LOS ANGELES - Burdened by four large volume days prior to Christmas, U.S. record/tape/records retail chains racked up an average 9% increase over the corresponding Thanksgiving Friday through Dec. 24 of 1978. The survey covered 22 chains with a total universe of approximately 710 stores nationally.

Almost all chain chiefs canvassed admitted that the 1978 crucial five weeks prior to Christmas were saved by the ultra-brisk Dec. 20 on consumer rush. Unseasonably balmy weather in most major markets impeded normal gift sales volume for a prime part of the five weeks, when traditionally the industry captures up to 25% of its total annual volume.

Chains which have increased specials and shelf prices in the past four months reported smaller percentage increases than did chains which continued to discount heavily, indicating shoppers continue to feel the slackened national economy.

The peak dollar volume boost reported by a single chain was 33% while the highest percentile slump was 17% below 1978 business.

Overall catalog business was off sharply. Albums in the top 35 on Billboard's Top LPs & Tapes contributed mightily to the last-minute holiday surge, chains reported.

The pre-holiday boom continued with the first few days after Christmas, dealers say. They were gratified by the way multi-pocket first-time goods were moving out.

With a new year and a new decade in view, most skews, regardless of location, confirmed that for all the tribulations they face, store traffic appears to be brisk and January looks as promising period for sales.

New products by topflight vinyl attractions is eagerly awaited.

Polygram Junking Overstock In U.S.

LONDON - Polygram is destroying all U.S. album overstocks, estimated at between 10 million and 15 million units.

The move is intended to prevent this surplus from reaching European markets, which have lately been flooded by American product from every major label to the mounting concern of local record companies, affiliates of multinational and independent licensees alike (Billboard, Dec. 22, 1978).

Confirming the company's decision in Hamburg, Polygram vice president, Dr. Werner Vogelsang, noted that there are presently some 500 million overstocks and cutouts in the U.S. which could find their way to Europe.

"We certainly don't want these all this redundant product dumped on the European market. And for this reason, Polygram is disposing of all overstocks in the U.S. - a total of anything between 10 million and 15 million units."

Vogelsang added his hope that other major companies, many with far larger overstock problems than Polygram, will follow suit and destroy these surplus stocks before the European market becomes flooded with them. "But," he observed, "I am not optimistic on that score."

Polygram's pledge does appear to make it the only U.S. major scrapping overstocks and cutouts at a market of paper costs last year. A&M Records, long held to a similar policy, very small sources in the U.S. co-affiliates superior product from

PVC Price Rises 2 Cents

By MIKE HENNESSEY

LOS ANGELES - A 2-cent boost in polyvinyl chloride price last week has independent custom record manufacturers deliberating LP price hikes.

"We have advised our clients they can expect a 15% increase by the end of 1980," Dick Birkett, president of ElectroSound says. Birkett, like his contemporaries, would not announce immediate increase in his prices, but said the firms would monitor all cost increases and re-evaluate their pricing quarterly.

Cost of an LP on long and short manufacturing runs ranges from 50 to 55 cents today. Joe Tatlitt, Nashville LP and singles plant operator, sees his

Home Video Stars At Las Vegas CES

By JIM McCULLAGH

LAS VEGAS - Home video is anticipated to have its most dramatic and visible impact to date in the future of the entire home entertainment business here at the International Consumer Electronics Show, opening its four-day run Saturday (5) at the Convention Center. About 50,000 attendees are expected.

Key trends will be the introduction of new generation, feature-length and longer playing programmable videocassettes; recorders, and more and improved blank videotape and video accessories from many manufacturers, increased
Chuck will perform
GIVE IT ALL YOU GOT
on
"WINTER OLYMPICS '80: The World Comes To America"
ABC-TV
Sat. Jan. 12th
8-9 p.m.
Local Pacific Time
Check your local listings.

Chuck's new single,
Give It All You Got was commissioned by ABC Sports for the 1980 Winter Olympics.

"GIVE IT ALL YOU GOT"
On A&M Records and Tapes
Produced by Chuck Mangione.

From the forthcoming album
"FUN AND GAMES"
SP-3715
NEW YORK—The biggest multi-national video piracy bust in todate has netted more than 1,000 feature film masters and in excess of 6,000,000 reels of program material in coordinated raids in the U.K. and Holland Dec. 6.

Action initiated by the Motion Picture Assn. of America, the National Association of Broadcasters in the U.S. and Europe led to Interpol cooperation in arranging the simultaneous busts by Netherlands' and the Dutch police.

Hit in London were 10 locations including two competing film transfer labs, and in Holland, Rotterdam and Amsterdam, involving a private lab and what is claimed as the most notable single outburst pirate feature film, on tape in the U.K.

"It took a lot of time by our Film Security Office and plenteous of cooperation from Intelligence Agents at a video transfer house in Rotterdam, and the private lab in Amsterdam, yielded 614 tapes including more than 300 masters plus 31 VHS Tapes and a number of television monitors. In Amsterdam, at the notorious Video Club Nederland, termed by Bours the top pirated tape outfit worldwide with elaborate lab and high quality production, more than 700 prerecorded half-inch cassettes were confiscated. Two tapes have been released to others.

PMAP anti-piracy chief described the process in terms of competition. The U.K. lab with the film chain is alleged to be the major source for pirate movie tapes to the Mideast, while the competing lab had to take its stolen movie prints to Rotterdam. The transfer house has said it will use its film chain to make the master U-Matic tapes from the print, giving one to the U.K. connection who would return to London for duping operations there.

Bours stressed this was the first concerted action involving Interpol since a multinational agreement on video piracy went into effect more than two years ago. The cooperation of investigative and police authority across three countries is most encouraging, he notes.

However, he cautioned that while the recent anti-piracy raid and at least, cut off several major sources of pirate tapes from movie prints, overall the situation continues to grow in volume.

With the expansion of the home video market, and the moves of the music industry into the market, he sees more future cooperation with the Recording Industry Assn. of America (RIAA) and MCA, which has been involved mostly with audio product.

PETITIONS BANKRUPTCY
Capricorn's Plans Listed At Auction

By MIKE HYLAND

NASHVILLE—Capricorn Records, Inc and its publishing affiliates, Public Eye Co. and Rear Exit Music Co. have filed separate voluntary petitions for bankruptcy under Chapter XI in Macon, Ga.

Contained on its schedule of assets and liabilities, Capricorn Records, Inc. listed in assets at $12,317,490.90 and its debts at $9,310,627.15. In its subsidiary, American Records, Ltd., listed assets at $1,337,422.82 and its debts at $1,195,175.34. Rear Exit Music Co. listed assets of $603,106.53 and debts of $51,248.59.

The major secured creditor of Capricorn Records is PolyGram, Corp., which is owed $664,824.09. The list of unsecured creditors against Capricorn Records is $2,697,060.12.

A list of creditors with more than $1,000 in order of indebtedness, includes: Richard Bettis, member of the Allman Brothers Band, $515,758.29; Tom Dowd, recording producer, $10,603,299.29; Music Performance Trust Fund, $100,000.00; Career Music Inc., publishing company, $77,491.04; Friday Morning Quartet, rasp MCA Inc., $62,872.20; Fredi, radio lit sheet, $30,230.75; Billboard Magazine, $27,200,000.00; and my former executive editor, director, $19,827.82, among others.

Principals in the three companies, Phil Walden, Frank Fenter and Tom Settles draw salaries from the company of $160,000, $125,000 and $80,000, respectively, in the year before. The bankruptcy was filed, according to the schedule of assets and liabilities and the statement of financial condition filed with the United States Bankruptcy Court, Macon, Dec. 18. A creditor's hearing was held Dec. 21.

Tex. Retail Chain
Sold To Western

LOS ANGELES—Western Merchandisers, long a rackjobbing giant of the Southwest, more than doubled its retail impact with the recent acquisition of the Record Town/Sound Town/Sundown stores through Texas and its television Galaxy Distributing in Dallas.

In making the announcement, John Marmaduke, president of firm's 23-store Hastings Books & Records chain, says the family-held operation has assumed a major stock holding in the acquired 26-store chain.

Cliff Keaton and Doris Burton, long key principals in the Texas chain, are associated with the operation. Gary Dexter, general manager of the three different stores' operation, remains working with Walter Meier, former Hastings vice president, who is moving to Texas to head the acquisition.

Pug Pagliara, veteran former CBS

(Continued on page 78)

1980 Radio: More Problems Than Solutions?

NEW YORK—Radio is moving into the 1980s facing more problems than it has solutions.

Major problems to be dealt with: deregulation, lack of talent in the industry, lack of record product in some formats and lack of competition of the medium by both listeners and advertisers. National Radio Broadcasters Assn. president Sri Kaplan, whose Six Broadcasting operates stations in Charlotte and Jacksonville, states her view succinctly: "The problem is over-regulation and the solution is deregulation." She reates the long-held position of her organization. "Deregulation can only come through legislation."

The Federal Communications Commission will not solve the problem. The commission's job is to regulate. But John M. Heilman, executive vice president and general manager of the National Asso. of Broadcasters, comments, "Over-regulation will be solved in the 1980s, if we are given the freedom for broadcasters, but there will be a lot more competition."

Summers points to the World Ad- ministrative Radio Conference in Geneva last month (Billboard, Dec. 8, 1979) which voted in committees to expand the AM dial from 1600 kHz to 1665 kHz by 1983. If the plan is to allow more points to other plans within the federal government to eliminate "shockers in more stations" by dropping additional stations into AM clear channels (which had been reserved for only one station) and creating directional FM stations (which would have limited signals in some downtown areas), the plan for disk sales losses running into the millions of dollars would be the kroon or the deudschmark, the pound or the franc. No major Euro- pean has this problem.

This domestic piracy has crossed the Atlantic, too, not only hurting sales and advertising in the U.S., but also south of the border. The spring meeting of the Latin America Federation of Phonograph Producers (FLAPPI) esti- mated that home dubbing in Mex-.ico, for example, is the equivalent of (Continued on page 66)
IT'S A CIVIL MATTER

2,600 Unlicensed Albums Returned By Court Order

NEW YORK—About 2,600 LPs, originally transhipped from the Bahamas, and a Ford van, which were seized by U.S. Federal agents and New York policeman, (Billboard, Aug. 25, 1979) have been returned to their owners, Transworld Record Distributors, following an order by U.S. District Court Judge Edward Neaver.

The action raises questions as to the role of criminal enforcement agencies in enforcing international licensing agreements. In their petition to the court, Transworld and Pan American Record Distributors, its sister company, acknowledge the records they imported to the U.S. may have been licensed for sale in the Caribbean only, but, they say, that is a "civil matter" and not a criminal case.

They claim that similar shipments emanating from licensees from various points throughout the world have been and are being permitted to be imported without confiscation. The petition refers to a case in May 1978 before Judge Neaver where 289 cartons of LPs were seized from Pan American.

These LPs were also ordered released by Judge Neaver, and since the 1979 seizure was the second time it has happened under similar circumstances, Irwin Klein, attorney for Transworld and Pan American, says a serious problem has emerged under the freedom of information act to determine if anyone was "overzealous in private industry" in applying pressure to stop the importers from bringing in this front line product into this country.

"We contend that the respondents (U.S. Customs Service and N.Y.C. Police) have failed to explain their function and have permitted their office to be used and abused as a tool of the recording industry, record manufacturers and the Recording Industry Assn. of America," the petition reads.

In the September seizure two men, Douglas Piazza and Frank Basile, were arrested on misdemeanor charges of violating the general business laws. The two have since been identified as teenage delivery boys, and charges have been dismissed. Klein says they are now thinking of filing false arrest suits.

Transworld Record Distributors, Inc. denies that it violated any laws of the U.S. Petitioner denies that it violated the copyright laws. Petitioner denies that such records are piratical copies or counterfeited copies, reads the petition, subsequently granted by Judge Neaver. "If there is any violation of the copyright laws, such violation is not a criminal offense."

7% Discount On 167 WEA LPs

LOS ANGELES—Eligible customers will receive a 7% discount on 167 best-selling album selections in the combined WEA catalog under terms of a remaking program which continues through Feb. 22.

Executive vice president Vic Farias of WEA here emphasized the account can order continuously during the program to avoid overstocking yet maintain realistic inventory levels.

Normal 60-day credit terms apply. Back orders under the program will be carried until March 7, 1980, at which time remaining back orders will be cancelled.

Record Service 10

CHAMPAIGN, I1—Record Service, with stores here and in Nor-

mal, observed its 10th birthday an-
viversary by the Poison Apple Rock Theater. Music was pro-
vided by George Faber/Stronghold, the Rave and the Rocking Clues, Betty Prangerdett, coower and vice president of Record Service, served as hostess. The even attracted an es-
limated 1,000 persons.

Tape Confiscated by FBI's Agents In Ga. & N.Y.

NEW YORK—FBI raids in Georgia and New York, and court actions in Los Angeles and Nash-

tonville were the latest skirmishes in the continued war against tape piracy in the U.S.

In DeKalb County, Ga., FBI agents seized approximately $3 million worth of equipment—alllegedly used to make bootleg tape—

in raids at two mini-way-

houses, a private residence and at the Thunderbird Sepulcher Motel. Seized were a master duplicator, about 250 master recordings, alleg-

edly printed labels, 3,500 8-track tapes and a late model van. There were no arrests pending further investigation.

In East Farmingdale, L.I., FBI agents raided a rented 30-foot trailer where about 100,000 allegedly counterfeit Spanish lan-

guage 8-track labels. In addition, there were 250 master tapes were seized.

In Newburgh, N.Y., a raid on a stand at the Mid Valley Mall Flea Market produced about 4,000 alleg-

edly pirated tapes. There were no arrests, pending future investigation.

On legal front, James Maddin was indicted by a federal grand jury in Los Angeles for allegedly infring-

ing copyright. He is accused of selling bootleg LP's of Elvis Presley per-

formances and he faces up to five years in federal prison.

In Nashville, the U.S. Court of Appeals confirmed the copyright infringement conviction of Byas Mu-

no and he was sentenced to five months and 29 days in jail and fined $3,300 for 11 counts of copyright in-

fringement. He is accused of selling bootleg LP's of Elvis Presley per-

formances. All but the first 45 days of the jail sentence were suspended.

Bearsville Tape

Rundgren's Utopia Set

All recorders at the faculty are Sony one-inch broadcast quality machines, which offer the potential to layer five generations of effects without losing quality of image.

The studio, itself, some 2,500 square feet in area, also contains a computerized lighting system. The art studio also has space for up to 12 pieces of large scale models and backdrops.

The first project completed in the studio is Rundgren's video program to accompany Japanese synthesist Tomita's interpretive version of Holst's "The Planets." Future projects include "How the West Was Won," a video for a series on the American electoral process. The show will be a historical documentary featuring interviews with noted political figures and historical materials enhanced with video effects.

Also in the planning stages is "Utopia," which Rundgren terms a "musical variety drama" featuring members of the group performing various roles.
New Technology Arrives—Time
To Act Is Now
By STEPHEN TRAUMAN

NEW YORK—Technology is eas-
ily the biggest challenge and biggest
opportunity for the music industry in the
30s, as exciting new break-
throughs in tape, audio and video
promise to shape the future of the
business even more rapidly than in
the last two decades.

For just as the 8-track and music
cassette offered an added dimension
to the LP, and stereo supplanted
mono, the digital audio promise and
the home video format of today
row are confronting the industry.

It is the record companies’ reac-
tion to the dual challenge of audio
and video, with both the origins
in new tape formulations and tech-
nology, that will either fulfill the
promise, or see the industry lose
to new competition in the consumer
marketplace.

There are those within the major
and smaller labels here and abroad
who recognize the challenge, and
working within the Recording In-
dustry Assn. of America, the Audio
Engineering Society and smaller,
newer groups such as the Creative
Audio Music Electronic Organi-
zation (CAMEO) are getting the
word across.

But feet are dragging in many
areas, and the danger that the tech-
nology may pass the music industry
(Continued on page 33)

Country Music’s Future:
Good News and Bad News
By GERRY WOOD

NASHVILLE—Thanks to several
factors that have kept the country
music industry strong in a depressed
music business, Nashville leaders
fall into two camps when asked to
pinpoint the single most pressing
problems in their area: those who
see problems and those who don’t.

Those who do cite such problem
areas as shrinking label rosters, lim-
ited radio playlists, record label
executive cutbacks, home duplicating,
and the economy and fuel crunch.

“I’ve got good news and bad
ews,” comments Randy Rice, presi-
dent of Top Billing, Inc.

The bad news he sees as the major
problem is the tightening of label
tour dates, and the problems they are
causing in the development of new
talent.

“The record companies are hav-
ing to cut back in terms of artists,
employees and commitment to the
country music business,” says Rice.

“They’re cutting back to the quick,
and are dealing with an elite group of
artists and acts as they have to.”

This results in “a large community of
artists” without the benefits of
having a record label and record
promotion personnel.

There are three keys for acts want-
ing to solve this problem, advises
Rice: Test tracks, or consistent tele-
vision or commercial exposure, or
a bit, dynamic road show.

“Consequently, the ’80s will de-
mand the very best of us—and a lot
of us aren’t capable of giving to the
point where we compete mean-
ingly,” Rice adds.

He uses a Volkswagen/Cadillac
analogy to summarize his point that
the situation will be vastly different
for the weaker acts against the
stronger acts. “The artists in the
Continued (on page 10)

ANNOUNCING
360
The International Music Industry Conference will be held for
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<td>Regular</td>
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For Registration Information, Contact:

USA/Other
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7 Cambray Street
London, W1, England
(01) 439-5411
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General News

Rock’n’Rolling
Quarter Century Of Domination Unabated
By ROMAN KOZAK

NEW YORK—As the world en-
ters a new decade, the rock roll
time begins its second quarter century,
the music remains commercially, at
least, the most popular form of music
in the world. In this, first of a series of
regular columns devoted to the prob-
lems of the business over the years,
we will join other editors in gauging
into a murky crystal ball for a look at
trends, directions and possible pit-
falls in the coming decade.

1979 will be remembered as the
year when rock not only took over
the mass media with a vengeance,
but also began to transform the dis-
cos themselves with a new gener-
ation of dance-oriented rock acts.

It was a year when new wave in America fi-
nally became commercially viable
(with its own way of doing business),
but when business was down overall
because some former “superstars” no
longer were assured of instant platinum
or SRO tours. The year ended in
tragedy with 11 fans trampled to death
at A Who concert in Cincinnati.

Yet it is a measure of the extent to
which rock has become a way of life,
and the extent to which it has become part of
the nation’s cultural mix, that the mass
response to the Who tragedy was as
low key as it was.

Though there were some almost
obligatory antirock protests, and a
mayor from Rhode Island banned a
Who show there, more indicative
was Time magazine’s cover story on
the Who after the tragedy which was
remarkably deferential and lauda-
tory toward the band.

And despite increased security
costs, the major arenas still want
rock. For example, the Bay City
Management Corp., which has take
over the management of Nassau
Coliseum, outside New York, wants
to increase the number of music
shows it puts on from 38 last year
to 50 in 1980.

The problem is, though, what to
put there. Despite the popularity of
the new wave, there is still not one
ew wave band that could sell out an
arena tour around the country.

Blondie, the Cars and Elvis
Costello would do well in many cities, but
not everywhere.

For that matter, few mainstream
rock acts can do it either.

Except for the big three: Stones.
Led Zep and the Who, all of who
who can sell as many tickets as they want,
there are precious few others who can
get out expected to sellout every
show they play.

It can be that too many hands
have become too familiar, ticket
prices have become too high and the
basic audience may have shrunk.

Most patrons of major arena rock
shows are teenagers and young
adults. But as the post war demo-
graphic bulge is getting older, this
group is becoming proportionately
smaller.

As the years go by and the situ-
ation gets worse before it gets better,
arena operators, promoters, booking
agents and the artists themselves
have to adjust. It means that arena
operators, if they want rock will have
to scale down the number of dates and
fees rock now pays for the privilege
of playing in those places. Agents,
producers and the acts themselves
will have to make an effort to make
the shows more comfortable for an
older audience (that is in some cases
literally afraid to come to a rock show)
and to expect lower grosses.

This means the trend toward
(Continued on page 78)
New Ways Sought To Combat Continuing Sales Slump

Our service includes consulting, creating, programming and supplying our clients with taped material of the highest quality. No special equipment to buy from us, no licensing problems, no worries about reliability. If you want a stronger market position through creative music, call toll-free or write today. Ask about our brochure, "Marketing with Music", and our no-obligation trial program.

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"In 1976 we introduced élan to Houston with a new level of music quality. In 1979, sales topped $5 million."

— Lance McFaddin, President, McFaddin Kendrick

When McFaddin Kendrick opened its spectacular restaurant and bar, élan, three years ago, it aimed for an attractive market: affluent, socially active — but hard-to-please. As Mr. McFaddin puts it: “Our product had to be superior in every way — decor, food, service, and music. From the very start, exciting music set élan apart. It still does today.”

Today, élan and other McFaddin Kendrick specialty restaurants are operating in 13 major markets with annualized sales in excess of $30 million. The music is created by SOUNDCAPES, as it is for McFaddin Kendrick’s three other operations — hotels, office buildings, retail centers and a variety of bar restaurants. “SOUNDCAPES understands the hospitality business, as well as music,” Mr. McFaddin adds. “That’s why our music keeps pace with changes in operations, and in the marketplace.”

What works for McFaddin Kendrick is the SOUNDCAPES approach — marketing with music. That means music that reaches and stimulates your customers instead of just background music. Music that is tailored for each property and part of the day. And music designed to increase sales.

“In 1976 we introduced élan to Houston with a new level of music quality. In 1979, sales topped $5 million.”

— Lance McFaddin, President, McFaddin Kendrick

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“…”

Continued from page 3

Harold Okinow, president of Lieberman Enterprises, Minneapolis, warns. A year ago, the rackjobbing executive notes, the National Assn. of Recording Merchandisers board encouraged manufacturers through a resolution to develop an 8-track size package for the smaller cassette. Tonnage users found they had to store the easily-pilferable cassette behind locked doors, especially in raked locations and many retail stores. As a result, cassette sales suffered. Present monkey-hole 8-track cases have interiors in which casettes are not interchangeable. Okinow points out.

Cassettes, today threatening to dominate prerecorded tape sales, are often of inferior quality, Okinow says. Based upon his experience, Okinow feels owners of expensive tape decks are almost forced into home taping from radio play.

Manufacturers, too, must determine how the impelling artwork on an LP can be translated onto the smaller cassette package. Okinow declares.

Sixty-day credit terms must be eliminated to 90 and 120-day billing equal to the longer turnover of certain catalog product, John B. Cohen and Raoul Accvedo of Disc Records, the 30-plus store chain out of Cleveland, state.

Labels must put a computer yardstick to sales volumes of specific albums and then provide longer dating for slower-moving albums to protect their retail customer. They point out that labels have not as yet compensated them in any way for the ballooning album prices. With album hit and wholesale consistently mounting, this profit crunch cuts badly into more capital investment in retail, they add.

Allan Rosen of the 20 Flipside stores out of Lubbock, Tex., advises a greater spirit of ecumenism in the industry, where therein manufacturers confer more with all types of accounts before making industry impacting decisions public.

Rosen is personally crusading to establish stronger rapport between vendor and account. “I get the feeling that they talk to some of the giants, but then only on occasion. Price increases, more stringent return policies and slashed ad allocations affect every one of us,” Rosen says.

Stiffer return policies concern Joe Voynow, Gib Distributing, Charlotte. The combination indie label distributor/one-stop is determined to educate his accounts to buy more competitively and cautiously so he may conform the more constrictive returns percentages. National charts, relatively slow to catch changing trends, should become regional from 100 to 200, so that they more fully reflect sales in a smaller geographical area.

“Retailers buy now from a national chart that doesn’t truly show their region’s sales. There’s too much of a change in the charts, between buying on the return. It’s habitual to buy an album on all three configurations in the minute it hits the charts to avoid losing sales and customers,” Voynow relates.

Controlling labor costs overall is the major problem facing Western Merchandisers, Amarillo, Tex., rackjobber/retail chain. John Marmaduke says. Computerization through bar coding is the answer.

“One-third of our labor cost is in representation of product,” he says. “The computer will help us cut costs in that half. We will use four months to prepare the marketing through our systems. Technology is moving so quickly. Our industry experience parallels the pocket calculator and the consumer. The sooner people in the field and stores are equipped with wands, the quicker we can adapt,” Marmaduke says.

Within the next 60 days, Marmaduke's out the impending raise in minimum wage in the U.S. from $2.90 to $3.10. “And you know our people are not working for the minimum wage in the main,” he adds.

Paul David has concretely attacked his prime problem at Stark Record Service, N. Canton, Ohio, by raising prices where competitively possible in his mall-oriented more than 80 Camelot stores and five Cricket supershops.

Cutouts are now ticketed at $3.99 and $4.99. The recently-introduced $5.98 CCR series is $5.99, while he's less than $1 off on $7.98 and $8.98 frontline albums to build his profit margins.

Singles in some of the Stark stores are $1.29. Accessories have been eliminated across the board. Pertinent hit product will be speculated at a higher cost when the flow of new releases starts after the year's end. David pledges.

And overhead will be pared, with utilities and phone bills already being investigated by regional persons overseeing Stark stores.

Mobile One-Stop, which has 14 field persons servicing jockeybox operators in 17 states from its Pittsburgh, Pa., HQ, is bulwarking its direct mail to offset mounting labor costs.

“During the AMOA convention, we solicited additional mail-order business in the Midwest. We are now…” (Continued on page 71)

WEA Tops Charts

Continued from page 1

11.4% piece of the Top LP/Tape charts' action.

Columbia's '12.1% of the joint Hot 100/Top LP/Tape chart action lead the combined labels' shares. Columbia was at the top with a 13.9% of album chart action, while Capitol's 12.3% chalk won the blue ribbon among singles' action contention for the year.

The 1979 year-end compilations were achieved by the Billboard's music popularity charts under the direction of associate publisher Bill Wardlow.

www.americanradiohistory.com
Jazz Field Faces Several Troublesome Areas In ’80
By ELIOT TIEGEL

LOS ANGELES—Ask someone who earns his living in the jazz field to name the single most pressing problem facing the business and you are apt to get a variety of troublesome areas. Jazz, so it seems, is as complex problem-wise as it is musically.

Radio exposure: strong distribution, an ability to record commercial music, an overemphasis on recording commercial music, inconsistencies in crossevent programs and the lack of affordable acts for nightclubs are among the problem areas businessmen in jazz face in the 1980s.

Veteran producer and Pablo Records owner Norman Granz points to the weakness of radio play for pure jazz product as his main serepoint. It falls under the problem of expanding the distribution for pure jazz product, Granz says, because the crossover market does better in the marketplace.

The big resurgence of label interest in the music hasn’t helped the veteran musicians, the dozen producers feel, because the emphasis is on fusion, not the pure jazz. And each time a radio station plays a Herb Alpert or a Chuck Mangione cut, it means there’s one less opportunity for Joe Pass, Granz believes.

George Butler, head of CBS’ progressive music and jazz department, doesn’t have that kind of airplay problem because his company has plenty of everything. But Butler sees too often the marketplace is taken for granted by the manufacturer who doesn’t take a realistic look at jazz’s potential in terms of correct allocations of LPs and radio stations playing the music.

Butler says CBS is now working on “realistic allocations” for jazz and progressive jazz product to take advantage of a broadened interest among buyers and listeners. Butler says there are things happening which portend greater potential for jazz in the 80s. Notably: college radio is playing more jazz than ever before. Rock musicians continue to discover jazz players, often request them to play on their LPs and even request their club dates after their own gigs.

Butler feels CBS could have exceeded the sales levels for Dexter Gordon (45,000) and the Heath Brothers (35,000) had more LPs been pressed and sent through the pipeline. There’s no problem with allocations for Herbie Hancock or George Duke for example, but it’s with the pure players that efforts are underestimated and underplayed.

For Music Minus One’s Irv Kratka getting airplay and building an artist’s name through retail exposure are the vital elements needed for success.

Fusion music is the key to airplay and aggressive construction of displays is the answer for getting in (Continued on page 28)

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Publishers Seek Higher Mechanical Royalty

By JRV LICHTMAN

NEW YORK—An increase in the mechanical rate, home taping and coping with the economic squeeze are among the major problem solving areas confronting publishers as the '80s emerge.

"In 1980 and again in 1987, there will be an opportunity before the Copyright Tribunal to seek an adjustment in the standard of financial recognition of America's songwriters and publishers so that in the statutory licensing royalties of recording rights, American practice may be brought closer to long-established, international usage," comments Leonard Feist, president of the National Music Publishers Assn.

This theme is echoed by others, who also cite the need to bring the mechanical rate in line with other nations in which the royalty is paid on the basis of retail selling prices of recordings.

"In 1980," notes Irwin Robinson, president of Chappell/Interonet, "we have the opportunity to convince the Copyright Royalty Tribunal that we are entitled to an increase. One of the obvious remedies for keeping up with inflation in this area is having a mechanical rate based on a percentage of the retail selling price of the record as it is outside the U.S. and Canada."

"We have to use all the background information at our disposal to convince the Tribunal members that we need to switch to the percentage rate, even if it is only a rate equivalent to slightly higher rate in cents than we now have," Al Brackman of The Richmond Organization believes a percentage rate would be beneficial to record companies in that they would pay a royalty "commensurate with the price of the record, rather than being encumbered with a statutory fee, regardless of the price of the record."

"This would enable them to better plan their recording and production costs; it would eliminate administrative excessive cost of personnel seeking from publishers lower rates. It is ironic that the cost of dozens of daily phone calls from West Coast companies to East Coast music publishers exceeds, in most instances, the amount being saved by reduced rates if recordings do not sell significantly quantities."

Chappell/Interonet's Robinson also believes the current system is:"This is a problem that not only affects the record company but also, through the publisher's receipt of mechanical royalties."

"Noting tax legislation in Europe on parody and home taping which help alleviate the problem, Robinson notes that the passage of tax legislation in the U.S. in the interim period to solve the problem either through Federal Communications Commission regulation or through development of a technological device that would prevent the duplication."

"We have made an effort for the music and record industry to unite on this front quickly inasmuch as the industry is suffering from poor economic conditions. As long as government bodies for their help will go further in this period of time than when this industry is enjoying a period of prosperity."

"Rick Smith, vice president and general manager of April-Blackwood Music, contends the most important problem facing U.S. music publishers today is a "squeezing" on publishers abilities to perform vital creative functions."

"To control publisher functions of writer development and catalog exploitation are becoming increasingly "if not prohibitively expensive."

"With a cooling down in record unit sales, touches on deals and growing administrative expenses, the "bottom-line" pressures are causing publisher's creative functions to be viewed more and more as "discretionary" rather than "essential,"" Smith adds.

"It is obvious that during the downturn threatening the long-term vitality of the U.S. publishing business."

"Whatever gains publishers make in mechanical rates or "better splits" for the writer are repositioning that "as quid pro quo, publishers must earn these gains through better sales, production and marketing follow-through."

"Moreover, some consolidation may be in the air, with publishers ranking up to perhaps 10 or 12 major entities which have the revenue and investment that will allow them to handle full-service, song exploitation, including print, music libraries, film/tv, as well as publisher's record development and a sizable, high-quality professional staff."

"According to Harold Seider, president of United Artists Music, music publishers "face the reality that record companies are reprioritizing themselves economically and creatively for the '80s."

"Record cutbacks, reductions and fewer signings by record labels strongly suggest that they will be more selective in their development and marketing of new artists and also in their choice of records released annually."

"Of course, this means that for all practical purposes the same number of music publishers will be scrambling to place their copyrights, old and new, in a record business which is fast changing in basic dynamics."

"The situation at UA Music, Seider adds, is through a "complex expansion of our creative, promotional and professional capabilities. We plan to be substantially more active in the critical areas of writer/artis development and resoring a&R to its historical role in the record industry."

"We also foresee a more meaningful and active creative partnership with record companies and record companies in the '80s. This is our opportunity to fulfill the very positive role that music publisher as a complete creative source of music and copyrights."

"A publisher of theatre scores sees problems resulting from a "lack of recording of theatrical scores."

"We look at 1980," says Sylvia Hencher of Macmillan Performing Arts, "to bring a re-emergence of interest in musical theatre, and we hope interest will be stirred among record companies again. One positive sign is the rise of video shows having been taken out of theatre music."

"Many New York cabarets have been having a great response with Broadway music, and we see this as a positive sign for a resurgence in theatre music."

"Marvin Cane, president of Famous Music, says that the company envisions a "greater reliance on rock 'n' roll copyrights, after a "unique" disco turn in 1979, which he admits "we were never involved in from its beginnings."

"We feel our contribution will be much greater now that disco's demand has started to slow down."

"Mike Stewart, president of Interworld Music Group, notes that the publisher is facing many problems, but one of the "most interesting" is how to treat the videodisk and other audiovisual product."

"The question of synchronization rights along with mechanical rights presents pitfalls and administrative problems that we haven't had to previously deal with."

"The creative responsibilities are even more intriguing and present publisher with many challenging opportunities. I'm sure that the type of artist and type of material will be much more varied in the '80s as well. Because of this, the publisher will have a much more important role in developing new talents for this new medium."

Herb Eisenman, president of 20th Century Fox Music Publishing, declares that "successful publishing operations can no longer depend upon one song or one publishing company. They must record and released and expect to survive economically."

"On the other hand, because of where the economics of the record business have taken the various companies, it makes it much more difficult for a record company to have an artist development program, which can take a couple of years."

"When we go to a record company now to present the tape we have produced representing the artist, the artist must be, in our mind, comparatively better than anyone else at the same stage of development. From this you can gather I am saying the biggest problem in the '80s will be the financial advantage in which to shop our talented writer/artists."

"While going through its "best year ever," CAM'S Victor Benedetto does anticipate problems for the '80s. As the economic recession that has taken place in the last half of the year in the music industry will certainly be affecting the publisher. We foresee receiving less money and we therefore plan to be more budget conscious because of it."

Yet, NMPA's Feist says the association expects a "decade of healthy growth and diversity. Publishers financial position will not change in the '80s or in any other decade. They will cope."

Plateau Publishing

NEW YORK—Eddie O'Laughlin and Lou Dellfiase have added a publishing division to their Plateau Records here. The name of the company is Next Plateau Music, which is being launched with an act on Prelude Records, Life, with the disk's "B" side, "You Don't Have Daro'n On My Mind," published by the firm.

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LONDON—Polygram’s purchase of parts or all of British Decca’s music interests is expected to be con-
mcluded soon, despite a departure from the original timetable.

Decca’s chairman Sir Edward Lewis said in late October that an extraordinary meeting of the
company’s shareholders would be held before the end of 1979 to consider the Polygram offer. Now it’s thought likely to occur this month.

Negotiations between the two firms are apparently continuing.

LOS ANGELES—Three Texas industry veterans have banded together to open a new Southwest rec-
tape/accessories chain.

Tom Sims, 25-year veteran in es-
tially distribution in Texas and Oklahoma, along with Keith Dabb and Ron Peebles, have started

MAM’s Profits Soar

LONDON—Pre-tax profits of Brit-
ain’s Management Agency and Mu-
cis (MAM) improved from approxi-
ately $662,000 to $2.25 million in the year ended July 31, 1979, on a higher turnover of around $38
million (compared with $32 million the year before).

Results, despite a slow second half, show a 125 pre-tax profits up.

Most of the growth has come from jukebox and slot machine op-
eations, but the eight MAM-owned hotels also brought in substantial business.

The disk division, which now has reduced royalty-sharing deals with key artists Tom Jones and Engelbert Humperdinck, has followed world trends and delivered a small but signif-
icant loss.

Some nine years ago, Jones and Humperdinck recorded an aggregate of MAM’s profits from their earnings, but this is now said to have slumped to less than one-third.

Up Cox Dividend

ATLANTA—Directors of Cox Broadcasting have declared a divi-
dend of 21 cents per share, a 13% in-
crease over the current rate of 18.75
cents payable to shareholders of record as of Dec. 28.

Sound City Distributors, Dallas, which will serve as the first Sun-
down Record & Tape Stores in the tape Star State along with outside

accounts.

A 3,000 square foot warehouse has been leased in the op industrial park area of the city.

Sims, president; Dabb, vice pres-
ident essentially in the operations area; and Dabb, secretary-treas-
er; are all alumni of Record Town/Sound Town, Texas’ pioneer record-
ning company, which they departed recently.

Sims confirms that the trio has purchased Craig’s, the long-time Ki-
leen, Tex., 2,000 square foot opera-
tion from a local six-string player, who has retired. Marie Alvison is managing the outlet. A 3,000 square foot Beau-
des Art store are managed by Debbie Heustad.

Sims has blueprinted additional retail locations for Louisiana and Texas in the early ‘80s along with ex-

plansion of the parent one-stop.

$139,685,668 January through October

Schwartz Bros. Lists Loss For 1979’s Third Quarter

NEW YORK—Schwartz Bros., Inc., the wholesaler that also oper-
ates 20 Harmony Hurst retail units from New Jersey to Richmond, Va., has reported a new loss of $139,685,668 or 17 cents per share on sales of $7,680,224 for the third quarter ended Oct. 31.

This compares with a net income of $68,031 or 9 cents per share on sales of $7,736,381 in the similar pe-

eriod of 1979.

Also, the company reports that for the first nine months of 1979, it in-
curred a net loss of $363,625 or 53 cents per share on sales of $21,011,454, compared to a net in-
come of $184,164 or 23 cents per share on sales of $21,673,627 in the first three quarters of 1978.

For the company’s year ended Jan. 31, 1979, it was previously re-
ported that net income for the year increased to a record of $533,308 or 85 cents per share on record sales of $31,732,698.

According to Jim Schwartz, presi-
dent of the Washington, D.C.-based firm, “industriwide sales problems” are the major reasons for the adverse results in the current fiscal year.

Harmony Hurst started 1979 with 21 stores, having closed a store in downtown Washington, D.C. in No-

vember. The company plans to open four new stores in 1980.

CBS Airs Oratorio

NEW YORK—“Mass For Cancer,” an oratorio commissioned by CBS News and featuring Metropolitan Opera stars, will be televised from New York’s Riverside Church Monday (24) on the CBS network.

Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Authors, Pillo-
ters & Publishers who meet the following re-
quirements will be accepted as members:

- Author or composer of a copyrighted musical composition;
- Publisher of a copyrighted musical composition that shall have been at least one work of musical composition or writing regularly published or commercially recorded;
- Composer of a copyrighted musical composition and the original author or composer of a copyrighted musical composition who shall have been at least one work of musical composition or writing regularly published or commercially recorded.

Applicants for membership in the American Society of Authors, Pillo-
ters & Publishers must be engaged in the commercial production of copyrighted musical compositions or in the commercial sale or distribution of copyrighted musical compositions, and must also meet the qualifications for membership of the American Society of Authors, Pillo-
ters & Publishers for the same music.

Applicants for membership in the American Society of Authors, Pillo-
ters & Publishers must also meet the qualifications for membership of the American Society of Authors, Pillo-
ters & Publishers for the same music.
Commentary

Eroding Musical Creativity

by Billy MesheI

We get all kinds of copouts from industry leaders on why things are going wrong, from return policies to superstar snobbery, and we never hear muttering of musical creativity. It seems to be one of the few things that are taken for granted.

This is a dice in the music publishing business that must be dealt with now. It is a cancer that is killing off creativity within the community of writers and publishers. It is a very real sickness that is driving people out of the music business.

The claim is, some accountants, business managers, personal managers and lawyers who are usurping the position of the creative musician. They do nothing but deal with collections in relation to the artist-writer, while ignoring all other creative functions.

This situation could ultimately lead to the disappearance of the straight writer-artist who used to be the backbone of the music business.

In the long run, this situation could also mean the disappearance of many writer-artists once they stop making it as artists.

Few writers have what it takes to grow professionally in an atmosphere where they feel they have no place to be and no place to go.

We have to approach them, not just as clients, but as people who have worked for the music business.

This group would probably benefit from our help.

Accountants and lawyers usurping work of publishers

The publishing of between 30% and 40% of the top 100 singles and top 200 albums is now handled by accountants, business managers, and lawyers. They take all the profits and you have to pay them a percentage for their small service.

Creative publishers take no more than a percentage of their profits while performing other valuable duties, such as song plugging, domestic record promotion, international coordination with subpublishers, international covers, promotion and publicity.

Five or ten years ago, whatever a percentage of the charts were replicated by this group. If the trend continues, another five years could mark the end of creative publishing and straight writing out.

Where else in the world would the music industry tolerate such a conflict of interest.

Write in your comments to the editor.

Retailer Efficiency Penalized

by Paul David

WEA’s new returns policy is interesting in that it offers financial incentives to dealers for controlling returns. Although we will probably see some small benefit from it, there are some questionable aspects.

Once again, the policy does offer lower rewards and lesser penalties to so-called rackjobbers/one-stops (WEA’s definition, not ours) in our view it discriminates against operations like ours.

The fact is, we perform the same warehouse functions and distribution functions, although far greater risk is involved in the有时 you have to stop and appreciate the hard work and the discipline of the product.

While we’re at it, the fact is, we couldn’t see WEA’s logo in favoring accumulating another piece of our product.

And, since new acts are imported from the same pool, we must approach them more conservatively and pass them up altogether.

In a volatile industry such as ours, so dependent on gambling with new talent, can WEA or any label afford to discourage their exposure in retail stores?

Articles appearing on this weekly page are designed as a forum for the expression of views of great importance. Contributions should be sent to the Editorial Office, Commentary Editor, Billboard, Billboard, 1515 Broadway, New York, N.Y. 10036.
BOARD CHECK—John McGahan of NBC’S Source Network, left, and Bardsville recording artist Todd Rundgren check the control board as Rundgren’s concert from a Westchester, N.Y., performance is mixed for Jan. 1 broadcast on the new NBC radio network.

N.Y. WBLS, WKTU Pacing N.Y. Arbitron

By DOUG HALL

NEW YORK—Disco radio by another name is still king in New York. WBLS-FM format was under consider Arbitron rating period still number one. And it is followed by its arch rival WKITU-FM holding the second place in audience share. WBLS, with a 7.1 share, is off slightly from the 7.5 it enjoyed in the July/August Arbitron, but it’s up sharply from the 3.1 it stood at during the October/November 1978 rating period.

WKITU, with a 6.8, is about even from the 6.7 share it held in July/August and is down from the dramatic 11.3 share it scored a year ago.

This new October/November Arbitron actually reflects a peer disco format from both stations than either is running now. Since the rating period ended, WBLS has been experimenting with a wide range of music including Frank Sinatra and Glenn Miller, while WKITU has expanded its playlist to include rock, soul and ballads.

The October/November book also discloses a continual decline of WABC-AM, which after a five-book decline now stands at 4.6. The station had a 5.8 in July/August and a 7.1 a year ago.

New WABC operators Al Brady had written off the current Arbitron and is looking to make a recovery by spring.

In addition to WBLS and WKITU, the contemporary ABC flagship has been edged out by talk WOR-AM, all-news WCBS-AM, and Banana’s beautiful WRFM-FM. WRFM scored a 4.7 share, down from the 5.5 in July/August and even with the 4.7 of a year ago.

Contemporary WNBC-AM, which lost its program director Bob Pittman to the cable television industry, continues to inch up in its share. The station now stands at 3.2, up from 2.8 in July/August and 2.6 a year ago.

ABC’s AOR rocker WPLJ-FM has come up with a bad book for this rating period, down to 3.2 from the 3.8 it enjoyed in the summer book and 3.3 a year ago.

WK-EF-M’s oldies format gained to a 3.1 share, up from 2.4 in the summer, but even from a year ago. Country WFN-AM continues its four-book decline to a current low of 2.7, down from 2.9 in July/August and 3.2 a year ago.

Traditional MOR WNEW-AM slips to 2.0 and below the 2.7 of its progressive sister station WNEW-FM. General Manager Jack Thayer reasons the station is “blowing off adult contemporary listeners” as it gets its newly modified format in order.

WNEW-AM had a 2.6 in the summer and a 2.1 a year ago. WNEW is up from 2.3 this summer and a 1.7 a year ago.

A move to a more adult sound has not helped RKO’s WLOX-AM. The station ended up with a 1.7 share, down from 2.6 of the summer ratings and a year ago. NBC’s MOR WNY-AM showed some growth moving from a 1.2 in the summer and a 1.1 a year ago to a 2.1.

Loos Angeles—Whoa-aa!

The sound is heard at concerts and almost any place where young rock radio listeners gather. Though the sound has evolved from two clearly punctuated syllables to a gutural grunt, “whoa-aa” has become a soundtrack for much of Southern California’s youth.

This is symbolic of AOR KMET-FM’s penetration here in a market of six outlets of similar format and target audiences. KMET consistently ranks near the top of the ratings, and in some books leads the pack.

The station attributes its climb from a lowly position five years ago, to becoming a lifestyle station for the 18-34 year old hard rock listener. And while was born.

“That’s the rock ‘n’ roll counterculture word of the ’80s,” says program director Sam Bellamy. “It was adopted by the air staff in sets, between sets and in the news. However, the success of KMET goes beyond expanding the borders of linguistics. Despite the rise of disco, new wave and various sorts of fusions, KMET perseveres as one format—straight ahead hard rock.

“We’re very microscopic,” admits vice president and general manager Howard Bloom. The station just offered is heavy on the Ted Nugent, Led Zeppelin side of the spectrum while other rock and pop artists, though popular, are not heard.

“When Saturday Night Fever came out, we did not want to count on your hand the number of stations that did not play the album,” says Bloom. “We did not play it because it was not rock ‘n’ roll.”

“We don’t even play a disco cut by a rock artist, even if the song is about sex...and the rock ‘n’ roll/rock ‘n’ roll is a real, hardcore rocker and he’s intolerable of anything that doesn’t sound like a real image of rock ‘n’ roll,” explains Bellamy. She would like to add jazz to the sound but feels wary.

“We’d love to occasionally experiment with jazz and turn people on to that but we don’t dare because the majority of our audience would say, ‘we don’t want it that way.’” Bellamy states.

Ironically, though staffers Mike Harrison is credited for originating the term “AOR radio,” Bellamy and Bloom don’t like to call KMET AOR.

The format of KMET is rock radio. We’re not AOR,” qualifies Bloom. “Yes, it’s AOR because we do rock, we’re a rock station. But we do not play that format. We’re not in the same market. KMET does not go into deep. We play a good bit of it but we don’t play as much as other rock radio stations because it has not proven to have an appeal to a majority of our listeners,” Bellamy explains.

KMET became the way it is five years ago. “The station had a dramatic decline and we, as a group, went into an office, and tried to decide in which direction we were going to go,” states Bloom. “We put blindfolds on and went in one direction. We decided to go after a specific audience and that was the 20-to-30-year-old male. That’s not to say we wouldn’t take anyone under 20, over 30 or women.”

“We had to start somewhere. We had to target ourselves,” explains Bellamy. “It seems that people in this market from 12 to 25, male or female, love rock and men from 25 to 35 are into rock.”

Both deny that KMET, because it has been at the top of the heap for so many books, is becoming complacent. New material is heard on the station. “There are things, like when the Cars and Boston first came out, that you hear and you know just right,” says Bellamy. “This is radio. If you get too comfy, you’re crazy.”

Another plus for the station is that many of its air personalities are well known in this market and have established reputations and followings. They include Jim Ladd, Mary Turner, “Paraguay” Kelley, Dr. Demento, Cynthia Fox, Mike Harrison, Jack Snyder, Jeff Gonzer and David Chaney.

Bellamy encourages each Dj to have a personality and handle the records instead putting the music on cartridges. “It’s all part of the feel,” says Bellamy.

KMET also sponsors major area concerts, and broadcasts some concerts, which helps spread its name. Though some of the KMET formula was based on research, much of it came from “felt feel.” Bellamy is not sure whether the same format can work in other markets.

“LA has enough of a hard rock audience to support a station like KMET. In another area, we would have to adopt to the market and perhaps play the James Taylor or Earth, Wind & Fires.”

Part of KMET’s success, according to Bellamy is that the jockeys identify with the audience which is part of the lifestyle aspect of the station. “When we host a concert and one of our jocks is on the stage, it could love it and feel like that’s a big spread.”

Comments Bellamy. “The audience doesn’t see someone up there in a three-piece suit.”

Cincy’s WEBN-FM Album Features 9 Winning Acts

CINCINNATI—WEBN-FM has released its “Project 4” album which includes nine local artists who submitted their material in the competition.

They are Rockduster, Urban Sprites, Squirt, Bobsmoke, J. Woods, Wheels, Bogus Rogue, Danny Morgan, the Modulators and Aztec. Also included was hits from several stations, who contributed its programming more towards a hard rock ‘n’ roll stance, a good percent of the album’s cuts fall into this style.

Station program director Denton Marron, WEBN-AM, and headed the committee which selected the material from the hundreds of entries. Marron,总经理 was hopeful that, like the previous three album projects, “Project 4” will sell its 15,000 copies before Christmas with all proceeds being donated to the Cincinnati United Appeal.

The album is priced at $2.00 where in the past it was $1.50. It is sold at many local record stores including Peaches, Record World, Swellens, Record Land, Everybody’s Records, Gold Circle, Twin Fair and the Record Theatre to name a few.

In the four to six weeks prior to Christmas, WEBN-program the material from its album projects heavily, which accounts for their quick sellout.

The record, “a project of the WEBN Committee for Aesthetic Public Spectacles,” serves not only as a charitable benefit and station promotion but as an impetus for the development of a whole local music business and artistic identity.

The “Project 1” LP was mastered by Bob Carvile at the A&M Mastering Lab in Hollywood. The LP was pressed locally by QCA Custom Pressing which also did all the packaging. Rich Godman and the staff of Fifth Floor Recording Studios were responsible for post production work.

VICTOR HARRISON

Cincinnati radio personality says he doesn’t care about the majority of his station’s audience. His station is not trying to please everyone, but rather to appeal to a specific audience. The station’s format is rock radio, not AOR, and it has a unique approach to programming, focusing on specific listener demographics. The station has a strong local identity, with a variety of local artists featured on its “Project 4” album, which is sold at local record stores. The album’s proceeds are donated to the Cincinnati United Appeal. The station’s programming strategy includes heavy promotion of its album projects during the Christmas season, with all proceeds going to charity. The station’s approach is seen as a charitable benefit and station promotion, as well as a way to support local music businesses and artists.
Pacific Southwest Region

**TOP ADDS:**

- **DIANE WARWICK** – “Dynasty” (Atlantic)
- **DIO** – “Holy Diver” (Columbia)
- **J潮湿 - Los Angeles” (De-Lite)
- **SMOKE ROBINSON** – “Cruising” (Motown)
- **J潮湿 - Nashville” (Epic)

**BREAKOUTS:**

- **SMOKE ROBINSON** – “Cruising” (Motown)
- **EAGLES** – “Hotel California” (Asylum)
- **SUZY Q** – “What You Like” (Arista)
- **YVONNE ELLIMAN** – “The Long Run” (Capitol)

North Central Region

**TOP ADDONS:**

- **FLEETWOOD MAC** – “Sara” (Warner Bros.)
- **STEVE FORREST** – “Better Off Alone” (Asylum)
- **DIANE WARWICK** – “Dynasty” (Atlantic)
- **DIO** – “Holy Diver” (Columbia)
- **J潮湿 - Los Angeles” (De-Lite)

**BREAKOUTS:**

- **SMOKE ROBINSON** – “Cruising” (Motown)
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- **SUZY Q** – “What You Like” (Arista)
- **YVONNE ELLIMAN** – “The Long Run” (Capitol)
Set Frequency Allocations For Global Radio Stations

This story prepared by Pierre Haerler in Geneva and Peter Jones in London.

GENEVA—It took more than 10 weeks of earnest negotiations here but in the end the World Administrative Radio Conference, organized by the International Telecommunications Union, came up with a framework of frequency allocations that will govern worldwide radio activity until the end of the century.

Ratied the most important in this field for 20 years, the talks ran from Sept. 24 to Nov. 30, with the aim of revising, linking and bringing up to date the international regulations applicable to all radio-communication services.

The government-level meeting was attended by 154 member countries of the Telecommunication Union. Its decisions, which go into effect Jan. 1, 1982, are binding and have the status of a treaty. The conference had to agree on a basic framework of allocation blocks of frequencies to certain kinds of service, including broadcasting.

There were fears of a confrontation between developed and developing nations over an Algerian proposal to give developing countries a guaranteed two-thirds use of the airwaves, the suggestion being finally defeated. Western delegates pointed out that this meant reserving wavelengths for star-satellite relations, during which time wavelengths would be denied to those countries with advanced technology and which have urgent services badly congested.

Another view from the West was that such a proposal would rule out any real expansion—it was said that there will be at least 2,000 more radio stations in the U.S. by the end of the century.

Domestic radio broadcasting in the U.K. will probably double the frequencies for the VHF/FM broadcasting as a result of the frequency allocation. There are about 45 stations in the U.K. now, four national BBC channels, 22 local BBC stations and five commercial stations. There were 147 separate delegations involved, and 38 international organizations sent observers. More than 1,900 attended.

Vox Jox

By DOUG HALL

NEW YORK—While stations across the country have been signed up by this network or that syndicator for a year-end, decade-end special show of one type or another, WXRT-FM Chicago was among those which developed its own year-end programming.

Program director Norman Winters put together such an extensive collection of special shows reviewing the decade that they began on Dec. 17. All of the station’s jocks were involved and each produced his own special in the series. Winters did a segment on the Kent State shootings, Bruce Lee and black exploitation movies tying-in to appropriate music.

Terry Hemmert covered what each of the Beatles did in the ’70s, while Bobby Skaff looked at the rockbooptimers in the rock world.

Bill Cochran covered movies of the decade and Gary Lee Wright covered the 1972 election, Mark Spitz, fashions and something he called “The Charles Manson Family Christmas Special.”

Tom Wilson covered comedy in the ’70s and Shel Ludig looked at the rise of glitzy rock and Kiss. Bob Gelns handled Watergate, Evil Knievel and fantasy films such as “Star Wars.”

WXRT-AM New York is looking for a morning man. Relief man Wayne Scott is handling the spot for the time being. Those interested in this post at the black-formatted station should contact general manager Mark Olds at the station at 41-30 58th St., Woodside, N.Y. 11377. His phone is 212-335-1600.

DIR Broadcasting’s Bob Meyrowitz has promoted Paul Zullo to vice president, sales.

Andrew Denomme to director of station relations and Bernadette Elliott to assistant counselor. Both are WXRT-FM Chicago, music director of WKBK-AM Keene, N.H., is giving his station “a shot in the arm” with a move to a “more 40” sound.

Rick Patton has been named music director of WPRZ-FM Evanston, Ill. Patton, who handles drive time on the station, also does a country music show on WJZ-FM Chicago.

(Continued on page 17)
WWVA - AM
In Wheeling Lights Up 53 Candles

WHEELING, W.Va. — More than 300 persons attended a special celebra-
tion for WWVA-AM here, hon-
oring the station's 70th year of coun-
ty music broadcasting.

WWVA, a 50,000-watt Wheeling-
bascd subsidiary of Columbia Pic-
tures Industries, was begun by na-
tionals, including Wheeling mayor
Cuyler Ewing who proclaimed Dec.
15-15 "WWVA Recognition Day." The
proclamation also cited the WWVA
"Jamboree U.S.A." which hosts the annual outdoor country-
festival known as Jamboree In The
Hills.

Attending WWVA's celebration with H. Ross Faust, president of
Columbia Pictures Radio, Inc.; Jo
Walker, executive director of the
Country Music Assn.; Fred Kesh-
ner, vice president of Columbia Pic-
tures Radio Stations, Inc.; and
Wynn Alby, vice president of Co-
tumbia Pictures Radio, Inc.,

WWVA first began broadcasting
Dec. 13, 1926, with "Jamboree U.S.A." first to the airwaves seven
years later.

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

**L.A. KBIG-FM Grabs Ratings Lead (6.1) With Beautiful Music**

By CARY DARLING

LOS ANGELES—Advance re-
leases of the October-November Ar-
bitron ratings shows some shakeups in the Los Angeles top 10 radio
markets. Leading the pack in Los
Angeles is beautiful KBIG-FM with a
6.1 share. KBIG-FM is the only
KABC with a 6.0, KMET-
FM with a 5.8, beautiful KJJO-FM with
a 4.9 and country KLAC-FM with
a 4.3.

In the July-August book, KBIG was in third place with CARY
DARLING, 7KBKE had been the leader with an 8.0 and
KMET is still the leading rock music
station, it came in 5th with a 6.0 from its 6.4 slot. KJJO's numbers
represent a holding pattern while
KMET jumps from 8th to 6th.

This jump is due partly to the fact that
KLAC is now the only country
station in the market, and Country-
KHTZ-FM, now mass appeal
Top 40, changed its format in July.

The new format seems to be work-
ing for KHTZ because, even though it
came in 18th with a 2.2 rating, its
present position represents a jump from its 1.6 position in the July/Au-
gust book.

Rounding out the top 10 is news
KFWB-FM which holds at a 4.1, soft
rock KNX-FM which jumps from
3.4 to a 4.0, KTHO-FM which
holds at 3.8, Top 40/oldie KRLA-FM which moves from a 3.2 to a
3.7, Top 40/oldie KBIG-FM which
moves from a 2.9 to a 3.3.

KNX may have been helped by the
arrival of a new team, the "KNX
At KZLA." The latter station, now a more personality-oriented
deck radio outlet, has climbed from
1.9. However, this represents a
jump for KZLA which had been
being done poorly for the last few
months. In July/August, the station had a 1.4.

Other notable moves include adult contemporary KPMC-FM which,
despite a massive television and
blonde billboard in the area, drops
from a 3.8 to a 2.8. It is now ranked
in 12th place. Disco is neither a
dominant nor failing format as both
KBSI-FM and KUTE-FM come in
11th and 15th respectively. KUTE.

**ALTOONA APRIL/MAY 1979**

**TOP 40**

**MEN**

<table>
<thead>
<tr>
<th>Format</th>
<th>Total</th>
<th>12-17</th>
<th>25-34</th>
<th>35-44</th>
<th>45-54</th>
<th>55-64</th>
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<tr>
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</tbody>
</table>

**Contemporary Leader In Altoona**

ALTOONA—Contemporary has strengthened its position as the leading
format in this market by a com-
parable lead, according to an ex-
clusive Billboard analysis of the
April/May Arbitron report.

Contemporary holds a 42.6 share
of all listeners 12 years old or older,
from the 30.7 registered a year ago.

Beautiful music also grew in pop-
ularity, showing a 22.2 share, up
from 15.1 a year ago.

Contemporary now holds a 21.6 share, down from 30.7, followed
by older's with 10.8, down from 18.1.

In Altoona, 62,000 listeners for an average quarter-hour contemporary is
tops with 7,000, up from 5,100 last
year.

This is followed by beautiful
with 3,700, up from 2,500; country
with 2,600, down from 4,300 and
oldies with 1,800, down from 3,000.

**Pittsburgh’s KDKA—Beams Remotes From the Streets**

By JOHN MEINO

PITTSBURGH — KDKA-FM took to the streets for the holiday season, continuing a 10-year tradi-
tion of remotes from the Westinghouse station.

Since 1969, KDKA has done re-
 mote broadcasts from the windows of the three major downtown de-
 partment stores. The remotes em-
phasize the station's fund raising ef-
 forts for the local Children's Hospital.

In addition, KDKA also broadcasts its 6 to 9 p.m. talk show from the store windows.

The Christmas remotes are KDKA's most successful and visible
promotion. In recent years, the com-
bined donations from the window campaig
and an annual variety special on KD
KTV-AM have topped the $1 million mark.

Bobbi, who's been the morning
man at KDKA since 1968, spear-
heads the campaign. Through the
cooperation of a fast-food franchise,
he's hustled fakery cookies and fakery brew for donations to the hospital. The fakery
is a long running joke on the Bobbi show.

Everything except news is han-
dled from the remote location,
which includes an outside micro-
phone for conversations with side-
walk passers-by.

PITTSBURGH—A group of rich
ministers has threatened WYZJ-
AM with a listener boycott if
their religious broadcasts are re-
placed with jazz.

A group called People United To
Save the Gospel called a press con-
fERENCE to announce their in-
displeasure with the programming swich.

WYZJ plans to reduce its load of religious programming from every
morning and all day Sunday to Sun-
day morning only.

The group threatened to tell
church members to refuse to listen to
WYZJ if the station didn't change its policy.

A station spokesman says the
ministers were encouraged to meet
with WYZJ management, emphasizing that a protest wasn't the proper way
to accomplish anything.
**Western Region**

### Top Add-Ons

<table>
<thead>
<tr>
<th>KROQ-FM - Los Angeles</th>
<th>The Game (Atlantic)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFMB-FM - San Diego</td>
<td>The Game (Atlantic)</td>
</tr>
<tr>
<td>KRLD-FM - Dallas</td>
<td>The Game (Atlantic)</td>
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<tr>
<td>KKBZ-FM - Kansas City</td>
<td>The Game (Atlantic)</td>
</tr>
<tr>
<td>KCLB-FM - Austin</td>
<td>The Game (Atlantic)</td>
</tr>
<tr>
<td>KJQZ-FM - Fort Worth</td>
<td>The Game (Atlantic)</td>
</tr>
</tbody>
</table>

### Airplay

#### Tom Petty and the Heartbreakers

- *American Girl* (Atlantic)
- *Damn the Torpedoes* (Reprise)
- *Southern Accents* (Atlantic)

#### ZZ Top

- *Fandango* (Reprise)
- *La Grange* (Reprise)
- *Tush* (Reprise)

#### Styx

- *The Grand Illusion* (Capitol)
- *Equinox* (Capitol)

#### Foreigner

- *Double Vision* (CBS)
- *77* (CBS)

#### Journey

- *Eclipse* (CBS)
- *Frontiers* (CBS)

**Add Ons:**

- *Various Artists (Atlantic)
- *Various Artists (Capitol)
- *Various Artists (CBS)

**Breakouts:**

- *Various Artists (Atlantic)
- *Various Artists (Capitol)
- *Various Artists (CBS)

**Breakout Breakouts:**

- *Various Artists (Atlantic)
- *Various Artists (Capitol)
- *Various Artists (CBS)

### National Breakouts

- *Various Artists (Atlantic)
- *Various Artists (Capitol)
- *Variou}s Artists (CBS)

---

**Add Ons:** The four key products added at the radio stations listed, 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 a regional and national level.

---

**Add Ons-National**

- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)

**Airplay-National**

- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)
- *The Game (Atlantic)

**National Breakouts**

- *Various Artists (Atlantic)
- *Various Artists (Capitol)
- *Various Artists (CBS)

---

**Breakouts**

- *Various Artists (Atlantic)
- *Various Artists (Capitol)
- *Various Artists (CBS)

---

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Radio Programming

Vox Jox

The addition of a new feature on dairy promotions. Turbot's show on WMAQ-AM Chicago does not mean the station will be playing less music. General manager Bert Sherman explains. The original announcement of the feature did note the feature is only three minutes in length.

B. Mitchell Reed moved from a weekend slot at AOR KLOS-FM in Los Angeles to a two positions a week slot at the station. He replaces J.J. Jackson who is pursuing a television career.

Updated KEAI-AM Great Falls, Mont., has lost its program director. John Walton resigned to go to KTSA-San Antonio.

John A. Piccillo is now general manager at rock WLVY-FM Fairfield, O. He was recently general manager at sister stations WNDE-AM and WFBQ-FM Indianapolis.

Vox Jox has resulted in numerous calls to the Kimball in Elkton.

Bill Brown, DJ at WCBS-FM New York, was recently followed by a luncheon for his 10 years at the station.

Mike Kelly, 13-year announcer at WCAR-AM Detroit. WIXY-AM Cleveland, has joined Tuesday Productions as a sales rep. He recently worked at KEZY-AM Anaheim, Calif.

 tweaking your station.

Joining the bill at Vox Jox on Tuesday were: Dan Keating, music director at KBBC in Chicago; Joe Turner, program director at WCPJ in Providence, R.I.; and John Walsh, program director at KMOX in St. Louis.

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

**ADULT CONTEMPORARY**

**TOP 50**

**This Week**

**Last Week**

**Week in Chart**

**TITLES, Artist, Label & Number (Dist. Label) (Publisher, Licensee)**

1 1 9
SEND ONE YOUR LOVE
Steve Wonder, Tamla 56283 (Motown) (Vee-Jay/Badazz, ASCAP)

1 2 11
DEAR VU
Donna Summer, Arista 02387 (Atlantic - Epic) (Warner Bros., ASCAP)

1 4 8
PASSE RUE LEVE NISL I'M IN" LOVE
Bobby G. Adams 4715 (Markuhl, Warner Bros., ASCAP)

1 5 10
DO THAT TO ME ONE MORE TIME
Captain & Tennille, Casablanca 2119 (Moonlight & Magnetics, ASCAP)

1 6 8
TALK ANYMORE
Dave Grigm, International Artists 506 (Dinahs Music, ASCAP)

1 7 11
LOOKS LIKE LOVE AGAIN
Cliff Richard, EMI America 3577 (Capitol, ASCAP)

1 8 15
YOU'RE ONLY LONELY
J.D. Souther, Columbia 113107 (Int Age, ASCAP)

1 9 17
COOL CHANGE
Little River Band, Capitol 4789 (Ciceros Gems, BMI)

1 10 19
I'M READY
Ted Neeley, MCA 4736 (Ciceros Gems, BMI)

2 12 10
BETTER LOVE NEXT TIME
Carole Cape, Capitol 4790 (Ciceros Gems, BMI)

2 13 12
EASE
Ralph McInerny, CASA 2277 (Saddam, BMI)

2 14 14
HOLD ON FOR DEAR LOVE
Leona, RCA 1224 (House of Gold, BMI)

2 16 4
WHEN I NEEDED YOU
Barry Manilow, Arista 0203 (Warner Bros., BMI)

2 18 8
CAUTION
Ritchie, Atlantic 3629 (Capitol, ASCAP)

2 20 4
SANTA BELEIVER
Ritchie, Atlantic 3629 (Capitol, ASCAP)

3 10 11
BARE
Hans, A&M 2118 (Begonia-Begonia, BMI)

3 14 13
SHIPS
Barry Manilow, Arista 0244 (Arista Music, BMI)

3 21 9
THIS IS IT
Kenny Loggins, Columbia 111109 (Wally, Motown, ASCAP, BMI)

3 22 16
HALF THE WAY
Crystal Gayle, Columbia 11087 (Chick-Wrench, BMI)

3 23 25
DO THAT TO ME ONE MORE TIME
Captain & Tennille, Casablanca 2119 (Moonlight & Magnetics, ASCAP)

3 25 28
I DON'T WANT TO BE LONELY
Dana Valery, Scott Bros 589 (Atlantic)

4 12 21
GONE SOMETIMES, Natale Cole & Paul Bryan, Capitol 4801

From: Billboard 1979-06-08

**ADULT CONTEMPORARY**

**TOP 50**

**This Week**

**Last Week**

**Week in Chart**

**TITLES, Artist, Label & Number (Dist. Label) (Publisher, Licensee)**

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**BUBBLING UNDER THE HOT 100**

101 - WHEN YOU WALK IN THE ROOM, Kati Be- noff, Columbia 1 11303

102 - YOU CAN'T LET OVER, Stephanie Mills, 20th Century 2472 (RCA)

103 - BACK UPS AGAINST THE WALL, Atlantic 272121 (directly)

104 - TOO LATE, Journey, Columbia 71188

105 - HOW HIGH, Salsoul Orchestra, Salsoul 60024

106 - LET ME GO, LOVE, Niscelie Larson, Warner Bros. 4910

107 - STAY WITH ME TILL DAWN, Judie Trzke, RCA 41133

108 - DRAW THE LINE, Oak, Mercury 74078

109 - I DON'T WANT TO BE LONELY, Dana Valery, Scott Bros 589 (Atlantic)

110 - GONE SOMETIMES, Natale Cole & Paul Bryan, Capitol 4801

---

**BUBBLING UNDER THE TOP LPs**

201 - WHIPSERS, Happy Holidays To You, Solar BU 1340 (RCA)

202 - PETER GREEN, In the Skies, A&M 1001 (RCA)

203 - SALSOL ORCHESTRA, How High, Salsoul 60024

204 - BAY CHARLES, Ain't It So, Atlantic

205 - YELLOW MAGIC ORCHESTRA, Yellow Magic, CBS/Clive Davis 5068

206 - JAN MCLAGAN, Trouble Maker, Mercury

207 - REX SMITH, Forevee, Columbia 35813

208 - X-CRU, Echos, Warner Bros. 4010

209 - TEI DE SAHO, Moonlight Madness, Casablanca 2119

210 - SOUNDTRACK, The Electric Horseman, Columbia IF 3627

---

**ADULT CONTEMPORARY**

**TOP 50**

**This Week**

**Last Week**

**Week in Chart**

**TITLES, Artist, Label & Number (Dist. Label) (Publisher, Licensee)**

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**BROADCASTER'S ACTION**

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*Continued from page 13* *Johnny Knight, morning man and p.d. at KDEX-AM Duster, Mo., has been promoted to operations manager for KDEX-AM-FM. . . . Peter Madigan, jock on Univ. of Maine's WMEX-FM in Orono, raised more than $5,000 for the Cambodian refugees during a 100-hour marathon.*
Doo-wop Of '50s Making Comeback?

B. J. WILLIAMS

LOUISVILLE —AMC manager Vonny Sneeks believes the doo-wop sound of the '50s will be a major musical force in the '80s and the plans to grab a large slice of the audience for her group, Alton McClain & Destiny.

Although the group, which has been together nearly two years, does not have a '50s or '60s sound, "many songs of that period were pretty with some kind of message. Alton easily sings pretty tunes because she's basically a ballad singer with a five-octave range," maintains Sneeks.

With McClain, the trio consists of Marie Warren and Robby Stirling. The Polydor group has one LP, "It Must Be Love," released a year ago. A new LP, "More And More Of You" is due in early January.

The upcoming LP is a combination of ballads and danceable tunes, but away from the disco sound.

In the meantime, McClain, out without group, and Stirling, worked with Johnny Bristol for a single, "Hang On In There Baby," which Bristol wrote and popularized several years ago. The new single was produced by Mark Fimite.

According to Sneeks, if the single hits, there will be an LP featuring the duo. The single also will be included in the group's upcoming LP.

In terms of direction, "I am going to Alton McClain as Destiny to be the Supremes of the '80s. We take special care with every aspect of our career. We work hard and, in addition to singing well, it's important that the group project class, create an aura of sophistication and sex appeal. These were some of the qualities that the Supremes had," says Sneeks.

"In addition, the group wears glamorous, expensive gowns. We're now designing new costumes for its next tour," says Sneeks.

Alton McClain & Destiny toured for three months with Teddy Pendergrass in 1979. It also had a few dates with Chic and several dates with Phoebe Briden. "We're going alone to Germany, Jan. 6-30 and we're working on a tour with the Commodores but that will be later in the year if it materializes. I want the group to tour now but I feel it's important not to over-excite and possibly burn out in the U.S., which is why we're going to Germany.

"Our goal for 1980 is to get mass exposure, concerts, large and small room television shows and not being locked into one type of music. "As a manager," she continues, "I am obviously interested in the financial success of my act, but I don't believe this can fully be realized without letting the girls individual creative juices flow."

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

Ross For Pay TV

NEW YORK —Diana Ross will be featured in a January Home Box Office pay television special. Vicipieded at Caesar's Palace in Las Vegas, the special features Ross in a complete in-concert performance which includes nine dancers, 13 backup singers, a laser light show, rear screen projection and a 50-piece orchestra.

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Philadelphia Exec In Bid For Major Expansion

By NELSON GEORGE

PHILADELPHIA - Philadelphia International Records new president Larry Depe has expanded the pop-soul label's efforts in promotion, advertising and marketing as its major goal entering the 1980s. The Philadelphia-based label is distributed by CBS records which has handled the bulk of these operations.

But with its distribution agreement with CBS that are new, the label is looking to take a larger role in the marketing of its product.

Philadelphia International, says Depe, now has 14 independent promotional people working with eight staffers. He envisions the label replacing the independents with staff members.

The '80s will company is also opening offices in England and Japan to monitor distribution and marketing efforts.

Priscilla Chateman, recently a public relations person for Salsoul Rec., has been signed by Philadelphia International to do special assignment from Depe.

In appointing Depe president, label founders Kenny Gamble and Leon Huff have kicked themselves upstairs. Gamble is now chairman of the board and Huff vice president and managing partner of their production company.

Earl Shelson remains president of the firm's lucrative publishing wing, Philly Three.

Depe 29 has been with the company since 1975, serving as controller for two years and then as vice president of finance and business affairs.

Depe will handle the label's day to day operations. He says the label's creative personnel, Gamble and Huff prominent among them, will continue to be involved in key creative decisions.

He has been the label's chief negotiator with artists the last three years, a position that has shown him that "everyone involved in the record industry at this point must look to set realistic goals, be it a label, a performer or distributor."

"Overshipping, for example, starts a negative chain reaction. It hurts the label. It hurts the retailer since it is a waste of space. It hurts newer artists since it makes it tough for them to get in-store exposure.

Noting that "writers are the backbone of the industry," Depe says the firm has signed exclusive contracts, a little under half of whose writing in succession as producers and arrangers. All of the 23 artists on the roster have been brought from the staff talent pool.

New product from the Stylistics, Rawls, Stax's Paul, Dec, Sharp and MacKiel, and Joel and Whitehead are expected in the coming months.

An album by producer-guitarist Norman Harris entitled "The Harris Machine" will be something of a revival of the label's original studio band, FFSR. Harris, a charter member that fanatical studio a staff have gone through many of his contemporaries at the label.

Chasm Enlarging Between Musical Theatre, Labels

NEW YORK - The musical theatre and labels, hardly on the best of terms in recent years, seem to be moving farther apart.

A combination of lacklustre newcomers, revivals and already existing albums and heavy recording costs without commensurate sales to make it all worthwhile, are the chief concerns with CBS-changers that are pulling labels away from commitment to the Broadway musical.

RCA Records intention to record the smash Broadway revival of "Ol' Kimberly!" the 1943 show that started the massive Broadway careers of Helen Hayes and Richard Bong, is one bright spot, yet in a way it's part of the problem.

The 30's will be looked upon with the revivalmania, but such scheduled revivals of "West Side Story," "Carmelita" (with its star Kenneth Richard Burton), "My Fair Lady" (with its original star Rex Harrison), "Can-Can" and surely others to come will take some doing to interest label attention, since their original cast members remain entrenched in their respective label catalogs.

"Odd sonnet," however, is apparently going to be around for quite some time, and a series of low-priced revivals of a high-browed respectable revival of a classic may still stir consumer interest.

RCA 7467 did moderately well with a winning revival of "The King & I," featuring Yul Brynner, its original star, several seasons ago, and the label can be said a solid seller in last season's "Sweeney Todd."

But this season's only Broadway casualty, MGM's "The Meat Hook," which ran only with much of a dent among record buyers, although the show itself continues to do well. Another outright success, a revival of "Peter Pan," has made it to recordings, and buyers must be content with the mono- only version starring Mary Martin.

Penciled in for the first half of 1980 are a number of properties, but most are "iffy" in terms of actual opening dates.

$11/2 Million By Freight Firm Due Recordings

NEW YORK - Eighteen months ago, North Atlantic Freight Forwarders, Inc. of Jamaica, N.Y., began to zero in on the recording business and today the firm does half of its $3 million a year in freight recordings.

The company, according to executive vice president Charles Kadets, is the biggest freight company in the 200 odd record companies in New York, providing a daily container service to London. In addition the service covers to Europe, Asia, South American and Africa.

"If we receive a shipment by 2:30 in the afternoon it will be shipped the same day," says Kadets.

The two-year-old firm charges a handling fee of $10 plus a pickup and delivery service of $7.25 per 100 pounds. Billing to accounts also includes airline fees.

Among the wholesalers using Freight Forwarders are Capitol, EMI, Columbia, Commercial, EMI, Warner Bros, and Rolling Stone.

As to the type of product making the overseas rounds, comments Kadets, "I don't ever look at that."
Gospel Concert Meetings Firmed In Tulsa

NASHVILLE—The first Christian Concert Promotion Seminar and Showcase will be held in Tulsa at the Oral and安徽 University Mabee Center on March 20-22 for promoters, agents, sponsors and performers. Comments Rodney Snell, sponsor of the seminar: "The sessions will cover everything from the record company’s involvement in a concert to contracts.

The major sessions will be held in the afternoons focusing on the subjects of tickets and creative promotion, including the sharing of ideas, activities and actual information. Several smaller sessions will meet in the mornings, covering the how-tos of press releases, posters, newspaper ad layouts, technical production in lighting, sound and staging.

The evenings have been designated as "preview sessions" where top Christian artists will perform for audiences, giving the sponsors an opportunity to preview and meet both the artist and manager for booking purposes during the upcoming season.

"It is a means of self-help," says Snell. "It is an opportunity to share ideas that work. We’re bringing together professionals in various fields to teach sponsors and artists how to use every available resource that would benefit each concert.

The purpose here is to understand what is expected from everyone involved in the project," Snell added.

NASHVILLE—The Gospel Music Assn.’s 15th annual awards show scheduled for March 26 at the Opryland Hotel here will feature a new hosting concept. At the presentation, the husband and wife team of Walter and Tremaine Hawkins, Bill and Gloria Gaither and Paul and Kathie Lee Johnson will consecutively share the duties of hosts.

Music for the awards will be provided by Truth under the direction of Roger Breden. Truth will be backed by the Nashville Youth Symphony.

Recording for the Paragon label, Truth is a 15-member Christian group, and will be making its second appearance on the Dove Awards show.

Larry Sparks, conductor of the Orchestral Ensemble, will direct the entire musical program for the awards program. Paul Johnson will be arranging the show’s musical score which will include the 10 gospel songs nominated for song of the year.

3 DUOS WILL HOST AWARDS

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Gospel Scene

By GERRY WOOD

Paragon Publishing and New Day Records recently held a listening party in Nashville for Farrell and Farrell’s new album, "A Portrait Of Us All." The album, recorded and produced by Brown Bannister, will be released this month. A special guest at the listening party was Rachel Summer Farrell, daughter of Bob and Jayne Farrell, who made her debut Sept. 28.

Several recording sessions were completed for Lecrae Moore’s latest album, "Dedication." This set recorded and produced by John Cavanagh and arranged by Peter Jacobs, the musical is designed for as few as seven musicians. The musical is a fictional story with a setting in a children’s orphanage at the time of the crucifixion and resurrection.

"Make a Joyful Noise" is the title of what will be the last album by the Lemmy Wolff Trio. A live album it was recorded after their church in Jackson, Miss. was burned.

The Nubians, celebrating their 25th anniversary in gospel music, have released a new album titled "Christian Love." The album contains nine new songs written by Dottie Rambo, while Herb contributed one new song to the album. The project was produced by Phil Johnson.

Beverly Glenn, a new Jesus music discovery, has signed to Light Records, with her debut album being produced by Dean. Glenn will utilize the Chicago Community Choir as backup vocalists on the album. Bill Cole will serve as executive producer.

Tearmaine Hawkins’ long awaited debut album will be released next month. The LP is titled "Fusion." The Blackwood Brothers will appear on the National Religious Broadcasting convention show in Washington this month.

The album, "Crossover," was released from the Gospel Music Assn., with the publishing sampler album "Gospel Songs Of The Paragon Group." The double album sampler is the first of its kind in gospel music.

Re/Generation In Custom Projects

NASHVILLE—Re/Generation, the Nashville-based gospel singing group, is involved in 12 custom record projects in its first month of operation.

Life Action Ministries, Buchanan, Mich., along with two other organizations had record masters which had not been pressed before, according to vice president Ron Coker. "They were impressed by the custom projects set economical price and fast turnaround time of 11 days." Coker said.

Hosting more than 150 complete orchestra background tracks available, the custom division will work with college, high school and church ensembles and soloists offering the opportunity to record their own custom album using the prerecorded orchestra tracks.

Sparrw Starts Marketing Push

NASHVILLE—A new winter marketing campaign in support of its Candle/Appalagon catalog is announced by Southern Gospel’s No. 1 independent vice president of marketing Steve Pottorf.

A newly designed in-store display piece tied to the merchandising thrust of the campaign centers on the four albums in the teaching series. The record and storybook series which began with "Music Machine" and "Bulldog and Butterflies" has recently seen renewed sales with the release of its two newest additions, "Sister Oliver’s Song" and "Nashville The Grublet."
Classical Fewer But Better Classical Albums On Way

By ALAN PENCHANSKY

AN EMMY Award-winner who has served as a radio music director for over 24 years, Alan Penchansky has written a column for American radio and television since 1981. He is the author of "Beethoven: A Listener's Guide," and has been a contributing editor of "Gramophone" magazine since 1984.

CHICAGO—1980 will bring a slowdown in the volume of classical record releases in the U.S. However, improved sound quality, better packaging and technical artistry are seen as offsetting factors.

"The classical label executives expect to stir increased consumer interest in 1980 with the sonic advantages of digital recording technology and a promised new level of excellence in U.S. pressings," says the music critic. "The listeners' increased interest in the use of improved playback equipment are factors being emphasized, labeled executives say.

About a 15% overall cutback in U.S. classical releases is anticipated, with U.S. production work also declining as a result of the cut. Companies with cuts in issuing include RCA, CBS, Angel, Noneuch, Quinceoise and possibly others. The cuts are part of general industry streamlining for tougher times.

The cuts are expected to fall hardest on developing artists. Label heads say young singers, instrumentalists and conductors will have a harder time breaking into recording ranks in 1980.

According to Irwin Katz, RCA Red Seal marketing director, the focus is shifting to stellar acts and high quality digital recording projects (a Mahler's Tenth Symphony with James Levine will be done at the opening of the Philharmonic this winter), and stringent measures to guard against pressing quality loss. RCA classical production work is being slowed, and each disk will receive maximum exploitation today, Katz says.

"Our effort is to put out only the very strong and viable product," explains Katz. "We see greater opportunity for us in marketing to really promote and develop the product we do have.

Katz believes current market conditions ultimately will force the label into a stronger, more realistic business posture. "The most import-

tant thing is quality," he notes. "We can't afford to experiment with quality anymore."

"CBS Masterworks, in a reorganization under Simon Schubert, is applying brakes to its production activity because of a recorded slowdown. A release slow-down also is anticipated in line with the current market conditions.

"The new emphasis is being carried out at CBS with a midwinter digital product line launch. The company has a digital stereophonic recording of Beethoven's "Pathetique" Symphony and Rimsy-Korsakov's "Schelkera- zade."

Montano says Angel looks forward to re-investigation of the basic repertoire. "Very few times in the recorded business do we have a chance to re-record all the old catalog. We're going into this new digital system and it's going to help out business."

Today's classical customer is better educated than listeners of previous generations and the listening is being done on highly sophisticated playback equipment. Discussion of classical label executives turns up increasing reference to these factors.

Says RCA's Katz: "I think the audience is growing and becoming more selective in its choices. The younger public that is listening to classical music has a better understanding of it."

Angel Records will be responding to shifts in consumer taste as well. "You can no longer hype a classical record," says Montano. "It's if bad people won't buy it."

Montano says performances by lesser known orchestras and conductors won't show up today as readily as in the past. "Today's consumer is a little more quality conscious and he can differentiate more." The West Coast executive explains. "Artistic standards are being brought together, with broader listener appeal and the accessibility to media and public weighted heavily in the consideration.

"The companies are going to be looking for the artists that have that special kind of projection," a Masterworks executive comments. "The kind of artists that come across the footlights and jump across markets."

Says Katz: "I don't believe record companies can afford because of the crunch right now to go with young artists unless there is something exceptional about them."

Schirmer Music Relocates Store

NEW YORK—Along with a bronze bust of Beethoven, Music has relocated here to the newly enlarged and renovated Brentano's at 356 Fifth Ave., between 47th and 48th streets.

When Gusav Schirmer established the store in 1861, one of his first acts was to place the bust of Beethoven over the entrance to the store at 701 Broadway. With each re-location, the bust took its traditional place over the doorway of the store.

This time around, it can now be found over the stairway leading to the new Schirmer Music department at Brentano's, part of the New York scene since 1853. Both Schirmer's, with its sheet music recordings and instruments and Brentano's, the book chain, are Macmillan, Inc. companies.

Schirmer's move from E. 49th St.—at the site since 1960—is being celebrated by a week-long series of musical festivities, including an 83rd birthday salute to composer Virgil Thomson. Throughout the week, there'll be appearances by such artists as Lucia Albanese, Andre Kostelanetz, Bobby Short, Larry Adler, among others, and various work- shops.

Interestingly, Schirmer's was Brentano's neighbor at the Broad- way location in 1861.

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Talent

‘Festival’ Seating For Concerts

Nixed At Philadelphia Spectrum

By MAURIE OROENKER

PHILADELPHIA—Although fi-
nal decision will be made after the first of the year, the Spectrum and entertainment facility here, will discontinue general admission or “festival” seating at rock concerts. With 19,600 seats, the Spectrum is one of the major rock concert halls in the Joseph L. Bruno.

Electric Factory Concerts, headed by Larry Magid and Alan Spivak, who previously headed the Capitol Col-

Garden Concerts

Defy Trend With

Average Gross

NEW YORK—Despite the gen-
eral softness in the concert business this year, 1979 nevertheless has been a banner year for Music Machine, a garden, with the venue attracting a total of 1,005,449 paid fans in 56 concerts for a total gross of $11,534,173.

“We are happy to present, in year and year out, the Steel Pier, which is temporary music to such a huge audi-

ence of appreciative fans—without any charge, however. This has been an excellent concert year in every way,”

seats. All the reserved seats, which

were sold for $11, and the general ad-

mission tickets at $10, were sold out in one day in October.

Larry Rubin, Spectrum public rel-

ations director, said that “in all like-

lihood, general admissions for rock concerts will be gone next year.

He pointed out that in the wake of the Cincinnati incident, public opin-

ion has a strong bearing now for

such policy, as well as the fact that many performers are leaning that way.

Roger Daltry, Who lead singer, in an interview with WMRR-FM here, said he would like to see the end of general admission.

“It looks terrifying from the stage,” Daltry said of the human crush in the large auditoriums. “If I went to hear a band, I couldn’t stand it. I don’t know how they (the fans) put up with it.”

Since the festival concerts enables advance purchase of tickets at a lower cost, Rubin said that putting out tickets for everybody and on a reserved seat basis will mean that the cost of concert tickets will have to be increased by the pro-

moters.

If the edict is put in force, the last general admission concert at the Spectrum will be on Dec. 16, and the last rock show booked in for the year.

Rusell Returns

To Tulsa Base: Looking To TV

By ELLIS WINDE

TULSA—Leon Russell has re-

turned his base of operation once again to Tulsa and is now setting his

speculative musical eye on further forays into country music.

Russell’s latest country project was the highly successful platinum duet LP with Willie Nelson, “One For The Road.”

It earned them a nomination for Album of the Year and Top Vocal Team of the Year, which they didn’t win, but it did bring both Nelson and Russell a share of the television awards presentation.

Now the silver-haired bearded en-

tertainers are negotiating with Tulsa’s Jim Halsey Co. exploring that Halsey cryptically refers to as “projects of much interest, particularly in video.”

Halsey represents Russell’s book-

ing interest on a per project basis for dates with old friends, the New Grass Revival. However, Russell says he views video as his main avenue of

emphasis for the future.

“I’m getting too old to be rocking and rolling, so I’m going to become a big television tycoon,” he says

laughingly. “We’re still building on the video side in Aleges, and we’ve already filmed some of our recording sessions with New Grass Revival and Russell who has

Paradise is the name of Russell’s LA-based recording studio/rec-

ording corporation. “New Grass Revival Tour: Show” is the working title of a series of programs Russell says he plans to

(Continued on page 32)

Lake Placid Gibs

NEW YORK—Lake Placid, N.Y., site of the 1980 Winter Olympic Games in February, will host two dance concerts at the Olympic Field-


The concerts are being organized by the Mutual Broadcasting System Corp. with a portion of the proceeds going to the Lake Placid Olympic Organizing Committee.

Larry Silverman, president of Multiplex, says the first of the two concerts will be presented, while the second will be more rock and new wave. He is now negotiating for the talent line-up.

Few artists have the time and talents to help my campa-

gne. It’s greatly appreciated and helpful,” concluded Brown. “Sure, this attracts the youth and minority votes, for much of the lyrics in rock music today will predict the future of the ‘80s.”

Leases Exit-In & Theatre

NASHVILLE The Sound Sev-

enty Corp. has formed New Vaude-

ville, Inc. to lease and operate the historic 2,000-seat Tennessee Theatre in downtown Nashville.

Additionally, the principal of Sound Seventy has formed Exit-In Entertainment, Inc. with Nashville restaurateurs Wayne Oldham and Henry Hill to operate the West End Exit-In.

The lease takes effect Jan. 1. Sullivan is chairman of the board of the new venture, with Stewart serving as president and Greil as secretary/treasurer.

According to Stewart, Sound Seventy Productions, another division of the Sound Seventy Corp., will present at least three to five shows per month. “Our goal is to keep the lights on at the theatre every night,” says Stewart. “We hope the theatre will be used for every-

thing from crusades to concerts to conventions.”

New Vaudeville, Inc. will lease the theatre to any promoter or event, with the first Sound Seventy Pro-
duction being a Molly Hatchet show Jan. 14. The Tennessee Theatre, built in 1915, is owned by Nashville busi-

nessman Michael Tomlin. A total of 32 different stage sets can be hung over the stage to accommodate ma-

(Continued on page 30)
Anka Remains In Limelight Despite Record Slowdown

LOS ANGELES—Although Paul Anka's recording career is in a state of limbo, the writer-performer is staying in the limelight with a series of upcoming film scores, writing collaborations and a hectic concert schedule.

Anka's most immediate film project is his line production of the musical with Burt Bacharach on the film "Together?" starring Jackie Bisset and Maximilian Schell. Anka supplied the lyrics to Bacharach's music on eight songs to be released on RCA.

Doobie Brother Michael McDonald performs the title track and Jackie De Shannon sings two songs.

Anka's other film commitments include Louis Maillie's "The Barrel Boozle" and Howard Koch Jr./Gene Kirkwood's "The Idol Maker." Anka states that these film projects are the most he's done and also marks his return to film composing since "The Longest Day." 

Among Anka's forthcoming working projects are collaborations with Michael McDonald, Paul Buhle and Jackie De Shannon, in addition to maintaining his partnership with Bacharach. There is even the possibility that Anka and Bacharach will do a "structured concert" with a live album and television show also on the burner.

Anka has also recently completed producing and writing all songs for French singer-Michael Maury's debut but American release "Mireille Mathieu Sings Paul Anka." On Anka's advice.

Meanwhile, Anka is taking a wait-and-see attitude with his own recording career. He admits to being in a quandary because of the state of the record business as well as internal reorganizations at his label RCA. Although Anka is an "exhibiting artist" if I'm not going to get promotion and airplay," states Anka.

"I understand exposing and played, there's no reason to get into a competitive situation now."

Despite a soft live performance market, Anka calls 1979 his "most successful year." He just completed a world tour and is working on reorganizing his label to cross-sections of people ranging in age from 15-50. Anka has plans for a similar tour next year.

Anka, who played Las Vegas earlier this year, says a lot of acts are afraid of Vegas. "Young pop acts might have a problem playing there because of the sellout factor," he states.

But if you can work it and still do other things, you can maintain a mainstream balance. "What I'm doing isn't the norm right now. I'm not into the heavy rock scene where I must be careful of where I play. It hasn't hurt me here orationally."

Anka makes a yearly tour of Japan where he plays to sold-out audiences who pay high ticket prices to see him. He is still popular in Italy and France where he has sold a reported 15 million records during his 20-year career.

Talent Remains In Limelight Despite Record Slowdown

FLUSHOOD Mac, may record more and tour less and Billy Joel's next LP will contain "a lot of rock'n'roll songs." This was discussed by Nick Martinelli and Joel in separate interviews with NRC/YTV's Source Network show, "The News That Rocked '79," scheduled for broadcast New Year's week. "I would think the band would tend to become more of a recording entity," Fleetwood said. "We will go on the road, but there comes a time when there are other things important to one's own private life. I have a feeling that if an LP will come out a lot sooner than even I think. There won't be a three-year gap."

Joel said, "I have always wanted to make a lot of rock'n'roll songs on an album. That's the direction I'm going."

Chicago-based rock group Caribou is demanding air time from WFLP-FM to redistate statements allegedly made by morning disc jockey Steve Dahl. Dahl is charged with making false air statements that may have jeopardized the group's right to play. The complaint is detailed in a 10-page letter to the station from band managers Lee Graziano and Nick Schmidti, filed with the FCC and handed out to reporters in mid-December. Caribou—under the name Teenage Radiation—backed Dahl on recordings including "Do You Think I'm Dizzy," and supported him in concert and on the air before the two forces split in early October.

Linda Lessard dedicated "My Boyfriend's Back" to California governor Jerry Brown at a benefit concert for the presidential candidate in Las Vegas. Also performing at the concert were the Eagles, Chicago and J.D. Souther. The Las Vegas concert was the second of two. The first was at San Diego.

Screwing Jay Hollin got a little help on the overdues from Keith Richards when he was recording his "90s hit," "Pulp 'n' Spicy." He was at Blue Rock Studio in New York...Burt De- nish, disc jockey of the rock dance club, Hetz, is now doing double duty at WRFM Studio M...Ovation artists Tantum played a free in-store concert at the Sounds Good store in Chicago.

BOOK REVIEW

Stein's 188 Pages Present Rock Concert Do's, Don'ts

"Promoting Rock Concerts" by Howard Stein with Ronald Zalkind. Published by Schirmer Books, 188 pages, $10.95.

Perhaps the greatest value of "Promoting Rock Concerts" is not the insight it gives to the world of the concert promotion business, so much as it may serve as a fair warning to the aspiring promoter. The rock'n'roll concert promotion business can be a hard, complicated and thankless job.

"In presenting, for the first time in book form, the totality of production costs and possible costs overruns, I wonder whether I have begun to discourage any readers about the likelihood of building a career as a concert promoter," writes Stein.

His book is creditable, and for that reason valuable, because he actually has been there as a promoter. Now one of the managing partners of the Xenon disco operation in New York City, Stein once promoted 250 concerts a year. Then he went bust, because, he says, he overextended himself, he didn't always keep a close eye on his cash flow, and, he claims, because he was too focused on the top booking agencies after he released his company with a system that gives the bulk of power and profits to the superstar and artist.

The jazz record business is being battered by two overseas sources which "find it attractive in US jazz markets." Jazz recordings are what Rare Records is mostly all about in Glenn Dale, Md. It's also, itself a fan, finds that the on-again, off-again attitude of some concert managers and distribution programs is "unrealistic. If the sales don't hold up, he contends, "the label is out of stock in charge and hold up for a while.

Avery also says that if the jazz label has been a "cornerstone" in Glenn Dale operation (22 LPs), the tendency on the part of US indie distributors was "to try to sell direct to the other speciality shops which stock jazz. And we dash for the few distributors and hope to get paid.

Money, naturally, is what obstructs Rudy Onderwyzor's ability to produce more jazz at his Lighthouse in Hermosa Beach, Calif. "We have 196 seats so the acts that you can make are limited though attendance are beyond our means because they've reached the concert plaza limits."

And with Hermosa Beach 20-25 miles from Los Angeles, even crass jazz buffs "are beyond thoughts about driving down there with gas costing anywhere from $1 to $1.25."

Explain Onderwyzor, "I have a strong act, the people come out. When it's a nice act, it's a noticeable attendance.

Rudy still hopes to open his second club, Hop Sings in the Marina Del Rey section of S. L.A. It's been 2 years since the club's promised launch to the 900-seat room.

Even here there's problems: "When the club opens in December, the first Monday in the month they have more people.

When you bring in 900 seats each night, the club has to take a chance, their market." The club's 300-seat room has "very nice acts". The club's 50-seat room has "very nice acts." The club's 20-seat room has "very nice acts." The club's 10-seat room has "very nice acts." The club's 5-seat room has "very nice acts." The club's 1-seat room has "very nice acts." The club's 0-seat room has "very nice acts."
**Talent In Action**

If you want the condenser microphone sound on stage, Electro-Voice gives you that option.

The PL76 and PL77 condenser cardioid microphones are fast becoming the number one choice of vocalists who want to make the “studio-condenser” sound a part of their act. Both mikes give you condenser performance in a package that competes with dynamic microphones in durability. Their gutsy, bass-boosing proximity effect adds presence to any voice.

The PL76 is powered by a 4.5 volt battery. The PL77 is similar except that it is also phantom powerless. The “77’s” output is 4 dB down from the “76’s” to allow for more flexibility at the mixing board, and it has a recessed on/off switch that many sound men prefer.

For those desiring the more traditional dynamic sound, the PL91 and PL95 fit the bill perfectly. The PL91, with its mid bass-boost and clear highs is a joy to work with. The PL95, the “pro’s choice” in a dynamic cardioid, offers the best gain-before-feedback from any dynamic mike in the business — a test two invite you to make.

Electro-Voice also offers four superb instrument microphones. The PL5 dynamic omni is the mike to use when high sound pressure levels are encountered, as you would find when mixing bass drums or amplified guitars, basses or synthesizers.

The PL6, with its patented Variable-D construction gives you cardioid (directional) performance without up-close bass boost — perfect for mixing brass, reeds, percussion or piano. The PL11, even though it’s a directional mike, maintains its response curve off axis. “Leaked” sound from off-axis instruments are faithfully reproduced — not colored in any way.

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**RUPERT HOLMES**

Roxies, Los Angeles

In an emotion-packed hour and a half, Guthrie opened and closed with the same song — "This Land Is Your Land," and with good reason. It was No. 1 on the Billboard chart, it’s won ROA gold certification and it was personally presented to him onstage by MCA Records president Bob Sierer.

He repeated the number as an encore which followed a standing ovation. In introducing the kudos, he showed genuine surprise.

Described as some quarters as a writer’s writer, Guthrie consistently evokes a universality of all in his songs. The People That Never Get To Love," which he did around mid-set, confers that.

It tells the story of how he fell in love in a fast rising elevator. But get off first, the door closed and put an abrupt end to what could have been the perfect relationship.

His themes are big-city sophisticated and his strong suit is the half-baked comedy possibilities of this strength were in ample evidence in the songs "I Don’t Want To Get Over You" and "Hi," the latter another story song dealing with the problem of triangular love.

Hollies' lyrical humor came through in the hilarious fifty, "Our National Pastime" (from his last LP, "Wide Screens"), done to a variation on a theme from "The Zippered Snowman" (no less), and in his smash of a few seasons back, "Steady Musician."

Hollies received superb backup support from five excellent musicians: Dean Beul, lead guitar—musical director; Frank Gravis, bass; Louis Levin, keyboards; Lisa Davis, drums and the pretty red-headed canary, Chrissy Faith, who not only moved like a gazelle but did a fine job on percussions as well.

The capacity crowd, somewhat older than average for this popular Strip actery, reacted with enthusiasm at the end of practically every tune. And with good reason.

**ARLO GUTHRIE**

Rave Hall, UCLA

Guthrie delivered a two-hour, 23-song set to an enthusiastic sold-out crowd Dec. 11. With his five piece backup band Sheehanoff adding harmonies, Guthrie fully reviewed his 12-year repertory.

An early highlight was an extremely topical anti-kike tune. Upholding a tradition of political concern begun by his father Woody, Guthrie's sense of humor warmed the audience with a series of between-song monologues.

Sheehanoff sang smooth backup to three Woody Guthrie songs, including "This Land is Your Land," while Arlo switched from guitar to keyboard to harmonica with ease. Guthrie is a polished performer who knows his craft, but can still be spontaneous and enchant his fans.

Guthrie's main strength as a performer is his ability to establish and maintain a rapport with his audience. The crowd was obviously familiar with Guthrie's material, clapping and singing throughout.

Earlier hits such as "Coming Into Los Angeles," "City Of New Orleans" and "The Motorcycle Song" were obvious crowd pleasers.

Guthrie takes pleasure in sharing his feelings with his audience, and a high point was a humorous description of the writing of a new song, "The Groundhog's Lament."

He sang three songs from his latest Warner Bros album, "Outstanding the Blue," referring to his identity with the 1970 youth culture in "Progress," a vibrant tune which bridges the gap between his earlier material and current work.

Guthrie closed the show with "Amazing Grace," with a simplicity high contrasting the mostly humorous songs of the evening. Two of the best moments were the songs he ended with, "Fats Bush In," and a slow and reverent rendition of Elvis Presley's "Can't Help Falling In Love With You."

**THE SPORTS**

Harriet's, New York

The Sports, a six-member band from Australia, was well received by a large crowd Dec. 8. Its 15-song, 75-minute set was composed of material from its debut album on Arista, "Don't Throw Stones," with a couple of older tunes thrown in to add spice.

Most of the so-called new wave bands emphasize plasticity in substantive guitar lines and other staples of established rock bands are ignored. However, the Sports are much more tradition in their approach than its trendy ilk, who would suggest. Almost all the songs were highlighted by a guitar bridge by one of two guitarists.

The Sports showed a good deal of versatility in its compositional skills, with catchy hooks, interesting changes and a fine 4/4 ballad all finding a place in the show. The presentation was well paced as the band peaked with its last song and record single "Who Listens To The Radio."

As a dance band, however, the Sports was less than effective. Most of the audience stood and watched rather than danced during the set. Apparently most in the young crowd were saving themselves for after the set when the recorded music had them hopping around furiously with the morning.

NELSON GEORGE
Johnny DeGeorge, president of the American Federation of Musi-
cians, says that the problem of in-
comy is the principal problem, though he notes that "in the first six months of this year, the business is losing $7.5 billion dollars as compared to last year."

DeGeorge blames the price of gas as having more effect on the record business than anything else. "The young people who buy most of the records are spending $15-51 for a tank of gas, rather than $7.5 billion that means they'll buy less album."

His fix is a turnaround in the economy and better business practices by the labels. "The record companies have become real conscious of the problem and are trying to lower prices of LPs to spur business. It's a good idea too that they've finally faced the facts and are holding the line."

A label spokesman, Rick Black-
burn, CBS Records vice president of country marketing, says the problem lies with the economic situation within the retail marketplace. "How solvent the retail commu-
nity remains is the key. If you lose some of the accounts, then, ob-
viously, it's that much less exposure on your product to consumers."

And in the right direction is watching the outlay of product more closely, states Blackburn, also point-
ing to the new returns policy, and a more sound, cautious business ap-
proach. "I don't know if 1980 will be a cure-all or not," he warns.

Blackburn also feels the home-du-
plicating problem is a leading con-
tender for problem-of-the-era hon-
or. In his case, he predicts, from an engineering standpoint (util-
ilizing scrambling techniques) or a surcharge on the sale of blank tape."

"My main problem is selling rec-
cords," claims producer Tom Collins, who feels it is time for the entire coun-
ty music community through this re-
cession and break a lot of new acts." Otherwise, Collins sees no prob-
lems for the country music commu-
nity.

Frances Preston, vice president of BMI here, agrees that problem areas are few, adding, "The country music business is one of the healthiest parts of the music industry."

Joining Preston and Collins on the sunny side is Joe Talbot of Talbot and Associates, who is involved in pressing plants and other music business ven-
tures. "The country music business is faring so well now that I'd hesi-
tate to say there's one big problem," comments Talbot. "It's just keep on keeping on, and continue as we have been doing."

### Symposium For Songwriters Set

**NASHVILLE—**The Nashville Songwriters Assn. will hold its second annual Songwriting "A To Z" Symposium Saturday, March 1, at the Hyatt Regency Hotel here.

The symposium is scheduled to feature panel discussions with music industry leaders representing vari-
ous related aspects of the song-
writing field. Proceeds from the event, the association is staging its annual Songwriters Showcase Feb. 29 at the Tennessee Theatre.

All members of the Nashville Songwriters Assn. are invited to at-
tend. Registration is $90, and Way-
land Holland is chairing the event. Further information may be obtained by contacting the associ-
ation at 35 Music Square West, Nash-
ville, 37203, or calling (615) 254-
8903.

### Newsbreaks

**COUNTRY BOWL:** MCA's Brenda Lee, left, and Conway Twitty take their turns during the recent Conway Twitty Pro-Celebrity Bowling Classic in Hens-
dersonville, TN. The show, which was won by Twitty—also featured singers Bobby Bare, Mickey Gilley, and Tom T. Hall—is scheduled for airing Saturday (29) on the year-end "CBS Sports Spectacular."

**— CHICAGO—**When WTIC-AM played "Dear Mr. President," the controversial new record by Ovation artist Max D. Barnes, the phones were strong in agreement with the record's message. The pro-American record inspired a station promotion focused on this open letter to Presi-
dent Carter. WTIC purchased 1,000 copies of the record which were to be sold to listeners through the mail. Profits from the sale will be donated to the Vesta Peace for World's. Once all the copies are sold, the sta-
tion will send a "Dear Mr. President" letter to the White House bearing the names of the 1,000 listeners who supported the drive.

**— NASHVILLE—**The Oak Ridge Boys are busy making the rounds of television shows. The Oaks recently taped six songs for a mid-January appearance on Don Kirshner's "Rock Concert" (their first appearance). The group recently appeared on CBS "A Country Christmas," and Dick Clark's "New Year's Rockin' Eve" on ABC. In January and February they will be featured on "Salute To The Juke Box Awards" plus an appearance on "Doin' & Friends." At the event, MCA Records launches the new year with album releases by Brenda Lee, Roy Clark, George Hamilton IV, Bill Anderson and Mel Tillis. Lee's new LP will feature 11 songs "Tell Me What It's Like" and is her first al-
bum under her new association with the label. Clark's album is titled "Music" and was produced by Larry Butler. Hamilton's release was pro-
duced by Allen Reynolds and is tit-
ted "Forever Young." "Nashville Mirrors" is the title of the new Bill Anderson album, which was produced by Buddy Killen with most of the material being written by Anderson. Tillis' album produced by Jimmy Bowen, is titled "M-Mel Live."

**— Continued from page 5** Volkswagen category will have a dramatic change in their lifestyle and opportunity to work. The reason: the bad news."

"What's the good news?" The Cad-
illac will have a wider highway than ever before to ride down. If you can deliver the goods, the market-
place will be there and embrace you."

Limited radio playlists is the ma-

or problem cited by Bill Denny, president of Cedarwood Publishing, who believes a secondary problem is securing more accurate data for trade magazine charts.

Noting that more stations are playing country music than ever before, Denny cautions: "More and more stations are playing fewer rec-
ords. By directing their play to a cer-
tain audience, the limited radio-
play format is limited.

"It's not a fair for a stations to indicate the total amount of programming involved—the sample size for the charts should definitely be in-
creased."

To solve the former problem, in-
crease the playlists, advises Denny. For the latter problem, expand the listings, he suggests.

While feeling "optimistically" about the country music business, Joe Walker, executive director of the Country Music Assn., notes that label cutbacks have caused problems in promoting, advertising and work-

### Capitol Relocates

**NASHVILLE—**Capitol Records has moved its Nashville office to 29 Music Square E. The new telephone number is (615) 244-7770.
**Country**

**U.K. AUDIENCES THE GREATEST**

Texas-Based Boxcar Willie Finds British Triumphs Aid Him In U.S.

By TONY BYWORTH

LONDON—“British audiences are the greatest in the world,” says Boxcar Willie. And the Texas-based artist means it. The New York Times recently gave him a sensation on the local scene and the buzz is now whirring back to the U.S.

Willie believes that the response from the British fans, press and television people has been the Dallas and situation in the States. Since his initial success in England, Willie has made his debut appearance on the “Grand Ole Opry,” and has an open invitation to the “Opry” whenever he is in Nashville. Further success came last fall when he taped a guest slot on “Hee Haw” as a featured artist.

Boxcar Willie is probably the big-}

grist country phenomenon to hit the British scene in the last 18 months. In that time he’s picked up a following with the fans via appearances, radio plays, exceptional record sales and theatrical dates.

His success has been recognized with awards, the latest being from the Country Music Assn. (Great Britain) who named him their national artist of the year, while “Daddy Was A Railroad Man” won out as top album at the association’s annual awards dinner in November.

Six months earlier, he was named most promising international act at the Wembley Festival, and the ova-

tion he received for his 15-minute “This is the Festival, Willie and I did when we were cutting ‘One For The Road.’” Willie says, adding that it will be one of Paradise’s first projects.

The teaming of Nelson-Russell came about during earlier sessions for Russell’s “Hank Wilson’s Back” LP, his first real country expedition on vinyl. The name “Hank Wilson” was the pseudonym Russell adopted to draw up his two primary country music influences—Hank Williams and Slim Pickens.

Still in the can from the “Hank Wilson” sessions are several duets with Nelson, along with many unreleased tracks that could possibly end up as another full album.

Among his unexpected local sit in appearances around Tulsa since he moved back were several concerts with New Grass Revival, a live performance over KMOD-FM and a guest set at Roy Clark’s Star Night benefit for the Tulsa Children’s Medical Center.

But is the Tulsa native shifting his career totally into country over-}

Rutters, “I never plan that far ahead.” He hopes to continue with his songwriting, admitting that he has quit thinking in terms of writing a hit.

“Lady Blue” surprised me. I thought the other side of the record was the hit, ‘A Song For You’ was written with Ray Charles and Frank Sinatra in mind. Sinatra cut the song, Charles didn’t. . . . Aretha Franklin did so made up for it.”

**Tulsa Time: Paradise recording artist Leon Russell looks ahead to new career directions.**

**Prophet Bags Golden Record Award**

NASHVILLE—Ronnie Prophet received the Ameripex Golden Record Award in recognition of his Cana-

nadian gold record album “Just For You.”

Awards were also presented to the New American Bank and Charles Commack, where the album was recorded in Canada, and to producer Boomer Castellan and engineer Mike Daniel, in recognition of their technical and artistic contribution.

The presentation of the Prophet, at the Cachet Records office here, was made by Ameripex representative Tom Clark. During the ceremonies, Prophet presented donations in his name on behalf of Ameripex to the Boys Club of Morristown, Tenn., and to St. Jude Children’s Hospital in Memphis.

“Just For You” is Prophet’s first gold disk and was released through Tee Vee Records in Canada and Cachet Records in the U.S. Cachet is scheduling a new single release for January and an album for fall.

**Merger Involves GMC Records**

NASHVILLE—GMC Records, based in Nashville along with Colonial Records and Superior Record Distribut-

ing Co. of Nashville have merged their operations into one organization based in Houston. The principals involved in the reorganization are Jay Collier of GMC and Howard A Knight Jr. of Colonial/Superior. Discussing the merger, Collier stated, “With our combined person-

nel we can now offer an artist or an independent label a complete one- stop for all their music needs.”

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**MDJ Records Ties TV, Movie Division**

NASHVILLE—Larry McBride, president of the year-old Dallas-based MDJ Records, has formed a television and motion picture division, with the first release under the new NDS comedy tv pilot titled “Saturday Night In Dallas.”

The show, which will be shot on location in Dallas, will be filmed in March and will feature country music predominately.

Gayle Jackson, coordinating producer for MDJ Productions, states, “We hope to have three or possibly four country songs in each episode of the show. The pilot will star Slim Pickens, Shub Woolley and Terry McMillan.

Although no country artists have been signed to appear, several of the MDJ Records artists will be utilized in addition to guest artists.

Upon completion of the pilot, MDJ will begin work on its first film. The script for both the pilot and the film was written by Roger Galloway. Galloway has two country music specials set to air, one which is filming in October in “Trucking In Nashville” co-hosted by Conway Twitty and Brenda Lee, and “The Greatest Country Show,” featuring Barbara Mandrell, Dottie West and Janie Fricke and hosted by Tom T. Hall.

According to Jackson, the pilot will be totally authentic in that it will be filmed on location in Dallas and on a ranch near Dallas. Additionally, the series will go on location to such cities as Nashville and Hous-

ton.

Jackson, who runs the MDJ Nash-

ville offices, will also have a re-

quiring role in the show, either to sell the pilot to a network, and is also prepared to syndicate the show if the networks are not interested.

Maggie Cavender Enterprises will handle the publicity for both the record company and the television picture division. MDJ product is distributed by NDS of Nashville.

Meanwhile, with an eye towards the consumer, MDJ has released a three-sided single by the Alabama Boys Band which contains over 13 minutes of music. The record, be-

lieved to be the first three-cut country single, features a 6:23 version of “My Home’s In Alabama” with “Some Other Place, Some Other Time” and “Fantasy” on the flip.

**Return Of Leon Russell**

*Continued from page 22*

produce and market to cable and network tv. Some will be syndicated and others he intends to be movies. “We filmed the festival too and I did when we were cutting ‘One For The Road.’” Willie says, adding that it will be one of Paradise’s first projects.

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ing Co. of Nashville have merged their operations into one organization based in Houston. The principal

www.americanradiohistory.com
the future offering far greater poten-
tial.

The implications of the initial run-
ning in favor of Sony and in Betamax in
the suit brought by Universal and Dis-
teny Studios that off-air video taping
in the home is not in violation of exis-
ting copyright law are just be-
ginning to sink in.

While the Supreme Court utti-
elminated the fear of legal basic
question, by that time some mil-
ion more home videotape recorders
will be sold, and creating a situation
that no rule can ever resolve.

With the Copyright Tribunal’s own study on the effects of home
viewing on record/tape sales just re-
leased, the RIAA/NMMA and other
independent studios expected to pro-
vide basically corroborative informa-
tion.

Continued at 18

LOS ANGELES—Cetec Gauss manu-
facturers of high speed tape
duplicating equipment, has devel-
oped a micro processor for its Series
18 video, audio and data line
and provides performance statistics
for slave units.

The new unit, as well as a newly
engineered master unit with reduced
machine noise capability, will be
shown at the National Audio Visual
Assn. convention in Atlanta, Jan. 11-
14, at MIDEM in Cannes, Jan. 18-24
and at the Audio Engineering
Society meeting in London, Feb. 25-
28.

The micro processor, explains Mort Fujii, Cetec Gauss president, is
looked on as an aid for product con-
trol at the factory where the unit
which is hooked up to an individual
slave monitors the slave duplicator’s performance, how many pancakes
of tape it has used and how many
programs of material it has run off.

And if a problem arises within
slave unit, the micro processor alerts
the operator. The micro processor,
Fujii explains, will be a “package
which senses about 25 dif-
ferent functions” within the slave.

One master and three to five slaves
is $12,000.

Cetec Gauss dual duplicating machine
includes Columbia, MCA, EMI (London, Australia, Singapore), CBS Interna-
tional (U.K., Holland, Argentina, Mexico, Japan, Canada and WEA Intern-
tional) (Germany).

A new area for high speed dupli-
cating is the company’s radio
syndication field. Here customers
include Churchill Productions and a San Diego station.

Whereas music duplicators gener-
ally work with speed ratios of 64 to 1 or
72 to 1, Cetec Gauss can produce
off their tapes at speeds of 8 to 1 and
6 to 1 on open reel tapes. This speed
equivalent to 94 percent of 120.

Gauss also is in the spoken word
field for duplicating equipment for the
Jimmy Swaggart Co., the Southern
Baptist Church and Bonneville Pro-
ductions.

Fujii sees the total duplicating equipment market growing by
15 percent in 1980 and he sees more and more.

(Continued on page 52)
VCR Product Range Broadest in History

By JANE WOLLMAN

NEW YORK—Hardening to accelerate growth in the home VCR market, the consumer electronics industry will this year offer the broadest range of VHS models to date, from new stripped-down $500-$600 basic models to feature-laden, highly sophisticated programmables. The low-cost two-hour decks won't be introduced and available before the second half, but many facturers are launching 1980 with a selection of high-end premium feature recorders they anticipate will help stimulate what could be a fairly flat first six months, given the nation's cloudy economic forecast.

Industry observers are unsurprised, however, that with VHS and Beta marketers striving to move VCR business into a truly volume market, have opted to debut feature... (Continued on page 48)

HEAVY SCHEDULE LOOMS
Govt. Regulators Facing Frantic '80

WASHINGTON—Government efforts to monitor the technological revolution mostly take the form of regulating, and in some cases de-regulating industries that are constantly changing. At times, the federal regulators seem to have trouble keeping up with the changes.

The AM stereo innovators, for example, began at the Federal Communications Commission in September 1978 when a formal proceeding started to look into the development of standards for AM stereo broadcasting.

FIVE PROPOSED SYSTEMS—Belar, Harris, Kahn, Magnavox and Motorola—filed voluminous documents after testing their systems to insure that AM stereo would not interfere with any other authorized use of the airwaves.

Although final comments in these proceedings have been filed with the FCC since May and broadcasters have been waiting more than six months for a formal report, Chairman Charles Ferris recently told the House Communications Committee... (Continued on page 47)

GROSS EXCEEDS $600 MILLION
Blank Tape Industry Gains Sales Impetus

By JIM MCCULLAUGH

LAS VEGAS—More than $600 million in blank tapes and more blank videocassettes in both Beta and VHS configurations, additional accessory product and increased promotions will be among blank tape... (Continued on page 47)

Winter CES

BUT INDUSTRY'S GENERALLY OPTIMISTIC

Major Market Survey Shows Recession Scares No. 1

New York

For the New York metro area that does as much as 25% of overall audio business in the electronics industry, a significant share of home video as well, it's been a year of mixed blessings. And while the outlook for 1980 is generally bullish, it is more for the hard months ahead.

The first six months of the giant Lafayette chain, financial difficulties with several smaller chains, and a national retail market with heavy emphasis on pricing were offset by heavier promotion from such well-known names as Sam Goody, Harvey Sound and Insight Video.

Expansion of audiophile disks, broadening of home video programs and blank videocassettes and a general trading up to better hi-fi lines are noted by the key retailers surveyed.

At the same time, a wave of 29 stores in the metro area including Long Island and Northern New Jersey was looking to the big last two weeks of the year for a final bottom line report. The downtown stores have been extremely busy “but the sub-rubs are missing that real Christmas spending,” according to post-Thanksgiving Is- land and New Jersey malls not getting those giant crowds, due in part to the Beta discount craze.

At the three Leonard Radio stores, including the newest Paramus, N.J. outlet, “we are up over last year, with export business helping,” notes Marty Stern. And at the three retail Harvey Sound, World Cine, Leon and its big parts store, “we’re doing much better due to more moving... (Continued on page 40)

Los Angeles

Dealiers here are optimistic as they move into the holiday season... (Continued on page 40)

Nashville

The overall sluggish sales market that was characterized by reports that sales might slip in various areas of business as likewise mirrored in the hi fi and electronics industry here.

Local dealers report moderate sales averaging a small percentage under 1978, although several retailers point out that some special events... (Continued on page 40)

Chicago

Growth rates of 20% and 25% were not entirely unheard of in 1979, but stereo dealers had to work hard to avoid the pitfall of aggressive price cuts. The area stores, and the 1980 outlook calls for a further slowdown of the growth rate.

Most observers believe the impact of the recession has been most severe on the area’s volume chain dealers. Players B and Marshall, along with the other “local” stores, have been extremely busy... (Continued on page 50)

Gigantic Mixed Audio Bag Awaits Las Vegas Patrons

LOS ANGELES—The CES, beginning January 5 in Las Vegas, will once again offer a mixed bag of creative and semi-pro audio, high end componentry with professional applications, and semi-disposable and advertising products, in addition to the usual crop of consumer electronics basics.

Many more traditional audio firms such as Bogen, Electro-Voice, McIntosh, and Sansui and Sansui have already formed professional divisions which now offer completely different products, to name just a few.

Departments are showing good business. Ed Corbett, manager of the Audio Video department of Broadway in Hollywood, comments, “It’s pumped considerably. Business is up 40% over last year... (Continued on page 52)
NOW EVERY VIDEO CASSETTE RECORDER CAN HAVE THE SAME ADVANTAGE.

With the introduction of Beta and our new High Grade VHS, Maxell now offers a full line of videocassettes.

So, no matter what kind of video cassette recorder a customer has, there's a Maxell cassette that'll help it perform better.
Superman. Deliverance. All The President’s Men. Blazing Saddles.

The curtain’s going up on a whole new consumer entertainment industry. Pre-recorded home video.

And WCI Home Video is here to help you make the most of it.

WCI Home Video is a Warner Communications Company. Not a middleman.

With WCI Home Video, you go right to the source.

And what a source it is. For smash hit movies, and more. Like three major recording labels. A top publishing house. And the marketing know-how of America’s biggest prerecorded music distributor.


Not everything but the kitchen sink. A carefully chosen list of 20 films your customers will break down your doors for. With more on the way.
And that's just for openers.

WCI Home Video will also mean special video programs for special audiences. Like the rock documentary Woodstock. And Flavors of China, a crash course in mastering the world's most exciting cuisine.

It's all backed up by the programming expertise of Warner Communications. And the speed and efficiency of WEA distribution, that can deliver the titles you want within 48 hours of your order.

WCI Home Video. Remember the name.
We're in this business for keeps. Videocassettes, video discs, whatever new technology lies down the video road—WCI Home Video will be right in the middle of the action.

And as a WCI Home Video dealer, you'll get your piece of the action. Count on it.

WCI HOME VIDEO

See us at the 1980 Winter Consumer Electronics Show, Booth 3004. Or write WCI Home Video, 75 Rockefeller Plaza, New York, N.Y. 10019 for information on becoming a WCI Home Video dealer.

(c) 1979 WCI Home Video Inc.
Winter CES
HALF-SPEED MASTERING GAINING

Audiophile Product On a Broader Title Basis Predicted For 1980s

By ALAN PENCHANSKY

There is also a major thrust taking place in digital recording of classical music. "With smaller audiophile companies and major labels converging on this market, specialty labels active here include Telarc, Varese Sarabande, M&K Real Time, Delo, Denon and Chalfont. The market also includes companies continuing with direct-to-disk production—although there is diminished interest in this technique—and it seems a major effort by the dbx company to develop its interest in the premium price disk field.

In the area of marketing, audiophile labels expect a shift away from the hi-fi stores, many of which are beginning to feel uncomfortable with the size of today's audiophile album inventories. Credit and returns policies stand between the audio distributors and record stores in many cases today. However, the bulk of the product is expected to be flowing through record dealers in 1980.

The ad outlook calls for increasing emphasis on rock product through licensing agreements, and—in original productions—on classical recordings of basic symphonic repertoire. Distributors of audiophile disks admit to considerable disappointment with sales of jazz recordings in 1979, and less of this repertoire will be seen in the coming year.

Audio product distributors say there is still a reluctance on the part of record stores to carry expensive digital and direct-to-disc albums. Nonetheless, a definite movement out of hi-fi stores can be seen.

Sales manager Jim Hall at Discwasher, one of the leading audiophile product distributors, believes stereo dealers will cutback stocks to only the few fastest moving titles. While Discwasher's label jazz recordings, the company will seek increasing record outlet penetration, and according to Hall, National Assn. of Recording Merchandisers convention exhibiting is planned for the first time this year.

"The audio stores don't know how to sell records," Hall complains. "With all its problems, the record industry is still the only way to move records in this country."

Discwasher's emphasis for the first half of 1980 will be placed on market expansion with three digital sampler albums, two of which carry $7 list price. The Denon and Varese Saraband and Chalfont labels are represented on the samplers.

The shift away from audio stores also is noted by Audio-Technica, according to Don Kirkendall, marketing communications director for the company. However, it's pointed out that a certain percentage of audio outlets continue to do very well with album product.

Audio-Technica's CES display will highlight the new Telarc digital recording of suites from Bizet's "Carmen" and Grieg's "Peer Gynt," performed by the St. Louis Symphony. Audio-Technica is exclusive U.S. distributor for Telarc as well as several Japanese direct-to-disc lines.

Kirkendall says the public's imagination has been captured by digital much more than it was by direct-to-disc. "There's every evidence that the digital thing is really the big word in audiophile recording today," he explains.

(Continued on page 44)
50,000 Expected At Las Vegas CES Huddle

A pre-CES "summit meeting" of more than 30 super disk firms is slated for Friday (4). Nautilus Recordings is engineering the event which it hopes will evolve into a trade association. The meeting hopes to discuss such elements as standardization and common goals. Several major audiophile recordists—such as the Beatles' "Abbey Road" and Fleetwood Mac's "Rumours"—will be making their official debut at CES. Both are of the increasingly popular half-speed variety with $14.98 list prices. The former is being offered by Mobile Fidelity Sound Labs while the latter is from Nautilus.

Nautilus is also emphasizing the increasing links to digital by debuting Tim Weisberg's "Tip Of The Weisberg" Soundstream digital album at the show.

Full Color Sound is making beautiful music for SonyTape dealers.

sales up 114%*

*Full Color Sound introduced July 1979. By October 1979, sales were up 114% over the same 1978 period.

All across the country, Sony Tape dealers are hearing the rich, wonderful sound of their cash registers ringing up more and more Sony Tape sales. Sony intends to keep all this action going right through 1980. So we're offering you our best discounts ever and attractive incentives. And we're backing these up with very colorful, highly memorable consumer print and broadcast advertising.

So if you're not a Sony Tape dealer you're going to be missing out on all the noise Full Color Sound is going to be making this year.

Visit the Sony Tape Booth #305, and get the details on our special CES promotion.
Plain text representation:

How to get your VHS tapes duplicated professionally.

There's one sure way of getting professional quality VHS.dupes and transfers: make sure they're made on professional VHS duplication equipment. And that's as easy as contacting one of the professional duplication centers shown below. They'll transfer and duplicate your film and tape to VHS on Panasonic professional duplication equipment. So whether you want dupes for home, educational or industrial use, send your VHS tapes to one of the professional duplication centers recommended by Panasonic.

**East:**
- Magno Sound, Inc.
  212 West 48th Street
  New York, New York 10036
  (212) 757-8855
- S/T Videocassette Duplicating Corporation
  500 Willow Tree Road
  Leonia, New Jersey 07605
  (201) 947-6450

**Video Software & Production Center, Inc.**
- 380 Walnut Street
  Yonkers, New York 10701
  (914) 423-4400

**Midwest:**
- Bell & Howell—Video Systems
  720 landfill Road
  Northbrook, Illinois 60062
  (312) 291-1150

**Columbia Pictures Videocassette Services**
- 1501 Landmeier Road
  Elk Grove Village, Illinois 60007
  (312) 640-2350

**Magnetic Video Corporation**
- 23689 Industrial Park Drive
  Farmington Hills, Michigan 48024
  (313) 477-6066

**Teletronics Video Services, Inc.**
- 2440 South Wolf Road
  Des Plaines, Illinois 60018
  (312) 298-7700

**West:**
- U.S. Video
  1136 North Highland Avenue
  Hollywood, California 90038
  (213) 464-7579

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**Winter CES**

Retailers Cautiously Optimistic As New Decade Becomes Reality

New York
- Continued from page 34
  mid to hi fi product,” according to Ralph Blatt.

Home video is one growth area for both Goody and Harvey, with Levy seeing videotape players as good, consistent sellers, with the bigger selection of available programming from Paramount, Columbia Pictures and NBC boosting interest in machines. Blank video business is excellent for both chains, with Blatt noting that the original Sony Betas and RCA VHS tapes set the pace. His stores have added slowly to the prerecorded catalog, but now are “pretty heavy,” with movies doing big business.

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- Continued from page 34
  They'll transfer
  and duplication equip-

Winter CES

Retailers Cautiously Optimistic As New Decade Becomes Reality

New York
- Continued from page 34
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- Continued from page 34
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Introducing TDK's Optimum Dynamic™
Normal bias tape taken to the optimum.

TDK's answer to the need for a normal bias reference standard.

Optimum Dynamic is the outcome of the same sophisticated technology which set the high bias reference standard with TDK's SA cassette. Its tape formulation consists of Optima Ferric particles. A needle-shaped, pure iron oxide that has been ultra refined to cover the tape surface evenly and densely. You can now offer your customers a cassette with a sensitivity and MOL audibly superior to any normal bias cassette available in the market today.

Optimum operation.

In developing Optimum Dynamic, TDK made sure it would have all the sound characteristics they’ve been looking for. Super flat frequency response and sensitivity with a wide dynamic range. Lower noise and higher output at critical levels. For example, they’ll now be able to capture the full dynamic complexity of a classical performance as well as the sustained high output characteristic of contemporary music. In every way, Optimum Dynamic delivers a reference quality normal bias performance. And to guarantee optimum operation for years to come, TDK has given it SA’s now acclaimed Super Precision Mechanism, protected by a full lifetime warranty.*

Success in the making.

Optimum Dynamic is intended to fulfill the need for a normal bias reference standard. It’s the kind of technological leadership you’ve come to expect from TDK. Judging from Super Avilyn’s success, all you’ve got to do is put it into your store. Your customers will take it from there.

Supplier to the U.S. Olympic Team

*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.

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www.americanradiohistory.com
Regulators Face '80 Technological Decisions

Continued from page 34

Recent delays in the AM stereo inquiry have been blamed on the
FCC's preoccupation with establishing a proposal on switching AM
dial spacing from 10 kHz to 9 kHz, to conform with most of the world's
broadcasters. That position, recently resolved (Billboard, Dec. 22, 1979)
to switch to 9 kHz spacing, will be taken up at the Region II radio con-
ference in March in Buenos Aires. Some detractors fear the switch to 9
kHz will degenerate AM signals by cramming too many stations on the
dial. Federal sponsors of the pro-
posal hope that the additional chan-
nels can be made available to in-
crease the number of minority
broadcasters.

FM quadraphonic appears to
have much slimmer chances than AM stereo of ever becoming a real-
ity. In 1975, the National Quadra-
phonic Radio Committee, a private
industry group submitted a position
paper on FM quad to the FCC.

Since then, the FCC has con-
ducted laboratory tests and in June
1977, issued a notice of inquiry to
determine whether sufficient inter-
est existed to authorize FM quad. In
January 1979, a second notice of in-
quiry was launched and comments
have been received but not in suf-
ficient numbers it appears to moti-
ivate the FCC to act on FM quad.

In contrast, the cable industry re-
ceived prompt attention from the
FCC this year. Federal regulators are preparing to eliminate rules the
cable industry considers restrictive—distant signal and syndicated exclu-
sivity regulation—which would leave the industry open to marketplace
regulation.

Henry Geller, head of the Na-
tional Telecommunications and In-
formation Administration proposed
the idea of retransmission consent
earlier this year as a means of intro-
ducing the marketplace factor into
the distant signal equation.

Although the idea was well re-
ceived at the FCC, a recent Congress-
ional Research study, backed by
House Communications Subcom-
mittee Chairman Lionel Van Deer-
lim (D-Calif.) contends that only
Congress can require cable oper-
ators to obtain broadcasters' consent
for retransmission.

At the same time, hearings con-
tinue before Rep. Robert Kasten-
meier's (D-Wis.) House Subcom-
mittee on the Courts, Civil Liberties
and the Administration of Justice, to
determine how retransmission royalty
fees should be split between
broadcasters, music copyright hold-
ers and sports producers and film-
makers.

Also on the Hill this year, the
death of HR3333, the House version
of the Communications Act rewrite,
dashed the hopes of radio and tv
broadcasters that their businesses
would be freed from federal regu-
lation. The Senate version of the re-
write is in a comatose state and the
revised House version concentrates
on common carrier provisions, leav-
ing broadcasting to its current com-
licated set of regulations.

Back at the FCC, a proposal to
loosen rules governing video devices
is in the works. Requesting by Texas
Instruments, RCA and the Elec-
tronic Industries Assn., the proposal
would ease requirements for ap-
proving new devices and change
regulations to allow video devices
to increase RF radiation by a factor of
up to 20.

Very few complaints about in-
terference from video devices have ever
reached the FCC and the proposed
rulemaking acknowledges that such
interference may be limited to other
appliances in the homes of people
using the devices. Comments are
currently being reviewed and a deci-
sion from the FCC is expected in
the near future.

The Sony Betamax versus Univer-
sal/Disney litigation left the indus-
yry pushing for some kind of tax on
video software after Federal Judge
Warren Ferguson ruled that non-
commercial use of home VTRs to
record tv broadcasts is lawful.

That decision is being appealed
but meanwhile, a Copyright Royalty
Tribunal survey of home audio tap-
ings reveals that many music tapers
would be buying records and prere-
corded tapes if they were not able to
tape for themselves off the air or

(Continued on page 50)
10 Census Success Stories

The Census isn’t just a headcount. It’s a tool that helps plan America’s future. The 10 stories below show you how Census information has helped people by doing this.

1 Stamford, Connecticut
   In Stamford, Connecticut, city leaders studied Census statistics before deciding where to locate a new fire station.

2 Albany, Georgia
   In Albany, Georgia, officials used Census figures to help prove the need for expanding the Palmyra Nursing Home.

3 Fort Smith, Arkansas
   In Fort Smith, Arkansas, in Mrs. McKeever’s fourth-grade class, students relied upon Census data to estimate how much energy they could save in one year.

4 helped Boy Scout leaders project how many boys might be joining the Scouts and how many camps would be needed to accommodate them.

8 Spartanburg, South Carolina
   In Spartanburg, South Carolina, citizens used Census statistics to help obtain federal money to convert Old Evans Junior High into a social services and senior citizens center.

9 Maine
   In Maine, Census statistics were used to help obtain federal funds for a winterization program to help low-income people with weather-stripping, insulation assistance and fuel payments.

10 Nelson Township, Pennsylvania
   Census data were used in choosing
<table>
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“who to call, but didn't know, about inflation, wanted to know, you've always, everything”
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<tr>
<td>1</td>
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<td>PLEASE DON'T GO</td>
<td>K.C. &amp; The Sunshine Band TK 1035</td>
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<td>ESCAPE</td>
<td>Rupert Holmes Infinity 50035 (MCA)</td>
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<td>ROCK WITH YOU</td>
<td>Michael Jackson Epic 956079 (CBS)</td>
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<td>SEND ONE YOUR LOVE</td>
<td>Stevie Wonder Tamla 54303 (Motown)</td>
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<td>DO THAT TO ME ONE MORE TIME</td>
<td>The Captain &amp; Tennille Casablanca 2215</td>
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<td>BABE</td>
<td>Styx A&amp;M 2198</td>
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<td>STILL</td>
<td>Commodores Motown 1474</td>
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<td>COWARD OF THE COUNTY</td>
<td>Kenny Rogers, United Artists 1327</td>
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<td>LADIES NIGHT</td>
<td>Kool &amp; The Gang De-Lite 8011 (Mercury)</td>
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<td>WE DON'T TALK ANYMORE</td>
<td>Cliff Richard EMI-America 9025 (Capitol)</td>
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<td>COOL CHANGE</td>
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<td>BETTER LOVE NEXT TIME</td>
<td>Dr. Hook Capitol 4785</td>
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<td>JANE</td>
<td>Jefferson Starship Greti 11750 (RCA)</td>
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<td>I WANNA BE YOUR LOVER</td>
<td>Donna</td>
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<td>ROMEO'S TUNE</td>
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<td>RAPPER'S DELIGHT</td>
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<td>TRAIN, TRAIN</td>
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<td>I'D RATHER LEAVE WHILE I'M IN LOVE</td>
<td>Rita Coolidge A&amp;M 2199</td>
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<td>FOREVER MINE</td>
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<td>SAVANNAH NIGHTS</td>
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<td>POOL IN THE RAIN</td>
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<td>CRAZY LITTLE THING CALLED LOVE</td>
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<td>VOICES</td>
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<td>WHY ME</td>
<td>Styx A&amp;M 2206</td>
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<td>YOU KNOW THAT I LOVE YOU</td>
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<td>SHE'S IN LOVE WITH YOU</td>
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<td>DO YOU LOVE WHAT YOU FEEL</td>
<td>Rufus &amp; Chaka MCA 41311</td>
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<td>MISTRUSTED LOVE</td>
<td>Mistress RSO 1009</td>
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<td>LONELY EYES</td>
<td>Robert John EMI-America 8030</td>
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Employment and Training Programs
Health Services
Vocational Rehabilitation
Water Resources Planning
Headstart
Alcohol and Drug Abuse Programs
Unemployment Insurance
Community Action
Land and Water Conservation

work for you
How to make these
#1 Single This Week
THE SECOND TIME AROUND
Shalamar Solar
(LP/12 inch*) BXL1 1-3479/JD11733
SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!
SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!
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<td>DO YOU LOVE WHAT YOU FEEL—</td>
<td>Rufus and Chaka</td>
<td>MCA (LP/12-inch) 5103/133-1952</td>
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<td>DON'T LET GO—</td>
<td>Isaac Hayes</td>
<td>Polydor (LP/12-inch) 1-6224</td>
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<td>SMACK DAB IN THE MIDDLE—</td>
<td>Janice McLean</td>
<td>Warner/RF (12-inch) BRS8963</td>
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<td>DANCING ALL OVER THE WORLD—</td>
<td>Busta Jones</td>
<td>Spring (12-inch) S-404</td>
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<td>YOU KNOW HOW TO LOVE ME—</td>
<td>Phyllis Hyman</td>
<td>Arista (12-inch) SP-75-SA</td>
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<td>ROLLER SKATIN' MATE—</td>
<td>Peaches and Herb</td>
<td>Casablanca (LP) NBLP-7172</td>
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<td>E=MC²—all cuts—</td>
<td>Giorgio</td>
<td>Casablanca (LP) NBLP-7169</td>
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<td>PUMP IT UP/BEAT OF THE NIGHT/FEVER ROCK—</td>
<td>Fever</td>
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<tr>
<td>26</td>
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# 1 Single This Week

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A public service message of The Advertising Council and The U.S. Departments of Agriculture, Commerce, Labor and Treasury. Presented by this magazine.
4 Central Falls, Rhode Island
In Central Falls, Rhode Island, local officials used Census statistics in obtaining federal funds to open the Blackstone Valley CAP Health Center.

5 San Francisco, California
In San Francisco, California, transportation planners used Census information when selecting bus routes, subway stops and highways that needed widening.

6 San Antonio, Texas
In San Antonio, Texas, bankers studied Census data in deciding to open a new bank in the Ingram Park Mall.

7 Minnesota
In Minnesota, Census statistics a new location for, and laying out, an entire Pennsylvania village—Nelson Township—when the old site had to be abandoned because of a flood control project.

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Answer the Census.

1980 Census of the United States

1980 CENSUS

A Public Service of This Magazine & The Advertising Council
Swelling $$ Market For Blank Tape Industry

Through music industry pipelines which bodes well for that type of dealer. Blank audio and videotape, as well as related accessory products, mean additional profits when staples are weak.

Blank videocassette is now seen as a potentially explosive stem for retailers of all types even though sales of home videocassette recorder players did not meet many of the projected sales expectations of 1980. It is estimated that 450,000 to 600,000 VTRs will be sold in the U.S. in calendar 1980 at an average retail price at around $900. That market should expand with reduced prices for the hardware which in turn will boost blank videocassette sales.

The one gloomy spot relating to blank tape for home use is, "It's the same old story," explains Al Pepper, Memorex marketing manager for the audio division.

"Blank tape is petrochemical related and we expect prices to go up. In fact, we are announcing a fairly substantial price increase for audio cassettes at CES."

(The recent OPEC meeting in Caracas, Venezuela, where Libya increased the price of its crude to $30 a barrel, is sure to impact other OPEC nations and consequently will have an affect on the blank tape industry.)

 Memorex is introducing a new time configuration, two-hour, to its VHS cassettes. The firm introduced dual exhaust videocassette products at last June's CES with 60 and 90-minute VHS. The firm has already started a national campaign to sell the product.

"We want to solidify our position in videocassette," adds Pepper.

While not introducing a metal tape at the Show, Pepper concedes that Memorex is looking seriously at metal tape technology for both audio and video applications, perhaps for later introductions.

The firm's High Bias line has been improved and the company will also focus on improved distribution and promotions for its dealer network.

Ampex will premier its new MPT (metal particle tape) audio cassettes at the Show which the firm claims offers dramatic improvements in saturated output at short wavelengths, approximately 5-6 dB above the currently available high-output cassettes, and 11 dB above standard gamma ferric oxide produces.

The introduction will be available in 60 minute lengths with 90 minutes to follow in several months. Pricing has not been firm but will be competitive with existing metal tape from other manufacturers.

The firm introduced its VHS blank videocassette at the June CES and also expects to be a major supplier to the industry with both VHS and Beta formats.

The first major Ampex videocassette promotion revolves around the fact that the firm has been designated the official supplier of audio and videotape to the 1980 Lake Placid Winter Olympics and will contribute to the Games a portion of the proceeds from each videocassette sold at retail.

Like Pepper, S. Erik Jenstad, Ampex director of marketing, foresees a "real boonsable" CES. "At the June CES," he notes, "we had three dealer closing rooms. This time we will have five."

TDK will introduce two new formulations as part of its restructuring of its cassettes into "reference" and "premium" product lines. The reference series is aimed at high-end dealers with initial product the OD (optimum dynamic) normal bias cassette and the MA-R metal particle cassette with a die-cast aluminum spine which will list for $129.99.

A new lower priced metal cassette in a plastic shell, the TDK MA, the high bias SA, normal bias AD, and upgraded D cassettes will make up the premium series. The firm may also show its new SA-X premium high bias audio cassette and an SA-1HC, Super Avilyn/High Grade videocassette which is test marketing in Japan. The SA-HG is designed for six-hour VHS recording.

BASF has two new promotions scheduled for 1980. The first is a "Professional Two For One" offer. In a special packed introductory offer, two Professional IC-90 cassettes are available for the price of one, a $1058 value for only $529.99.

Memosrex HIGH BIAS TEST NO. 2.

WHICH HIGH BIAS TAPE WINS WITH "LUCILLE"?

Select any blues solo where B.B. King really lets "Lucille" sing, and record it on your favorite high bias tape. Now record the same solo on MEMOREX HIGH BIAS tape, and listen to the two tapes back to back.

We're convinced you'll have a new favorite for two important reasons:

1. At standard record levels, high bias tape has a flatter response across the entire frequency range.

2. The signal/noise ratio of MEMOREX HIGH BIAS is unsurpassed by any other high bias tape at the critical high end.

In short, you can't find a high bias cassette that gives you true reproduction. And, after all, isn't that what you buy a high bias tape for?

Is it live, or is it MEMOREX

The legendary "Lucille" is a Gibson ES 355 made especially for B.B. King.

Memorex 90

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MEMOREX HIGH BIAS

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JANUARY 5, 1980 BILLBOARD
More Audiophile Variety Predicted For '80s

The big shift in emphasis is toward product licensing, with MCA, CBS, Warners, Atlantic, Capitol, A&M and other majors now collecting royalties from sales to the audiophile customer.

The new "supper-fi" editions employ mastering at half-speed for improved high-frequency and transient replication and use better cut-back methods in production. Typically, the arrangement calls for a 20% royalty on list price, one license reveals Audiophile companies have a smaller margin on licensed product but volume generally much higher.

Mobile Fidelity Sound Labs, with its trademarked "original master" series was the prototype of these premium licensed releases. The Mobile Fidelity edition of "Abbey Road" by the Beatles promises to be one of the biggest CES shows this year.

Competition for Mobile Fidelity will be intensified in 1980. Both Nautilus Recordings and Nashville's Direct Disk Labs will expand into this area with product to be debuted at CES.

According to Direct Disk Labs vice president David Linz, deals with CBS, Atlantic and Warner Bros. have been struck. The label's focus will be on half-speed mastered editions in 1980 with no new direct disk work envisioned. Explains the exec: "The label is aiming at a much broader market today than it was two years ago. The $14.98 licensed product series is expected to contain two dozen titles by midyear. Initial releases will include "Black And Blue," the Rolling Stones, "Full Sail," Loggins and Messina, "Moon Dance," Van Morrison, " Cosmic Messenger," Jon Luc-Ponty, and "Blood, Sweat And Tears."

Nautilus Recordings also offers an impressive lineup of rock titles issued under license. Among releases are Fleetwood Mac's "Rumours," Pablo Cruise's "Lifeline," John Lennon's "Strawberry Fields Forever," Paul Simon's "the Heart And the Heart's Dreamboat Annie."

Nautilus' Baxter Boyington believes audiophile labels will have a bigger presence at the Winter CES than at any previous show. A pre-show summit meeting of audiophile labels organized by Nautilus has possible formation of a trade association of specialty labels as a goal, says Boyington. Nautilus new label "Linz."

The number of direct disk releases has fallen off sharply and this slide is expected to continue. However, Sheffield Lab Records and Crystal Clear Records maintain a commitment to direct-to-disk production, and the share of market held by these companies remains substantial.

Many audio buffs still believe that direct-to-disk sonic quality surpasses the best work with digital. These comparisons generally do not involve listening to the digital master tapes. However, many sound buffs find a warmth and fullness of coloration in direct-to-disks that albums mastered in digital do not always possess.

"Direct-to-disk is still the finest quality and I'm going to prove it at this show," claims Ed Wodenjak, head of Crystal Clear Records. Wodenjak will introduce a new album of recent pop hits penned by Chuck Mangione, Barry Mann and Bob &inn Joel among others, in performances by guitarist Laurindo Almeida and combo.

Sheffield Lab Records also is offering more of a pop sound on its latest release. The company's new marketing manager Andrew Teon will be at the CES, though Sheffield has no plans for a formal exhibit.

(Continued on page 51)
Varying Predictions In Major Market Retailing Survey

Chicago
(Continued from page 34)

Retailers say inventories have gotten unwieldy and many admit to lacking the expertise and dedication required for the proper selection and merchandising of the product.

"Audiophile recordings have not proved to be a good venture for us," complains Bill Runyan, owner of the Stereo Studio chain. Runyan says the burden of controlling and merchandising 75 titles became too great and Stereo Studio has cut back by two-thirds on numbers being stocked.

The complaint is echoed by Victor Palulis of Victor's Stereo. "We're re-j ecting more and more records," explains Palulis. "I'll stay in it but I will be highly selective."

Adds Shelly Miller of United Audio Center chain, "We've dramati cally reduced the number of records we carry. It got out of hand."

Dealers will stick with the best selling lines. In Chicago, these are ranked as Mobile Fidelity Sound Labs, Telefunken, Sheffield, and Crystal Clear. European imports handled by AudioSource also have met with success through certain outlets.

Record stocks will be kept to a minimum also at the Magna Scotia stores, according to Clark. "We don't want to be in the record business," he explains.

Videotape recorders and videodisk players promise to capture a huge share of the home entertainment market in the 1980s. However, many Chicago stereo dealers have walked away from the business. Weak margins and "confusion" in video product distribution policies are cited as reasons for such several 1979 backouts.

"We tried video but got out this year," comments Stereo Studio's Bill Runyan. "It's just not a grown up industry yet."

United Audio's Miller says it is impossible to provide service and expertise when the lines afford profit margins under 10%. "We were never really into it," Miller states.

Hi-Fi Hutch stores also have pulled their video lines. Says Mani olia: "The distribution is very weak in video; there's just too much confusion in the marketplace."

Reductions in inventory and overhead cutting are part of dealer strategies for 1980.

"Even if suppliers offer a good deal, we're ignoring it," explains Shelly Miller. "We've become much more forward thinking."

Says Maniolla: "We'll buy but we'll be very cautious."

Most stores use words like "cautious", "conservative" and "guarded" to describe their outlook. Despite this, several dealers express confidence that they will be able to maintain growth.

ALAN PENCHANTSKY

Miami/ South Florida

While the rest of the nation may be experiencing recession gains in one form or another, South Florida's economy has been strong, according to consumer electronics retailers. And most believe that 1980 will be even better than 1979.

"We're lucky," says Don Waters of Brand Electronics. "We really haven't been affected by a soft economy. I don't see any particular change coming in 1980. We're shooting our plans to have the same kind of increases next year as we did this year." Brand Electronics with seven stores in Florida, four in Miami, one in Orlando, one in Jacksonville and one in Ft. Lauderdale, will be opening more new stores in 1980.

Although Sound Advice was only 11% ahead in 1979 as compared to 1978, Joe Pecorilli, one of the owners, thinks 1980 will be better.

"We're seeing a decline in the interest rate and it's an election year so money should be loosening up some," Pecorilli says, and adds that the beginning of 1979 was tough because many retailers were having gigantic sales. "The standard cure-all for low sales is to cut the margin," he notes.

Sound Advice has seven stores: two in Tampa with one each in Sarasota, Ft. Lauderdale, North Miami Beach, Coral Gables and Hollywood.

Paul Lukin of Lukins noted a... (Continued on page 49)
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Winter CES

CES Showcase

AMPEx is introducing its first metal particle tape, MPT, in a 60-minute length. A 90-minute version is expected later in the year.

3M Magnetic Audio/Video Products division has added VHS and Beta videocassette head cleaners to its line of ¾-inch Mini-U-Matic head cleaners. Suggested list price for each is $22.95.

JBL's classic 4211 control monitor will be part of the firm's exhibit at CES. It was introduced to the consumer market two years ago and is reflective of pro "crossover" to consumer.

DBX's new 224 Type II tape noise reduction system is a simultaneous encode/decode system that provides up to a 40dB increase in usable dynamic range.

1st Classical EMI Digital In U.K. Mart

LONDON--EMI's first digitally recorded classical album was released here Dec. 7. Featuring Andre Previn and the London Symphony Orchestra playing Debussy's "Imagery" and "Prelude a l'Apres-Midi d'un Faune," it uses the same EMI-MCI hardware as the ground-breaking Morrissey-Mullen digital release and is the first fruit of a program of such recordings undertaken by EMI's International Classical Division.

At a preview, balance engineer Chris Parker forecast digital techniques would accelerate the move back to simpler, purer systems of recording and reveal the deficiencies of current analog, multi-miked sessions.

The track recording was made in a series of complete takes, and few corrections were needed. However, the "Prelude" had always been regarded as a swine to edit by the old scissors method, and the computer edits that had been made would not have been possible with scissors.

Producer Savi Raj Grubb added that artists had to be educated out of over-reliance on multi-tracking: a reliance that was anyway misplaced. Ken Townsend, general manager of EMI's Abbey Road studios, stressed the need to have first class recordings in the first place.

Nick Robertshaw

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Shure’s new Stylus Selection Guide, Counter Mat, and Stylus Sales Brochure simplify stylus identification, explain the products, and show how easy stylus are to replace. Plus, they encourage upgrade sales—higher profits for you!

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No foreign imitations! No cost-cutting shortcuts of the quality! What’s more, you have assured availability since Shure styli are made right here in the U.S.A.

**One-year product warranty:**
Insures customer satisfaction and is backed by our over 50-year reputation for excellence!

We build our styli better and promote them better... so you can sell them better!
VCR Market Encompasses Broad Consumer Range

Continued from page 34

les decks at price points substantially below $1,000. Anticipated competition from the budding videodisk industry—particularly RCA's system to be priced at about $500 and marketed in the first quarter of 1981—is another reason for this year's introduction of low-priced VCRs. Meanwhile, the multifunctioned top-priced recorders are serving to provide retailers with increased profit margin potential.

Since the majority of VCR purchasers are still those consumers with above average discretionary dollars, therefore less affected by cyclical factors in the economy, most manufacturers look for first-half videocassette hardware sales to remain healthy. Yet some, among them, RCA, feel VCRs could be easily influenced by an economic downturn given its market make-up of 98% first-time buyers and that the product itself is a "postponed purchase."

Best estimates call for total 1980 VCR sales to come in anywhere from 550,000-800,000 units—considered a good gain over 1979's approximated 475,000-500,000 units and partly attributable to the predictable growth curve of a major, exciting new product and to VCR's low 2% market saturation.

"We're looking for a 10% increase over 1979 sales," says RCA consumer electronics vice president and general manager Jack Sauter. "But the growth we might otherwise expect from VCR will be curtailed because of economic factors."

To spur sales, RCA is staging a January-March "Instant Savings" promotion offering customers $100 off on any of the firm's videocassette recorders and cameras.

The high-end trend that began last year with the introduction of extended-play five- and six-hour programmable units continues, as 1980 kicks off with VHS models incorporating seven-day programmability and new VHS features—freeze frame, frame-by-frame advance, stop action, double speed and slow motion. Magnavox and Quasar, for example, are debuting such decks at the Winter Consumer Electronics Show following RCA's premiere last month of a deck with the same features at $1,395. Quasar's model is tagged at $1,400.

In Beta format, Sony and Zenith have both introduced two-week programmable VCR's with Betascan, each carrying a suggested retail of $1,250.

It is expected that other marketers of Beta format VCR machines will also premiere similar units during the course of the year, just as firms selling VHS home units will introduce models echoing the features in RCA's newest step-up.

Sony Consumer Products president Joe Logue says Betascan will continue to be stressed in the firm's 1980 TV commercials. "We're looking for a pretty good year in VCR because product awareness is increasing daily through advertising," he notes.

The Sony-developed Betascan feature has proved so popular that by mid-year most VHS marketers are also expected to debut decks with search capability. First to roll, Melco Sales has targeted this month to debut a $1,350 seven-day programmable under the Minishub label, featuring fast forward and reverse search at 15 times normal speed.

VHS-format machines are believed to currently account for 70% of total home VCR sales, and according to informed sources, a strong campaign is being waged by Matsushita to swing Beta marketers over to the VHS camp. So far, no changes are expected.

The availability of new portable VCR's is anticipated to boost demand this spring, with new smaller and lighter CES introductions giving greater impetus to that area, viewed as eventually constituting the biggest share of the home VCR pie.

"Portable sales have opened up entirely new avenues for VCR," notes Hitachi Sales' senior vice president Ron Frielander, adding that "if portablereally take off, there's a chance of hitting a million units this year."

The firm is officially predicting industry sales of 750,000-800,000 sets but sense they could well go higher.

Making their first appearance this January are several lightweight portable units (Quasar is introducing one weighing just over 10 lbs.) as well as new low-power, lightweight and lower priced color cameras.

VCR pricing is expected to remain stable in the first half, although strengthening of the dollar against the Japanese yen could cause prices to drop here.

Through 1979 VCR sales were considered to be good, a number of manufacturers have called last year somewhat of a disappointment, indicating that factors in the economy and late delivery of new highly featured models restrained the market.

"We had a nice increase over 1978 but not as much as we felt it would be," notes Ray Gates, executive vice president, Panasonic. "With a better economy and earlier delivery of high feature units, we would have reached the $500,000 figure that was forecast last January."

And says GTE Sylvania's Myrdin Jones, president, Consumer Electronics Co.: "The industry has had a disappointing year, and that's because consumers' discretionary dollars are going to fundamentals rather than attachments."

In spite of this, several manufacturers predict that those consumers who had put off purchasing a VCR pending the availability of longer-play, premium feature models will this year stop only thinking about it and buy, now that these machines are being delivered in quantity. Also, the second half of 1980 promises, in addition to more fully featured units, stripped down decks with definitely lower price, mass market appeal.

3M Digital Set For Sale In U.K.

LONDON—3M is offering its two-recorder digital audio system, previously available only under a lease arrangement, for outright sale under financial terms from the Minicom Product Group announced by the U.K. company.

Research and development work on the system, which uses a 4-track master recorder and 32-track mixing console, took seven years, the last two jointly with the British Broadcasting Corp. A new editing system is currently in final development stages.

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Varying Predictions In Major Market Retailing Survey

Miami/ South Florida  
Continued from page 45

31% gain with a profit margin equal to last year. "The economy is very good down here and in 1980 we're opening up two more stores, one in downtown Miami, the other in Plantation. Laskins now has seven stores in Ft. Lauderdale, Hialeah, South Miami, North Miami Beach, Hollywood and Kendall. 

None of the retailers thought the yen-dollar rate change is leading to better margins. "Unfortunately, because of the better rate, the Japanese seem to be increasing their prices, so we're not realizing lower prices," says Waters. "Manufacturers are quick to bring prices up, but slow to pull them back," comments Sound Advice's Piccirilli. "I think it's leading to better margins for the manufacturers. We're a quality-oriented organization and we're looking for better high quality merchandise."

Competition, already strong in the South Florida area, is getting more and more competitive with new catalog houses opening, as well as a proliferation of smaller dealers. Best Products, Service Merchandise and D.M.T. "We have 30% to 40% more dealers this year than last," explains Piccirilli. "The market has never been so competitive."

Video blank tape and videotape recorders are selling like hotcakes with Laskin reporting sales of an average of 15,000 tapes per month and between 50 and 100 recorders per week.

"The video business in general is just crazy," says Piccirilli. "The margin on videotape recorders is terrible. For some reason, some of the retailers decided that video recorders would be a great loss leader. I can't understand the logic behind that. But, for some unknown reason, they think it's cool to make two bucks on a videotape recorder."

Brand Electronics claims to have done a tremendous job with the ADC line of turntables and Akai and Onkyo receivers. SARA LANE

Milwaukee

Area stereo and hi-fi retailers are holding their own against this year's inflation crunch, but just barely, they admit. "It used to be that if you were 15% ahead in volume and dollars, you weren't making it," says Rob Wack of Wacks Stereo Systems. "But now if you can maintain the status quo, you're successful. So far, we've been going up to a 10%-15% rate this year, which isn't much but we're breaking even and keeping up with inflation. And I'm not crying the blues over that," he adds.

Other dealers echo Wack's comments, relating that many dealers were having a problem this year. Many were at a loss to give one answer.

"Overall, we're kind of ahead of last year but when the hostages were taken in Iran I think that seemed to get to the mood of the people," suggests Paul Jewell, owner of a TEAM outlet.

Elliot Glinberg of Port of Sound didn't attribute the bine to any international situation. He says the whole economy was suffering. "I won't use the word recession." Glinberg protests. "But I think every business is affected, not just us."

Even Milwaukee's usual strong Christmas showing has been caught in the crunch. Glinberg's partner at Port of Sound, Art Mackman, says he's not too optimistic about year-end sales. "It seems we're back a bit, and 1975 I'm glad about the whole thing. I can lie to you about it all, but I won't." he says. But he adds that although there have not been the numbers going through the store, people are coming in to buy. For Mackman, average sales are up $100 to $150, not because of higher prices, but because more and more customers are purchasing higher end equipment. "Everybody's becoming an audiophile. They're confused over the array of equipment, but knowledgeable about what they want," he says.

"We found that some of the more exotic pieces offering high quality at lower prices are also doing well, such as Audemars, Audiopipe and Muller," comments Wack. "It's just good merchandise."

(Continued on page 54)

Avoid the high cost of digital recordings!

Denon now makes available digital samplers of classical and jazz for only $3.50 dealer cost.

These albums were developed after sales patterns dictated what is selling best in the U.S. Selections from the most popular classical and jazz albums are now offered on these two new digital samplers from Denon.

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Winter CES

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Help keep INFLATION on the Ropes!

Write us for complete listing Today!

**APLEX**

Prints Right On Your Cassette (both sides)

audio AUDIOMATIC CORPORATION Exclusive International Distributor...

Highway Hi Fi Rolling At a Profitable Speed

- Continued from page 38

achieved more profits for retailers who handle all aspects of autosound.

Car stereo will be touched on Monday (7) at both manufacturer and retail seminars.

C.J. “Red” Gentry of Panasonic Car Audio discusses the subject at the “Outlook 80’s” audio conference, while Andy Swenson, Auto Radio Station, Madison, Wis., talks about car stereo at the “How To Sell At Retail” seminar.

More than 40 car stereo only firms will exhibiting product while more traditional audio firms—like Kenwood and Alpine—will be offering products of this type for the first time.

Many of the introductions of new product will continue to reflect emphasis on the high-end. There may also be prototypes of AM stereo models.

Key trends are seen as more self-contained units with combination AM/FM radios and tape players that are both cassette and in-dash. Suppliers are also making more compact units available reflecting the trend toward site units.

Many of these units will feature higher power specifications and more advanced features such as Dolby, digital readout of station and time, search and seek channel and tape controls, electronic tuning station memories, auto-reverse, song repeat capability, better tape heads, as well as disk and black tape speeds.

There should also be some units with metal tape capability.

In addition, there should be more “separates” for the car such as highly powered amps, tuners, and graphic equalizers.

Cosmetically the trend is toward more black-faced, European-look styling.

On the speaker side, more introductions will boost increased power handling capability as well as bass, midrange and treble response.

Overall, this is a plus for the music business since many industry executives believe consumer purchase of both pre-recorded tapes, as well as disk and black tape for music programming, is being further stimulated.

Among highlights:

Kenwood, long a name in consumer audio with components, is introducing a 12-model line of car stereos.

The introductions include both in-dash and under-dash source units, separate power amplifiers, equalizers and speakers. All source units will be cassette and featuring auto-reverse. All will be high priced and aimed at the high end portion of the market.

Key features on the Kenwood line consists of the ABSS, an automatic broadcasting sensor system which automatically adapts the tuner to changing conditions; an ANRC, automatic noise reduction circuit which continuously monitors FM reception and adjusts the stereo signal for optimum reception and will also switch automatically to a side cassette if the radio signal becomes weak; and a special circuitry for the cassette units which searches for the gaps between recordings so the user can program certain cuts.

The top of the line unit, the KRC-71, which has a suggested list of $450, also features Dolby.

Craig will be introducing one new high-end model called the T687. With a suggested list of $499, the unit is rated at 50 watts and features “Com Seek Circuitry.”

Dolby noise reduction and sendout alloy heads.

Alpine/Lansing, a veteran consumer and professional speaker manufacturer, is prepping a new line of car stereo speakers called the “Voice Of The Highway” which will feature power bass, a subwoofer for the car that can be added to any new or existing system.

Fujitsu Ten will introduce three new in-dash car stereo units.

The cassette glide system gently pulls the tape into playing position and electronically locks the tape against the head to align the head precisely. The electronic glide system ilnates the cassette and gently presents it to the user outside the cassette window to further protect the hard permanently heads.

JIM MCCULLOUGH

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and the typical music tape is a mere item between the ages of 14 and 35. Recently, the National Music Publishers Assn. and the Recording Industry Assn. of America released the results of a similar home taping survey they commissioned the Roper Organization to conduct.

The joint NMPA/RIAA survey places potential losses of record and tape sales to home taping at between 14% and 29% of total industry volume. Many of the private surveys’ findings back up the earlier conclusions of the Tribunal study.

**PINCH ROLLS**

- Continued from page 49

Computers are doing well for TEAM, with school systems being strong local buyers, says Jewell. “They’re averaging $2,000 a sale, with schools in Milwaukee and the suburbs picking up on them for classroom work, computer programming and the like. We also are doing better on our higher end stereo lines.”

A lack of consumer demand in the region has kept many dealers from stocking micro audio component merchandise, Wack says he doesn’t believe in it and Mackman says no one is asking for the gear. “I don’t think it will catch on,” offers Jewell. “It’s a nice size but they don’t trust it.”

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Higher Prices Seen For Blank Tape's Ingredients

*Continued from page 43*

In addition, the card contains a coupon good for the purchase of five any cassettes in the Professional Series.

The second BASF promo is the 'Performance Car Case Promotion.' A padded vinyl auto cassette carrying case is offered free with the purchase of five Performers or 90-case sets, a $26.45 value for a suggested retail of only $19.95.

The car case, which holds 12 cassettes and has a convenient carrying handle, is the same premium that proved successful in previous promotions with the Professional cassettes.

AudioMagnetics has announced a sales and marketing campaign in 1980 to bolster its consumer products division, according to Charles Levinson, national sales manager. The consumer effort will support its new professional High Performance and High Performance II cassette lines and its Tracs cassette and 8-track cartridge product.

The company has announced the appointment of 12 manufacturers representative organizations across the U.S., six special distribution organizations to direct its audiovisual/sales and several companies to handle industrial markets.

The return to manufacturers representatives rather than factory sales network gives AudioMagnetics wide coverage in its Tracs line in mass merchandising outlets, and special distribution for high performance—High Performance II cassette sets in hi-fi, music and audio stores, according to Tracs.

The sales structure will be guided by regional managers, including Bill Clark, Western region; Dennis Sat-terfield, Southern region based in Dallas; and Mike McKenzie, Midwest region based in Chicago.

The consumer campaign kicks off this month at the CES with new packaging for the consumer cassette and cartridge lines, an advertising program in trade and consumer publications, radio spots on FM, and support point of purchase material for distributors and dealers.

A series of promotions will be inaugurated in January and will continue through the year built around central themes for marketing AudioMagnetics, Tracs and High Performance products.

Among promotions are high performance II—"buy two C-90 cassettes in Philips boxes and receive one free" at a suggested retail price of $8.50. High Performance II—"buy two C-90 cassettes in Philips boxes and receive one free" at a suggested retail price of $7.99 and Tracs—"buy two C-90 cassettes in Philips boxes and receive one free" at a suggested retail price of $3.89. All promotions are packaged in modular storage cases.

3M’s Magnetic Audio/Video products division is introducing both audio and video products at CBS. They include VHS/Beta-formatted video cassette, heads and cables that tell the user when the job is done, and an open reel audio tape that is compatible with most in-home-the-line decks.

The cleaners have a special recording/cleaning tape that reproduces a video image that says:

“When you read this message, your head is clean. Stop recording now.”

The cleaning tapes are packaged in album boxes that contain complete instructions for when to use the tapes.

The Scotch Master XS open-reel audio cassettes feature a high efficiency ferric oxide with improved print output properties.

A suggested list price for the VHS and Beta format head cleaners is $22.95 each. The firm also will be showing its full line of audio and video recording tapes and accessories, including Metafine metal tape.

Sony is continuing its heavy advertising blitz launched last fall for recent introduction of the FHC, EHF, SHR, HFX and LFN lines. The promotions revolve around the theme 'Full Color Sound' and include heavy saturation of television, radio, consumer and trade publications. There’s also point of purchase support material.

Maxwell is riding the crest of a promotion for its premium cassettes where it is offering dealers a trio of limited edition LPsamplers of rock, classical and jazz music.

Customers who purchase three Maxwell UD XL-1 or UD XL-2 cassettes can buy a Multi IV. Maxell believes this is the first time a blank tape firm has offered a promotion of this type. He also believes it is a way of rewarding Maxell purchasers and a vehicle for introducing new customers to the line.

Broader-Based Audiophile Titles On the Way in '80s

*Continued from page 47*

According to Texas, Sheffield's new album, "New Baby" by group Don Randi and Quest, is the label's first multi-microphone production in several years. The jazz-rock re-release lists at $16.98.

Between four and six sessions per year are planned by Sheffield, the grandparent company for the entire audiophile movement. The records are being cut at Sheffield's new facility as part of the MGM Soundstage in Culver City. California. Productions include a specially built four-lathe permanent cutting room and a new mixing and control room.

The development of an audiophile market segment utilizing dbx electronic circuitry is expected to play a major role in 1979. Use of the dbx dynamic range expansion process in disk playback provides a dramatic reduction in surface noise, while giving the listener expanded dynamic range and higher apparent peak levels.

Some audio buffs, however, detect stereo imaging degradation and tonal balance alteration with the system, and dbx may not be able to penetrate the very high-end of the market. Nonetheless, the company is aligning itself with some of the labels most highly regarded by the audiophiles.

The new dbx playback decoder, listing for approximately $100, is part of a newly marketed recording sales package that includes an assortment of dbx encoded albums. The company also has in stock more distribution on dbx and ancillary items.

Labels with product in the dbx format include Voss, Chalfont, Don's, Sine Qua Non and Mark Leventon Acoustic Recordings. A series of classical digital recordings by M&K Real Time Records has been encoded in dbx, and the albums will be premiered at the dbx press conference scheduled for CES.

(Continued on page 52)

**Winter CES**

**AudioMagnetics: Cassette Bulk Up**

**Los Angeles**—The continued growth of prerecorded tape sales in the U.S. provides the cassette industry with the opportunity to develop a market for a new and promising product: blank tape. The company plans to introduce its new line at CES.

That's the opinion of Stewart Schlossberg, executive vice president of AudioMagnetics, a large independent supplier of tape to the record business.

According to Schlossberg, AudioMagnetics, which supplies RCA, MCA and others, has seen its music tape business increase 25% in the first 10 months of 1979, compared to the same period of 1978. Cassette duplicator grade, Schlossberg continues, have shown the greatest increase with a 30% jump in the 1979 period, while lubricated tapes for 8-track passed a 25% gain for the same 10-month period. And music cassettes, he emphasizes, are now growing at a faster rate than 8-track for the first time since the two configurations began competing for consumer music dollars. He estimates the cassette/8-track ratio to be close to 1:1 now as compared to the 25%-75% dominance five years ago.

Anticipating a 30% sales gain in cassette product to the music industry in 1980, the company is increasing its production of duplicator grade cassette tape with a new Pennsylvania coating line. The firm also wants to double its cassette production for the industrial tape industry.

**Video Lines**

WCI Home Video and WEA Corp. announced a network of 17 consumer electronics reps to handle the domestic U.S. distribution of 17 titles刹车 videocassettes to be launched this month. Named WCI Home Video national sales manager Rand Bleimesser to handle all non-WEA serviced accounts. California Sales & Marketing, Los Altos; L.J. Paul Co., Houston; Sunshine Audio Sales, South Miami; New Dimensions, Sa-
Las Vegas Patrons Will See Gigantic Audio Bag Mix

Write or call now for complete information.
with more metal particle tape.

All functions can be programmed into the unit through its infrared remote control.
Two features on the RP-9705 include an LED digital readout, showing the listener what has been programmed into the system, which portion of the instructions are being followed as well as digital speed accuracy, anti-skate control, viscous damping, overhang indicator, static and sensor tonearms and direct read stylus force and operation indicator. The firm expects to ship this spring.

One of the initial consumer drawbacks to metal particle cassette decks (most introduced at the last CES) have been the high retail price. That should change at this CES with more than one manufacturer offering metal tape decks at more affordable prices.

Sharp is introducing one metal deck, called GX-M10, which has a suggested list of $129.95 making it perhaps the lowest list metal deck available yet. Other features include LED peak level display meters, Dolby, soft-eject cassette holder, full automo-tive control, electronic con-troller DC motor.

Akai is also offering an “economy priced” metal tape deck (expected though to list higher than $130) called the GX-M10 which will feature the firm’s own twin-Gold Super GX Head, designed, according to the firm, to deliver optimum perfor-mance on metal particle tape and to improve performance on all conventional types of tapes as well.

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PS-C-48 holds 48 cassettes
PS-45 holds 50 45's
PS-33 holds 25 LP's

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### Billboard Videocassette Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Owner Distributor, Catalog Number</th>
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<tbody>
<tr>
<td>THE GODFATHER</td>
<td>Paramount Pictures, Fotomat, 0011</td>
</tr>
<tr>
<td>SATURDAY NIGHT FEVER</td>
<td>Paramount Pictures, Fotomat, R/0003, PG/0225</td>
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<tr>
<td>GODFATHER, II</td>
<td>Paramount Pictures, Fotomat, 0013</td>
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<tr>
<td>M<em>A</em>S*H</td>
<td>20th Century-Fox Films, Magnetic Video, CL038</td>
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<tr>
<td>THE SOUND OF MUSIC</td>
<td>20th Century-Fox Films, Magnetic Video, CL051</td>
</tr>
<tr>
<td>PATTON</td>
<td>20th Century-Fox Films, Magnetic Video, CL005</td>
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<tr>
<td>BUTCH CASSIDY AND THE SUNDANCE KID</td>
<td>20th Century-Fox Films, Magnetic Video, CL061</td>
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<tr>
<td>TOWERING INFERNO</td>
<td>20th Century-Fox Films, Magnetic Video, CL071</td>
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<tr>
<td>THE GRADUATE</td>
<td>Avco Embassy Pictures, Magnetic Video, CL006</td>
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<td>BARBARELLA</td>
<td>Orion/De Laurentis Cinegranifica S.P.A., Fotomat, 0055</td>
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<td>MARATHON MAN</td>
<td>Gerdine Maaschappij N.V., Fotomat, 0095</td>
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<td>20th Century-Fox Films, Magnetic Video, CL1009</td>
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<td>20th Century-Fox Films, Magnetic Video, CL1052</td>
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<td>WILD GESE</td>
<td>Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 0011</td>
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<td>LOOKING FOR MR. GOODBAR</td>
<td>Paramount Pictures, Fotomat, 0083</td>
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<td>Long Road Productions, Fotomat 0077</td>
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<td>MURDER ON THE ORIENT EXPRESS</td>
<td>EMI Film Distributors Ltd., Fotomat, 0097</td>
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<td>Graffiti Productions, Mada, M502</td>
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<td>HELLO DOLLY</td>
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<td>Samuel Bronstein, V.C.I. The Source, 5001</td>
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<td>THE SHOOTIST</td>
<td>Dina De Laurentis, Fotomat, 0219</td>
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<td>CARNAL KNOWLEDGE</td>
<td>Avco Embassy Pictures, Magnetic Video, CL4003</td>
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<td>ROMEO AND JULIET</td>
<td>Paramount Pictures, Fotomat, 0057</td>
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<tr>
<td>THE DEEP</td>
<td>Columbia Pictures, Time-Life, (Not Listed)</td>
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<td>DEATH WISH</td>
<td>Dina De Laurentis, Fotomat, 0091</td>
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<td>BEST OF HECKEL &amp; JECHEL</td>
<td>Vacom International, Magnetic Video, CL009</td>
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<tr>
<td>NASHVILLE</td>
<td>American Broadcast Co., Inc., Fotomat, 0205</td>
</tr>
<tr>
<td>TRUE Grit</td>
<td>Paramount Pictures, Fotomat, 0045</td>
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</tbody>
</table>

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

### Sound Business: Video

**Videodisk Symposium Due At L.A. Airport**

LOS ANGELES—"Intelligent Videodisks And Their Applications" is the name of a one-day symposium to be held here Jan. 15 at the Marriott Hotel adjacent to the Los Angeles International Airport. The event is being sponsored by the Industrial Liaison Program Symposium of the Massachusetts Institute of Technology. Chairman is professor Nicholas Negroponte, Architecture Machine Group of the Arts and Media Technology Program of MIT.

Hanna-Barbera In Binder With MCA

LOS ANGELES—Hanna-Barbera Productions here, which has an animated television show library consisting of more than 3,000 half-hours, has made a deal with MCA Distribution to have that firm distribute material for both videocassette and videodisk.

Initial program in the non-exclusive deal consists of six hours and expects to be in U.S. and Canadian distribution shortly.

### Pickwick Cabinet Gooses Retail Videocassette Sales

**LOS ANGELES**—In an effort to spur prerecorded videocassette sales volume, Pickwick International is testing a self-merchandising fixture in 50 racked and retail stores in the U.S.

The Pickwick manufactured 81-inch high by 53-inch wide by 29-inch deep wood and Formica cabinet, with transparent plastic front, holds front holds 200 pieces of product, primarily movies. A top of the unit is a 19-inch television screen, which plays a special one-hour sampling of product in the fixture twice before rewind. Depending upon product sold in the racked location, the VTR unit in the bottom of the display is most often one taken out of stock in the store.

In support of the "Video Works," Pickwick is advertising in both TV Guide and newspapers, using an 800 toll-free number direct consumers to their nearest location. Additionally, thousands of brochures have been mailed, containing an introductory letter to VTR owners who have purchased their hardware at participating test stores.

Robert Mitchell, formerly general manager of Pickwick's Music Product Division, is overseeing the project nationally.

---

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CHEROKEE TRIO—Singer Amy Holland, who recently signed to Capitol Records, is sandwiched between co-producers Mike McDonald, left, and Patrick Henderson during a batch of recording sessions at Cherokee Recording Studios, Los Angeles, Holland’s manager, Paul Chessel, is in background.

BOOK REVIEW
Ex-Beatles Producer Tells How He Turned the Trick


LA OFICIAL—Like it or not, author Martin will be remembered for as long as he lives as the man who “found” and produced the Beatle Black and White and Let It Be. His book indicates he likes it. Much of his text revolves around his association with Paul McCartney, Lennon-Harrison Starr foursome of the 1960s, and well it should be, for untold years his masterful work was made in that frenetic period and Martin’s stirring efforts in behalf of that group is in no manner be underestimated.

But there’s a bitter, resentful undertone to everything he writes of his days with the blond, handsome producer’s achievement. Employed by mighty EMI in London, as an engineer-chief of Parlophone at standard wages. Long’s short-sighted man now. Even after his Beatles triumph, EMI’s personal attitude remained unchanged.

But yesterday, in London, Martin and his family introduced the idea of EMI now appears justifiable.

Martin looks on the 50-year anniversary of EMI with a sense of pride, knowing of the hundreds of albums produced, and many that have sold millions of copies. The producer’s career in the music business has now been completed.

His production career has been marked by a series of successes and failures, each one adding to his stature as a producer and recording artist. He has worked with some of the greatest names in the music business, including The Beatles, The Rolling Stones, and The Who.

Martin has always been known for his ability to work with a variety of artists, from the rock and roll to the classical. His productions have been characterized by a sense of innovation and creativity, with a focus on capturing the unique qualities of each artist.

Some of Martin’s most notable productions include The Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band,” The Rolling Stones’ “Exile on Main Street,” and The Who’s “Quadrophenia.”

Martin’s career has been marked by numerous awards and accolades, including multiple Grammy Awards and induction into the Rock and Roll Hall of Fame.

As a producer, Martin has always been known for his attention to detail and his commitment to ensuring that every aspect of a production is perfect. His ability to work with a range of artists and his willingness to push boundaries have made him a respected figure in the music industry.

In addition to his work as a producer, Martin has also been involved in various other projects, including composing music for television shows and movies.

Martin’s career has been marked by both success and controversy, with some of his productions being criticized for their over-the-top nature. However, his dedication to his craft and his ability to work with a range of artists has made him a beloved figure in the music world.

Martin has always been known for his love of music and his commitment to the art form. His productions have been characterized by a sense of innovation and creativity, with a focus on capturing the unique qualities of each artist.

Martin’s legacy is one of innovation and creativity, and his influence can be heard in the music of countless artists around the world. He continues to work with a range of artists and remains a beloved figure in the music industry.
Continued from page 7

The decision to bring disco sounds into the roller skating environment signalled a dramatic turn in the fortunes of the rinks; and general, widespread interest in roller skating both as a sport and as a hobby. There is even talk of a movement to have it recognized by the Olympic Games Committee.

Roller disco has, in turn, resulted in a major boom of related industries specializing in the manufacture of discosounds.
Future Good Despite Dip

and sale of skates, protective gear, fashions and instructions. There are also at least four movies with a roller disco theme currently in the works. Television, however, has already placed its stamp of approval on the concept through a couple of special programs utilizing the theme, and a number of roller disco records have already either found their way to the marketplace, or are currently in various stages of production.

There is fear in some sections of the industry that the recessionary state of the economy will irreversibly damage disco's growth pattern. These fears are unfounded. Research has shown that in times of economic difficulties, Americans are inclined to cut back on anything but their entertainment. Entertainment, as one psychologist puts it, is their escape valve. It allows the public, if only for brief periods, to forget the hollers of everyday living with which they are besieged. Attendance at disco茸 around the country would tend to bear out this theory. Bar and door receipts show the signs of a slacking off. Even in those areas where a car is a necessity to get to and from the neighborhood discotheque, operators have seen no noticeable signs of a slack in attendance that could be attributed to the hardships.
International acts who regularly chart-crash include: Chic, Sister Sledge, the Commodores, Village People, the Bee Gees, Abba, Macriso, Michael Jackson, Anita Ward, Gloria Gaynor, Donna Summer, the Three Degrees, Earth, Wind and Fire and Boney M.

In the Dutch side there are Luv', Babes, Benelux, the Dolly Dots, Cashmere, Cheyenne and American Gypsy, the latter two groups into pure New York disco while the rest mix MOR musical values with disco.

Luv' certainly is Holland's most popular disco act. It comprises three attractive girls, Jose Andreoli, Patty Brandsteder and Marga Scheide who got together at the end of 1976. Since then it has recorded seven singles for Phonogram, with local sales of one million and two to three million more worldwide.

Luv' has found further sales succes via the two albums "With Luv'" and "Loss Of Luv'" selling about 200,000 units in Benelux territories and 500,000 internationally. Now the group is with Carrere for Benelux and France in a three-year pact announced at the same time as a deal between Carrere and Luv' for West Germany, Austria and Switzerland was extended for three years.

Hans van Hemert produced Luv' from the start. For 15 years a Phonogram staff producer, he is one of the most influential people on the local scene. His biggest hit among many was "How Do You Do," the Mouth and McNeal single which sold four million copies worldwide.

Now, for personal and musical reasons, he has quit Phonogram. His plans have yet to be defined but he is to produce Luv' for the next three years. He also produces American Gypsy, a group formed four years back by black musicians from the U.S., who settled in Holland after a European tour.

Cheyenne matches the U.S. team for pure disco allegiances. Basically a black group, now with a black girl lead singer, the band is with Ariola and produced by Hans Jansen. Cashmere is a duo. Jody Pijper and Peter Hollestelle, formed a year ago and with a breakthrough hit "Love's What I Want," produced by Shell Schellekens and released via Fleet. This label also has a girl trio.
NEW YORK—it has been suggested, in light of the changes disco music has seen today, that the title of this column should be changed to reflect this new direction toward “dance-oriented music.” The alternative might be “Ghetto NG.”

The industry as a whole is tired of hearing that disco is dying. It’s been dying. The music has remained, but the club scene is shrinking. Disco is spreading everywhere, in cities and small towns alike, and the trend shows no signs of abating. The prospect for the coming decade is that all of the sectors of the economy, the entertainment field included, will have the greatest potential for continued growth. You can’t stop people from having a good time, and music and dancing have always been a major part of that part.

The great lumbering disco bandwagon has been unhitched, on the other hand. Too many have tried to climb aboard at one time. It is up to the industry to sort it all out, with its peculiarity with quality and concentrate on producing quality product. The disco beat, no matter how many beats per minute it measures, is going to remain a vital musical force. The old adage: “Can you dance to it?” holds true.

Looking back at 1979, the problems which are now being resolved as we said in an earlier column, too much product was being released, too soon. The market was flooded. Disco didn’t sell fast enough and promotion people couldn’t get it out at the attention it deserved. Some good as well as some promising new artists went by the wayside as a result. Now label executives are streamlining their disco operation and arranging their release schedules to avoid these pitfalls.

During this past year bandisons have blossomed and became increasingly popular with the general public. At the same time, the economy was high. Gas prices were not the record high they had climbed to above the storm. (Why buy the record when you can tape it?) With subsequent ex of sales, label executives made cuts that should be reconsidered. These in charge of disco promotion are a necessary ris to their company’s ex- crescents as to what is happening with their product at the club level. They should also be consulted while the artists are in the studio, utilizing such personnel to fulfill advantage, less records will occur and better product should result.

Disco has changed in many directions this year, the most obvious being the influx of new wave rock which is rising nicely with the disco. The rap record is in its beginning stages and has yet to make its way to the dance world. The translation of a record into a foreign language (most notably Spanish) has proved successful and should con- tinue.

What is most important and encouraging in 1979 was the fact that performers in other areas of entertainment rooted into the disco area. In country there was Dolly Parton, jazz greats Herbie Mann, Herbie Hancock and Alphonse Mouzon were successful, from the rock industry Joel Stewart, Blondie, Santana, the Doobie Bros. and Edgar Winter had some of their biggest hits via the disco medium. Even Broadway had a share with such releases as “Saroya,” “Exta,” “They’re Playing Our Song” and “Annie: Mische- behavior.” Performers such as Ethel Merman, Tata Thomas, Melba Moore and Dee Dee Bridgewater proved their worth with as much as pop Shirley Bassey, Henry Reddy and Andy Williams. This list only captures the surface of all well known artists who have given a try at this new thing called disco. Rock, rockabilly and R&B are forms of music which have passed the test of time. Disco, though still in its infancy, has proved its worth to the public and is on its way to becoming our country’s new musical form.

“We Made in Munich” and “That’s The Way” by Tony Stevens, the record had been pushed aside from the pop, rock and new wave music that is now so much popular and chic.

<table>
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<th>TITLE(S), Artist, Label</th>
<th>50</th>
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<td>IN THEocket: Shaler (LP)</td>
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<td>DANCING ALL OVER THE WORLD—Butta Jones</td>
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<td>HOW YOU KNOW TO LOVE ME—Phyliss Hyman</td>
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<td>FESTIVAL—all Artists—RSO (LP)</td>
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<td>LADIES NIGHT &amp; THE GANG—De La Lita (LP)</td>
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<td>ROYAL MOVEMENT Washington—Arival</td>
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<td>DANCE YOURSELF DEEPLY—Liquid Gold—Parachute (LP)</td>
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<td>HERE ARE THE BANDS—Raver and Laswi—AVL</td>
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| 20 | 20 | MUSCIC—One Way/Africa—MCA (LP) | 5133-1356/
| 23 | 13 | I CAN’T GET YOU TO STOP TILL YOU GET | ENOUGH—Michael Jackson—EP |
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| 13 | 13 | I CAN’T DANCE WITHOUT YOU—These Vessels—Preduce |
| 13 | 13 | THE RAPPERS DEIGHT—Sugar Man/Gang—Sugar |
| 13 | 13 | 5133-1358/FB 542 |

* Non-commercial 12-inch
JOHANNESBURG—South African discos have had a somewhat checkered career. At first an overnight success, most were closed down again because of controversies of licensing and partheid laws. Now, almost all are back in business, armed with the correct licenses, and doing good business.

Among the most popular discos here are Plush Crazy, Tiffany's, Trammps and Chicago, which runs Saturday matinees for "sissy discos." The biggest is unquestionably the 20th Century, which holds up to 3,000, while the largest chain in South Africa is Raffles, housed in Southern Sun Hotels throughout the country and at Sun City in Bophuthatswana.

The 20th Century has been dubbed South Africa's Studio 54. Musical director Gavin Steinshobel says the club has struck a happy medium between disco and live entertainment, with a policy of having a diskjockey, a live band, and feature acts, putting it on a par with Le Palace of Paris.

Current DJ Edgar Santiago was brought from New York and seems able to keep the 500-capacity dance floor packed. The rest of the club is spread over two floors. Live acts include the Germany's Mr. Mac, who played the opening night, and South Africa's top pop group, Clout.

Raffles, also successful, runs on a membership basis and is always finding things to present, most recently the national heats of the World Disco Dancing Championships.

TRAVELING DISCO SCENE JUMPS DESPITE WOES

By DON ALBERT

LONDON—"The Biggest Disco In The World," an all-day event set for January at Britain's National Exhibition Center, outside Birmingham, has apparently been cancelled. Legal action between the organizers and the Center is likely.

The event (Billboard, Dec. 1, 1976) was expected to draw some 30,000 persons with a bill headlined by Marvin Gaye and K.C. & the Sunshine Band.

The promoters, Malcolm Feld and Johnnie Ham, has apparently been advised by legal counsel outside the Center. The latter, claims the promoters, appears to disagree. The Center notes that technically, it hasn't been advised of any cancellation.

New! Meteor Clubman 3-3, a sub-source discotheque or production mixer with many unique features. The crossfade operates smoothly between any of the four program inputs which are user-assigned to A or B outputs by individual rocker switches, each of which can be line or phone equalized to order. Conventional mixing may be achieved by assigning all inputs to either the A or B channel (output bus in recording studio terms). Further, a 'snap' or switched changeover may be effected by depressing the rocker switches of any two inputs simultaneously. Each input's pre-fade cue pushbutton momentarily overrides the output (or postfade) headphone cue. The postfade cue toggles for A and B outputs are next to the headphone level control and output jack.

Unique to the Clubman 3-3 is the boom emphasis selector switch and variable emphasis level control. A frequency of 60Hz has been selected to produce an instant lift in the bass beat without bringing up the entire bass content of the music - more valuable than merely boosting the bass overall. For the DJ, bass and treble controls are arranged so that once set they are not easily altered. The talkover button smoothly fades down program material by 16dB within half a second, recovers within two seconds after release. Even the floor microphone has separate bass and treble equalization so that voice and microphone may be matched. Both the floor and DJ microphone tone circuits operate directly to the output, independent of the three-section equalization provided for the program material. Even warped records and noisy turntable mechanisms have been taken into account - a special low frequency cut filter reduces large speaker transducers excursions at sub-audible frequencies avoiding excess power drain or even amplifier destruction.

In addition to those illustrated above, there are many more interesting features in the new Clubman 3-3. See your Meteor dealer and get a satisfying hands-on demonstration for yourself.

Traveling or mobile discos are popular at parties and private functions. With the high prices live bands are asking, portable discos are much in demand as a cheaper alternative.

Record companies generally feel disco has not delivered the goods in terms of big sellers here, and a glance at the charts confirms this. It is believed that discotheques get enough of this kind of music in the clubs; at home rock and ballads seem to be the preferred styles. The failure of diskjockeys to announce what disk they are spinning may also play a part.

One of the exceptional high sellers in the disco category has been Donna Summer's double album "Bad Girls." The Gallo label says 30,000 copies have been sold. In general, though many discos operate only three or four nights weekly, business is good and the scene healthy. New discos are opening the town and, clothing shops are full of disco gear, indicating the disco craze will be here for a while yet.

72-HOUR MARATHON IN PARIS A SUCCESS

PARIS—A 72-hour disco-marathon recalling the dance-till-you-drop competitions of the '30s has been held here, with such success that a spate of similar events is likely to follow.

This event was organized by "Disco Magazine" and won by Joe Thimonza and Patricia Croquet. Only 30 of 75 couples survived to the final day and night of the marathon, egged on by disco celebrities and attended by a team of doctors.
Climb aboard and let Billboard carry you into the new decade of disco—The Eighties.

Don't miss this most exciting, informative disco conference—Billboard's International Disco Forum VII, February 11-14, 1980, in Los Angeles—the first time in the West!

Send in your registration now—Special low rates for disco deejays. And we're guaranteeing a lot more Forum sessions with the top people in the disco industry, discussing the key issues that face Disco as we head into a new decade. So get your toughest questions ready now, and plan to participate in:

Disco plus Rock 'n Roll—Fusing a new sound for the 80's?
Changing programming concepts...Are they in line with changing disco sounds?
Disco radio? Designing a lasting format...
Full formats vs. the Top Forty combinations.
Disco financing: Domestically internationally, getting start-up or expansion cash in a recessionary period.
Disco product promotion: Hit's in-house or go with independents?
Radio DJ's, Club Spinners: Mixing on the same wave length?
Disco owners—competition in today's marketplace, should they organize?
The International Disco marketplace—Solving the Disco product shortage. Discovering new talent.
The new boom—lasers in Disco: Their growing importance.

The 12"—budget albums of the future?
The Producers: Disco purists vs. Fusion masterminds.
The Disco roller skate phenomenon—Boom for Disco.
Mobile Disco—Will an organized group be a solution to the growing scene?
Deejay spinning sessions: See it firsthand.
Disco ownership worldwide: What is the economic effect with the estimated 100,000 Discos in operation? Their importance for the continued growth of pre-recorded product.
Roots: Putting together your own production and/or publicity company. The opportunities, the problems.

Participants will include record label executives, producers and arrangers who are responsible for the biggest Disco hits, the hottest disco marketing and franchising experts, club managers and owners from the U.S. and abroad, and international mix of the best disco deejays, top manufacturers of disco hardware...

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Billboard's International Disco Forum VII will turn the Century Plaza Hotel into the biggest disco market yet—more exhibits than ever before, with the widest range of disco hardware, A/V systems and programming, promotional merchandise, lighting and sound systems, dance floors, disco accessories and fashions, beverage systems...and much more!

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Plus, you'll have a chance to visit some of Los Angeles' discos and be entertained at parties only the Disco world can provide!

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Disco 1980, $6 billion and growing...Ain't no stopping us now!

Heading West...ain't no stoppin' us now!

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They’re coming from all over the world—over 5,000 buyers will tour the Exhibit Area, ready to learn, ready to buy. Your chance to sit down and sell to:

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* Disco Club Franchisers
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* Disco Purchasing Agents
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* Disco Entertainment and Audio Visual Distributors
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* Foreign Disco Industry Buyers and Purchasing Representatives
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Please register me for Billboard’s International Disco Forum VII at the Century Plaza Hotel, February 11-14, 1980.

I am enclosing $205 (check or money order) in the amount of (please check)
$205 REGULAR RATE
$225 for Disco DJ’s, Club/Forums/Panelists, Straight, Military, Student

Name(s):

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. 50% cancellation fee will apply to cancellations prior to January 25, 1980. Absolutely no refunds after January 25, 1980.

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Exhibit Information, Contact:
Fred Favata/Exhibit Manager
Billboard’s International Disco Forum VII
EXPOCON MANAGEMENT ASSOC
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Note: Sorry, but all exhibitors must register separately for the Forum, if you don’t take the time away from selling to participate in many of the exciting events.

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NEW YORK—Goldisc Records, a two-year-old independent label, is expanding its line with more than 60 pop, rnb and doo-wop titles from the U.S. and UK.

The firm, helmed by Fred Bailin, is also issuing its first album package—this is a two-disc recording of a 1970s classic concert in New York which Bailin himself produced. Artists include Danny and the Juniors, Sonny Til and the Orioles, and the Cadillacs. The Skyliners and the Moonglows. Suggested list is $9.98.

For its 45 series, Goldisc couples two original hits at a $1.29 list. The latest batch, label's second release since its 1978 inception, includes titles by Del Shannon, Dobie Gray, the Classics, the Olympics, the Shad- ows of Knight, Brenton Wood, Aaron Neville, the Rivieras, the Dubs and Jack Scott.

The "new" titles are both exclusi ve and nonexclusive, latter group including repertoire also available from Goldisc's prime independent competitor, American Record Sales in Philadelphia, which operates the Eric oldies line.

Most of the Goldisc titles are originally hits for small, independent labels and a major label deal has yet to be made on some of their titles in the world, mostly to Germany, the Benelux territories and Britain.

In the U.S., Goldisc is distributed by New York by Sunshine, Chis in New Jersey and Philadelphia, Action in the Midwest, Altles out of Phoenix, and Record Merchandising in California. Bailin is also talking to various firms in the South to handle the series there.

Apart from Goldisc, Bailin's company operates a contemporary label, Perfect, which will become more active in 1980. The executive's own background includes stints with Roulette and MCA.

ASKAPRO Lineups Revealed For January

NEW YORK—The January lineup of Thursday nighttime ASKAPRO rap sessions for songwriters has been announced by the Ameri- can Guild of Authors & Composers.

Jan. 3: Wanda Ramos from the market research firm of Buchhart & Abrams; 10: Warren Baker, Funky Acres Publishing; 17: Bob Currie, ad director, Screen EEM; 24: James Leshnow, owner of R&T Recording Studios; 31: Lorraine Re- bidas, associate director of east coast creative services of MCA Music. The ASKAPRO seminars are held at AGAC headquarters here at 40 W. 57th St. and can be reserved by calling (212) 757-8833.

Baez Wins Award

LOS ANGELES—The American Civil Liberties Union gave in 1979 Earl Warren Civil Liberties Award to singer and political activist Joan Baez, as part of its 50th anniversary ceremony in San Francisco Sunday (16). The award cites "her dedication to social change and for the courage of her unwavering commitment to human rights."

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CHICAGO—A new Phonogram/Mercury product development program is unfolding, fueled by the label's increased mainstream pop orientation.

Dan Young, manager of international music for the label, is in charge of the new overseas thrust. Young's post was created this year at the same time that two new Mercury liaison officers were installed at Phonogram International in Baarn and Phonogram, England.

According to Young, the label's growing rock and pop emphasis has created opportunities for foreign exploitation. The growth of overseas markets during the last 10 years also is a reason for the new development drive.

"For the past few years Mercury's been recognized as a true pop-oriented, progressive rock and country," Young explains. "But the repertoire that we're now releasing is going more mainstream rock and pop.

"We're seeing foreign action on more than 50% of our releases today," he adds.

Young's familiarity with European markets harks back to his stint with German Phonogram as Chrysalis label manager and a term before that with WEA, Germany. He's returned to the U.S. after spending a total of 13 years on the continent.

Young's responsibilities include advance intelligence with affiliates on adr activities, act/management counseling on foreign touring and promotion, video program development for foreign TV exposure, and actual logistical planning of European campaigns.

Acts that Young has worked this year include Southside Johnny, Caroleen Mas and Rob Grill. The Southside campaign, which had four months advance planning, resulted in a "very strong initial splash," relates Young. "Unfortunately, it's precisely the nature of a fragmented market to be unpredictable, so even conceding the achievement of a program, it remains a very tell order." During 1979 the No. 1 singles positions altered 10 times in Phonogram campaigns like Cliff Richard and new bands like Police. One week it was the 컴퓨터 공감시 "I Don't Like Mondays," the next old-fashioned gospel MOR from The Righteous are now at No. 1. "At A Time." In that sort of environment even the best crystal balls cloud the issue.

Even where general trends were discernible, there was no guarantee not to have only a very limited amount of information. In the case of the electronic rock bands that came in early on the pop charts, Young was able to see the slightest sign of repeating his remarkable success. As the American bands were to be found, it was to be stumbling upon them, and the best adr policy was simply to keep an open ear and open mind.

This respect at least, the adr men could fairly claim the industry would not have made no difference to their attitudes, since this was what they had always done. 

"The utilization of an artist's time and energy is done most effectively on an international basis," Young insists. "If you break an artist worldwide, it's a proven fact that the longevity of the artist is increased two-fold.

"By NICK ROBERTSHAW

LONDON—The irony of the recession that has sent British record sales spiralling downwards to their lowest point in four years (see separate story) is that it comes at a time when U.K. bands are once again going through a musical revolution and with the sheer abundance of raw emergent talent around this country riva the headiest days of the mid-'60s. It's an irony most keenly appreciated by the industry's adr men, who are under pressure to come up with something new, not in the '70s style like the Beatles in the last decade, will cut across the barri er of a frag mented market and musical change, and restore the U.K. record business to profit and growth.

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® Nick Robertshaw

Previously, the chief of Staff, one of the most enterprising of the indies, gives a characteristic admirer of the currant bandwagon. He's acknowledged the increasing friction large deals going down, bands getting their own label identity, and all the rest. "If you're in a position like we are, you have to have a band on the logistics: you can't sink the company for one band, no single act is that important.

"It's the same with one-off artists. Artically they may be nice, but financially it doesn't work. You wouldn't be willing to set things up for other companies. We've had our own fingers burned in that way. The Melbourne "Jane Eyre." There are exceptions. We're heavily into mail order for instance, and we don't throw a lot of money on a product deal for that, basic.

(Continued on page 68)
Development:
Trio Records was established eight years ago as a business division of Trio-Kenwood Corporation, one of Japan's world famous stereo equipment manufacturers. At the initial stage, Trio Records' main activity was to help promote the use of stereo equipment and the development of hardware. But soon the division began to grow and produce records on an ever-increasing scale.

In June, 1979, younger people were advanced to management positions to spur progress, and the staffs of both the domestic and international repertories were greatly strengthened. Thus, all preparations for the 1980's have been completed.

Labels:
The growth of Trio Records is largely attributable to its licenced foreign labels.

These include:
- ECM (München/West Germany)
  ECM can be described as a leader in Jazz throughout the 1970's. In September, 1979, the company marked the tenth anniversary of its establishment and its catalog now includes 150 LPs. Trio Records has been a partner of ECM for the past eight years. Together the two companies have built a reputation for the high quality of their products. ECM albums have won many prizes at the Japan Jazz Grand Prix over the past years.

  The awards include high honors in the Critic's Poll “Best Jazz Album of the 70's” competition for Chick Corea's “Return to Forever” album and sixth place for the “Keith Jarrett/Solo Concert” sets. These and other honors have helped enhance the high reputation of ECM in the 1970's. Trio Records held a three-month “ECM 10th Anniversary Festival” in relation with sale campaign from November, 1979 through January, 1980. The company plans to invite ECM artists to Japan for special performances.
- LAX (Los Angeles/US)
  Big sales have been achieved in Japan by Lee Osker (WAR'S harpist) with his first two LAX Records-Far Out Productions albums. The company also has great hopes for B.S.T. (Blood, Sweat & Tears), Aaron, Yutaka Yokokura, Pressure, and Funkedelic all signed to contracts by LAX toward the end of 1979.
- KG Productions of America (Los Angeles/US)
  The Hawaiian rock group, "Kalapana," is a good example for showing the sales power of Trio Records. The group made some of its most successful early appearances in Japan and album recorded in Japan have helped give it a world-wide reputation. The album "Kalapana" will soon be released in the US.

  Other licenced foreign labels include Trojan (UK), Flying Fish (US), Phonoco (UK), Alshire (US), Rounder (US), etc.

  Licenced/Own:
- TRASH
  TRASH is a special label originated by Trio Records in November, 1979, for the 1980's to handle increasingly diversified recordings. The ten albums for TRASH have been completed.

Artists:
- Bernie Marsden (from White Snake/UK)
- CROWCUSS (Stony Plane/Canada)
- Meteors (Bovema/Holland)
- Mainland (JCO/US)
  Jugando, Mandarinca (TCP/Japan)
- PASS Records, a division of TRASH
  This is a personal label established under the TRASH banner to spotlight the recordings of domestic and foreign artists mostly of "New Wave," produced and selected by a certain producer.

Artists:
- Friction, Boys Boys, Totsuen-Danball, etc.

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IN CONTRAST TO ELSEWHERE

**Mexican Disk Sales Surging, Say Labels**

**By MARY FISHER**

MEXICO CITY—They keep talking about the huge potential assets petroleum will bring for this new oil-rich country, but there is another product which keeps gushing away and more money every day.

A Billboard survey of more than one dozen key labels reveals sales in 1979 were among the best in the last four or five years. That's in dramatic contrast to reports from other world markets, where sales are in the red.

One of the vital factors in this growth is the Americanization of the Mexican market, unemployment, and general economic problems is Mexico's sustaining love of music.

As one observer notes, "It's part of the Mexican custom, especially at weekends, to emerge and play on all kinds of songs which uplift the spirits. The Ayatollah Khomeini would have been 30 years old this month, and Rigo Durcal, Camilo Sesto, Juan Gabriel, Angela Carrasco and Amii Sari.

'Auto' of the acts included in the last two sales were still performing with and the success of some, in the past was by Rigo Durcal, Camilo Sesto, Juan Gabriel, Angela Carrasco and Amii Sari.

Matsur's local labels included Los Juan, Juan Torres, Juan Sebastian, Los Chelo & Antonio Aguilar, Flor Silvestre and Irene Rivas (recorded independently by Grever International).

EMI-Capitol, reporting a 21% up surge in sales, has reported from financial efforts behind local talent, including Ricardo Cerrato, Ariana, Los Poliacenos, Jose Augusto and Los Randal. The company plans to launch several more "nuevos valors" (newcomers) in the new year.

"The company plans to launch several more "nuevos valores" (newcomers) in the new year."

Orfeon took a tumble in the first half of the year, but has come back strongly in the second half. Among its successes was "120" by Rocio Jurado, "La Princesa Del Pop," "Dionisio," "Donca La Unica" and "Mujer."

Coro was another label claiming a 20% advance in sales, behind the success of "El Secreto," "Mundo," "Del Pacifico," "Angelo" and "Bach." And another newcomer, "Santo Y Rito," which sold heavy quantities of imported disco items altogether.

(Continued on page 66)

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**ROW SPARKED AFTER HYPE CLAIM ON TV**

LONDON—Allegations in a local television program that up to three-quarters of the British singles charts are hyped have led to a row between the national record company ATV, and EMI Records.

The half-hour documentary, screened on ATV on June 2nd, and entitled pointedly "At Least The Titanic Had A Good Band," contrasted the profitability of small, and independent disk companies in the UK, in focusing on the ATV and EMI Coventry-based two-tone.

At the center of the dispute is the interview with Leslie Hill, managing director of EMI Music, Europe. Asked if his company had ever been involved in the use of "unquestionable," and "stressed that EMI would not engage in anything unethical.

The program, directed by David Richard, went on to allege $1 million was being spent on chart-rigging, and was produced last year by a single, unnamed record company of medium size. Richards said after wards, "We didn't ask for any facts on camera, but that paper evidence would support that claim.

Whether the professional standards applied in the making of the film, and misleading companies by people at ATV about its nature."

Apparent, EMI had not been involved in the talk-up of the topic covered, and Leslie Hill stopped the interview when it was raised. Now the company is considering representations to both ATV and to the independent Broadcasting Authority, commercial TV's watchdog.

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**Worldwide Problems**

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**Who Cut The Film**


The missing clip features appearances by Keith Richard, Rick Derringer, and Australian comedian Norman Gunston, all of whom are billed in the credits.

It's not apparent why this excision was made, though Gunston's manager, Brian De Courcy, claims that non-American prints were edited to conceal the unauthorized use of footage featuring his client.

Everard has since made a formal request for a complete print.

---

**British BowlsIntl Song Contest**

LONDON—The U.K. has entered the 100-plus event calendar of international Song Contests and contests is the Song Contest, and to be held this July 16-19 at the Brighton Center on the South Downs.

Some 60 countries are expected to compete, with prize money in excess of $300,000. Overall, the contest is based by releases from Raphael, Nelsen Ned, Amaranth and Patrick Hennessy, save for the last three years.

The overall sales, in fact, were up 40% over 1978. CBS, triggered by a new find, 11-year-old Pedro Ivan, is close to 50% more business than the company, according to the general manager, Armando De Llanos. It also had solid entries under Roberto Carlos, Julio Iglesias, and Vicente, Julio Iglesias, and Vicente, Julio Iglesias, and Vicente.

Peeler doesn't reflect its percentage gain for the period, but it's estimated to be a massive one, with up to 15% increases in sales, with heaviest sales on international repertoire for the first time in several years.

In the case of the Mexican label, RCA, up 30%, was not seen.

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**Australian Awards Reinstated**

ADELAIDE—Two years ago, this South Australian pop-rock festival, State, 5KA, abandoned its long-established annual event in Australia, and said "there was nothing exciting seems to be happening."

At least one year, 5KA has rethought its position, and resumed the presentations. It’s seen as a timely move, and the contest is now dominated by acts of South Australian origin.

Both headliners emerged from Adelaide bands, the Little River Band, and current hit solist, Christie Chase. These four acts are currently the biggest singles artists in Australia.

David Kay, 5KA program director, was personally responsible for re-establishing the event, which had been among the most prestigious in Australia—and is pleased with so many "non-Aussie" acts winning.

"Once we would have been all sorts of fire and accused of bias," he says. "But now nobody doubts that this is the best competition in the country, and the best acts that are the biggest in Australia, Adelaide is traditionally an artistic and cultural center, and this is the best proof."

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**Australian Records Remained**

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Curbishley Contract

Curbishley and Causton, co-sponsored by the Polygram-Foster fund, named the most promising album in Australia, and is due to release in the second half of the year, to perform a feature film.

Curbishley and Causton coproduce "Quadruplets," a Polymat-launch album, for Polygram, to develop feature films.

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Soviets Tie Closer Links With Czech Disk Industry

By LUBOMIR DORUZKA

PRAGUE—Links between the record industries of Czechoslovakia and Russia were further strengthened here recently through the annual exhibition of new disk product from Moscow-based Melodiya, the Russian state-owned company.

The event, staged by local record company Supraphon in its Theater of Music hall, was linked with the 15th anniversary of the founding of Melodiya, which developed from the first Russian pressing plant in Riga, back in 1901.

From there, a second record factory was opened in Aprelevka and is still operational, producing 70 million disk units each year.

Today, Melodiya exports to Czechoslovakia are in excess of 150,000 units each year. Additionally, Melodiya presses about 600,000 album units for Supraphon in Russia, as pressing facilities in Czechoslovakia fall far short of consumer demand nationally. Talks continued at the exhibition here over planned cassette production for Supraphon in Russia.

Soviet artists used to record regularly in the Supraphon studios and the first recordings by David Oistrakh were on the Supraphon label. This ended in the early '60s because Melodiya, and export-import company Mezhdunarodnaya Kniga, preferred to keep artists exclusive to the Russian label.

Yet there were signs at this year's exhibition that there could be changes in this strict policy.

It was certainly agreed to start a new series with a recording of Dvorak's "Violin Concerto" with Soviet violinist Grigori Fedin, and the City of Prague Symphony Orchestra, with Czech conductor Bohuslav Martinu. This will be released on Melodiya in Russia and Supraphon locally.

Then Melodiya recorded Czech pop singer Karel Gott during his recent visit to Moscow, an album sung in Russian and featuring both Russian and Czech compositions. The LP reportedly sold in excess of 1.5 million units inside 18 months.

Now the two companies plan further joint productions for 1980, using both Russian and Czech artists, appearing on both labels.

Wings Set For Budokan Dates

TOKYO—Wings will be the first major act to perform in Japan in 1980, with a seven-night stint at Tokyo's Budokan—which sold out within four hours of tickets going on sale.

It's the first time that the hall has been sold out for that many performances, surpassing past achievements of Fleetwood Mac, Peter Frampton and even the Beatles.

Wings have been refused entry into Japan on previous occasions, apparently because of drug charge problems and red tape.

The concerts run Jan. 21-24 and 31, and Feb. 1-2. The band, whose records are released here through Toshiba-EMI, will also perform two dates in Nagoya and one in Osaka.

Wings are the first of a lengthy list of top foreign acts set to play Japan this year. Among the others: Abba, Fleetwood Mac, Kansas, the Knack, Billy Joel, Eric Carmen, Gloria Gaynor, J.D. Souther (whose CBS/Sony album, "You're Only Lonely," has been a surprise top 10 hit) and Karla Bonoff. Cheap Trick may also tour.

Depending on the finalists chosen for the 1980 Tokyo Music Festival, Dionne Warwick and the Stylistics might wing in.

Melodiya here unveiled ambitious plans in the classical field. Next year it will start releasing the complete works of Tchaikovsky, Prokofiev and Shostakovich, on a record club subscription basis, used for the first time in Russia.

Also planned is a mammoth 175-album set of leading classical names, split into conductors, pianists, string players and singers, while the "complete works" series goes on with the compositions of Aram Khachaturian.

Melodiya announced that its product is now licensed to 80 worldwide territories, with 300 titles put out in 1978. One-tenth of its import tally of four million units comes from Czechoslovakia.

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www.americanradiohistory.com
By PETER JONES

LONDON—Sales of singles, long regarded as one of the brightest seg-
ments of the music business, took a nosedive during the third quarter of 1979, according to figures released mid-December by the Brit-
ish Phonographic Industry (BPI).

The July-September period saw retail drops of 18% on the same three months of 1978. In unit terms, the decline was four million singles—13.9 million in 1978 to 19.8 million in 1979.

Caution Is Keynote Of EMI Chief

By MANFRED SCHREIBER

VIENNA—Peter Mampell, who has replaced Francis Lomax as managing director of EMI Col-
umbia in Austria, accepts that the current period of stagnation—and believes that overaccelerated expansion in 1978 is part of it.

He says: “We’ve missed the sheer volume of soundtrack material like ‘Grease’ and ‘Saturday Night Fever’ which marketed and expanded their distribution capacity and now find they are too high.

“You can add in the international problems of heavy piracy and direct imports, but outside those we either have to come up with something new or, as last year saw, smash hits, or our companies will have to cut back on their capacity.”

Mampell, formerly general man-
ger of the NCO division of EMI in Switzerland, is also involved in Aus-
tria with the rackjobbing company Sonodisc, owned jointly by the ma-
tor record companies.

He says: “Obviously every indus-
try goes through certain periods and times when it is less cre-
ative. But it has been booming, but I see a downward movement for that in future. It is just as well to guess what will come next. We are all too busy looking for something to create a base for new successes.”

EMI Columbia in Austria has been involved in increasing local production, but Mampell says: “I think we’ll have to be more cautious in future. Some of our earlier pro-
ductions were overrated at corporate level and brought no commercial success.”

The Austrian industry cartel came to an end from Dec. 31 (Billboard Nov. 17, 1979), having originally been set up to allow agreements on resale price parity, keeping retail prices at a similar level.

Reason for its ending is both that the Austrian Workers’ Assembly and the trade unions believed these prices could not be attained in face of competition with other European territories.

Mampell says: “I want fair terms with the record companies, but that is a mutual deal. In any case, the record business will be much tougher in the future. I feel that retail controls of returned product said to be faulty. We’ll try to insist that cus-
tomers tell us in a detailed question-
naire just where the damage occurred.

“If we grant improved terms to the dealers, then they must be more careful over returns. After all, they are dealing with our money.”
Discos Still Vital to Promotional Vehicle

*Continued from page 57*

Benelux, also set up an area and produced by Frits van Swol.

Another all-girl trio is Babe, discovered by Peter Koeltzow. It had a hit with the Phonogram single "Night and Day." And Peter van Asen.

Today's lively Dutch disco scene gets good coverage in the media, including newspapers, radio and television, especially through Ferry Maat's "Soul Show" on TROS radio which also features disco news from Billboard Belux. "Disco Express" is another radio favorite.

On television, AVRO's "Top Pop" and TROS' "Top 50" pull in young viewers and feature a lot of disco sing.

But the discothecque itself is another vital promotional arm for discs. There are some 600 in the Netherlands today, many open only on Friday, Saturday and Sunday, but only 30 are fully professional in terms of equipment and discos.

Top venues include Down Town in Maassluis, Warehouse in Rotterdam, Caroussel in Utrecht, Hollywood in Eindhoven, Talk Of The Town in Tilburg, Super in Gennep, Bristol in Rotterdam and, in Amsterdam, DOK, Viking and McDonald's.

Best known is Cartouche, with a 1,000 capacity. It opened up seven years ago and their house band is Pop Disease, not much talk and a lot of music. "Many discos play on a nifty setup that has to be the music talk for itself," says.

But not the biggest, but also the top venue for new disco acts is Down Town in Maassluis, a little city some 20 miles west of Rotterdam. It has a capacity of 500, and the owner is Theo de Leune. This format, too, is much music, little chat. At first Leune Wilson visited Lisbon disco straight from the U.S., attracting discothecque from all over Holland to hear latest American sounds.

Today, Leune is the official Benelux representative of Discotheque, the New York-based company specializing in releasing disco material, sometimes in mixed rem, often. These discos arrived before the official releases.

An annual subscription to Disco in Benelux is about $300. To keep it on a reasonably elastic basis, Leune is only allowed to sell to 50 local discs in Holland, Belgium and Luxembourg.

The American liquor policy means that discos can really be ahead of the field. Recent examples of pre-recorded albums are "Shanghaied by Electric Funk." "How High" by Cognac and "My Body Lollipop" by U.S. singer Suze Who.

Most Dutch discos get records from Holland, the best known being Rhythm Import Records in Amsterdam, opened this year by Peter van den Broek and also a disco discos. It imports direct from the U.S. and specializes in disco, while other importers cover a much wider musical spectrum.

Doyrkelset aims to be six weeks ahead of record releases in Holland. Recent releases have been singles by Frontpage, Crome de Cacao, Bruni Fagan, Jeanne Sky and Pauline.

Most Dutch discos buy $50-100 worth of product weekly from Rhythm Import, with 30-12 inch singles, not 45s. Others go to Belgium to buy contemporary imports, which are made in the big center there is Shaft in Brussels, who works closely with Doyrkelset. Other Belgian discos import from Import and Rock-O-La in Antwerp.

Additionally the big Dutch disco discos have started to become free from the record companies. This material is pushed through importers, closely with distribution, the organization behind the Dutch chart system. Some 50 of these mailers are made to 600 discos and drive-in discotheques such as the Skylab and the Sixty Eight.

An additional request is received from the Iemko Ross company in Amsterdam. Special light shows come from Flashlight in Utrecht.

The discos are well organized. Top management foundations, based in Venlo, Southern Holland, organizes an annual disco championship in the Netherlands.

TOKYO--The annual JOQR-MM disk award show was broadcast live to 33 network outlets in Japan marking a departure from the usual prerecorded practice. The chain is collected by 100 staff members.

The awards reflect the emphasis placed by JOQR on international talent, while most of its competitors focus on local artists. The event was hosted by Yuichi Egawa, program director of the weekly "Japan Pop 20 Show".

This features charts based on listener telephone and mail requests from the 33 stations, with data comput.

BPI--SUES TOSHIBA, U.K.

LONDON--The British Phonographic Industry (BPI), for the first time, using a detailed questionnaire, surveyed 76 radio stations for damages over alleged "incursion into breach the 1956 Copyright Act."

The High Court action is to be taken against Toshiba, over a line in press advertising which reads, "The equipment has two microphones so its stereo as well as the FM radio waveband, a turntable or live music."

The BPI's claim is for damages of loss of business. In fact, Toshiba has already attempted to alter its advertising copy for the portable radio cassette player concerned.

Earlier this year, TDK agreed to withdraw advertisements for blank tape following critical complaints from the BPI, whose latest action emphasizes in determination to follow a hit-hard policy over what's seen as damaging advertising campaigns which "insult" home taping and copying.

The record company is the first in Europe to be watching the outcome of the BPI/Toshiba suit, and whether it will be set precedent by which others might take similar legal action.

LOGGINS LOBS--White on a concert and promotional visit to Japan, Columbia artist Kenny Loggins takes time to take part in a softball tournament with CBS/Sony executives, where he plays first base.

Sales Boom In Mexico

*Continued from page 66*

salsa repertoire, to claim an upturn around 20%, Cine-Raff, up 10%

There are six labels, including D.T.Disco, and the Phonogram, while other importers cover a much wider musical spectrum.

Doyrkelset aims to be six weeks ahead of record releases in Holland. Recent releases have been singles by Frontpage, Crome de Cacao, Bruni Fagan, Jeanne Sky and Pauline.

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**Chalk Farm Music**, a publishing concern, formed by Chris Cote and Rick Neigher, owners, and Peter A. Welch, business manager. Included are Chalk Farm, BMI, and Sorg Farm. ASCAP; Address: 6255 Sunset Blvd., Los Angeles 90028, (213) 462-1114.

New Companies


Horizon Entertainment, mobile sound and light company presenting disco, rock and country entertainment, formed by Frank G. M. Weiler, Address: 11831 Brandwyine, Houston 77024, (713) 676-6767.

Southland Record Promotion, an independent promotion firm, established by James Petrie and Gregory Boudon, serving the South and Midwest, specializing in country product. Address: P.O. Box 120536, Nashville 37212, (615) 297-8364.

--Continued from page 6

**Retailers Suggest Ways To Combat Sales Slump**

**Parliament**

Of the major retail chains, Smith wants a dependable and consistent flow of new albums throughout the year to stabilize volume. He feels the industry must generally address this problem.

In contemplating distribution, where Pickwick again is the leader in independent marketing, Smith notes excess returns and inadequate marginals as most troublesome.

With rapidly escalating expenses and unprecedented returns, distributors' profits are being squeezed as never before," he says. "If sell-through does not improve, manufacturers will have to help relieve some of the pressure on their distribution pipelines," Smith elaborates.

As chief of the world's largest recordjobber, Smith feels that industry consolidation cannot offer traditional product spread and new act support and still conform to the 20% returns standard that many manufacturers have adopted for the eighties.

**Chicago (Pop) & California (Pop)**

- **1. JOAN SEBASTIAN**
- **2. LOS LOBOS DEL NORTE**
- **3. LOS CADETES DE LINARES**
- **4. CHELO**
- **5. NELSON RIBEIRO**
- **6. VICENTE FERNANDEZ**
- **7. LOS FELINOS**
- **8. JOSÉ DOMINGO**
- **9. CAMILO SESTO**
- **10. JOSE LUIS RODRIGUEZ**
- **11. YEN**
- **12. LOS RAMOS**
- **13. REGULO ALCOCER**
- **14. JULIO IGLESIAS**
- **15. BIANCA**
- **16. JUAN GABRIEL**
- **17. LOS BUCKIES**
- **18. CAMILO SUSTEO**
- **19. JULIO IGLESIAS**
- **20. MARCELITO DOMINGUEZ**
- **21. CARLOS CASTRO**
- **22. LOS HUMILDES EN**
- **23. ROIG TOVAR**
- **24. JOSE LOUIS RODRIGUEZ**
- **25. CHELIO"
December 31, 1979

Dear Donna,

Thanks, so much, for helping to make our first year so successful.

May God Bless you in the coming year and always.

With love,

[Signatures]

Mark
Steve
Maggie

Randy
David
Roman

Sam
Carolyne

1556 NORTH LA BREA AVENUE, HOLLYWOOD, CALIFORNIA 90028. TELEPHONE (213) 462-6477
<table>
<thead>
<tr>
<th>#</th>
<th>Title-Artist (Producer)</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Artist Name</th>
<th>Position</th>
<th>Price</th>
<th>Notes</th>
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<tr>
<td>1</td>
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<td>WBC</td>
<td>Almo/Motown</td>
<td>R. Perkins</td>
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<td>33</td>
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<td>34</td>
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<td>Almo/Motown</td>
<td>R. Perkins</td>
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<td>37</td>
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<td>Almo/Motown</td>
<td>R. Perkins</td>
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<td>38</td>
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<td>Almo/Motown</td>
<td>R. Perkins</td>
<td>7</td>
<td>39</td>
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<td><strong>PLATINUM</strong> (Bryson/Braz)</td>
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<td>Almo/Motown</td>
<td>R. Perkins</td>
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<td>40</td>
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<td>9</td>
<td><strong>ROD'S HOUSE</strong> (R. Perkins)</td>
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<td>Almo/Motown</td>
<td>R. Perkins</td>
<td>9</td>
<td>41</td>
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<td>10</td>
<td><strong>PLATINUM</strong> (Bryson/Braz)</td>
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<td>Almo/Motown</td>
<td>R. Perkins</td>
<td>10</td>
<td>42</td>
<td>C.O. W.C. 108</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement - 10 or more - in sales and/or position. **-10/-10 Upward Movement in 8 positions / 41-100 Upward Movement in 10 positions.** Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products that might not normally move up with a star. In such cases, products without the required upward movement noted above are recording Industryansom of America seal of certification as "million seller." (See indicated by bullet.) **Recording Industry Assn.** Of America seal of certification as "two million seller." (See indicated by italic.)


HOT 100 A-Z - (Publisher-Licensee)

A reflection of National Sales and Promotion activity by selected dealers, one-stop and radio stations as compiled by the Charts Dept. of Billboard.
NEIL DIAMOND—September Morn, Columbia FC8121. Produced by Bob Seger. Diamond's best effort since "You Don't Bring Me Flowers" (1969). This is a well composed, well produced album. The title track "September Morn" is a slow, melodic, piano-based ballad that features Diamond's characteristic vocal style. "You Don't Bring Me Flowers" is a classic Diamond track, with a memorable melody and a strong vocal performance. "That Was Richard" is a more up-tempo track, with a catchy melody and a strong rhythm section. Overall, this is a solid album that showcases Diamond's talent as both a songwriter and a performer.

CHERYL LYNN—Ain't Nike Too, Columbia J36243. Produced by R. H. Boyer. Lynn scores well with her debut effort a year ago which yielded "Got To Be Real" and "Star Love". This effort showcases more of the hip, high powered soul disc which propelled Lynn to the top of the charts previously. Her vocal range continues to astound. The two shown numbers which and each are as powerful as the other seven offered tracks. The backing, which includes drummers Bernard Purdie and James Gadson, saxophonist Michael Brecker, bassist Milt Hinton, and pianist Grover Washington, Jr. Best cuts: "I've Got Just What You Need." "Don't Let It Fade Away." "I've Got Faith In You." "Love Bomb.

MARGIE MICHAEL WELDEN—The Dance Of Life, Atlantic SD 52025. Produced by Musique Michael Welden, Bob Chasey. "You're So Good" kicks this LP off and is a good track. "Crazy Love" is a fun, carefree track featuring the fetching guitar work of Corrado Rustici. The entiure LP is highly danceable though there is a always a current of rock and roll throughout. Overall, this LP is a fine R&B jazz composition while "Why Did You Turn Me On?" "Crazy 2" are midtempo Afro-compositions with the layered, manicured sound of Earth, Wind & Fire. The Sea America Horns, a three piece group, add dimension to some LPs that hit the soul charts. Best cuts: "You're So Good." "The Dance Of Life." "Carry On." "Why Did You Turn Me On?"

THE STATLER BROTHERS—The Best Of The Statler Brothers, A&M, Mercury SM15024. Produced by Larry Crowe. One of the most popular vocal groups and in form of music, the Statler Brothers have a knack for making humorous songs, as well as providing some of the finest country tunes around. This, their second volume of greatest hits includes such blockbusters as "Do You Know What I'm Sunshine?" "How To Be A Country Star," and "The Meers." Most of the material is written by members of the group, and with complete with excellent graphics and liner notes will make everybody's record collection complete. Best cuts: all of them.

<table>
<thead>
<tr>
<th>TOP LPs &amp; TAPE (A LISTED BY ARTISTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>[Image 0x0 to 786x1044]</strong></td>
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</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
<th>Time</th>
<th>Market Price</th>
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</thead>
<tbody>
<tr>
<td>105</td>
<td>6</td>
<td>Bob Welch</td>
<td>The Other One</td>
<td>Capitol</td>
<td>1969</td>
<td>7.98</td>
</tr>
<tr>
<td>106</td>
<td>20</td>
<td>Jack Elliott</td>
<td>The New Age</td>
<td>Reprise</td>
<td>1969</td>
<td>8.98</td>
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<tr>
<td>107</td>
<td>20</td>
<td>Elmer &amp; Casey</td>
<td>Love That Bum</td>
<td>Capitol</td>
<td>1969</td>
<td>8.98</td>
</tr>
<tr>
<td>108</td>
<td>20</td>
<td>Bobby Darin</td>
<td>It's Great To Be Alive</td>
<td>Reprise</td>
<td>1969</td>
<td>8.98</td>
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<tr>
<td>109</td>
<td>20</td>
<td>Julie London</td>
<td>The Big Beat</td>
<td>Reprise</td>
<td>1969</td>
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<tr>
<td>110</td>
<td>20</td>
<td>Johnnie Ray</td>
<td>His Very Best</td>
<td>Reprise</td>
<td>1969</td>
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<td>The Marvelettes</td>
<td>Remember</td>
<td>Reprise</td>
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<td>The Beatles</td>
<td>Rubber Soul</td>
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<td>113</td>
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<td>The Byrds</td>
<td>The Best of</td>
<td>Columbia</td>
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<tr>
<td>114</td>
<td>20</td>
<td>The Rolling Stones</td>
<td>Their Satanic Majesties Request</td>
<td>Decca</td>
<td>1969</td>
<td>8.98</td>
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<tr>
<td>115</td>
<td>20</td>
<td>The Doors</td>
<td>The Soft Parade</td>
<td>CBS</td>
<td>1969</td>
<td>8.98</td>
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**NOTES:**
- All artists and titles listed have been identified.
- Discography data was obtained from Billboard's 50th anniversary issue.
- Each entry in the table represents a distinct music release.

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<th><strong>SUGGESTED LIST PRICE</strong></th>
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<td><strong>TOP 50</strong></td>
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<th>No.</th>
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<th>Time</th>
<th>Market Price</th>
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<tr>
<td>117</td>
<td>16</td>
<td>Merle Haggard</td>
<td>Screen Door</td>
<td>Capitol</td>
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<td>7.98</td>
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**STAY TUNED FOR THE NEXT ISSUE!**

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**RECORDING INDUSTRY ASSOCIATION OF AMERICA**

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**www.americanradiohistory.com**
This is a computerized recapitulation of how labels, combined labels and corporations ranked on Billboard’s charts during the period covered. Thus, these rankings represent share of chart action, and are not to be mistaken for share of market.

The recap is prepared by the publication’s Music Pop Charts Dept.

### HOW THE TOP 10 LABELS SHARED:

<table>
<thead>
<tr>
<th>Label</th>
<th>Rank</th>
<th>% Of Share</th>
<th>Number</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>1</td>
<td>10.9</td>
<td>120</td>
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<tr>
<td>Warner Bros.</td>
<td>2</td>
<td>9.0</td>
<td>94</td>
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<tr>
<td>A&amp;M</td>
<td>3</td>
<td>5.9</td>
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<td>Atlantic</td>
<td>4</td>
<td>5.3</td>
<td>72</td>
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<td>Arista</td>
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<td>5.1</td>
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<td>Capitol</td>
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<td>Casablanca</td>
<td>7</td>
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<tr>
<td>Epic</td>
<td>8</td>
<td>4.2</td>
<td>53</td>
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<td>RSO</td>
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<td>3.9</td>
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<td>MCA</td>
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### HOW THE TOP 10 COMBINED LABELS SHARED:

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<th>Rank</th>
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### HOW THE TOP 10 CORPORATIONS SHARED*

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<th>Rank</th>
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<td>T.K.</td>
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*BY POINT OF DISTRIBUTION

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www.americanradiohistory.com
TRUE CONFESSION—ASCAP charter member Malvin Franklin, right, recounts how he stole a vintage typewriter 65 years ago from Remick Music, a forerunner of Warner Bros. Music, in order to access its ASCAP office. Seated is Warner Bros. vice president and general counsel Leonard Golove, who accepted return of the item without pressing charges. Standing, from the left, are ASCAP board member Ralph David Markey, and ASCAP president Stanley Adams.

Polygram Destroying LP Surplus

• Continued from page 1

The Polydog and Phonogram labels has largely dried up recently, though there is apparently no shortage of overstocks from some Polygram-distributed (but not wholly owned) labels.

Polygram thus denies itself short-term financial gain for long-term benefits to its European affiliates—ultimately, to its worldwide balance sheet—and to the marketplace in general.

The declaration of the new policy comes as several executive changes within Polygram Record Operations (PRO) are expected. These are thought to include the appointment of Roger Philips as president of PRO. His duties as president of Polydog International will, it's believed, be taken over by Brian Grunphonjamin, Polygram's chief Richard Busch.

Vogelzang reports to Coen Solveld, New York-based president of the Polygram Group, who oversees its record, publishing, direct-marketing and television/film interests worldwide.

Heilmann To Appeal Suit

• Continued from page 3

junction against Heilmann's opera-

tions in 1974, and when he sub-

sequently shifted part of the using rights from his company's retail outlets exclusively to the ban, he was held in con- tempt of court. He was also held in contempt for allegedly violating a similar injunction in California, where A&M Records had brought an injunction in 1978, which was upheld in a $136,000 award in the label's favor.

The Heilmann case has been one of the most glaringly public and de-

fended cases involving piracy charges in this country.

In another action, Heilmann was convicted of copyright infringement in a federal court in Chicago. He is appealing that charge.

At one point during the litigation in Chicago, Heilmann maintained that antipiracy statutes were too vague to cover his operations and, as an additional defense, claimed to have offered publishers two cents a record.

The court dismissed both arguments with the admonishment that Heilmann "knowledgeably and in-

nitely and willfully chose to gamble."

"This was not a defendant who was proceeding out of the blue," the court's opinion reads. "He knew he was going to be prosecuted and he defied the authorities."

Sources close to the case say Heil-

mann's modus operandi was to issue cassette and LPs copied from hit material, advertising them in popular men's magazines, among other outlets. At one point he issued a six-record set of Beale tunes, and another time a 16-ounce assortment of Beale Records to John Lennon and Bob Dylan hits.

In addition to the money award, Judge Michael J. Barron of the Mil-

waukee Circuit Court directed the entry of a permanent injunction against Heilmann and his corporation from further acts of alleged piracy.

Bankruptcy trustee Paul B. Andrew with the Dec. 17 approval of Federal District Bankruptcy Judge Lloyd King found four Odyssey Records stores in contempt of a 1979 inventory liquidation sale. Shortly thereafter, the San Francisco downtown, the larger of the two Berkeley, the Phoenix Cameldale and Capital, situation rekindled an antitrust lawsuit in trial. It was the feeling of the trustee and the creditors' committee that it would be prudent to liquidate as much inventory as possible through retail sales, a finding which Andrew might possibly approve bulk liquidation.

The lease of the Haight San Francisco store has been taken over by Wanda Records, a Bay Area-based fre-

dew can be reached at 1 Maritime Plaza, San Francisco. Calif. 94111. ... Friends of Jack and Joan Bernstein (the executive producer of 'All That Jazz') will be happy to learn that their son, Lenny, is ex-

periencing substantial improvement in the use of his right arm, which was paral-"
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City

State Zip

Phone number ( ) Type of Store

SERIES 1974 2
WHAT'S NEW?

Three Albums Headed Straight Up Into 1980

CHRISTOPHER CROSS
Produced by Michael Omartian (BSK 3383)

Christopher Cross won the heart of Warner Bros. Records during a sizzling gig at Austin's Alamo Roadhouse. Producer Michael Omartian brought Cross and the band to Los Angeles' Amigo Studios. The special qualities of his voice and his songs drew the best of studio audiences. Larry Carlton, Valerie Carter, Don Henley, Nicolette Larson, Mike McDonald, J. D. Souther and others came by to sing and play with this music in the making. The result is the nine original songs of Christopher Cross (BSK 3383), an exceptional new album from Warner Bros. Records.

PEARL HARBOR & THE EXPLOSIONS
Produced by David Kahne (BSK 3404)

Pearl Harbor & The Explosions already have, through appearances, devastated their hometown of San Francisco and have spread the word from Los Angeles to New York. "Drivin," a single released by a small label, reaped substantial airplay and interest. Now comes the band's first album, released on Warner Bros. Records. "Up and Over," a song from the LP, is the best prediction for what's about to happen to this dynamic singer and her band of rock & rollers. "You Got It (Release it)—their first WB single—is included, along with "Drivin," "Shut Up and Dance" and six others. Pearl Harbor & The Explosions (BSK 3404). Produced by David Kahne.

THE DUKES
Produced by Marty Cohn and Richie Zito (BSK 3376)

The Dukes know what they're doing. Though this is their first album as a unit, the players have spiced up UK bands from Stone the Crows (Ronnie Leahy) to Be-Bop Deluxe (Charlie Tumahai). Miller Anderson is ex-T-Rex and Keef Hartley. The late Jimmy McCulloch (whose last work is featured on The Dukes LP) has been succeeded on guitar by Procol Harum axeman Mick Grabham. The Dukes know where they've been. And they know where you're going on their dizzingly fresh first record. Listen to the sound of confidence. The Dukes (BSK 3376). Produced by Marty Cohn and Richie Zito.