reduce their prices to the consumer to the extent practiced, leads us to conclude that extra discount and sale-or-return arrangements are negotiated and obtained.

The deep price cuts are also obviously supported by the sale of the higher-price, higher-profit margin goods, some of them covered by resale price agreements and maintenance. While officials of the multiples have been prepared to discuss these benefits privately they would,

of necessity, deny them officially."

The Music Trades Assn. has organized a meeting of all interested parties for Jan. 29 in London's Cafe Royal, when the question will be aired.

The monopolies and mergers committee, which has been sitting for more than one year, will send an observer, and should be in a position to report its findings to the Secretary of State for Prices and Consumer Protection later in 1979.

RETAILERS BEFUDDLED

TV-Promoted LPs Shift Yule Sales Patterns In U.K.

By PETER JONES

LONDON — Television-advertised product makes up more than half the titles in the upper reaches of Britain's album charts in this pre-Christmas sales season. In total, 53 releases have been boosted in this way, an all-time high for the U.K. industry.

Now retailers are discovering a shift in traditional buying patterns as a result. Yule is when most stores expect to sell much catalog product, but they're now finding that the occasional buyer—the one most tempted into disk stores at this time of year, in search of a gift or holiday background music—is interested only in tv-advertised titles.

This has been evident to a small degree in years past, but is now reportedly on such a scale as to cause

havoc in retail ordering. Dealers who have signed up for record company catalog-stocking schemes are finding that they need to buy in more and more tv product, while those catalog titles remain in the browsers.

It is accepted that tv albums are bringing retail profits to a new high (despite slimmer profits per disk) but the side effects are considerable.

Laurie Krieger, head of the Harlequin chain and chairman of the Gramophone Record Retailers' Committee of the Music Trades' Assn., is an outspoken observer of the new reality.

"The problem isn't that the charts are full of tv records. It's that the seasonal buyer of records-as-gifts—representing a huge percentage of total trade now—is short on general knowledge of records, and is buying only the tv-boosted repertoire."

"There was a time when the customer was more or less forced to come into the shops and search for themselves, or ask for advice. So we sold a great many catalog albums at Christmas. Now they just come in for something they've seen on the small screen."

"This point, the lack of knowledge, is missed by the people who talk consistently and glibly about the success of tv-promoted product."

In general terms, the trade here appreciates any record company backup in advertising catalog material, with WEA a leader in the field. But overall, it's seen as too little and much too late.

Additionally, it's felt that the sheer volume of product pushed on tv is holding down total sales on individual albums. The volume also creates muddle among customers.

But all the signs are that there'll be ever more tv-advertised albums in the weeks immediately after Christmas—EMI is one which has postponed pre-Yule tv promotion plans for Wings' Greatest Hits until after the holiday—to cash in on the number of record tokens which will be in circulation.

Hi-Fi In Paris

PARIS—The Festival International du Son, an event being likened to a "hi fi" MIDEM, is being staged here March 4-11 next year. Concerts will be organized and then the audience will be invited to listen to recorded versions of the same pieces of music, to emphasize the quality of the recorded work.

berto Tozzi and others via worldwide hits. Next step for us was introducing our own disco product, with Italian composers and performers, to foreign areas. This resulted in three huge international chart hits, two by D.D. Sound and one by La Bionda. Meanwhile, we established MOR acts like Pupo, Jean-Pierre Posit and Steven Schlaks abroad.

"Now we have more time for production. But we always think of international appeal. The Italian marketplace, though large, is not sufficient to provide profits, for high quality product involves massive investments. There are so many records released these days that if we don't take care of our product 100%, it will have no chance of making it, except by good luck."

Naggiar says the company is in touch with the most important for-

eign record companies. Generally, Baby does not license its whole catalog. "It is more rewarding to work on separate deals and follow each record closely. That way we avoid subjective judgments by product managers coping with loads of new records each day."

Naggiar was a record wholesaler when he decided to start Baby. He still runs the wholesale outfit, putting in an hour or so each morning. That way he keeps in touch with the kind of product which goes into the marketplace.

"It was the realization that companies were not giving me the product I needed as a wholesaler that sent me into record production. I had learned about market trends and their analysis. Baby has always worked on the basis of actual demand from the consumers."

The company started in June 1975, aiming to export Italian product abroad, via the conventional melody-rich Italian song and through contemporary disco sounds. The Santo California single sold 500,000 units in West Germany, 500,000 in France, 400,000 in Brazil and scored heavily in other territories.

First Baby exclusive acts were Steven Schlaks, a U.S. composer now resident in Paris, and Pupo, an Italian singer. Schlaks and his orchestral mood music gained instant popularity in Italy, some of his tunes being used as radio and tv signature

(Continued on page 71)

Agree In Court

LONDON—Grace Riley of Stockwell, London, has undertaken in the High Court here not to sell tapes which allegedly infringe copyrights owned or exclusively licensed by EMI or members of the British Phonographic Industry.

These undertakings are effective until full trial of EMI's copyright action against Riley, and follow the granting of a search and seize order in October to EMI, suing on behalf of the BPI, against Riley and others in respect of the allegedly infringing tapes.

CBS U.K., Heinz In Soup Can LP Scheme

LONDON—Albums by such prime recording artists as Neil Diamond, Simon & Garfunkel and Santana figure in a discount mail order scheme expected to generate retail trade discontent here.

Behind the plan jointly are CBS Records and the Heinz Foods company. Customers will be able to get a discount of around \$2.35 on a selection of 10 CBS albums by sending in money, plus three soup labels per album, direct to Heinz.

Product featured is: "Abba—The Album," Johnny Mathis' "You Light Up My Life," "A Star Is Born" film soundtrack, Art Garfunkel's "Watermark," Johnny Nash's "Tears On My Pillow," Andy Williams' "Reflections," Simon & Garfunkel's "Greatest Hits," Earth, Wind & Fire's "All 'N' All," Santana's "Greatest Hits" and Neil Diamond's "I'm Glad You're Here With Me Tonight."

A CBS compilation, "Love Songs," will also be available for \$2.40, plus three soup labels.

The scheme is set for immediately after Christmas. Heinz will give the promotion extensive space in food stores. Says a spokesman: "The offer will be flashed on 8.5 million cans of tomato soup, and the cans will be in the shops for up to two months. There will be no specific media support, though our national television campaign for the soup will be run-

ning at the same time."

Heinz sees the "Love Songs" compilation as the more important side of the campaign. No guess as to redemption date is being gauged.

Record retailer discontent, al-

ready sounded in some quarters, focuses less on the discount aspect of the Heinz-CBS promotion, more on the fact that it embraces a number of catalog titles.

Regular dealers are already sensi-

tive to the drop in catalog sales through their outlets, precipitated in part by record companies' concentration on tv-packaged greatest hits albums (see separate story, this section).

Parios Peak

ATHENS—Minos Matsas Records has set an all-time Greek sales peak for November with sales of 140,000 copies of the album "Na Yiati Sagapisa," by local singer Yannis Parios, according to Makis Matsas, managing director.

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Baby Plan

• Continued from page 70
themes. His first three albums sold some 60,000 units in Italy.

Jean-Pierre Posit's "Ete d'Amour," an instrumental single, followed and did particularly well in South America and Japan. D.D. Sound marked Baby's entry into the disco field, the group's second album scoring in Italy, Germany and Japan. It also had two international hit 45s.

Another signing, Jocelyn, singer and Monte Carlo TV disk-jockey, was aimed at the Italian market with his songs for children. Meanwhile, another disco act La Bionda, charting with its debut album and "One For You One For Me" single, generated international acceptance.

Latest releases include fresh product from Rosanna Fratello, Barabani, Schlaks and new acts Wonder and Piero Trombetta, while Santarosa's "Souvenir," and D.D. Sound's third album "Cafe", plus Pupo's "Ciao" single, are already in the Italian charts.

Besides distributing its own product, Baby also handled Cramps' record output (now licensed to Phonogram) until the recent agreement with CGD-MM was finalized. Says Naggiar: "From CGD we got favorable terms and the deal quickly developed into complete cooperation. And the charts in Italy surely prove the success of the link."

Disk As Ark Royal Retired

LONDON—H.M.S. Ark Royal, biggest ship in the British Royal Navy, goes out of service at the end of the year, and a commemorative single release by BBC Records marks the occasion.

The BBC recording team attended a farewell concert and recorded the 2,000-strong crew singing "The Last Farewell," "You'll Never Walk Alone" and "Land Of Hope And Glory."

DECEMBER 9, 1978 BILLBOARD

TV Ethics Outlined By SACEM Report

PARIS—A report published here by the French copyright society SACEM recommends restrictions should be placed on the ways composers work with television, to avoid unethical advantage.

Pressure for the inquiry had come from the French record industry organization SNEPA and even from the French prime minister himself, and had been building for some time, following allegations that record companies had found ways to benefit from programming.

SACEM director-general Jean Loup Tournier recently drew attention to a French composer who had received royalties for the performance of her composition on a TV program, but who was also the producer of the program.

Regulations do not permit the same person to be paid twice: for the production and the royalties. The producer in question returned her check to SACEM, and the event was pointed to as a brave example.

Now the report, the work of the Haut Conseil de l'Audiovisuel, has formulated a code of ethical practice. It asks that a composer who produces a program should not be permitted to use his own compositions.

Further, it suggests no program producer should be allowed to include in programs any composition that he might publish, nor should he be allowed to call on the services of any artist whom he may represent as agent or with whom he is connected by some interest.

However, if a complete program is bought from a private producer and uses music written by a salaried member of television, that member should be entitled to the payment of royalties.

Finally, the report urges that no composer should use television to promote his own work, nor participate directly or indirectly in any form of advertising on his behalf.



GOLD KING—German guitarist Ricky King and the production team responsible for "Die 20 schönsten Welthits im Gitarren-Sound" collect gold awards in Frankfurt for sales of the Arcade-distributed Epic LP. Among the assemblage here with King, center, are CBS Records Germany managing director, Rudolf Wolpert, second left, and Arcade Records managing director, Gunter Friese, second right.

Polydor U.K. Raises 45s Price By 18%

LONDON—Polydor U.K. is increasing the recommended retail price of its singles to \$1.83 (presstime rate of exchange). The move is seen as helping to push the configuration closer to the £1 mark industrywide.

It represents an 18% increase over the current \$1.54 (80p) price, though the new level is subject to Price Commission approval.

In addition, Polydor is preparing across-the-board increases for other product from January 1, again subject to the Commission's green light.

These will take some pop and classical albums to \$9.16, and blue-ribbon repertoire—of such status as the Bee Gees—to \$9.55 (RSO is distributed by Polydor in the U.K.)

Polydor managing director, Tony Morris, says the move is partly a matter of "catching up" with other firms' prices, but adds: "I know we're setting the pace near the one pound mark for singles.

"They're buoyant now and somewhat less subject to home taping, but after paying royalties and handling manufacturing costs, there's very little margin for us. I think the proposed increase is high, but it's essential for us as a company to get the optimum price."

Meetings Firmed For MIDEM '79

CANNES—Booking for stand space at the 13th MIDEM, set to take place here Jan. 19-25, indicates around 5,500 participants.

Among the industry meetings already detailed are: the Music Publishing Congress, open to all publishing participants, at the Salle Miramar Jan. 21; the general meeting of the International Federation of Light Music Publishers, at the Hotel Majestic, also Jan. 21; and the international lawyers meeting in the Salle Miramar Jan. 19, which will feature simultaneous translation in English and French.

On Jan. 21, Jim Halsey is presenting a country music gala, to include Roy Clark, Don Williams and the Oak Ridge Boys. Chuck Mangione stars in another gala, his first big European date, Jan. 24.

To cope with attending delegates, an extra Air France 747 has been scheduled between London and Nice on Jan. 19, with a return on Jan. 26.

Twin Awards For Exports

MILAN—Italian diskery CGD-MM is the recipient of two national awards here, saluting its sales success in foreign markets.

The Italian Chamber of Commerce has presented the company with the Golden Globe from Milan, and its artist, Gigliola Cinquetti, has been recognized for her 15-year career as an international star with a separate accolade.

Other acts involved in CGD-MM's export triumphs are Umberto Tozzi, Adriano Celentano, Gianii

Bella, Marcella, Pooh and Sandro Giacobbe.

From the city of Florence, the company has received the Number One award, one of a number of trophies presented in the fields of fashion, sport and publishing.

The kudos comes because of CGD-MM's contribution to the improving Italian balance of payments through overseas sales, with Umberto Tozzi leading the way with an estimated 10 million records sold.

From The Music Capitals Of The World

LONDON

Iggy Pop has signed his music publishing company, James Osterberg Music, to an exclusive deal with Virgin Music here, worldwide but excluding the U.S. and Canada. . . . Major marketing campaign from Island backing up Cat Stevens' "Back To Earth" LP, his first in a year. . . . Polydor promoting the new Jean Michel Jarre album "Equinoxe" as an LP "essential as Oxygene," a reference to his last international success.

Charisma Records, headed by race fan Tony Stratton Smith, presented a racehorse, Trick Of The Tail, to the Genesis group as a gift, alongside gold disks for "And Then There Were Three." . . . Memphis guitarist Robert Johnson in on a promotional visit, including meetings with the Ensign label executives. . . . All-round requests led to release of Elton John instrumental track "Song For Guy" from the "A Single Man" album as a single. Melody came after Rocket Records young messenger boy Guy Burcett died in a motorcycle crash.

Richard Baldwin, managing director of Music for Pleasure since it was set up in 1965, gifted a carriage clock from Leslie Hill, joint managing director EMI Music Worldwide Operations, to mark 25 years in the music business. . . . Reduced price by around \$1 on the recommended retail price of the Child album "The First Album," by Ariola, keeping in mind it is aimed at the teeny market.

European jazz-rock team Ruphus signed to U.K. Electric Records, first album out being a compilation of two LPs "Inner Voice" and "Flying Colors," both previously available here only on import. . . . Charlie Dore, pin-sized country singer, has a debut single out for Island in the New Year, it having been produced by Audie Ashworth in Nashville, Tenn.

Otis Redding-sounding Mick Whitaker, from Newcastle, signed to State Record and State Music, an early discovery from the company's national talent-hunting drive. . . . Beggar's Banquet group the Lurkers giving away free picture disk flimsies to concert-goers. . . . Todd Rundgren producing the next Tom Robinson Band album here at the Pye Studios, with mixing to be handled in the U.S. . . . Christopher Rainbow, singer-writer with chart success previously, now with EMI here, produced by former Procol Harum member David Knight.

Herbie Hancock in for an informal CBS-hosted lunch to meet disk-jockeys Gregg Edwards (Capitol) and Dave Lee Travis (BBC) who gave

his first U.K. hit single, "I Thought I Was You," "exceptional" support. . . . This year's Brighton Festival of British Country Music to run three days instead of two (July 13, 14 and 15).

PETER JONES

SYDNEY

Billy Joel's "52nd Street" album has gone gold in Australia after just two days in release. Platinum is expected, and consolidates the current CBS success run, with Jeff Wayne's "War Of The Worlds" a chart topper and triple platinum, and Meat Loaf's "Bat Out Of Hell" scoring seven platinum awards. . . . Recent promotional visit here by EMI act, Kate Bush, has sent her debut album, "The Kick Inside," to platinum.

Considerable industry acclaim for recent two-hour network tv special, "Australian Music To The World," produced by Paul Drane and Vince Lovegrove. Overseas deals now being arranged, with prospects enhanced by program's lengthy interviews with Robert Stigwood and the Bee Gees. . . . Meanwhile, British tv show, "The Old Grey Whistle Test," purchased by the national ABC network, increasing an already bountiful amount of music on Australian small screens. . . . EMI reports broadcast of the Barry Manilow tv special generated subsequent sales to the tune of 26,000 on just one album.

Currently riding high on national charts here is the five-year-old concept album, "Butterfly Ball," by Roger Glover & Friends. Festival Records, which recently acquired rights to the Safari label, believed the repertoire had potential despite its age, and after heavy promotion, was able to break the disk in several cities. In Brisbane, the "Ball" hit No. 1. The use of an animated video clip on the countdown pop tv show spearheaded the campaign.

EMI insists that, contrary to previous reports in this column, it intentionally allowed a recent John Rowles single to be acquired by Festival, "due to a heavy concentration of current hits." Label says it wasn't "caught napping." . . . Renee Geyer will depart Australia this month after a series of lavish capital city farewell concerts, for an Asian tour, then the U.S., for promotion of her latest album, "Winter."

GLENN BAKER

MEXICO CITY

Promotional tie-ups are becoming the vogue in Mexico, with the label executives becoming more sophisticated in mailing product in bulk shipments. Discos Melody's latest ballyhoo is a

(Continued on page 74)

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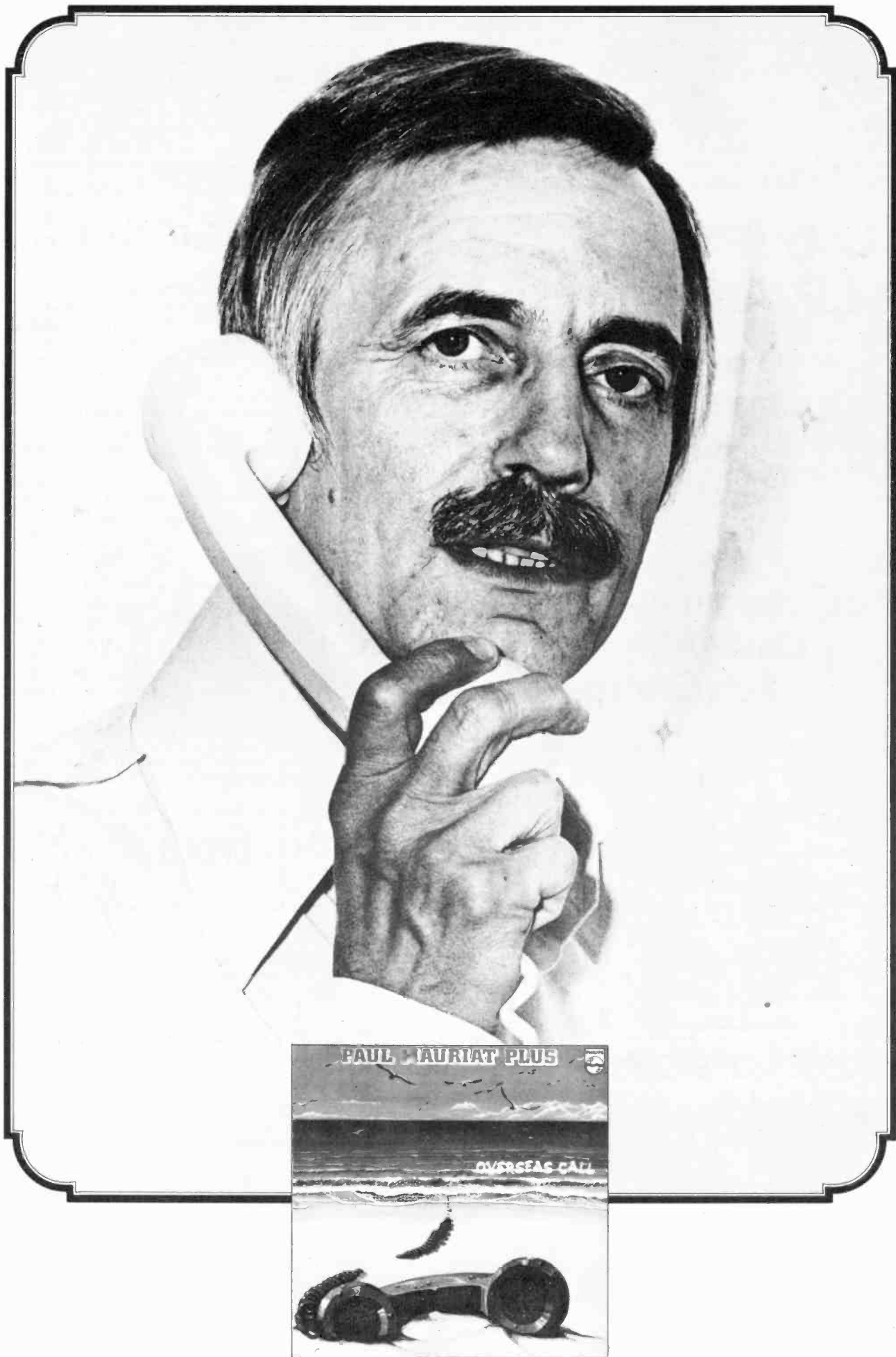
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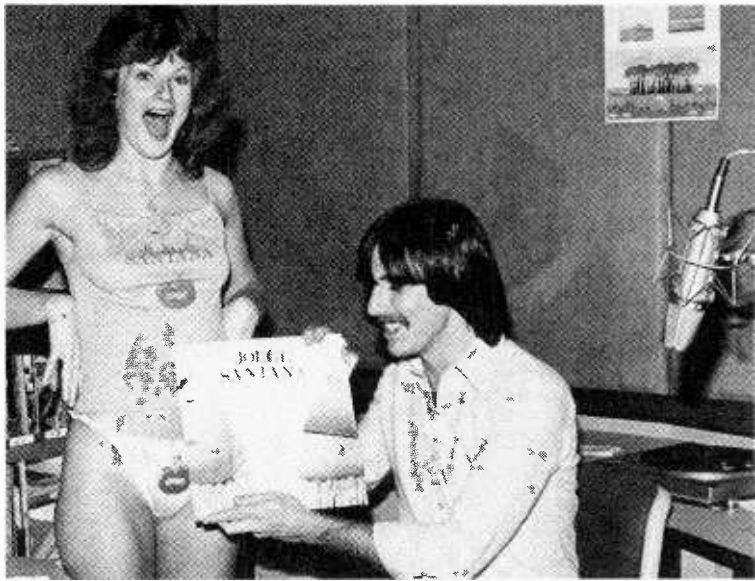
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GORGEOUS JORGE—Sterling Fox of CKLG-FM in Vancouver takes delivery of the new Jorge Santana album from an unnamed beauty. Promotion was organized by GRT, which has the disk for Canada.

Fledgling Label Sets Sights On LP Action

By DAVID FARRELL

TORONTO—Anthem Records is anticipating the top selling album of its one-year existence with Rush's "Hemispheres," backed by the trio's headlining tour of North America.

The company is an independent label offshoot of SRO Management, headed by Vic Wilson and Ray Daniels. SRO owns Anthem jointly with Rush, whose re-signing to Mercury in the U.S. last year included a clause allowing them to institute their own label in Canada, plus giving them rights to the then-seven LP catalog by the group.

Tom Berry, promotions director of Anthem, predicts that "Hemispheres" will turn gold in the U.S. very shortly, complementing its already-platinum status in Canada.

"We shipped 85,000 units in the first week of release," Berry says, adding that radio has reacted positively to the album's second side, specifically "The Trees," "Circumstances" and "La Villa Strangiato."

In capsulizing the trio's development as a major touring band in Canada, Berry points to the 3,000-strong audience at last year's date at Edmonton, and the SRO show this year, attended by 9,400. Again, in Calgary last year, 2,800 showed; this year, 7,400.

Voted Top Group at the annual Juno Awards this year, the trio recently had two albums listed in

CHUM-FM's "Fifty All-Time Favorite Albums," a countdown that was collated by mail-in response to the Toronto station. "A Farewell To Kings" and "2112" were voted number 17 and 22 respectively on the listing.

U.S. tour dates are being supported by radio, print and tv buys. The group currently has three gold albums in that market and three platinum albums in Canada.

TO TOUR IN JANUARY

Canadian Dates Firmed For Canto-Rock Star

By HANS EBERT

HONG KONG—Asian artist Sam Hui, popular among Chinese communities worldwide with what has been tagged 'Canto-rock,' is set to play dates in Canada next month.

With appearances in Toronto and Vancouver, this will mark Hui's first exposure to audiences outside Southeast Asia.

Canto-rock combines colloquial Cantonese lyrics with hard-rock Anglo-American instrumentation. Hui's last release, the soundtrack album from his movie, "The Contract," has reportedly sold over

500,000 copies in Southeast Asia, making it a prime performer in that market.

Discussing Hui's Canadian swing, Norman Cheng, managing director of Polydor Hong Kong, explains that product by the artist is popular in Chinese communities in Canada and the U.S., among other territories.

Cheng claims that Hui has been approached by promoters to tour North America for some time now. The Canadian tour, he adds, is small-scale, intended to test audience reaction and sales response.

Although Hui's stage show will consist mainly of Cantonese material, the Polydor chief suggests that it will be accepted by Chinese and Western audiences alike.

"Sam started out during the beat boom, as the lead singer for a rock band performing Western music," he continues, "and although most of his repertoire is of Cantonese origin, it has roots in Western rock."

"Frankly, if most of his compositions were properly produced and rearranged to accommodate English lyrics, I'm certain they would suit many western markets."

Hui's global popularity will receive another boost next year, when his new film, "The Private Eyes," opens in Japan. Screened in Hong Kong in 1976, this broke boxoffice records with grosses close to \$2.4 million.

To coincide with the bow of "The Private Eyes," Polydor will release the soundtrack album, making it the first Canto-rock album issued in that nation. Disk has registered sales in Southeast Asia of over 350,000 units.

CBS Canada Sales Lead Last year

TORONTO—CBS Records Canada has registered third-quarter sales gains 30% ahead of the same period last year, adding to a nine-month total that is now 28% over the first three quarters of 1977.

Discussing the figures, chairman Arnold Gosewich said that "what is particularly gratifying is that the strong sales results have occurred within every major profit center of CBS Canada."

He continued: "The so-called summer sales doldrums were not evident at CBS Records Distribution, up 44%; All Records Supply, up 16%; A&A Retail Division, up 38%; or Custom Factory Sales, up 29%. All continued to achieve record sales during this period."

"In addition, all divisions showed creditable profit improvement, despite ongoing cost increases. I am encouraged to expect excellent results at our year-end."

During the third quarter, albums by Meat Loaf, Billy Joel, Barbra Streisand and Boston all turned in sales of 400,000 units or more. Meat Loaf's "Bat Out Of Hell" LP has now sold 600,000 copies, Gosewich claimed, an equivalent of six platinum awards in Canada.

This year to September, CBS Records Canada has accumulated a total of 56 award certifications for sales, 57% more than in 1977.

Tape Sales Rise Again

By HARUHIKO FUKUHARA

TOKYO—Tape sales in Japan continued to surge in September, according to figures from the nation's Phonographic Record Assn., posting value gains 19% ahead of the same period last year.

Disk production stood at 17 million units, up 3% over the same month of 1977 and up 18% over the previous month. At \$70 million, sales slid 3% against last year.

Singles output was ahead 16% in production terms, and 17% in volume, but albums declined 10% in volume and 9% in sales.

These results bring the cumulative total for the first nine

months of the year to 137.7 million disks, ahead 4% over the same period of last year, and worth \$596 million, up 4%.

The September output of tapes moved up 21% to 3.6 million units, valued at \$30 million, up 19%. This is well below the 30% increased logged earlier in the year.

Cassettes posted 29% and 33% gains in volume and sales, compared with a one percent increase and 27% decline for cartridges. Overall tape output came to 32.3 million units valued at \$247 million, up 36% and 23% respectively, over the results for the same nine-month period in 1977.

International Turntable

Dr. Hermann Franz is named senior vice president at Polygram, succeeding **Dr. Dick van Astel**, who is retiring. Dr. Franz, who will base in Hanover, joined the company in April from the managing directorship of Siemens subsidiary, *Vacuumschmelze GmbH*. . . **Stan Kulin** appointed vice president, business development, at CBS Records Canada, a new post. He was president of United Artists Records Canada. . . New division heads of a&r at Pye Records, U.K. are announced: **Mike Everett** (contemporary music), **Alan McLachlan** (U.K. pop and licensed) and **Terry Brown** (MOR). All report to managing director, **Derek Honey**. **Gary Luddington** is new marketing director, with **Peter Summerfield** as marketing manager, overseeing **Eddie Foster** and **Tony Darrell**, U.K. and licensed product managers respectively.

New appointments at CBS Records International, New York, are **Jay Mendel** to director, royalty accounting; **Duke Niles** to professional director, music publishing; and **Jorge Pita** to associate director of finance for Latin American operations, Mendel was previously manager, operations analysis, at CBS' Columbia House division; Niles has been independently representing several European music catalogs and composers; Pita was finance manager of CRI's Latin American arm.

Jed Kears, after four years handling a&r at Pye Records U.K., becomes music marketing manager of Multiple Sound Distributors, London. . . Disc Jockeys' Federation (Great Britain) secretary, **Chris Archer**, has departed, his role taken over by Tony Holden. . . New Phonogram U.K. a&r manager is **John Holman**, previously musician, producer and promotion man. . . **Kostas Nikitas** takes over as sales manager of CBS Greece, having quit his previous post as Phonogram manager for Northern Greece. . . **Elene Stegagno** joins CGD-MM, Italy, as public relations and press office manager. . . **Adelfo Forni**, formerly with the Montedison chemical industries' marketing and export division, is new as domestic repertoire international promotion manager at CGD-MM, **Giuliana Quadrelli** assisting. . . **Tiziana Seregni** is new assistant to **Eraldo di Vita**, press office chief of Dischi Ricordi, Italy.

From The Music Capitals Of The World

• Continued from page 72

link with Televisa to get plenty of video time in spots on Guillermo Ochoa's "Club Hoy Mismo."

Melody's general manager and vice president, **Enrique De Noriega**, made the arrangement with Televisa's **Alejandro Quintero** and **Fernando Carrera** to utilize the label's children's LP directed by **Luz Bermego**. By buying the album for 109 pesos (a little under \$5), consumers will also receive membership in the Club de Televisa which has additional giveaway benefits. Promotion will be on a national scale.

Discos Musart made their promo tieup via a triple record classical line with Sears. Project took six months to clear via the label's **Andres Baptista** and **Frank Segura** from a compilation of tracks taken from the Westminster, Alshire and Symphony Tone Prods. (Switzerland) lines. Segura says the campaign with the department store chain will start in mid-November "and we should easily double our run of 75,000 during this pre-Christmas season."

Rogelio Azcarraga of Orfeon is constantly looking for gimmicks with his catalog packaging, a goodly amount done via radio sales. Ditto special sales campaigns from some of the others, i.e. **Luis Baston** at Polygram, **Guillermo Acosta** at Gas and **Peter Ulrich** at Peerless, latter now heavy into special mini-conventions for retailers.

KUALA LUMPUR

Second EMI album by **Hail Amir** is heading for the 15,000 sales mark, and now rates as one of this season's top sellers. In addition to his previous LP, Amir has recorded two albums with

ex-EMI star, **Uji Rashid**. His latest disk is "Juria."

Phonogram Malaysia reportedly pleased with sales of the first album by deejay and radio-tv personality **Paul Cheong**, released earlier this year. He recorded the album in Hong Kong, with the support of some of the best session musicians available. The company's regional director, **Johnny Lee**, discloses plans for a second LP by Cheong, due early in 1979.

EMI artist **Noor Kumalasari**, model and actress-turned-singer, has reportedly registered solid sales for her debut disk. She was recently voted model of the year by advertising companies here. Her stepsister, **Anita Sarawak**, is generally regarded as Southeast Asia's most popular recording artist. **CHRISTIE LEO**

ATHENS

Top features in a mass Christmas release from Minos Matsas include: "Time Passages," by **Al Stewart**; "Transformer" and "Rock And Roll Animal" by **Lou Reed**; "Live And More" by **Donna Summer**; "Cruisin'" by **Village People**; and **Al Green's** "The Belle Album."

The single "It's A Heartache" by U.K. singer **Bonnie Tyler** selling well here. . . Phonogram planning to bring **Chuck Mangione** in for televised concerts here late January, plus **Julio Iglesias**, probably mid-December.

Visit due from **Amanda Lear**, favorite disco singer among Greek fans. . . Coming from CBS at the end of the year is an all-new album by **Vasilis Tsitsanis**, elder "statesman" of the bouzouki, and two children's albums by folk singer **Marisa Koch**. . . **Cerrone** expected to make his debut in Greece this month. **JOHN CARR**

From The Music Capitals Of The World

TORONTO

Attorney General **Otto Lang** is expected to ask the courts to impose a heavier sentence on guitarist **Keith Richards**, following letters of protest against the light sentence handed down in a Toronto court last month. The Crown has the right to appeal the case because it is a drug case. The 34-year-old Rolling Stones guitarist was arrested in February, 1977, after 22 grams of heroin were found in his hotel room. His sentence at present calls for a year's probation and he is also ordered to stage a benefit concert for the blind and to continue anti-addiction treatment.

The Montreal based Unison label is preparing a "major" marketing and promotion campaign to launch the release of "Witch Queen," a disco album by the group of the same name. A **Toulouse LP** is also in the wings, says Unison's **Ron Rivkin**. The Witch Queen sessions were recorded at Phase One in Toronto and Studio Six in Montreal with **Peter Alvis** producing.

WEA has just released **Garnett Ford's** debut album for the label, produced by **Ian Thomas**.

Ford signed with the label in Toronto earlier in the year and the LP is titled "Under The Influence."

MCA has shipped albums by country-rocker **Van Dyke** and songstress **Aura** on the Change label. The Toronto-based indie recently inked a product distribution deal with MCA and is tied to Sounds Interchange Studios in the city.

Dan Hill received double platinum and platinum for the GRT albums "Longer Fuse" and "Frozen In The Night" respectively, backstage at Massey Hall, following a three-night stint at the 2,700 seat venue in the city. Hill currently has two singles on rotation across the country, and is in the midst of a 10-city/18-concert national tour. Multiple dates include Winnipeg, Saskatoon, Calgary and Hamilton, as well as Toronto.

Capitol is successfully touting **Arista U.K.'s Roy Hill** and has come up with a 10-week national promotion contest to try to get the LP off the ground. As yet unreleased in the U.S., Hill's self-titled long player has the support of AM and FM stations in most major markets.

Beefheart, WB Accused

LOS ANGELES—Virgin Records Ltd., London, is suing Warner Bros. Records and Don VanVliet, also known as Capt. Beefheart, claiming breach of a contract which provided Beefheart's recording services to the plaintiff.

The Superior Court action here has produced a March 4, 1974 pact between A. Dimartino Productions, Hollywood, and the plaintiff, which provides for the producer to deliver albums by Beefheart over a three-year period with a one-year option.

The suit charges Beefheart and the production company did not deliver the required albums from 1975 through 1978. It alleges that Warner Bros. breached the pact by inducing Beefheart to record for that label.

The pact with Dimartino called for a 10% of 90% of national retail price throughout the world, except in the U.K. where the royalty rate was 12%. The binder called for a 10% deduction for packaging of one record albums and 15% deduction for deluxe albums. The producer was to receive \$25,000 per delivered album.



OPENING FESTIVITIES—Donny Osmond announces the winner of a JBL Paragon loudspeaker system before a crowd of some 500 persons during the recent grand opening celebration for Soundworks, a CBS retail subsidiary, in San Jose, Calif.

Compulsory License Tiff

Continued from page 3

the other of either over or under payment of mechanicals in the millions of dollars in privately negotiated licensing.

Publishers' witness Leonard Feist, with NMPA counsel Morris B. Abrams, and accountant Leo Strauss serving both NMPA and the Harry Fox Agency—want the CPA certification of the compulsory licensee's annual report to be a "clean" opinion—i.e., based on hard facts and figures only.

The record industry spokesmen want the CPA to have a little more leeway to use judgment because of the unique variables in the recording industry. Copyright Office rules require the "clean" opinion by the CPA.

Record industry folk say it is extremely difficult to estimate in advance the rate of returns on the "wildly fluctuating" sales of product because of the industry's liberal returns practices.

But NMPA president Feist said trade press charts show that best sell-
(Continued on page 91)

NARM Launching 21st Convention Attendance Drive

Continued from page 3

build on last year's basics, with Elektra/Asylum's Stan Marshall heading the committee involved in the a/v presentation on using "raw material" to best advantage in-store. Bill Harvey's production house again is doing the presentation, aimed at showing how a retailer can take advantage of what's going on in the market—concerts, tv ads—for in-store ties.

A radio advertising session, co-chaired by Sam Marmaduke, Western Merchandisers, and Jim Tyrrell, Epic, Portrait, Associated Labels, is another step-up session from last year's media basics forum, and the first of NARM's annual media focus sessions, since radio gets the biggest portion of the ad media mix. Session will concentrate on development and creativity of radio commercials in building a store's image/identity versus the competition, how to buy time intelligently and other key topics. Capitol Records a/v department is doing the presentation with an outside L.A.-based company.

Also at the radio session will be consultant Chuck Blore, talking on the creative approach to ads geared to retailer-created spots by some clients. The first NARM radio ad awards, selected by the Radio Advertising Bureau from tapes submitted by members, will be presented by Bureau president Miles David, who also will explain the reasons for the winning selections.

A new horizons session the closing day will offer three major

segments. "Bar Coding—A Marriage Of Convenience," will highlight a major industry study commissioned by NARM and resulting in manuals for racks and retailers to be mailed in January. Lou Kwiker of Detroit's Music Stop, head of NARM's bar coding committee, will introduce Lee Humphreys whose consulting firm Boston Associates handled the feasibility study. An a/v presentation by Boston-based September Productions will buttress the session, and Humphreys will be available for individual consultations as will other resource speakers at the convention.

Videodisk opportunities for the music industry will be capsuled by Norman Glenn, MCA DiscoVision programming vice president, in the first followup to the initial market launch of the joint MCA/Philips optical system with Magnavox-built players in Atlanta this month. With demonstrations of the player and software in a separate suite, Glenn will provide the first marketing feedback on videodisk software, and the place of the industry in future distribution, since initial sales will be handled by a DiscoVision marketing network apart from MCA Records, backed by direct mail via MCA subsidiary Spencer Gifts.

A prerecorded videocassettes session in the music store will update a recent presentation by Cohen at an International Tape Assn. seminar, highlighting early efforts by such retailers as Nickelodeon and Record Rendezvous to show what can be

done with videotape programming today. An a/v slide presentation will cover a wide range of current marketing efforts.

Tape merchandising for expanding sales, emphasized by the continuing boom in prerecorded volume, particularly cassettes, will be underscored by highlights of two key surveys.

CBS Records' study on "The Attitude Of The Tape Buyer" will be capsuled in an a/v presentation by Joan Greiwank, vice president, marketing planning, and Jerry Shulman, director, market research and planning, with a cross-section of the study answering such key questions as "Is The Tape Buyer The Same As The Disk Buyer?" Cohen feels the study will have far-reaching effects on the industry, expressing pleasure in CBS' willingness to share the results.

GRT will update its two-year-old study on open versus locked tape cases and their effect on retail sales, with the cooperation of most major labels. Biruta McShane, vice president, marketing services, will highlight the recent new phase of the study, comparing results with the earlier figures distributed at the 1976 NARM meeting via another a/v presentation.

Major product presentations will be held each afternoon with every label given about an hour split with its product pitch and dialog with salespeople. "This will give everyone an equal chance to hear what the manufacturers have to say," Cohen emphasizes, "and no one will be competing for attendance in private suites."

Exhibits again will be held in the pool-side cabana area, with temporary plywood booths expanding the area. A joint hardware/software merchandising display will be a highlight, in conjunction with the Electronic Industries Assn. Consumer Electronic Group, sponsor of the semi-annual CES events at which both offered a well-received setup this past June in Chicago—to be enhanced this coming January in Las Vegas.

Prior to the formal business sessions, four separate sessions will be held for retailers, rackjobbers, in-

dependent distributors and one-stops—"to readdress ourselves to the needs of the various segments of the merchandising community," Cohen notes.

For retailers, Dr. David Rachman will talk with key executives on their problems; rackjobbers will have accounts take an active role in offering their views and problems, as more firms like JC Penney are seen joining NARM in the near future; indie distributors, led by Arista's Elliot Goldman

and Joe Simone of Progress Distributing, will focus on "Swan Song Or Rebirth," and one-stops will cover the topic "Today's Creative One-Stop—Expanding Your Marketplace."

The NARM board again will host the opening day NOVA luncheon for first-time attendees, underscoring the importance of the association's growth and determination to make the new members feel more comfortable and active.

IN COVINGTON, KY.

Production Firm's Gala Purely Social

COVINGTON, Ky.—"We're not selling anything. We're just saying, 'Let's get behind what's happening musically here in the Midwest.'" That was the rationale Forum Productions' Jerry Warner gave for his studio's recent "Once Upon A Great Time" party which drew more than 100 DJs, program directors, recording artists, producers and assorted other industry personnel from across the nation.

The by-invitation-only affair was subtitled "A Musical Event Featuring The Midwest Connection Of Nationally Prominent Recording Artists." And true to Warner's promise, the emphasis was on socializing—not merchandising. There were no speeches, presentations, announcements, live performances or similar programmatic standbys. All the music was on record and performed by artists who had some connection with Forum.

Barely two years old, Forum Productions Inc. has gained national

notice as the home recording base of Exile, whose "Mixed Emotions" album was cut there last year. The album yielded the No. 1 Billboard Hot 100 single, "Kiss You All Over." Exile's producer, Mike Chapman, was sufficiently impressed by Forum's facilities to use them to mix the Blondie album he was then overseeing, "Parallel Lines." Chapman will begin working on Exile's next album at Forum this week.

Among the special guests who attended the party at the studio were Chapman, the members of Exile, Chrysalis artist Nick Gilder (whom Chapman also produces), Columbia artist Dane Donohue, Peter Leeds, Blondie's manager; and Jerry Springer, mayor of Cincinnati and occasional air personality in his own right. Forum is located in Covington, a suburb of Cincinnati.

Deborah Harry, lead singer for Blondie, phoned her greetings from San Francisco to the partygoers.

EDWARD MORRIS

Caviano Heads WB Disco Drive

Continued from page 4

Corporation, High Tension, Round Tree, Silvetti, Dinasor and Third World.

Caviano also plans to approach acts already firmly established in rock and other markets and have them cut one album track for the disco market.

Comments Mo Ostin, chairman of Warner Bros.: "With the formation of a special disco department and the acquisition of the RFC label, we feel that Warners will be able to anticipate and initiate new directions in disco music and artist development."

Teaching Recording Technology

Continued from page 57

other music engineering technology courses, including sound reinforcement.

The campus has a new 16-track MCI facility oncampus at the Maurice Gusman Concert Hall with a control room that utilizes a mixing console board by MCI with an input and output complement of 24 channels. The board is equipped with complete monitor mixing facilities for quadraphonic, stereophonic and monophonic recording and playback.

In the second semester of the senior year, according to Porter, stu-

dents will have the opportunity to intern at a professional recording studio. He adds that two students right now are interviewing at various professional recording studios for the first two intern positions.

"When students come out of here," states Porter, "they will have a minimum of 200 hours at the console. About the only thing we are not quite equipped to teach is disk mastering but we explore that through lectures, however."

On the coast, UCLA offers a one-semester recording technology course through its massive extension department in Los Angeles.

FROM NEW MIAMI CENTER

RCA's Vias Seeking Larger Latin Market

MIAMI—RCA's newly opened Latin regional office here replaces offices in Mexico and Brazil. Explains Joe Vias Jr., newly named director of market development for the Latin American region:

"In the past, these offices served the entire Central and South American area. The centralization of our Latin American operation will strengthen RCA's overall position in this often overlooked but extremely significant market area."

Miami's central location was the deciding factor in establishing an office here. "Miami is called the 'gateway to the Americas' and that's a good expression which happens to be true," Vias says.

Vias has responsibility for acquisition of outside labels, artists and masters for exploitation in Latin America, direction and administration of licensees in Latin America, promotion of Latin American product in that region and initiation and

coordination of RCA artist tours throughout Latin America.

"The goals of this office are to achieve the maximum penetration in all the markets we cover," Vias comments.

Vias mentions that RCA is embarking on a program of sending film clips to display both the artist and the song.

"This is much needed," he notes. "Film clips are used basically throughout the rest of the world, but not in the U.S. In Europe as well as South America, film clips are made available to television stations for use whenever there's an opportunity and these clips are used extensively."

Also staffing the new office are Rick Cooreoso, administration, and Mercy Lopez, coordinator of promotion and publicity. "As we expand, we'll add additional personnel," Vias says.

New Companies

S&G International Management, Inc., teed by Al Schlesinger, Alex Grob and Shannon Crockett, for artist management. Address: 6255 Sunset Blvd., Penthouse Suite 2206, Hollywood, Calif. 90028. (213) 464-6230.

J. Bingo Productions formed by Joe Bingo as a promotional and advertising firm specializing in promoting clubs, shows, concerts and discos. Address: 1456 Ohm Ave., Bronx, N.Y.

Atoka Music, a management, publishing, promotion, production and publishing corporation, formed by Michael Leventon. First signing is singer-songwriter Lavada and fusion group Speed Limit. Address: 29 E. 61st St., Suite 4B. New York (212) 832-3641.

Rashi Productions, formed by Rashi Akil for artist management and direction as well as concert promotion. Address: P.O. Box 13382, Philadelphia 19101.

Creative Management West, formed by John C. Wilkinson, as an artist management and motion picture/television packaging firm. Address: 9601 Wilshire Blvd., Beverly Hills, Calif. (213) 271-2463.

Ragdoll Productions/Ragdoll Records, formed by Barry Carlos and Charles Moss for career development through publishing, promotion, production and marketing. First artists signed include Lexington. Address: 380 Embarcadero W., Jack London Square, Suite 108, Oakland, Calif. 94607. (415) 835-4944.

Found Joy Productions, for recording, producing and selling records, formed by Walter B. Riley Jr. Address: 5443 Larchwood Ave., Philadelphia 19143.

Raisin 'Cone Concerts, to handle the production and promotion of concerts, established by Clifford Shinn, Diane and Scott Harrington. Address: 614 Collings Ave., Collingswood, N.J. 08107.

Daughter Music (BMI), formed as a publishing arm of the ECU Inc. production company. Administrators are ECU president Don Gere and ECU vice-president J. Clark Scott. Address: 6515 Sunset Blvd., Suite 300A, Los Angeles 90028. (213) 467-8172.

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Francis, ASCAP)
2	2	4	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
3	5	9	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
4	7	5	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
5	6	3	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicef, BMI)
6	3	8	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
7	4	7	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
8	12	7	CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
9	9	11	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
10	8	12	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
11	15	8	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
12	16	7	THE GAMBLER Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP)
13	10	13	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
14	20	4	I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Addrisi, BMI)
15	11	12	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
16	13	11	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
17	19	6	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP)
18	14	15	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
19	17	31	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
20	25	5	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
21	18	16	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
22	34	4	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/ Unichappell/Begonia, BMI)
23	23	11	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
24	24	8	STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI)
25	26	8	ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
26	21	18	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP)
27	22	9	FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP)
28	32	6	HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
29	33	4	THE WEDDING SONG (There Is Love) Mary Mac Gregor, Ariola 7726 (Public Domain, ASCAP)
30	30	10	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI)
31	29	17	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
32	27	20	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
33	43	2	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
34	28	8	LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
35	37	5	THE DREAM NEVER DIES Cooper Brothers, Capricorn 0308 (Welbeck/Oboe Maestro/Tamlam, BMI)
36	35	19	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
37	31	5	WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Oawnbreaker, BMI)
38	36	9	LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
39	41	4	ALIVE AGAIN Chicago, Columbia 310845 (Make Me Smile, ASCAP)
40	42	3	PART TIME LOVE Elton John, MCA 40973 (Jodrell/Leeds, ASCAP)
41	45	4	TAKE IT LIKE A WOMAN Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)
42	38	6	DRIFTWOOD Moody Blues, London 708 (Bright Music, ASCAP)
43	44	6	RUN FOR HOME Lindisfarne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP)
44	46	3	I LOVE THE NIGHT LIFE (Disco Round) Alicia Bridges, Polydor 14483 (Lowery, BMI)
45	50	2	THE PIANO PICKER George Fischhoff, Drive 6273 (T.K.) (United Artists/Kimlyn/George Fischhoff, ASCAP)
46	47	2	EUROPEAN NIGHTS George Deffet, GRR 103 (PIKS) (George Rose/Ken Water, BMI)
47	48	3	WE'VE GOT TONIGHT Bob Seger, Capitol 4653 (Gear, ASCAP)
48	49	2	MORNING SUN Carole King, Capitol 0895 (Colgems-EMI, ASCAP)
49	NEW ENTRY		YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)
50	NEW ENTRY		LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)

DECEMBER 9, 1978 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 12/9/78

Billboard Special Survey Hot Latin LPs

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CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Comedia, Fania 522	1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
2	ISMAEL MIRANDA Sabor Sentimiento Y Pueblo, Fania 530	2	GERARDO REYES Verdades Amargas, CYS 1523
3	FANIA ALL STARS Spanish Fever, CA	3	LUPITA D'ALLESSIO Juro Que Nunca Volvere, Orfeon 16-021
4	SONORA PONCENA Explorando, Inca 1060	4	JUAN GABRIEL Con Mariachi, Pronto 1041
5	EDDIE PALMIERI The Invigorating, Tico 1420	5	LOS FELINOS Estos Son Los Felinos, Muzart 1735
6	WILLIE ROSARIO Inca 1059	6	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327
7	SALSA MAYOR De Frente y Luchando, Velvet 8011	7	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738
8	CONJUNTO QUISQUEYA Liznel 1382	8	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031
9	DIMENSION LATINA Tremenda Dimension, Velvet 8012	9	JOSE LUIS TH 2021
10	ISMAEL RIVERA Esto Si Es Lo Mio, Tico 1428	10	GRUPO MILAGRO Pa Que y Por Que, Mar 105
11	C. CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66	11	YNDIO 50 Aniversario, Atlas 5047
12	HECTOR LAVOE De Ti Dependes, Fania 492	12	LOS SAGITARIOS Adios Amor
13	IMPACTO CREA Vaya 71	13	DANIEL MAGAL Cara de Gitana, CYS 1516
14	OSCAR DE LEON Oscar de La Salsa, TH 2026	14	BILLOS CARACAS BOYS Billo 78 TH 2027
15	PACHECO Y MELON Llego Melon, Vaya 70	15	LOS POTROS Peerless 10039
16	GRAN COMBO En Las Vegas, GC 15	16	LOS BUKIS Los Alambrados, Mericana-Melody 5611
17	ADLBERTO SANTIAGO Adlberto, Fania 512	17	CORAZON SALVAJE Armando Manzanero, America 1002
18	MONGO SANTA MARIA A La Carte, Vaya 74	18	FEDERICO VILLA Corridos, Carino 5201
19	LOUIE RAMIREZ Friends, Cotique 1096	19	CAMILO SESTO Entre Amigos, Pronto 1034
20	TITO PUENTE In Percussion, Tico 1422	20	LOS MUECAS Una Sola Caida, Caliente 7298
21	LA DIMENSION LATINA Presenta a Andy Montanes, TH 2018	21	EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106
22	LOS KIMBO Hoy y Manana, Cotique 1095	22	LOS HUMILDES Besitos, Fama 560
23	CHARANGA AMERICA El Sonido 2079	23	RAMON AYALA Musica Brava, Frey 1086
24	TIPICA 73 Salsa Encendida, Inca 1062	24	NELSON NED Voz Y Corazon, WSL
25	B. RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72	25	GENERACION 2000 Caramba Dona Leonor, Atlas 5045

Pressing Bind Eases As Season Peak Passes

• Continued from page 1

the end of the crunch may be that records are not selling as well as they could be, most plant executives feel the real cause is that releases have been better planned this year, and the plants started earlier in the season pressing up enough product to meet anticipated demand.

Assistance in preparing this story provided by Paul Grein.

Early on in the season a number of major manufacturers warned that they might not be able to meet requests for catalog product because of the pressing crunch (Billboard, Sept. 30, 1978).

Sam Broadhead, sales manager of Allied Record Co. in Los Angeles, offers several reasons why the crunch is not as tight as it was last year, none of them having to do with the industry going soft.

"Labels have delayed new releases until January or February," he says, "because they couldn't get their production needs met in November and December.

"Also, a lot of labels have been deliberately spacing releases throughout the year rather than bombarding in the fall in order to get greater penetration and sales. Because of this we don't have the peaks and valleys we once had.

"And pressing plants have expanded their capacities so they can absorb more volume than before."

Broadhead adds that a lot of big-selling LPs at the moment, such as the "Grease" soundtrack, were

pressed in vast quantities upfront, helping to explain why the crunch has eased now. "It's not that drastic," he summarizes. "It shouldn't be interpreted as though the industry has gone soft this year."

"What record pressing crunch?" says Stephen Ladden, administrator of the Capitol Records pressing plant in Roselle, N.J. "If you are talking about a crunch, you are a month late. There are plants out there now which are even a little bit hungry.

"Last year you had the crunch at the end of the year because the mechanicals were going up and every-

body was stocking up on his inventory. And also Elvis didn't die again this year. When he died at the end of last summer, RCA booked up everybody to meet the demand for his records, and that put back other pressings for the whole season.

"This year everybody ran scared, and pressed ahead, so that now we don't have the sort of backlog we had expected," he continues.

As a result, pressing sources say, some of the plants which were working at full capacity are now beginning to cut down. They say that Presswell, for example, which presses much of Atlantic's product,

is considering cutting down from three shifts, five days a week, to three shifts daily for only three days a week, while Goldisc, in suburban New York, is going from three shifts a day to two.

"A lot of the larger accounts had spread out their orders to the good plants, the bad plants and the indifferent, and now they are cutting out some of the weaker guys."

Nate Duroff, president of Monarch Record Manufacturing Co. in Sun Valley, Calif., has a somewhat different point of view. "Retail isn't what it should be," Duroff states.

Duroff adds that the falloff in pressing business occurred sooner than expected. "We expected that after Thanksgiving it would bloom again," he says, "and we're still waiting. If it doesn't pick up in the next couple of weeks we're going to have to let some people go."

Jack G. Brown, president of Rainbo Record Manufacturing Corp. in Santa Monica, Calif., says that because of his increased capacity for production, his backlog is presently not even two weeks, while a year ago at this time it was four to six weeks.

"And there is no excitement in the wind," he says, meaning that there are no more monster releases due before Christmas. "Accounts don't feel down about it because they've had such a good year, but we may have to lay off some of our more recently hired employees."

Marty Ansoorian, president of Award Record Manufacturing in Ingelwood, Calif., says that his plant has already had to cut back one production day, from six days to five. It may also close down one or two of its 12 manual presses and cut back a couple of its 32 employees.

"Frankly," says Ansoorian, "in the long run it's a benefit. Since we're not fully automated and have to pay overtime charges, we don't come out that much ahead going six days a week. The ones that will be hurt by a loss of revenue are automated plants which are still in heavy debt on their machinery."

FEES GO TO \$100,000 ANNUALLY

Old Songs Brew Jingles Gravy

NEW YORK—There is a worthy consolation prize for publishers with standard copyrights who, in this day and age, have difficulty getting disk cover versions on old songs.

It's income from use of songs as jingles.

Annual income for publishers from this source runs well into millions of dollars a year, with one company alone, Warner Bros. Music, reporting income this year of more than \$600,000, double that of 1977.

This sizable "bonus" is minimally based on performance fees, since ASCAP pays what publishers term an insignificant amount of royalties on jingles performances on radio or tv, and BMI pays none.

Income in this area is based on negotiated fees between the publisher and the ad agency which chooses to use a particular song in its ad campaign.

Publishers surveyed declare that good deals can range from \$15,000 to \$100,000 a year. In addition, if options are picked up, there is usually an increase above and beyond the original fee.

By what creative process do catalog songs make it in the world of advertising? Surprisingly, most publishers admit that they are "drop ins" or, in other words, ideas generated by the ad agencies themselves.

"Most of our business comes when an ad person in his mid-30s or

40s has an old song pop into his head after he's thought of a campaign idea," says Ed Silvers, president of Warner Bros. Music.

"Naturally," Silvers adds, "the larger the catalog, the greater the chance of getting inquiries on your songs from ad agencies. You just can't press these people on use of your copyrights."

Johnny Bienstock, vice president and general manager of Hudson Bay Music, which includes Times Square Music, agrees that ad agencies almost always take the initiative, even though his company makes attempts at reaching ad people.

DECEMBER 9, 1978 BILLBOARD

IN MEMORIAM.



Charlee

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Billboard Hits Of The World

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BRITAIN (Courtesy Music Week) SINGLES	
This Week	Last Week
1	4
2	1
3	2
4	3
5	9
6	5
7	New
8	8
9	25
10	6
11	14
12	28
13	11
14	26
15	7
16	16
17	12
18	23
19	New
20	27
21	10
22	19
23	17
24	18
25	42
26	24
27	30
28	37
29	New
30	48
31	33
32	29
33	13
34	15
35	31
36	49
37	New
38	32
39	20
40	64
41	22
42	39
43	50
44	New
45	67
46	35
47	New

48	51
49	47
50	70
51	34
52	New
53	72
54	44
55	45
56	40
57	41
58	New
59	21
60	75
61	53
62	62
63	36
64	New
65	New
66	New
67	57
68	New
69	43
70	54
71	46
72	66
73	New
74	56
75	71

BRITAIN (Courtesy: Music Week) LPs

This Week	Last Week
1	1
2	28
3	7
4	3
5	2
6	36
7	22
8	4
9	12
10	5
11	6
12	New
13	26
14	10
15	27

16	9
17	8
18	New
19	11
20	13
21	16
22	18
23	19
24	15
25	14
26	17
27	23
28	30
29	29
30	New
31	31
32	20
33	21
34	25
35	24
36	38
37	34
38	35
39	60
40	42
41	New
42	44
43	32
44	48
45	43
46	54
47	37
48	40
49	46
50	33
51	39
52	52
53	50
54	55
55	41

56	New
57	New
58	57
59	51
60	45
61	-
62	-
63	-
64	59
65	47
66	New
67	New
68	New
69	New
70	-
71	49
72	56
73	-
74	-
75	New

WEST GERMANY (Courtesy of Bundesverband der Phonographischen Wirtschaft a.V. Musikmarkt charts evaluated by Media Control)

This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15

ITALY (Courtesy of Germano Ruscitto) As of 11/22/78	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15

AUSTRALIA (Courtesy of Radio 1270 2SM) As of 11/24/78

This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17
18	18
19	19
20	20

NEW ZEALAND (Courtesy of Record Publications LTD) As of 11/26/78 Singles

This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10



DID YOU TASTE OUR "CAFE"?

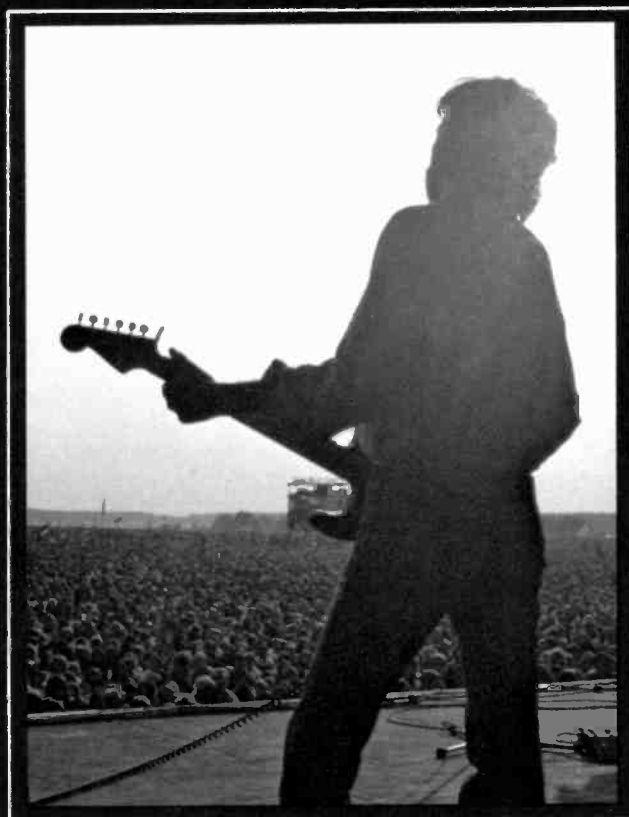
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NOVEMBER

5th PABELLON DEPORTIVO DEL REAL MADRID
6th CLUB JUVENTUD, BARCELONA
8th PALAIS DES SPORTS, LYON
10th SAARLANDHALLE, SAARBRUCKEN
11th FESTHALLE, FRANKFURT
12th OLYMPIA HALLE, MUNICH
14th PHILLIPSHALLE, DUSSELDORF
15th CONGRESSCENTRUM, HAMBURG
16th CONGRESSCENTRUM, HAMBURG
18th LE PAVILLION, PARIS
19th FOREST NATIONAL, BRUSSELS
20th JAP EDENHAL, AMSTERDAM
24th APOLLO THEATRE, GLASGOW
25th CITY HALL, NEWCASTLE UPON TYNE
26th APOLLO THEATRE, MANCHESTER
28th VICTORIA HALL, HANLEY
29th GALA BALLROOM, WEST BROMWICH

DECEMBER

1st GAUMONT THEATRE, SOUTHAMPTON
2nd CONFERENCE CENTRE, BRIGHTON
5th ODEON THEATRE, HAMMERSMITH
6th ODEON THEATRE, HAMMERSMITH
7th CIVIC HALL, GUILDFORD

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/9/78

Number of LPs reviewed this week **32** Last week **24**



BLACKBYRDS—Night Grooves, Fantasy F9570. Produced by Donald Byrd. The group which has been hitting regularly on the pop, soul and disco charts since "Walking In Rhythm" was a crossover smash in 1975 collects its biggest hits on this single-disk LP. Besides producing, Byrd wrote two of the tracks, which range from fiery funk to smooth, classy ballads. Guest performers on the LP include vocalist Merry Clayton and guitarist Ray Parker Jr. of Raydio. String and horn arrangements by Wade Marcus highlight several of the cuts.

Best cuts: "Walking In Rhythm," "Happy Music," "Rock Creek Park," "Soft And Easy," "Supernatural Feeling."

Dealers: Group consistently hits the top 40 on the album chart.



PEABO BRYSON—Crosswinds, Capitol ST11875. Produced by Peabo Bryson, Johnny Pate. Bryson has developed into a sophisticated vocal stylist, using his voice like an instrument to deliver emotional vocal colorings on both midtempo soul/pop offerings and ballads. Bryson's graceful vocals, gliding like silk up and down the vocal spectrum, gives his compositions an interpretative flavor that comes together with the aid of many studio players. String and horn arrangements give the tunes a lush cushion. Bryson's keyboards are well in the back while the rhythm section stands out.

Best cuts: "I'm So Into You," "Crosswinds," "Point Of View," "Love Is Watching You."

Dealers: Bryson's last LP went gold.

BAR-KAYS—Light Of Life, Mercury SRM13732. Produced by Allen Jones. This veteran funk band has added two members to the ensemble bringing the total to 10 musicians. Joining are keyboardist Mark Bynum and percussionist Sherman Guy. The Bar-Kays' sound continues to mellow as it concentrates more on breezy ballad type songs that are highlighted by tasty vocals and harmonies, imaginative arrangements and Allen Jones' unobtrusive production. While the group has veered some from the overfunky tunes of the past, the softer sound is welcome. Synthesizers, horns and percussion aid the rhythm section.

Best cuts: "Get Up 'N' Do It," "Shine," "Love's What It's All About," "Angel Eyes."

Dealers: Bar-Kays are a consistent selling act.



KENNY ROGERS—The Gambler, United Artists LA934H. Produced by Larry Butler. This latest outing, which shares the title of Rogers' best selling single, finds the artist in top form. Alternating between pensive ballads and lively upbeat numbers, Rogers has found his niche in country music and proceeds to give it full benefit of his smooth sensitive stylings. Distinctive arrangements with piano, percussion and acoustic guitar combined with cameo backup touches by special guests such as Mickey Newbury, Bill Medley and Tony Joe White give this album a definite pop-flavored appeal. This is one of Rogers' finest LPs to date and a definite crossover contender.

Best cuts: "The Gambler," "I Wish That I Could Hurt That Way Again," "King Of Oak Street," "San Francisco Mabel Joy," "Making Music For Money."

Dealers: Sales of this package are assured on the strength of Rogers' successful single, and the album contains choice material for future releases.

RONNIE McDOWELL—Live At The Fox, Scorpion SCS0010. Produced by Slim Williamson. McDowell finally has a chance to display the depth of his talent. Carefully avoiding a string of Elvis-sound-alike songs, McDowell forges his own style. Excellent sound quality is achieved for a live recording (at Atlanta's famed Fox Theatre). Horns, strings, guitar, percussion and the Jordanaires as background singers add a sparkle to the album. It's paced by a balance of uptempo numbers and emotion-filled ballads, such as "Just Out Of Reach," that stir the audience.

Best cuts: "Kiss And Say Goodbye," "Smoke Gets In Your Eyes," "Just Out Of Reach," "Delilah."

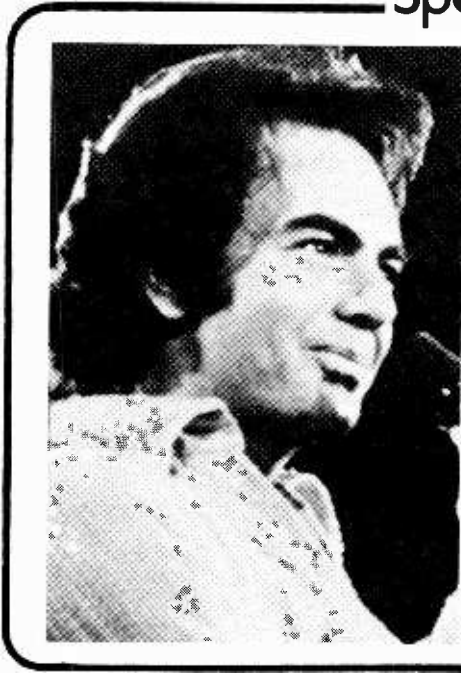
Dealers: McDowell has crossed from country to pop before, and can be racked in both areas.

MARY K MILLER—Handcuffed To A Heartache, Inergi ILP1002. Produced by Vincent D. Kickerillo. From her strongest performance yet on "Going, Going, Gone," to "Don't Blame Him"—both penned by Kim Morrison—Miller shows the emergence of a solid vocal style. Effective use of background voices and excellent musicianship—including James Burton, guitar, and Glen Hardin and Hargus "Pig" Robbins on piano—contribute to the album's strength.

Best cuts: "Going, Going, Gone," "Don't Blame Him," "One Woman's Heaven," "I Can't Stop Loving You," "In The Name Of Heaven."

Dealers: Inergi plans a strong promo push behind Miller's newest.

Spotlight



NEIL DIAMOND—You Don't Bring Me Flowers, Columbia FC35625. Produced by Bob Gaudio. Diamond's smooth, romantic voice rides prodigiously over 10 cuts, each a degree different from the others, so there is no similarity of mood or tempo. Diamond's nine-piece band is augmented by voices and strings for a comforting, MOR feeling. There is a relaxed tone to this production, made all the more enjoyable by the inclusion of Diamond's historic duet with Barbra Streisand on the title tune, which is also in Streisand's newest greatest hits LP. Alan Lindgren and Tom Hensley are responsible for the charts. Diamond tackles a variety of topics from the longevity of pop tunes to long lost love, with a new interpretation of the evergreen "You've Got Your Troubles" emerging in a sprightly dress. The cleverest arrangement is on the "Dancing Bumble Bee/Bumble Boogie" with its discoish dressing.

Best cuts: "Forever In Blue Jeans," "Diamond Girls," "The Dancing Bumble Bee/Bumble Boogie," "Memphis Flyer."

Dealers: Diamond's brand of clean vocalizing and brittle arrangements are a first-rate combination for MOR audiences plus in-store play.



CHICK COREA—Secret Agent, Polydor PD16176. Produced by Chick Corea. Corea returns with a fine collection of well arranged tunes, both musically and vocally. Corea touches many musical directions on the disk, enabling him to reach more than just one listening audience. There's a strong vocal selection, "Hot News Blues" on side two featuring Al Jarreau and Gayle Moran. Also adding spice to the Latin portion of the LP is percussionist Airtto Moreira, mostly on "Central Park."

Best cuts: "How News Blues," "The Golden Dawn," "Central Park," "Fickle Funk."

Dealers: All of Corea's LPs do well, emphasize the fact that some strong guest artists appear.

BOB JAMES—Touchdown, Tappan Zee JC35594 (CBS). Produced by Bob James, Jay Chattaway, Joe Jorgensen. James writes very melodic melodies and that is the strength of his LPs. This one is no exception to the fine string of works he's been creating for the past four years. Now with his own label, James controls his own destiny much more and he has again chosen to have a core of names help add strength to the five compositions in this package, all written and arranged by him. The music is relaxed and flows warmly, with strings adding a softness to that already created by James' own acoustic and electric keyboard work. Solo guitars and flute play adjacent to the piano, creating related textures. Sidemen include: Eric Gale, Earl Klugh, Hubert Laws, Ron Carter, Steve Gadd, Idris Muhammad, Ralph MacDonald, David Sanborn, Jon Faddis, Phil Bodner, Wayne Andre, Jerry Dodgion and Mongo Santamaria. Solos are handled by a lot of names not just James.

Best cuts: "I Want To Thank You (Very Much)," "Touchdown," "Caribbean Nights."

Dealers: The emphasis on this LP is for non-frenetic music, clear and intelligent without any of the overdone trappings of fusion music.



GLORIA GAYNOR—Love Tracks, Polydor PD16184. Produced by Dino Fekaris. The Queen of Disco when the movement first came to full flower in 1974-75 shines on this latest collection of rhythmic tracks. Freddie Perren handled rhythm arrangements, while Gene Page, Peter Robinson, Don Peake and Dave Blumberg supervised the string and horn arrangements. As Gaynor proved on "Never Can Say Goodbye" and has proved repeatedly since, she is one of the finest singers working in her particular field, possessing a voice that is at once powerful and expressive; gutsy and tender.

Best cuts: "Spotlight," "Anybody Wanna Party?," "Goin' Out Of My Head," "I Said Yes," "Substitute."

Dealers: Gaynor is one of the most consistent female artists in disco.

LE PAMPLEMOUSSE—Sweet Magic, AVI AVI6053. Produced by Laurin Rinder, W. Michael Lewis. This group scored two huge disco hits the last time around with "Le-Spank" and "Get Your Boom Boom (Around The Room Room)." On this followup there are more lively and shorter vocal tracks that highlight the group's knack for spunky and catchy tunes compatible for disco and Top 40. Producers Lewis and Rinder contribute synthesizer, keyboards and drums while the rest of the group is busy with rhythmic, incessant jamming.

Best cuts: "Sweet Magic," "I Wanna Make Music With You," "Slowdown."

Dealers: Look for immediate disco acceptance.

Billboard's Recommended LPs

pop

AC/DC—If You Want Blood, Atlantic SD19212. Produced by Vanda and Young. Recorded live during its last world tour, this LP shows the Australian hard rock quintet at its best. Focal point of music is the guitar playing of Angus and Malcolm Young. It is all very energetic and rather appealing, even if not the most original. The spirit is the thing here, and a bit of that can go a long way sometimes. **Best cuts:** "Whole Lotta Rosie," "The Jack," "Let There Be Rock."

THE WEREWOLVES—Ship Of Fools, RCA AFL13079. Produced by Andrew Loog Oldham. Basic rock quintet demonstrates an ability to present straight rock'n'roll with a distinctive flair. It's very basic, in fact, sometimes rough and unpolished, but the beat is there and the band sounds like it's having fun. The tunes are light hearted for the most part, helped along considerably on several occasions by Joey Stann's horns and keyboards. **Best cuts:** "Baby Eyes," "Crazy Arms," "Days Of The Rest Of My Life," "Summer Weekends."

WAYNE NEWTON—Changes Of Heart, 20th Century Fox T576. Produced by Clayton Ivey, Terry Woodford. The king of Las Vegas-styled MOR is broadening his repertoire on this LP, mixing recent hits like "Blue Bayou" and "Just The Way You Are" with songs by Kim Fowley, Buddy Holly and Bread. Strong horn and string arrangements give the tunes a punchy instrumental backdrop. **Best cuts:** "Housewife," "Change Of Heart," "Blue Bayou," "Winter In America."

LYNX—Sneak Attack, AVI AVI6050. Produced by R.A. (Bob) Morten. The first American release by this four-man popular Canadian band mixes tasty midtempo rockers with more laid-back tracks in the pop mold. Two lead vocalists help vary the pace and gives the album a more fluid feel. Searing guitars, keyboards, bass and percussion surround the vocals. **Best cuts:** "I Just Wanna Love You," "Crazy Lady," "Old Man."

NO SLACK, Mercury SRM13749. Produced by Jud Phillips, No Slack. No Slack is a four-man unit from Missouri whose songs are geared for Top 40 radio. The songs are short, filled with multiple hooks and tight harmonies. Augmenting the basic four-piece instrumentation are horn and string arrangements. **Best cuts:** "Come Home With Me," "Man Enough," "Pressure Point."

soul

NORMAN CONNORS—The Best Of Norman Connors & Friends, Buddah BDS5716. Various producers. This timely repackage of the Connors catalog serves to underscore the talent-spotting abilities of this percussionist-composer-arranger. Phyllis Hyman, Jean Carn, Michael Henderson, Philip Mitchell, Dee Dee Bridgewater and Connors himself are all showcased in fine, fusion-tinged style by numbers like "You Are My Starship," "Betcha By Golly Wow," "This Is Your Life" and "We Both Need Each Other." Arrangements are sweeping, sophisticated and atmospheric, and the multi-faceted instrumentation is stellar. **Best cuts:** Those cited.

THE COASTERS—Coastin', Salsa Picante S.P.L.P.10001. Produced by Jimmy Nunya, Bobby Sheen. The veteran vocal quartet returns with an effort that features disco on side one and a mainstream soul style on side two. Although the group is competent at disco, it fares best with the soul material. The smooth, harmonized vocals for which the group is known are here in abundance. **Best cuts:** "One Of These Days," "Disco Calypso," "Love Is A Funny Thing."

WALTER HORTON—Fine Cuts, Blind Pig BP00678. Produced by Jerry Del Giudice, Patrick McCarthy, Edward Chmelwksi.

It requires three men to produce this 11-track LP of simple blues? So be it. Horton blows indigo harmonica, sings a little and is backed by a small group featuring Mark Kazanoff's sax. Agreeable but unmemorable music slanted to a steady but small audience. **Best cuts:** "Hobo Blues," "We Gonna Move To Kansas City."

country

MEL STREET—Mercury SRM15014. Produced by Jim Prater, Jim Vienneau. This album, completed just before the singer's untimely death, offers classic Street in his best form. The well-balanced collection of 11 tunes features selections by top writers such as Bob McDill, Wayland Holyfield, Dennis Linde and one number penned by Street himself. Tasteful and imaginative production arrangements employ lots of guitar, keyboards and percussion with highlight touches of horns and strings. **Best cuts:** "Just Hangin' On," "It's Too Late To Stop Us Now," "Don't Let Me Cross Over," "When Your Phone Don't Ring."

disco

ARPEGGIO—Let The Music Play, Polydor PD16180. Produced by Simon Soussan. The first release on Soussan's new Harem Records custom label deal with Polydor is an effective mix of original material with Del Shannon's classic pop oldie, "Runaway." Besides writing or cowriting most of the tunes, Soussan arranged and conducted the cuts, supervised the rhythm, string and horn arrangements; and played synthesizer. **Best cuts:** "Let The Music Play," "Love And Desire," "Runaway."

PHREEK—Atlantic SD19213. Produced by Patrick Adams, Adams' disco credentials are well-established now, and in "Phreek" he offers another lively package of dance floor-oriented material. Keyboards, brass and Latin-flavored percussion work behind a variety of vocalists, to surprisingly melodic and subtle effect. It's almost the disco soft-sell, and in pleasant contrast to the over-reaching of other producers in this genre. **Best cuts:** "Everybody Loves A Good Thing," "May My Love Be With You," "I'm A Big Freak."

PAUL MAURIAT PLUS—Overseas Call, Mercury SRM13746. Produced by Paul Leka. Remembered more perhaps for "Love Is Blue" than anything else, the famed orchestral musician returns with his first LP in a number of years. "Overseas Call" is a disco album, a radical departure for Mauriat. The "Plus" in the credits is what Mauriat is using for all albums recorded outside his standard orchestral work. Here he is aided by some outstanding studio players including the Brecker Brothers, John Tropea and Will Lee. **Best cuts:** "You Can Do It," "Overseas Call," "From Jupiter With Love," "Come Back."

jazz

THAD JONES/MEL LEWIS QUARTET—Artists House AH3. Produced by John Snyder. Years ago jazz tenor saxist Coleman Hawkins suggested that the mark of an outstanding soloist was knowing what notes not to play. Cornetist Jones demonstrates this restraint to his great advantage in this quarter setting with his big band co-leader drummer Mel Lewis. Pianist Harold Danko and bassist Rufus Reid ably round out the quartet. This is a ballad album with Jones stretching out on such evergreens as "But Not For Me" and "This Can't Be Love." Jones' staccato effects on "But Not For Me" are particularly effective. **Best cuts:** all.

RAINBOW—Crystal Green, Inner City IC6001. Produced by Kiyoshi Itoh. "Rainbow featuring Will Boulware" says the album, belongs to Mike Brecker for his several outstanding tenor sax solos. Rainbow is a collection of musicians who change from cut to cut and who are mostly under contract to other labels. They include Eric Gale and Cornell Dupree on guitars. The group, despite some personnel changes along the way plays appealing fusion music in the six cuts offered here. **Best cuts:** "I Like It," "It Ain't No Use."

JACKIE McLEAN—New Wine In Old Bottles, Inner City IC6029. Produced by Kiyoshi Morisaki. Hank Jones, Ron Carter and Tony Williams support McLean's alto saxophone on six tracks taped last April; all are strong examples of McLean's bopping background and digital dexterity. But laudable as McLean's jazz is today, this LP is an unlikely chart contender in a market attuned to the distortions of fusionized, heavily electronic sounds. **Best cuts:** "It Never Entered My Mind," "Round About Midnight."

TINY GRIMES—Some Groovy Fours, Classic Jazz 114. Produced by Claude Achee and Jacques Morgantini. Taped in Paris four years ago, Grimes' lively guitar comes across on vinyl strongly with four-man backup which includes Panama Francis on drums and Lloyd Glenn's piano. Tiny was a big name in the '40s working with Art Tatum; it's kinks to have his four-stringer back. Excellent notes are by Andrew Sussman. **Best cuts:** "Lester Leaps In," "Swinging Mama."

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.



SD19217
includes the hit single, "Soul Man" 3545

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On Atlantic Records and Tapes.



Produced by Bob Tischler with very special thanks to Dan Aykroyd and John Belushi

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Closeup

SARAH VAUGHAN—How Long Has This Been Going On, Pablo 2310821 (RCA). Produced by Norman Granz.

Of the veteran musicians still regaling audiences, Sarah Vaughan's voice has not changed one iota. Which means that time literally has stood still for this unique stylist, whether onstage or in the recording studio.

This is a historic recording: it is the first Vaughan production under the aegis of Norman Granz, the flag-waving champion of acoustic, non-fusionized jazz, and it is the first teaming of "Sassy" in the studio with Oscar Peterson, Joe Pass, Louis Bellson and Ray Brown for this label. Maybe even for any label.

This LP represents a labor of respect and total interplay between five craftsmen, with Sarah singing so beautifully that it makes a listener to all sorts of music think how infantile and unprofessional today's crop of pop and rock singers are in comparison to this ageless pro who dispenses all the vital ingredients needed to make a song come to life: an appreciation for a lyric's content, the respect for words over amplification and dissonance, an awareness and control over phrasing and breath control, clarity of intonation, and knowing when to be cute and when not to.

The 10 tracks are all evergreens—don't look for any disco ditties here. And this is a serious Sarah, not a wispy cutup or bebop baby. In fact she only scat sings on one tune, the final and captivating "When Your Lover Has Gone."

All the rest of the cuts are either slow or medium tempo ballads and the way the charts are arranged, all the star accompanists are given ample room for their own solo developments or creative space with which to cut their own positive statements behind the lead "instrumentalist."

"I've Got The World On A String," which launches the LP in a relaxed 4/4 tempo, blends all the musicians into the tune with Sarah dipping into the lower register at times and repeating the word "I" several times.

Repeating phrases is about the lone effect she brandishes as she lollips along in a relaxed fashion. There are no flagwaving showoff devices on this session, no grand-standing vocal exercises with which Sarah is associated. Not that showing off her four-octave, pliant voice is anything to be ashamed of, but on this record Sarah sings in a pristine fashion as if to say, "look baby, I can make you cry without hitting you over the head."

"Midnight Sun" has Joe Pass playing delicate chords underneath her opening phrases, with some sexy, breathy vocals emphasizing the lyrics.

The title tune is done slowly, with Sarah injecting a comic feel just briefly on the word "charity" with the rest of the line done seriously and then the band goes into a fast bossa nova propelled by Bellson's pushing drums and Peterson's vamping piano.

The band plays so cogently together because of its affinity for each other made possible by playing on so many Pablo dates.

"You're Blase" is a slow exercise in drama in which Sarah holds notes and caresses words and you get to hear everything and digest the story line.

"Easy Living" is the side one closer and continues the slow pace. After five tunes there's no scatting. What gives?



Billboard photo by Bonnie Tiegel
Sarah Vaughan

"More Than You Know" opens the flip side in a continuation of the slow, easy mood, with Sarah toying with the phrase "lovin' you the way" repeating the word "lovin'" several times and taking the word "maybe" through a rollercoaster experience of starting down here and ending up waaaaay uuup heeere.

"My Old Flame" is easy burning with the vibrato controlled and the voice fading out naturally at the end. "Teach Me Tonight," with its gutsy intro by Peterson, sets Sarah into a bit of a blitzzy mood while "Body And Soul" has its own unique mood.

On this cut, it's just Sarah and Ray Brown's acoustic bass, she leading, he walking beside her. And when it's over and the closing "When Your Lover Has Gone" has established its voice and drums tandem, you realize how terribly difficult it would be for an average singer to hold his/her own with just this rhythmic support.

Sarah sails through the bass and drums experience, trading fours with Bellson and establishing her mastery in the art of scat singing. And she blends both legit singing with scatting as she ends her studio journey, connecting the closing phrase "when your lover has gone" with a jaunty "wap a do weeee." Whee!

ELIOT TIEGEL

'Annie's' Cleffer Guests At Rap

NEW YORK—Charles Strouse, composer of the score for "Annie," will be the guest speaker Dec. 21 at the "Askaprop" rap session here hosted by the American Guild of Authors & Composers.

Strouse, an AGAC council member, will field questions on writing for the theatre. The forum is held each Thursday at the Guild's New York headquarters at 40 W. 57th St. Phone reservation is required. The number is: (212) 757-8833.

L. A. WOMEN DEMONSTRATE

LOS ANGELES—The Los Angeles chapter of Women Against Violence Against Women launched its holiday campaign by boycotting two Westwood area record stores (Saturday 25) to get shoppers not to give "gifts of violence" for the holidays.

The women's group is trying to get shoppers to boycott Warner Bros., Atlantic and Elektra/Asylum product because of the "images of violence and sex violence" the companies use as advertising gimmicks.

About 30 females carrying banners, posters and examples of offending album jackets picketed the Westwood Warehouse and Tower locations.

Dealers Look To Sales Upbeat

• Continued from page 18

of Vine Records in Louisville, maintains his business as "very disappointing—not at all what we'd expected. We did have some bad weather during the holidays but that shouldn't affect us that much." He says all five Vine stores experienced "slow business below expectations. I don't think we've met last year's sales figures. I've spoken with other record stores in the area and they are having the same problem with slow sales. Business is slowly improving, but it hasn't been what we'd expected."

Timmons says some of the \$8.98 albums are selling very well, but others are not.

"I think this price is causing buyers to be much more selective in their purchases," he concludes. His current best sellers are Earth, Wind & Fire, Kenny Rogers, Queen, Joel, Martin and Chic.

Don Crocker, assistant manager of Oz Records' Eastwood Mall location in Birmingham, saw a "tremendous increase in our volume of business during the Thanksgiving holiday," although he cites a 40% off discount sale as "probably one of the reasons for the increase," which he puts at 2½ times over last year.

"We anticipate another increase in our sales nearer to Christmas, probably not as heavy as during our Thanksgiving sale...."

He reports that major artists have helped put over \$8.98 list albums for the time being, but he believes that the higher price will eventually hurt smaller acts "when the record companies start blanketing the price on every artist."

His best sellers are Joel, Queen, Kenny Rogers, Willie Nelson, Family, Parliament, Funkadelic, Steve Martin and Grover Washington.

Major Chicago area retailers were cheered with results of the Thanksgiving weekend, reporting impressive gains over the same period last year.

Astaire Songs Top DRG Issue

NEW YORK—Hugh Fordin's DRG Records is keeping up its program of unique reissues and repackagings of nostalgia show and personality material.

Highlighting six new releases from the company is a three-record boxed set of "The Fred Astaire Story" that was created with loving care about 26 years ago by Norman Granz. The new package comes complete with a 12-page booklet with candid photos from the 1952 session.

This package is a particular gem for traditional jazz fans as Astaire is backed up by solo giants as Flip Phillips on tenor sax, Charlie Shavers on trumpet and Oscar Peterson on piano.

These latest releases also include two by Noel Coward, one culled from British releases which include Coward singing music from "Sail Away" and "High Spirits" and his "London Morning" ballet; the other a two-disk Mary Martin-Coward duet from a 1955 tv show.

The releases are rounded out by a reissue of the 1976 show "Snoopy," pianist Richard Rodney Bennett playing the ballet music of Cole Porter, Harold Arlen and Richard Rodgers and new package of the 1965 British recording of the musical "Divorce Me, Darling."

The Midwest's fall weather has been exceptionally mild this year, and dealers believe customers weren't encouraged to shop before Thanksgiving. Then came an avalanche.

"Business is up about 25% from last year," Gary Arnold, Midwest regional manager for the Disc Records chain, discloses. Arnold oversees mall outlets almost exclusively.

"The cold weather now is driving people into the mall. It was soft for a while but it's really opened up," he observes.

New Streisand, Joel and Martin albums are the big lures. Arnold says the two big RSO film soundtracks continue to move well also.

At Chicago's Rose Records, Thanksgiving brought "very strong" business, manager Jim Rose responds. The tape and budget floor at Rose's Wabash Ave. store, newly remodeled, enjoyed the biggest volume day in its history that Friday.

Overall, store volume climbed 20% above last year, with Streisand, Manilow and Earth, Wind & Fire hits packages fueling the surge.

New classical boxed sets from Deutsche Grammophon featuring conductor Herbert von Karajan also contributed, as did the new Beverly Sills and Sherill Milnes duet program on Angel. Classical business at the Rose stores accounts for nearly 40% of total volume, Rose indicates.

Substantial increases over 1977 also are reported by Laury's Discount Records, Chicago and suburbs.

"The weather has been so nice that pre-holiday shopping was off," Art Shulman, chain manager, explains. "Finally they were hit over the head."

Albums by Streisand, Martin, Al Stewart, Van Morrison, Bob Seger, Styx and Herbert von Karajan were demanded by the shoppers, Shulman says.

Claude Bolling's "Suite For Violin And Jazz Piano" with Pinchas Zukerman (CBS) and the new Beverly Sills album also are mentioned.

N.Y. Rehearsal-Concert Site?

NEW YORK—The establishment of an indoor rehearsal and performing center is the next project of Manhattan Borough President Andrew Stein's music task force.

Stein says he sees a new facility as a way to "vitalize the music business in Manhattan" and bring back business that has been lost to Los Angeles and Nashville.

"This is still a great music town," proclaimed the borough president, who calls the amount of music business going to the West Coast "disproportionate in the past few years."

A formal announcement of the music center is expected to be made within the next few weeks.

In the meantime, the Manhattan Music Playoffs, a competition for amateur musicians playing contemporary music in the borough, will take place the weeks of Dec. 2 and 9

Debut In-House Arista Quarterly

NEW YORK—Arista has inaugurated a new in-house publication, the Arista Record, which covers the musical activities of the label in feature articles, photos, columns and previews of new releases.

Produced by the Arista publicity department, the first issue of the quarterly publication has been distributed to Arista staffers, as well as press, radio, colleges, and distributors.

Hegewisch Records, Calumet City, Ill., surpassed last year's Thanksgiving business. However, manager Ken St. Jean was not completely satisfied.

"Perhaps I was aiming too high," St. Jean confides. "People weren't buying gifts yet; there weren't a lot of holiday sales."

Nonetheless, St. Jean anticipates a Christmas season substantially bigger than 1977.

Earth, Wind & Fire and Styx hit packages, and new Chaka Kahn and Streisand albums were St. Jean's sales leaders.

Evan Lasky, president of the franchiser for the Budget Tape & Record stores, points up that in the Northwest area, poor weather prior to the important post-Thanksgiving weekend bogged down traffic.

But it worked the other way in most of the rest of the U.S., where pleasant weather, Stu Schwartz of Harmony Huts notes, had people shopping everywhere. When weather is inclement, Schwartz explains, enclosed mall locations, favored by most important chains, get the lion's share of the trade.

Lou Fogelman of Music Plus, Los Angeles, points up that starting in 1977 his chain has registered a strong pre-Thanksgiving Wednesday, with 1978's topping the prior year by a good percent. "More and more customers are buying because they know we'll be closed. We enjoyed excellent business especially Wednesday night till our 10 p.m. closing."

"Business really broke all over for us over the weekend," David Lieberman of Lieberman Enterprises, Minneapolis, reports. "It's as good as we expected it to be. John Kaplan of Handleman Co., Detroit, another important rackjobber, agrees.

"We're doing a lot more business than last year," Dan Grimes of National Record Mart/Oasis states. Like so many others, he is optimistic over prospects for the next four weeks.

(Billboard, Nov. 4, 1978). Judges in the contest, the first prize of which is a contract with Infinity Records, include personal manager Bill Aucoin, concert promoter Ron Delsener, songwriter Joe Raposo and attorney Howard Beldock.

Additional projects contemplated by the task force are a museum devoted to the musical achievements of New Yorkers and a stepped up-campaign in other cities to bring more music business here.

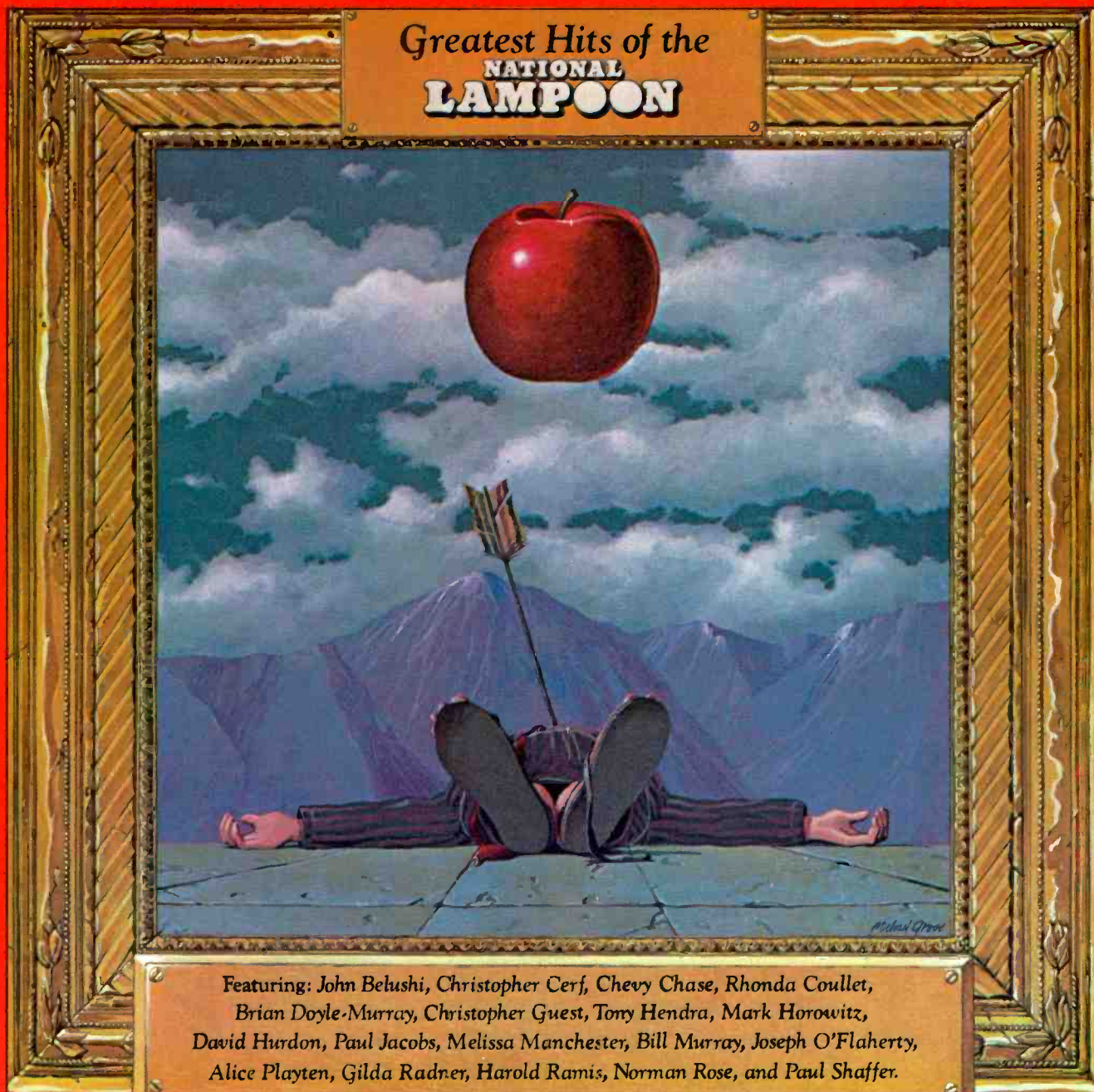
USC Benefits From Concerts

LOS ANGELES—Concerts featuring more than 20 acts were held Nov. 17, 19 at the Shrine Auditorium to benefit the non-profit USC Community School of Performing Arts.

Friday's lineup included Billy Paul, Lionel Hampton, the Far East Band, Barbara Mason, Charleston Grotto, Raw Solution, the Chicano rockers Tierra, the Chester Whitmore Dancers, Javier & Co. Singers, comic Iron Jaws Wilson, composer/arranger/conductor Gerald Wilson and others.

Scheduled for Saturday evening were the Crusaders, Marlina Shaw, Amanda Ambrose, Kathi Pinto, Tony Newton, Gerald Wilson orchestra, comic Reynaldo Rey, Bloodstone, Pure Funk, 100% Love and others. One thousand records were given away each night.

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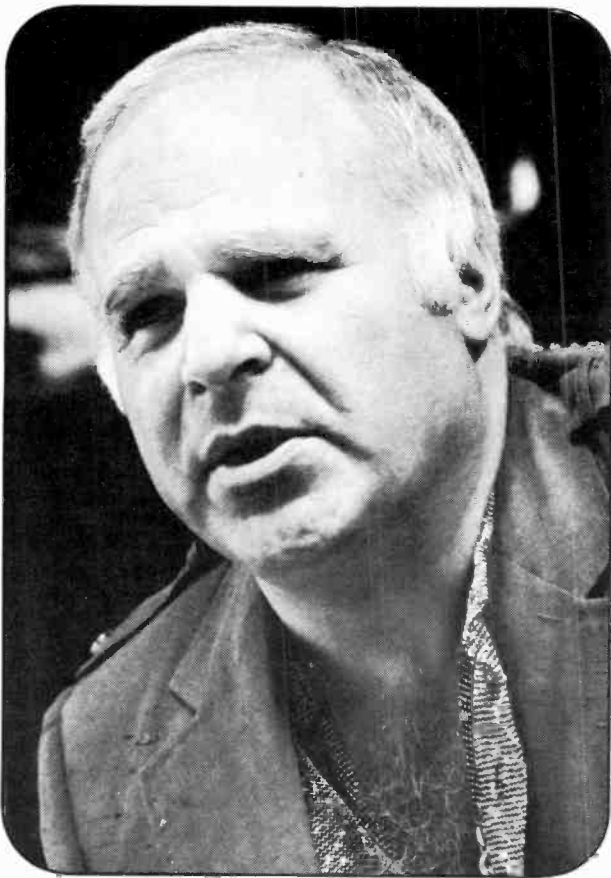
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Don Arden is a volatile, highly successful businessman whose Jet Records is influential in many parts of the world. He is a talent manager and head of a growing record company. He moves swiftly in the frenetic world of show business and *Billboard's* Jean Williams followed him around Los Angeles recently to provide this insight into this colorful personality. This is her report:

DON ARDEN: Music Man In Motion

Jet Records Head Expands His Global 'Empire'

Don Arden, artists manager and owner of Jet Records, manages to pack in a full day's work (8:30 a.m. til well after midnight) even though he is concerned about his multimillion-dollar litigation with United Artists Records.

Arden, a calm, always thinking man, seldom smiles, and when asked for an opinion on practically any matter, hesitates, clears his face of all expression, then answers.

Always in charge, he is aware that many of his answers are not at all what the person asking wants to hear, but he will stand by them, even arguing his point, forceful and knowing.

Arden seems to enjoy being asked his opinion—and he always has one. However, one sure-fire way of getting a smile and a lot of light conversation is to mention Sharon or David, his children. This strong, unbending man becomes almost vulnerable, and totally different when speaking of his family.

Sharon practically runs his U.S. operation, while David heads up his European base. The Jet organization is totally family operated.

Arden is speedily expanding the Jet "empire," recently opening the Jet Sound & Lights firm under Sharon's direction.

Although his day generally starts somewhere around 8 a.m., Arden says he is making and receiving calls all through the night. "I'm thinking when most people are asleep," he says.

He points out that he works well at home, not leaving his palatial Los Angeles area estate some mornings until well after 10 a.m.

Little wonder. Arden's home is situated atop a hill in Beverly Hills, overlooking the homes of Cary Grant, Alice Cooper, Elton John and other notables. The house was built by Howard Hughes and Charles Boyer resided there for 12 years.

Inside his home, Arden, who likes to talk but also has mastered the art of listening, drops down on a fox fur-draped couch as Sharon advises him that she's off to the office.

"I have a lot of information concerning the case (his suit against UA Records) and I am still collecting evidence. Things just seem to fall in place once they get rolling, you know," says Arden.

He changes subjects abruptly. When a new thought comes up it comes out and the last topic is tabled until he decides otherwise. "You know I have taken Britt Ekland on for management and have her appearing right now in a stage play in England.

"We have purchased the film rights to the book 'Groupie' for ELO and have changed the name to 'Super Groupie.' Britt will also star in the film."

Arden also takes pleasure in reflecting on his past, but only as a means of stating from whence he has come—and he openly acknowledges that he's come a long way.

He started his career as a singer at 13 and continued until he was 30, using the money earned from his engagements to form his own agency.

"For the first 10 years I was a singer of Jewish folk songs in Europe and I was successful because there were a limited number of people doing this." He says he recorded on the Decca label in London.

"Many people don't know that I promoted William Morris' rock acts in London from 1955-'63. Billy Eckstine was the first act I booked as an agent in Europe."

Arden, who has no illusions about his own strength in the industry, takes on the topic of powerful figures in the music and talent industries. "I have become what I am by not saying what I'm going to do but by doing it."

In the middle of this conversation son David calls from England to talk about Andy Stevens (Jet's international director) coming to the U.S. and where he will be housed.

He calls Sharon at the office relaying his conversation with David.

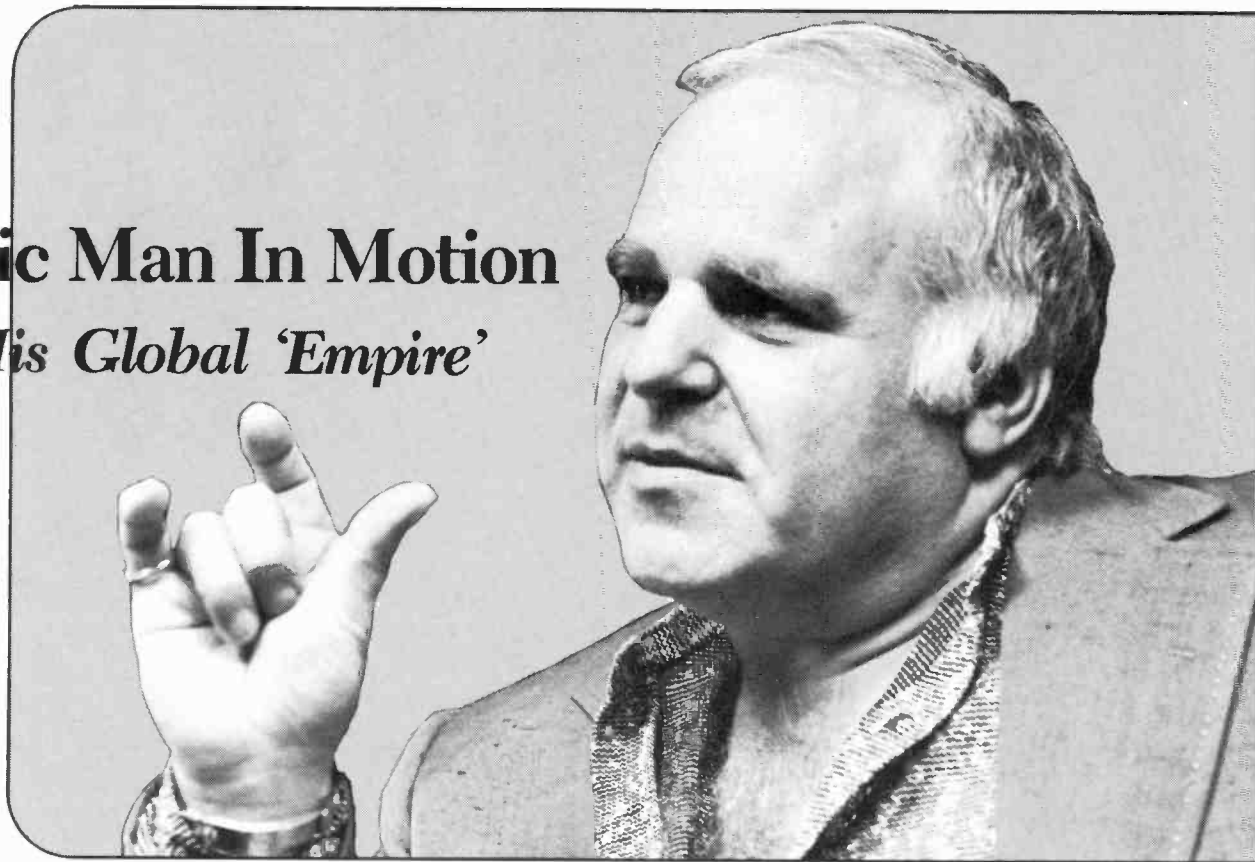
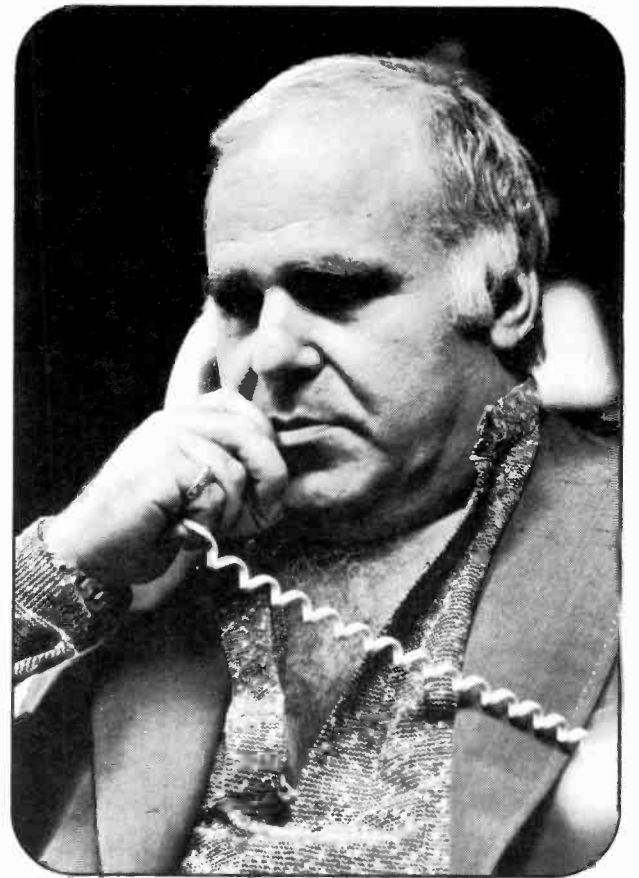
In one of the few times when he shows emotion, he presents a letter to a visitor saying, "What do you think of this?"

It's a letter from a young man in the New York area which was forwarded to Arden by EMI. Apparently the young man had purchased an Alan Price LP from Alexander's department store in New York which was defective. He returned the LP and after five subsequent albums he decided to write a letter to the firm he thought was responsible for the LP. Not being involved with UA at the time, EMI forwarded the letter to Arden.

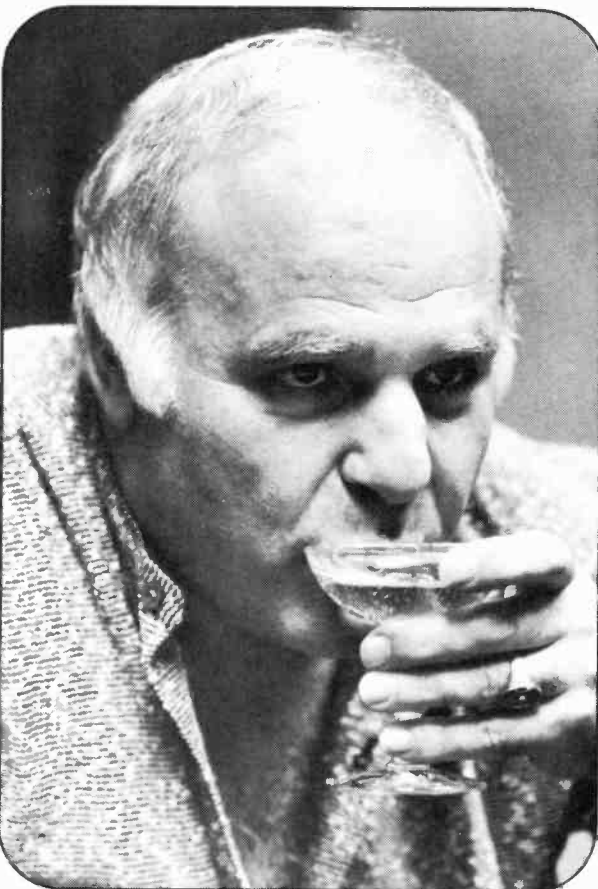
"I called the guy when I was in New York over the weekend, and naturally told him that I would send him a good copy.

"I believe some shenanigans are going on. There were only 200,000 copies of that LP pressed so it's safe to assume the entire batch is bad.

"I have got to get to the bottom of this. I want to find out just why so many of Alan's albums are bad." He puts through a call to Alexander's—the store manager is out.



Billboard photos by Bonnie Tiegel



"I had better get down to the office. There are things I can't do from here." It's raining heavily when Don gets into his blue and silver Rolls with a license plate that reads Jet 1.

Once in the office, David calls again as Sharon rushes into Arden's office. "Waldorf Astoria for Andy (Stevens)," she says.

Arden is concerned about the response he's receiving to an ad which was placed in several papers and magazines warning the public not to buy certain Jet LPs.

"We keep getting letters from lawyers about our ad," he says. "I'll bring copies when I come to Europe, they're all interesting," he tells his son.

"Cheryl (Silverstein, his secretary) come in here a minute. I want you to call this number in New York. They'll take a hell of a long time to answer but ask for the manager (of Alexander's).

As Cheryl is phoning Alexander's, Arden elaborates on the ad. "We placed the same ad in papers throughout the world" pointing out that the ad in part asks kids not to buy certain LPs. He claims that in Detroit, one dealer purchased 4,000 copies of a particular LP and in less than two weeks 2,000 were returned.

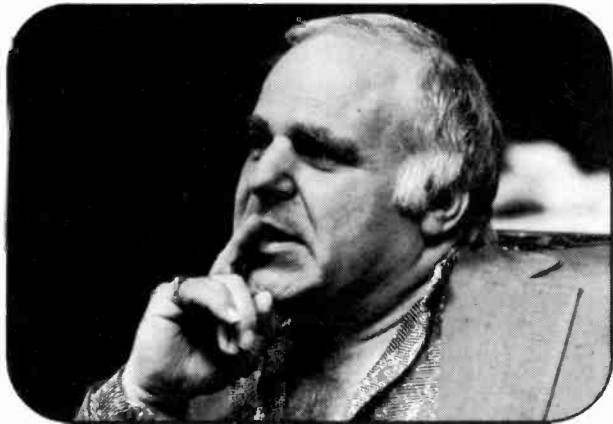
The manager of Alexander's is still out to lunch—Arden tells Cheryl to keep trying to get him. "You know this film 'Super Groupie'? Well, we're deciding on a director this week. But I really believe there will be certain individuals who will try to stop this film."

The manager of Alexander's is on the telephone. "I'm calling because I received a letter from a gentleman in your area who said he received five copies of the Alan Price album.

"Where the devil did you get those albums?—where did they come from? Malverne? I will send you a copy of the letter. Did you have any defectives on ELO? Did you stock many of Alan Price? You had 10 and you have one left and this one gentleman got five?"

"Cheryl, call Paul Smith at CBS. I want to check on who owns Malverne."

Arden says he has a new company, Jet-TV, which has the



rights to the "Gong Show" in England and Sam Lutz is interested in getting Lawrence Welk, his client, on the show.

ABC-TV in New York calls, obviously looking to book ELO on a show, but Don tells the caller that ELO will not be doing personal appearances but that the caller could possibly use a film of the group.

Hanging up, he says, "We went into tv nine months ago. The company is based in London and David runs it. We're concentrating on doing films, concerts and we're into developing tv series.

"We filmed ELO at Wembley and the London office will sell the film worldwide."

Richard Steckler, former manager of Chaka Khan, comes in with Robert Richards. Steckler now runs Arden's U.S. manage-

Below: Don Arden, stresses a point while relaxing on his fur-draped couch at home.



We have 20 people now in the office but we have our international and publishing companies ready to start and nowhere to put the people."

Walking into the office, Jet staffers appear to be upset, whispering among themselves about something.

It turns out that there's a man from the Los Angeles Times in the office to see Arden about the same ad that Don says appeared in newspapers and magazines around the world.

While some office personnel attempt to keep those not involved in the situation away from the two men, Arden and the man from the Times go off in a room that looks to be slightly larger than a phone booth to talk.

Although the two are talking in hushed tones, the word retraction can be heard often. It seems the Times staffer is concerned about some kind of retaliation for running the ad. John Lehr, partner in the Steven Machat law firm joins the two men. It appears that he is trying to reassure the Times man that he has nothing to worry about.

Ria Lewerke of Ria's Images, who does the artwork for Jet, comes in with mockups of Jet's 1979 calendar. There are photos for each month representing titles of songs performed by Jet artists.

Ria pulls out the first one called "Miss Misunderstood," with a photograph of a nun. Ria, elated over the uniqueness of the cover, advises Don that Sharon loves the photo.

Don is less than enthusiastic, feeling the picture of the nun is not only inappropriate "but a lot of people will think this is



Ria Lewerke shows Arden mockups of Jet's 1979 calendar.



Arden checks company records as Sharon Arden checks on an artist.

Right: Arden gets a better look at some negatives by holding them up to the light.



ment company and Richards works with him. Steckler manages Les McCann, who has joined Jet's management wing.

Sharon joins the group to talk about Adrian Gurvitz, a new English artist whom Jet brought to the U.S. to record his first solo project. "We brought him here to record because the product is basically geared to the U.S. market," says Steckler.

Everyone is excited about the project except Don, who as usual takes a wait-and-see attitude. "It's going to be tough selecting a single because there are so many good things," says Richards.

"Don't forget we have to go over and look at the ABC building," says Sharon to Don.

"I want the limo in five minutes." Arden's humor is dry and pointed and he displays it fully all the way to ABC Records.

Kirk Patrick, director of office services at ABC meets Arden's party, which also includes Steckler. Arden is interested in purchasing a building in order to house under one roof the entire U.S. Jet operation, including recording studios.

Sharon seems excited about the facility, as Patrick gives a grand tour of the entire ABC complex. "This suits our needs," says Sharon. "We would have to spend about \$500,000 to fix it up."

Arden stops to speak to those he knows and chats briefly with ABC Records president Steve Diener.

Arden shows absolutely no enthusiasm, but he admits that the office building would serve Jet's needs.

Once in the limo, Sharon explains that the company is in dire need of new offices. "We have outgrown our present offices.

sacrilegious. No I don't think so." The poster is set aside while he picks up the second one.

It is a picture of David as a baby, with the slogan "We Fought For Rock 'N' Roll." Needless to say Arden feels the photo for the calendar is terrific. He likes it so much, he says, "Sharon, don't you think this will make a great billboard?" Sharon agrees. "Well then, we'll also have this made into a billboard."

Don is expressionless as Ria goes through the mockups one by one. "Hey wait a minute, are they blue suede shoes over her titties for a calendar?" Ria explains that the shoes are over the woman's head. Don agrees that the blue color is great.

"Wait a minute, what the hell is this?" It's a highly sexually suggestive photo with the caption "Oh Lucky Man" for the month of March. "What are we turning into?"

"Didn't you see that story on the front page of Billboard this week about sex on album jackets?" says Sharon to Ria. Everyone laughs.

The conversation about the photos is relatively light but at the same time decisions are being made.

"Steve (Slutzah, West Coast director, product manager at

Epic) come here," shouts Don. Slutzah and Pat Siciliano, Jet's new publicity director, had seen the photo and Slutzah had apparently reserved his opinion until asked for it.

"What do you think of this?" Steve looks at it as if seeing it for the first time and says, "You don't have this kind of company, this is not your image." "You're right," says Arden.

With the exception of the nun and sex-oriented photos, Don says he likes the calendar mockups.

Arden begins to relax as Sharon chats about a nationwide talent contest with which the firm is involved. The contest is being held in 13 cities across country, and also is tied into the local stations in the areas. The finals will be held at L.A.'s Roxy nightclub.

The contests are being held in an effort to secure new talent, singers, bands and songwriters for the label. She notes that Magnum is a new rock group recently signed to Jet with product due in February. There will also be a new Alan Price LP in February, with ELO coming with a new album in April. In addition to bringing new talent to the label, Arden is looking to increase his personal management roster.

He points to Les McCann. "We might start to build this type of act. Les' current LP on A&M has sold three times what any of



ABC's Kirk Patrick shows Don and Sharon the ABC Records building.

his previous LPs have sold. Les takes special handling but he's an artist who will sell forever.

"You know, there are few acts around today with character. I'm talking about people like the performing personalities who made rock 'n' roll show business. Streisand is the best thing to happen in the past 50 years and Neil Diamond is also good. But there are few of them.

"In the '50s and '60s we had the Everly Brothers, Jerry Lee Lewis, Chuck Berry, Little Richard and people like that. These were show people both on and off stage. These artists had flair and an aura of excitement about them."

Arden says these artists "weren't contrived whereas today much of it is bullshit. It is easier today for nontalents to make it because now people have a way of building stars."

Arden is well aware of his "enemies" in the industry and speaks openly of them.

"Most of my enemies," Arden says, "are people who envy my ability to make stars. It's true that only a handful of people can make stars over a period of time. Many people in our business don't give a shit about the artists. It's how many records can be sold.

"In this industry many of the big people like me because they made money off of me.

"Big people see the humor in me but the small guy is controlled by envy, jealousy and hatred and he never stops looking at what the other guy is doing. I don't recognize competition. Sometimes it's hard to separate the men from the boys. These people can't stand others' success.

"I want to build an empire, not just a record company," he continues. "I'm always building and I thrive on stress. I even like to instruct my lawyers. I don't really like for them to advise me. I have a battery of six lawyers between here and London and they respect that attitude."

Following dinner, Sharon and Don head for the Roxy. It's past midnight and McCann has finished his first set of the evening. Arden is told that Les will be on for the second show at 1 a.m. so he and Sharon find seats and wait.

Graphic layout: Bernie Rollins

Billboard's

Billboard SPECIAL SURVEY For Week Ending 12/9/78

Number of singles reviewed
this week **59** Last week **80**

Top Single Picks

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GENE SIMMONS—Radioactive (2:54); producers: Sean Delaney, Gene Simmons; writer: Gene Simmons; publisher: KISS ASCAP; Casablanca NB951DJ. Already on the Hot 100, this is a catchy rocker from Simmons' first solo album. The hook is repeated throughout and a short guitar solo is thrown in for good measure. Simmons' hard-edged vocals work well with this song.

recommended

CHEAP TRICK—California Man (3:29); producer: Tom Werman; writer: R. Wood; publishers: Intersong/United Artists ASCAP; Epic 850625.

TED NUGENT—Need You Bad (2:44); producers: Lew Futterman, Cliff Davies; writer: T. Nugent; publisher: Magicland; (ASCAP) Epic 850648.

MICHAEL JOHNSON—When You Come Home (3:14); producers: Brent Maher, Steve Gibson; writers: E. Kaz, T. Snow; publisher: United Artists/Glasco/Braintree/Snow ASCAP/BMI; EMI America 8008.

GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (2:58); producer: not listed; writer: Hank Williams; publisher: Fred Rose BMI; Rounder 4518.

RARE EARTH—I Can Feel My Love Rising (2:54); producer: John Ryan; writers: H. King, S. Shayne; publisher: Jobete ASCAP; Prodigal P0643. (Motown).

BRUCE STEWART—2 A.M. In The City (3:31); producers: B. Stewart, David Pinto; writer: B. Stewart; publisher: RBS ASCAP; Motivation V45526.



THE BLUE NOTES—All I Need (3:14); producer: Henry Cosby; writers: F. Wilson, D. Taylor, E. Holland; publisher: Jobete ASCAP; Fantasy F840AS. The Temptations' 1967 hit is jazzed up with some discotized horn runs, reminiscent of the hit sound of another top Fantasy act, the Blackbyrds. Male and female vocals interact effectively on this latest from the group formerly headed by Harold Melvin.

recommended

FINISHED TOUCH—I Love To See You Dance (3:43); producer: Kenny Stover; writers: K. Stover, H. Peterson; publisher: Jobete ASCAP; Motown M1449F.

AL GREEN—To Sir With Love (4:05); producer: Al Green; writers: D. Black, M. London; publisher: Screen Gems-Columbia BMI; Hi H8522. (Cream).

ROY AYERS/WAYNE HENDERSON—Heat Of The Beat (3:30); producers: Roy Ayers, Wayne Henderson; writers: W. Henderson, R. Flowers; publisher: Relaxed BMI. Polydor PD14523.

THE CONTROLLERS—If Somebody Cares (3:47); producer: Frederick Knight; writer: David Camon; publisher: Every-Knight BMI; Juana 3419 (TK).

JOE TEX—Loose Caboose (3:52); producer: Buddy Killen; writers: Joe Tex, Gloria Thompson; publisher: Tree Pub. Co. BMI; Dial 2800.

SOUL CHILDREN—Who You Used To Be (3:31); producers: David Porter, Lester Snell; writers: R. Porter, D. Porter, L. Snell; publisher: Benfel/Robosac BMI; Stax STX3214 (Fantasy).

THE BOPPERS—There She Goes Again (3:55); producer: Augie (A.J.) Johnson; writers: Johnson, Beckmeier; publisher: Effective/At Home/Rosetree ASCAP; Fantasy F843AS.



EDDIE RABBITT—Every Which Way But Loose (2:48); producer: Snuff Garrett; writers: S. Dorff-M. Brown-T. Garrett; publishers: Pesco/Warner-Tamerlane/Malkyle, BMI. Elektra E45554A. Gently sliding steel guitar licks pave the way for Rabbitt's vocal which starts slowly and stays that way until the chorus ignites the song. Guitars, strings, bass and percussion blend for maximum effect.

RONNIE MILSAP—Back On My Mind Again (3:10); producers: Tom Collins-Ronnie Milsap; writers: C. Quillen-C. Pierce; publisher: Chess, ASCAP. RCA JB11421. A bouncy number about a woman who can't be banished from the mind receives a solid rendering from Milsap. The pedantic background music provides a sing-a-long feel.

ZELLA LEHR—Play Me A Memory (2:44); producer: Pat Carter; writers: Milton Blackford-Richard Leigh; publisher:

United Artists, ASCAP. RCA PB11433. A piano intro starts the new Lehr single. A solid bass/percussion beat and background vocals surround her voice in this love song.

T.G. SH PPARD—Happy Together (2:22); producers: Jack Gilmer-T.G. Sheppard; writers: G. Bonner-A. Gordon; publisher: Cha Don, BMI. Warner Bros. (Curb Records) WBS8721. The Turtles' hit from 1967 gets a rejuvenated version from Sheppard. There's an effective balance between the verses and the chorus, ranging from a breathless delivery to potent performance.

recommended

JIM MUNDY AND TERRI MELTON—Kiss You All Over (2:54); producer: Nelson Larkin; writers: R. Chin/M. Chapman; publishers: Cintr Chaps/Careers, BMI. MCM 101A.

EARL CONLEY—Dreamin's All I Do (3:30); producer: Gene Eichelberger; writer: Earl Conley; publishers: ETC/Easy Listening, ASCAP. Warner Bros. WBS 8717.

SANDRA KAYI—I'll Still Love You In My Dreams (2:26); producer: Gene Kennedy; writer: Andrew Inglese; publisher: Door Knob, BMI. Door Knob DK8088.

TOMMY OVE STREET and NASHVILLE EXPRESS—Tears (There's Nowhere Else To Hide) (2:10); producer: Tommy Overstreet; writers: T. Overstreet/Dale Vest; publishers: Tommy Overstreet/ABC Dunhill, BMI. Tina IRDA 523.

JERRY LEE LEWIS—Save The Last Dance For Me (1:49); producer: Not Available; writers: Pomus-Shuman; publishers: Trio/Belinda, EMI. Sun S11139.

HOWDY GLEN—When You Were Blue And I Was Green (3:00); producer: Not Available; writer: Earl Conley; publishers: ETC/Easy Listening, ASCAP. Warner Bros. WBS8704.

LIZ ANDERSON—After You (2:51); producer: Slim Williamson; writer: Liz Anderson; publisher: Acuff Rose, BMI. Scorpion SC0565.

DANIEL—Only A Fool (4:19); producer: Andrew Murphy; writer: Rick Roberts; publishers: Warner Tamberlane/El-Sweno, BMI. Daniel IRDA 517.

DOLLY FOX—I've Got A Reason For Living (2:08); producer: E.F. Productions; writer: Steve O'Brien; publisher: Sawgrass, BMI. Artic AR1021.

NEIL YOUNG—Cosas A Time (3:03); producers: Neil Young/Ben Keith; writer: Neil Young; publisher: Silver Fiddle, BMI. Reprise RPS1395.



A TASTE OF HONEY—Disco Dancin' (3:05); producers: Ponce Mizell & Larry Mizell; writers: A. Barnes-J. Malone; publisher: Lonebar BMI. Capitol P4668. Strong bass lines open this tune sparked with electric guitar and electric piano. Rhythm is steady with accentuating lead instrumentation and vocals.

recommended

RON LOUIS SMITH—Party Freaks, Come On (3:17); producer: Ronald Smith; writer: R.L. Smith; publisher: Sound Enterprises/Harrick BMI; Sunshine Sound 1006 (TC).



Easy Listening

recommended

LENA HORNE—Believe In Yourself (2:13); producer: Quincy Jones; writer: Charlie Smalls; publisher: Fox Fanfare BMI; MCA MCA04979.



BLUES BROTHERS—Soul Man (2:55); producer: Bob Tischler; writers: David Porter, Isaac Hayes; publisher: Walden/Birdees ASCAP; Atlantic 3545. The Blues Brothers, aka John Belushi and Dan Ackroyd of "Saturday Night" fame, handle this classic blues tune in tasty fashion. Belushi's lead vocals and Ackroyd's harmonica are supported by an all-star band that keeps the record cooking.

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.

Say Shackler Exit Won't Affect Chalice

LOS ANGELES—Despite the exit of David Shackler to ABC Records with his own Phoenix label, the Chalice Music Group, an independent self-contained production/publishing company with its own 24-track studio, is conducting business as usual, although there is a strong possibility of a name change.

Lennie Hodes, president of the music publishing division, says the five-year-old company "is here to stay" although there will be some re-

organization due to Shackler's departure.

Hodes notes that he and Shackler "are still friends" although he won't comment on the state of their business relationship.

Insofar as its Silvery Moon studio is concerned, Hodes reports it is fully operational with a steady flow of recording going on.

Chalice's two music publishing firms, Mother Pearl Music (ASCAP) and Goblet Music (BMI) are also active. Art Garfunkel just recorded a Mother Pearl song entitled, "In A Little While I'll Be On My Way," written by Dennis Belfield.

John Travolta recently had an "A" side released called "Big Troubles," a Goblet Music tune. And Shirley Bassey cut a French tune called "Magic Is You."

The publishing division is also actively involved in international sub-publishing agreements.

However, the status of its production company, which boasts nine acts, is still uncertain.

Eagles Up With 45

LOS ANGELES—The latest superstar Christmas product is the Eagles Elektra/Asylum single "Please Be Home For Christmas," written by Charles Brown and Gene Redd, backed with "Funky New Year," an original tune by Don Henley and Glenn Frey. It marks the first Eagles release since Timothy B. Schmit joined the group, but it will not appear on any upcoming Eagles LP.

McCartney And Wings To CBS?

LOS ANGELES—Paul McCartney has reportedly signed with CBS Records for the U.S. and Canada, renewing, however, with EMI in London for distribution in other world territories.

According to Lee Eastman, McCartney's attorney in New York, the artist is still in the negotiating process and remains unsigned with any label. McCartney's contract with Capitol expired last Dec. 31.

The ex-Beatle, with Capitol Records in the U.S. and Canada since the breakup of the group in 1970 and the only member still with Capitol in the U.S., has had 10 LPs on the label, including the just-released Wings' "Greatest Hits."

PA. PIRATE SENTENCED

PHILADELPHIA — House of Sounds president John D. LaMonte has been sentenced to 18 months' imprisonment here after pleading no contest to a multiple count indictment charging record piracy.

U.S. District Judge Raymond J. Broderick also imposed a \$25,000 fine on the defendant and a subsequent probation period of three years, in which LaMonte must spend a minimum of five hours per week in community service at a local hospital.

House of Sounds was individually fined \$145,000 and LaMonte's interest in the company forfeited.

BOOK REVIEW

Singer Thomas Hooked On Drugs As Well As Feelin'

"Home Where I Belong" by B.J. Thomas as told to Jerry B. Jenkins, 150 pages. Word, Inc., Waco, Tex. \$6.95.

In his preface to this revolutionary autobiography, Thomas says, "I wish this book could have had more lightness and high points and comical relief, but we might as well face it: we're talking about what needs to be talked about, and this is no magical mystery tour."

Indeed it isn't.

Thomas' path to stardom and to his rough and rocky subsequent comebacks was strewn with drugs, degradation and despair. His rise to fame was meteoric, but no less compelling was his personal and professional decline into self-destruction through drug addiction that very nearly ended his marriage, his career and his life.

In 1963, Thomas, an unknown young singer with a local Texas band called the Triumphs, recorded a version of Hank Williams' "I'm So Lonesome" that catapulted onto the national charts within a few weeks.

By 1967, he had sold 4.5 million records; by 1975, he had grossed millions with huge chart successes such as "Raindrops Keep Fallin' On My Head" and "Hooked On A Feelin'."

What he was hooked on, however, wasn't just a feeling but a hard-core drug habit that extended from cocaine to amphetamines in fistfuls of up to hundreds a day. One of his biggest smashes, "(Hey, Won't You

Play) Another Somebody Done Somebody Wrong Song," was recorded during one of the lowest, blackest and most suicidal stages of his life.

This public confession in print by Thomas is the true story of the struggle he waged in a personal nightmare that involved his wife and small daughter, his brother, manager and all those close to the singer.

It is a story which was hinted at in Thomas' infamous appearance under a drug-induced high on the "Tonight" show, when he blurted out thinly-veiled allusions to his drug problem in front of a tv audience of millions.

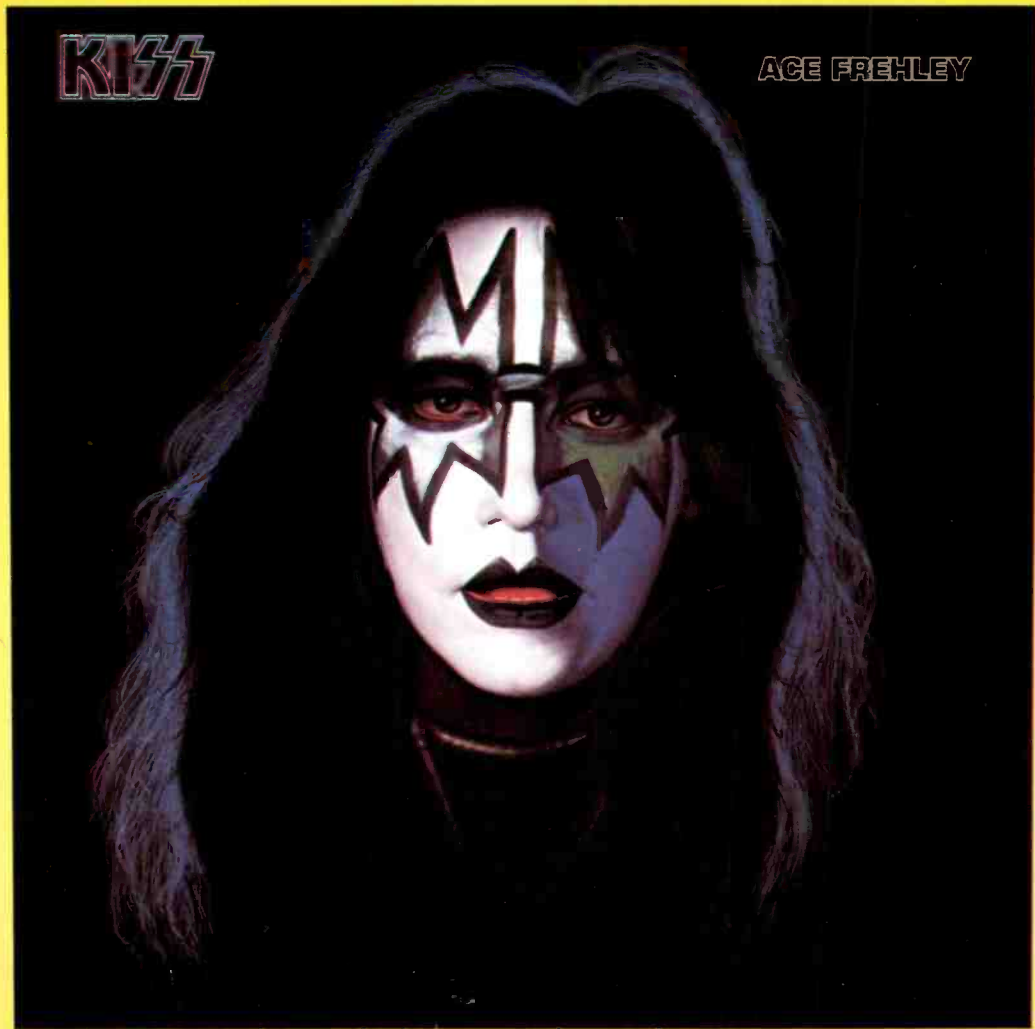
It is a story whispered about for years within the recording industry, marking Thomas as "totally unbookable" when he became incapable of fulfilling even the simplest career requirements and could no longer remember words to any of his songs.

It is a fascinating first-person account by a talented entertainer who seemed propelled toward destruction before he found rehabilitation and personal renewal through conversion to Christ in 1976.

KIP KIRBY

Streak Continues

LOS ANGELES—With the Carpenters' "I Believe You" entering the Hot 100 this week at number 83, all 23 of the duo's A&M singles have made the Billboard pop chart. This dates back to "Ticket To Ride," released nine years ago.



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Moroder Expanding His Activities

By ROMAN KOZAK

NEW YORK—As producer and composer for Donna Summer, Giorgio Moroder is atop the disco ladder. But he is not willing to rest there. He is expanding his horizons with current projects encompassing film scoring, rock production and modern electronic music.

Most current of Moroder's projects is the soundtrack for "Midnight Express," a Columbia Pictures release of a Casablanca/Filmworks Production. The soundtrack LP is on Casablanca Records. Moroder has also produced an LP for the rock group Sparks for his own production company, Say Yes Productions based in Switzerland.

Returning to his home base in Munich, Moroder has on tap a solo electronic disco LP as well as an LP with the Munich Machine, the group of studio musicians who back Summer on her LPs.

Moroder has also spawned his own label, Oasis Records, distributed by Casablanca.

"Everybody thinks of me as just a disco composer," complains Moroder. "But even before I started with Donna, I worked as a solo composer." On his own Moroder composed and produced two electronic LPs as well as some European pop songs with "Song Of My Father" in 1972 his biggest hit.

It was while working on one of his solo LPs that Moroder discovered Summer, who was then living in Munich. She was one of the backup singers at the session.

Taking her under his wing, Moroder and his partner, Pete Bellotte, had two European hits with her, "The Hologram" and "Lady Of The Night" before Summer exploded worldwide with "Love To Love You, Baby."

Since then, Moroder and Bellotti have written almost all of Summer's material, with the exception of "MacArthur Park," her current hit single.

"Peter has the concept, and then both he and Donna write the lyrics. I

write the music," Moroder explains.

"I then do the demos which I play to them, and they suggest changes. When we go to the studio we work on the basic tracks, the bass, keyboards and drums. Then we add the other instruments and Donna sings. After that I put in the choir and we do the mix.

"Sometimes when I work I start out with a tape loop on the drums, then I overdub it with the other instruments to keep the same tempo throughout. But after that I erase the drum loop and use a live drummer.

"It doesn't work the same way with a loop. I left the loop in one of my own albums and it just doesn't sound the same way."

Though he has been instrumental in the growth of disco music, Moroder says that he rarely goes to discos. "About once a month I go," he admits. "I suppose I am so busy with the music during the day that at night I just want to go home and relax."

RIAA Certified Records Gold LPs

Donny & Marie Osmond's "Goin' Coconuts" on Polydor. Disk is their fourth gold LP.

Gino Vannelli's "Brother To Brother" on A&M. Disk is his first gold LP.

Aerosmith's "Live Bootleg" on Columbia. Disk is its sixth gold LP.

Platinum LPs

"Peter Criss" on Casablanca. Disk is his first platinum LP.

"Ace Frehley" on Casablanca. Disk is his first platinum LP.

"Gene Simmons" on Casablanca. Disk is his first platinum LP.

"Paul Stanley" on Casablanca. Disk is his first platinum LP.

Lifelines Births

Daughter, Susan Ann, to Judy and Al Westphal Nov. 22 in New York. Father is regional credit manager for WEA in New York.

★ ★ ★

Son, Isaiah Matthew, to David and Diane Seay Nov. 19 in Los Angeles. Father is Warner Bros. publicity staff writer.

Marriages

Wes Farrell, record company executive now concentrating on music publishing, to Pamela Hensley in Los Angeles Nov. 23.

★ ★ ★

Jack Thayer, NBC executive vice president of special products, broadcasting, to Susan K. Berman Nov. 29 in New York.

Deaths

Frank Rosolino, 52, noted trombonist who made hundreds of records, in Los Angeles Nov. 26 of a self-inflicted gunshot wound. Police said he also shot and killed his son Justin, 11, and critically wounded another son, Jason, 9, who is at Los Angeles County-USC Medical Center. Rosolino was featured with Stan Kenton, Gene Krupa, Tony Pastor, Glen Gray and the Casa Lomans, Herbie Fields and Bob Chester before he established residence in Los Angeles and concentrated on records, radio and television studios and nightclub engagements. Police did not divulge the contents of a note he left, and reported his wife, seven years ago, also committed suicide. Services were in Detroit, where Rosolino was reared and where he became a musician playing in his father's dance band.

★ ★ ★

Danny James Pinckard, 33, product manager for Columbia Records, Nashville, of injuries sustained in a hit-and-run accident Nov. 25 near Stone Mountain, Ga.

★ ★ ★

Bill Tallant, for more than 20 years a sales executive with Capitol Records and, since the 1960s, head of the South Seas record and tape distribution firm in Honolulu, of a heart attack Nov. 23 in Hawaii.

UA Publishing

• Continued from page 6

ness." The promotional role they play, not only in getting new records, but also in supplying ancillary support to label promo people, is seen as key to securing maximum mechanical revenue.

Print will continue to be basic to the company's overall effort, says Seider, with more deals similar to the recent print tie with Walt Disney Music in prospect.

About the firm's new freedom? "Before the sale of the UA label we were polite adversaries," Seider remembers. "Now we have no inhibitions."

Lieberman Huddle

PORTLAND, Ore. — Lieberman Enterprises plays host to suppliers and retail accounts here Tuesday (5), at its new 15,000-square-foot sales branch.

Party is being thrown to christen the new facility and the opening here of Lieberman one-stop operations. Bob Falleur is manager of the new one-stop. Branch manager is Ron Peterson.

It takes more than one trade journal to keep a busy executive informed in this fast paced industry. . . .

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DECEMBER 9, 1978 BILLBOARD

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- 16 Tourist attractions and museums, Federal and State parks
- 17 Colleges, universities, student unions and alumni offices Presenting Entertainment
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TALENT IN ACTION

General News

Stickells Transports Queen Troupe

• *Continued from page 49*
lights and sound from ElectroSound and Clair Bros., the band itself has brought from England roughly eight tons of its own equipment, 4,318 pieces in all, everything from a nine-foot grand piano, to 1,500 guitar strings, to esoteric electronic equalizers and boosters. To a dart board. The band had originally planned to take along a full-sized pool table, but that would have meant yet another truck, so cooler heads prevailed.

"I remember when I came here to the Spectrum with Jimi Hendrix in 1969 and we were able to fit all our equipment in one 16-foot truck, muses Stickells. "And, you know, nobody ever complained about the sound. But Hendrix never carried any lights with him."

With everything in place, the lights are all individually tested and so is the sound system. A piano tuner works on the grand, while chief sound engineer James "Trip" Khalaf tests each amp and speaker, playing snatches of "Staying Alive" and "The Things We Do For Love," first just the highs, then the lows, then the middle.

Satisfied, he runs white noise through the system, at the same time studying the pattern of lights formed on a white real time sound analyzer.

"Acoustically this place is a toilet," he remarks, "but I have to do the best I can with it. Each engineer has his own system, and what I do by playing the music, is that at home I have a state-of-the-art sound system, using mostly studio monitors, and I know the way the songs should sound. What I try to do here is to make this system sound the same way. As for the sound analyzer, white noise contains the entire spectrum of sound, and the analyzer tells me what is stronger or weaker here. Of course, 10 feet away the sound characteristics may be totally different."

When not on tour with Queen, Khalaf performs similar duties for Fleetwood Mac. He calls the two bands "diametrically different" in their sound philosophy. "Fleetwood Mac doesn't use any of this stuff," he says, pointing to a stack of phasers, limiters, compressors, and tape loops next to his 32-channel mixing console that reproduces Queen's sophisticated recorded sound in a live performance.

"As on its latest albums the band uses a lot less echo and reverb, and plays more rock'n'roll, so in concert too, we're getting away from that. But there are a lot of little subtle things that I do," he says, adding that when the sound level reaches past 115 dBs, he turns down the volume.

"I know that a band like Kiss hands out ear plugs to its crew and instructs its sound man to turn it up as high as it will go without distorting. But to me that is not music, that's combat."

It is 6 p.m., two hours before the concert is to begin, when the band arrives for its sound check. It goes quickly, with the four musicians testing the sound level of their microphones and instruments.

"It may sound good to you onstage," Khalaf tells guitarist Brian May, "but to me here it sounds like nothing at all. That is one of the characteristics of this place. It sounds great from the stage, but from the audience forget it."

That over, the crew relaxes with dinner in its own dressing room. The crew hired locally sits down to a more modest spread.

Contrary to popular belief, the roadies traveling with a band are not the ones who haul the equipment

and set it up. What they do is supervise the loading and hauling. The actual physical labor, in theory at least, is done by about 20 in the case of Queen locally hired union stage hands and teamsters.

"It all depends on where you are," explains Bob Quinn, carpenter on the tour. "In some places the local hands want to do it all by themselves, which lasts for about 10 minutes before they get totally confused.

Sometimes they spend as many as 18 hours at a stretch on the buses.

"Last tour they went by commercial airliner from city to city, but they actually prefer the buses," says Stickells. "Getting to an airport at odd hours, checking in, waiting for a flight, finding the hotel, and all the rest can be more of an ordeal than just climbing into the bus and taking off right after the gig."

The Kohoutik tour bus, which



Stage Dismantled: Members of the local Teamsters Union use a fork lift truck to lower cases filled with Queen's equipment off the stage at the Nassau Coliseum on Long Island.

"In other places they don't let you pick up anything, but they are nice about it. They come over and take it off your hands. That's in New York. But in Cleveland somebody from the union will come to you, tell you you are not allowed to do something and then keep on walking. That's the hardest."

With dinner over and fans arriving, some of the crew members head to one or another of the two tour buses, nicknamed "Kohoutik I" and "Moonraker" which serve as a rolling home to 17 members of the crew.

carries eight of the sound and stage crew is divided into three sections, the front with a couch, tables and chairs, a center section with eight coffin sized bunks and a rear section, the "boudoir" reserved for private encounters.

But mostly, on the long hours on the road, sitting in the smoky bus, the crew plays cards, trades insults, drinks wine and listens to music. Theme song of the crew is "Mondo Jocko" by Devo, with the roadies singing along, "Are we not men? we are devo..." Until the next gig.

'60s Punk 'Classics' Boxed For \$120

NEW YORK—The second multi-album, high-price package of this holiday sales season, following the Beatles' Capitol catalog set, is issued through Commonwealth Marketing Services Inc., the newly formed company of veteran industry consultant Len Levy.

This is a 12-LP set of '60s punk material, originally recorded for Lelan Rogers' Texas-based International Artists Records. Suggested list price is \$120.

The product comprises four albums by the 13th Floor Elevators, two Red Crayola outings, plus one-shots by Bubble Puppy, Lost & Found, Dave "The Man" Allen, the Golden Dawn, Endle St. Cloud and Lightnin' Hopkins.

When International Artists was disbanded, these disks became collectors' items. The reissues have been produced from original masters, and original artwork recently purchased by Lelan Rogers, who was involved in either the production or supervision of the recordings at the time.

The \$120 packs carry special seals indicating they contain authentic reissues.

Discuss Licensing

• *Continued from page 75*
ing records last only six months on the average on the charts. Producers know within those six months—or more likely within 17 weeks—how to gauge their returns and prevent royalty overpayment, he said.

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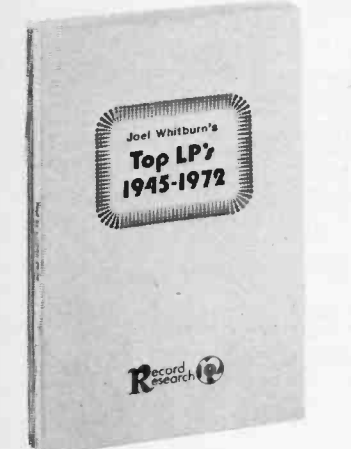
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CALIFORNIA MAN—Cheap Trick (Epic 8-50625)
NEED YOU BAD—Ted Nugent (Epic 8-50648)
SEE TOP SINGLE PICKS REVIEWS, page 86

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'PROVIDER'. It lists 100 songs and their chart performance.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) table listing songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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| The Association | Marvin Gaye | Dean Martin | Artie Shaw Orch. | Rod Stewart | Ike & Tina Turner | Barry White |
| Bachman-Turner
Overdrive | Don Gibson | Johnny Mathis | Neil Simon | The Stylistics | Undisputed Truth | Bill Withers |
| Badfinger | Ian Gillan Band | John Mayall | Joe Simon | The Supremes | Jerry Vale | Hank Williams Jr. |
| Joan Baez | Bobby Goldsboro | Curtis Mayfield | Sade | Gabor Szabo | Frankie Valli | Bobby Womack |
| The Bar-Keys | Benny Goodman Orch. | C. W. McCall | Sonny & Cher | Johnnie Taylor | Billy Vaughn | Faron Young |
| Charlie Barnet Orch. | Robert Goulet | Don McLean | Scul Children | James Taylor | Porter Wagoner | The Youngbloods |
| Tony Bennett | The Guess Who | Rod McKuen | Jimmy Smith | The Temptations | Loudon Wainwright III | |
| Jim Ed Brown | Arlo Guthrie | Melanie | Sparks | Three Dog Night | | |
| Brownsville Station | Tom T. Hall | Buddy Miles | | | | |
| Jimmy Castor Bunch | Chico Hamilton | Roger Miller | | | | |
| Charlie Byrd | Lionel Hampton Orch. | The M.G.'s | | | | |
| Donald Byrd | Freddie Hart | Maria Muldaur | | | | |
| Canned Heat | Isaac Hayes | Sandy Nelson | | | | |
| Ray Charles | Woody Herman Orch. | The New Birth | | | | |
| Cher | The Hollies | The New Seekers | | | | |
| Chi-Lites | David Houston | Nilsson | | | | |
| Coke Escovedo | Bobby Humphrey | Nilsson/Ringo
Starr | | | | |
| Ray Conniff | Jackson Five | Ohio Players | | | | |
| Norman Connors | Michael Jackson | Tony Orlando
& Dawn | | | | |
| Count Basie Orch. | Millie Jackson | Roy Orbison | | | | |
| Delaney & Bonnie | Etta James | Donny Osmond | | | | |
| The Dells | James Gang | Buck Owens | | | | |
| Jackie DeShannon | Sonny James | Rare Earth | | | | |
| Lou Donaldson | Harry James Orch. | Jerry Reed | | | | |
| Donovan | Dr. John | Del Reeves | | | | |
| Tommy Dorsey Orch. | George Jones | T. Rex | | | | |
| The Dramatics | Stan Kenton Orch. | Charlie Rich | | | | |
| Roy Drusky | Gladys Knight
& the Pips | Jeannie C. Riley | | | | |
| Charles Earland | Kool & The Gang | Johnny Rivers | | | | |
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& The Miracles | | | | |
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Billboard photo by Chuck Pulin

IGUANA—A giant sculpture of an iguana perches atop the roof of the Lone Star Cafe, New York's top country club. The recently erected sculpture has sparked some local controversy between those who consider it a commercial sign and those who see it as a work of art.

Philly Cable Linkup Draws Attention Of Major Labels

By DOUG HALL

NEW YORK—Several major labels are promoting their acts on cable television in Philadelphia by a company which owns only one radio station and one cable system, but sees a synergistic connection between the two.

WIOQ-FM Philadelphia program director Alex Demera has been promoted to vice president and given added duties of producing a new cable show called "Soundtrack," for the Prism cable system which strings together promo video tapes and concert clips of a variety of recording artists. Both WIOQ and Prism are divisions of Spectacor, Inc.

The first show, put together with the help of Warner Bros., Columbia, Epic, Sire and the Kirshner labels, featured Billy Joel, Meat Loaf, Carlene Carter, Pat Metheny, Journey, Leon Redbone and Leo Sayer.

Demera says the labels were reluctant about the idea because of the lo-

cal limitation of the show—55,000 subscribers in the Philadelphia area—and the broad spectrum of music included.

Demera is now looking for older tapes and films of such acts as the Doors, Buffalo Springfield and Cream for a second show which will air in January and February.

After that the project will be evaluated and a decision will be made on the production of additional shows.

The program offers an opportunity for the record labels to see if this show will boost record sales in the cabled area, which is primarily suburban Philadelphia.

Prism aired the first stanza Nov. 11 at 10:30 p.m. On Nov. 18 it went on at 7:30 p.m. Plans called for other November showings in the afternoon and December shows scheduled at late night.

Executive Turntable

• Continued from page 4

utorship, he was a credit executive with WEA for six years and prior to that with Paramount Music Corp.

Related Fields

Terry Cline appointed to the post of assistant to Jim Halsey, president of the Tulsa-based Jim Halsey Co., Inc. He has been with the agency since 1973. . . . Jay Simmons becomes field sales manager for Uni-Sync, Inc., Westlake Village, Calif. He comes from B&B Electronics in Denver where he was a sales representative selling professional audio products. . . . Roger Pryor, most recently manager of the video products special project development section for Sony, named general manager of the firm's newly established digital audio products division and will work out of Sony's Brisbane, Calif., headquarters.

. . . Gary Pointon joins Ampex Corp., Redwood City, Calif., as its consumer sales representative for the Seattle area. He held similar positions with Polaroid Corp. and Revlon Corp. . . . Allan L. Anderson, previously affiliated with a number of professional sound contractors, appointed district manager in the Southwestern territory for Altec Corp., Anaheim, Calif. . . . James P. Broderick named audio product manager for the audio-video systems division of Ampex Corp., Redwood City, Calif. He returns to Ampex after six years at Scully Audio, most recently as international sales manager. . . . Steven R. Frederickson named marketing operations manager, retail markets, by 3M Co.'s magnetic audio/video products division. Prior to the appointment, he had been market development manager for the firm's Scotch brand home video and audio mass market recording tapes and cassettes division in St. Paul, Minn.

Inside Track

Look for a dynamite audio/visual presentation at the 1979 NARM conclave on what makes radio advertising cook. And expect a batch of new faces on the NARM board. . . . Grapevine is smoking with reports that shortly after the New Year breaks so will indictments charging both companies and individuals with indiscretions of the Clayton and Robinson-Patman acts, stemming from the two-year grand jury investigation in Los Angeles.

Senior Vice President Larry Harris would not comment on the report that Casablanca Records is phasing out its Millennium label. Rumor is that Brooklyn Dreams and Godz are to come with the Neil Bogart diskery. Meco's new album, "Superman And Other Galactic Heroes," is being released on Casablanca, giving rise to the rumors. Harris also denies the persistent rumor that Bogart is moving permanently to New York to take a key post with Polygram.

Santa sleighed in early for the marketing group at Casablanca Records. Dick Sherman's crew got individual massive wooden crates, in which the label's top group gifted them with 3 by 4-foot floor stand neon signs, reading: "Kiss Loves. . ." . . . And while at 8255 Sunset Blvd., was that Robin "Mork" Williams huddling with Neil Bogart over a possible binder recently? . . . Jerry Gladioux, ad nabob for Stark Record Service, pulled a clever twist on the old gift certificate caper this holiday. He has an ad campaign and in-store display wherein patrons are encouraged to buy gift certificates to mail to friends and relatives in towns where the chain has Camelot stores. The ad and sign list all store locations in the U.S. . . . Cavage's of Buffalo has installed a prerecorded two-minute message line that outlines the specials and hot new releases they are stocking.

The industry was well represented in the Hollywood Christmas Parade Sunday (26) when RSO, Motown and A&M Records rolled individual floats. The two-hour parade special is syndicated on tv worldwide. . . . Southside Johnny fell off the stage and severed an artery while performing last week for the KZAP-AM 10th anniversary party in Sacramento. He convalesced at the American River Hospital, Carmichael, Calif. . . . Track salutes Village Recorder's Handbook, a vestpocket tome, that runs the gamut from philosophy to best cuisine in eateries near the studio. . . . The latest mailing from the Recording Industry Competitive Trade Foundation, Philadelphia, carries a membership application, showing individual membership fees for individuals and firms ranging from \$75 to \$1,000. . . . Tv writer Bill Schwartz will clef an original screenplay for the first of two films in which Peter Frampton stars for Orion Pictures. Dee Anthony commissioned the script.

In Madison, Maine, singer Mike Connally has confessed to being the voice on Cin-Kay Record's "Tell Me Pretty Baby." The disk had been marketed as being Elvis Presley's first record cut at a demo session in Phoenix in 1954. Last Oct. 11, RCA Records and Vernon Presley, the late singer's father, filed a temporary restraining order against Cin-Kay and International Classic Productions saying that Elvis was not in Phoenix in 1954 and made his first record with Sun Records. For his part, Connally says he was pressured into the hoax by Cin-Kay which holds his recording contract until 1980. Distribution of the product was halted after 18,000 copies had been shipped at \$4.95 each.

Location can make a big difference. KOCM-FM, a 2,000-watt station in Newport Beach, Calif., has been sold to Hutton Broadcasting Inc. for \$2 million. 3,000 miles to the west, in Honolulu, KGU-AM, a 50,000-watt outlet and one of the oldest stations in the U.S., has been sold to the Wilson Broadcasting Co. for a scant \$650,000.

"Evita," the Tim Rice-Andrew Lloyd Weber musical based on the life of Eva Peron, is to have its American premiere May 8, 1979 in Los Angeles. The play first was performed in London. . . . The Center Theater Group of Los Angeles has purchased Hollywood's Aquarius Theatre for a sum of \$2.1 million. The bidding for the purchase was fraught with suspense as one of the bidders was the Nederlanders who run the Greek and Pantages Theatres. However, they decided to back out.

California Copyright Conference stages its Christmas bash Tuesday (12) at the Biltmore Hotel, Los Angeles. . . . Funny and peculiar how more and more people in the industry are screening their calls. And next time you are in the parking lot of a Los Angeles building which houses many industry offices note how many 4-wheelers carry out-of-state plates. . . . At presstime, it appeared that more than 600 industryites would fete radio tip sheet originator Bill Gavin in his testimonial Saturday (2) in San Francisco. . . . Prof. Bill Randle, one-time top Cleveland DJ hitmaker, now doubling between a university job in that area and a daily talk show on WBBG-AM, played his first record in years Wednesday (29). He heard WHN-AM program the Jerry Lee Lewis "Save The Last Dance" record the prior day. He got a copy of the disk from Chuck Young's one-stop and played it twice Wednesday, telling his audience they could order a copy from his sponsor, the Medic Discount Center drug chain. By the end of the three-hour show, the chain's owner called and said the stores had advance orders for more than 1,000 copies. Randle reports. Randle advises someone to put the recording through a voice printer, which would indicate whether it's Elvis, as many suspect.

Ask Marvin Dean, ABC Records promo executive, why he's hearing drums. . . . The Assn. of Independent Music Publishers holds a general business session Tuesday (12) at noon at the Hollywood Holiday Inn. . . . Randi Hultin, Billboard's correspondent in Norway, was honored with an Order of Culture medal from the Polish government for her work in the territorial exchange of jazz talent. . . . And Ma Bell kayoed another telephone number a la the Steve Martin incident (Billboard, Dec. 2, 1978). This time the plug was yanked on Musicline, the number New Yorkers dial to get snippets of music data. . . . Steve Karmen and Barry Manilow will receive the New York Ad Expo's marketing and music award for significant contributions to the ad jingle. Karmen will be feted for his "I Love New York" theme.

Donny and Marie jump from weeknight to Sunday prime time soon on ABC-TV with the "Osmond Family Hour" in which the entire relationship is featured. . . . "Making It," the show which fills the Osmonds' Friday night slot, is a disco-oriented sitcom with music by the Bee Gees. . . . Watch for a blockbusting simultaneous 10-picture record release from a single label soon. . . . And look for 20th Century-Fox Music's songbook from "The Wiz," released through Columbia Pictures Publications. The 17-song folio, with 16 pages of color photos, lists for \$7.98. The pubbery acquired rights to "The Wiz" score in 1974 and co-publishes Quincy Jones' new material with Yellow Brick Road Music.

Is "Dick Clark's Live Wednesday" among the seven shows NBC-TV is planning to drop? Also mentioned is David Cassidy's "Man Underground."

Strange coincidence department: Just as the Associated Press was dispatching a story about how the Radio City Music Hall was finally in the black as a result of Frank Sinatra and Diana Ross engagements, reports circulating out of Manhattan have the venerable hall in the red to the tune of around \$2.3 million for the first 10 months of the year.

14 IN-HOUSE LABELS

TK Artist Roster Nears 100

MIAMI—Five-year-old TK Records' artist roster now hovers near the 100 mark, with 14 in-house labels and 23 distributed firms all associated with the Henry Stone empire.

And while the label is primarily known for its hit singles, many in the disco field, it has only been recently that the company has become heavily LP-oriented, admits Stone.

Stone points to his artists being "TK created" and the majority coming from South Florida as being bonuses for his operation.

Stone believes in spending time with his artists, "getting into their heads" as he calls it, and advising them on the practicality or impracticality of their goals and even their music forms.

He insists that groups and artists must be pushed in the right direction

by the label and feels he's best equipped to lead due to his music and record background.

"It's time consuming, but necessary," he says. "Right now I'm spending a lot of time with Foxy; they need direction at this point because they exploded so big and you just can't let them go off into space. I did the same thing with K.C. those first couple of years and it was time well spent."

Stone helps in the selection of artist material as well as guiding the artist to crossovers from r&b and disco to pop. Betty Wright, Peter Brown, Foxy are only a few recent successful crossovers. Stone believes that T-Connection will be the next to follow suit.

Jazz fusion is another route TK has taken to expansion. The gospel label, Grass Roots, headed by Tim-

mie Thomas, is beginning to show signs of forging ahead.

"If you want to expand, you can't label yourself," Stone explains. "Originally we were r&b, then we were supposed to be disco, but we're also pop with K.C., who's a pure pop artist. And, disco is becoming pop now—it's the music of today."

Stone's business philosophies?

"A couple of keys to success are money—a super amount of that—and knowledge—a super amount of that, too. I don't know anything about luck because I don't believe in luck too much. There are a lot of successful people in the record business, but it seems the ones who are super successful are the big conglomerates which have money—only because they can afford to lose millions and millions.

SARA LANE



MARLEY

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