

AFM Signs Disk Pact; Strike Threat Averted

NEW YORK—A strike threat by musicians has thwarted an attempt by the recording industry to weaken or dismantle the Music Performance Trust Fund and the Special Payments Fund which, combined, cost U.S. and Canadian labels more than \$30 million a year.

The American Federation of Musicians rejected the effort in hammering out a new recording contract with an industry committee in negotiations described by the union as "the most difficult" since the 1940s.

In the 25-month agreement, worked out against the backdrop of lagging record sales, union sidemen will receive an 8% increase in wages for the first year (retroactive to Nov. 1) and 7% in the final 13 months of the pact.

If the recording pace of last year is maintained, these increases will add almost \$10 million to recording session payrolls over the run of the contract. In fiscal 1979, record companies paid out more than \$40 million in wages to union musicians in the U.S. and Canada.

The agreement, which also includes modest increases in such areas as health and welfare and cartage payments, as well as some concessions in symphonic recordings, is being mailed for ratification to 6,200 AFM members who earned at least \$1,000 in recording wages during 1978.

(Continued on page 71)

RIAA Seeks To Cut \$200 Million Returns

By IS HOROWITZ

NEW YORK—Returns cost the U.S. record and tape industry \$200 million over the past year, according to trade estimates described as "conservative."

This figure surfaced last week at a meeting of the electronic data processing committee of the Recording Industry Assn. of America, a group of label executives studying ways of reducing the costs of handling returns via more efficient information systems.

On the manufacturer side, the total cost of returns, from production through shipping, processing and warehousing, ranges from a minimum estimate of \$130 million to well above \$150 million, the committee heard. Put another way, it costs labels upward of 80 cents for each unit flowing through the returns conduit.

Some recovery is realized via a recycling rate of 5% to 15%, some labels report, with additional dollars also salvaged by the sale of surplus merchandise. But these amounts are considered small when compared with the enormity of the total sum.

As for the nation's retailers and distributors, their annual expenditure in handling returns is said to be running at anywhere from \$30 to \$50 million.

(Continued on page 15)

Polygram Buy Of U.K. Decca Near

By MIKE HENNESSEY

LONDON—The Polygram bid to buy a major portion of British Decca's music operations at home and abroad, disclosed at the latter's annual general meeting here Tuesday (30), is thought likely to succeed.

Both companies have signed an agreement in principle, and expect to consummate the deal subject to the approval of Decca shareholders, and to certain U.K. fiscal and governmental consents, including that of the country's antitrust watchdog, the Office of Fair Trading.

One source close to the transaction, which has apparently been under discussion for some months, says the takeover will be effective as early as Jan. 1, 1980.

And though neither side has revealed the financial terms, nor exactly what's for sale—the phrase used is "certain recording and music publishing activities"—informed speculation

(Continued on page 64)

New Wave Wins Programming OK

By CARY DARLING

LOS ANGELES—New wave rock, once solely associated with cult audiences in such media centers as New York, Los Angeles, San Francisco and Boston, has become an integral part of the programming mix in radio markets outside of these areas.

A survey of 44 AOR stations, 11 in each region of the country, shows this new trend has entered into the mainstream of radio programming.

Even discounting discrepancies in definition, there is no denying that the music that was scorned as little as a year ago is now getting significant play and consumer response.

In the East, eight of the stations contacted have generally positive responses to new wave material. "We get a lot of letters that say play more new wave," says Dave Lee Austin, program director at WAAF-FM in Worcester, Mass. "They don't ever state what new music they want to hear. We're not sure what they mean." Austin responds by programming

(Continued on page 28)

Record Publishers Income From Radio/TV Jingle Use

This story prepared by Irv Lichtman in New York and Paul Grein in Los Angeles.

NEW YORK—Publishers and writers are harvesting record income in the use of standard and more recently established copyrights for radio/television commercials.

The wider use of catalog as songs for selling is one of the reasons many music publishers will tally up a successful 1979, despite an expected dip in mechanical income for the last half of the year.

"1979 will show a doubling of income in this area over 1978," declares Al Berman of the Harry Fox Agency, which is often called in to negotiate jingles contracts with ad agencies. Because the agency does not handle all negotiations and some

(Continued on page 16)

Ivy Hill Mulls Charge On Overdue Accounts

By MIKE HYLAND

LOS ANGELES—Ivy Hill Communications is mulling initiating a 1.5% charge on all accounts that are due past the normal 30 day payment limit. All Ivy Hill accounts are due within 30 days of the invoice date.

According to Ellis Kern, president of the fabricating firm, "We are strongly considering a 1.5% charge on all those accounts past 30 days. As yet, it is not a fact, but it looks like it will become a reality in January."

Ivy Hill, currently owed "a staggering amount," will be the first music-related firm to initiate a penalty

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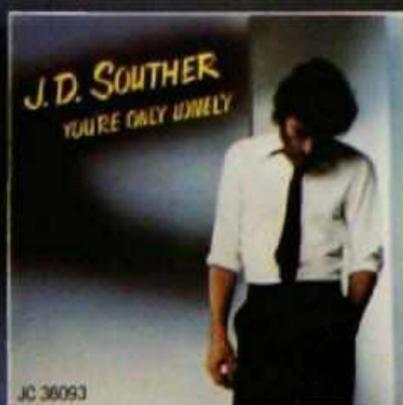


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Composed and Produced by JACQUES MORALI for CAN'T  PRODUCTIONS Executive Producer HENRI BELOLO

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Watch for their new movie "CAN'T STOP THE MUSIC" Soon To Be Released

Labels, RIAA Protest Total LP Airings

NEW YORK—In a virtually unprecedented show of solidarity, the heads of all the major branch and independent record companies have issued a statement condemning recent practice by radio stations in broadcasting complete LPs without interruption which allows for easy home taping.

The statement, released through the Recording Industry Assn. of America, appeals to radio executives to halt the "commercial-free broadcasting of new release records as bait for home taper listenership."

Stan Gortikov, RIAA's president, says the record industry petition arose from the recent tendency by radio stations to program not just complete new albums after their release, but also to air them even before the release date, advertising and promot-

ing the times to enable fans to set up their taping equipment.

Gortikov says individual record companies have contacted radio stations about the practice, but he says beyond this appeal, RIAA is relying on the radio stations to realize it is in their own interest to discourage home taping. He says his organization at this time has no plans to follow up its petition with a lobbying effort to seek legislative remedies to the problem.

Following is the full text of the statement released by the RIAA:

"Radio stations increasingly are encouraging listeners to tape commercial recordings off the air, especially key new releases of major artists—sometimes even in advance of the public release date. Such stations pre-announce times for such new re-

lease airplay and even schedule these programs free of commercial interruptions.

"Some go a step further with paid newspaper ads listing album titles and broadcast hours, again with the promise of no commercials.

RKO Stops. See p.6

"This overt action to foster home taping saps the lifeblood of the recording industry. It erodes the income of vocalists and musicians. It worsens the already high risks of making recordings and supporting new artists. It ignores rights and fairness.

"Radio's encouragement of home taping is bad for radio too. It attacks the very resources of artists and recordings which are the corner-

stones of radio's own programming and ability to attract audiences and commercial advertisers.

"This is an appeal from record executives to radio executives to stop fostering the home taping of recordings... to halt the commercial free broadcasting of new release records as bait for home-taper listenership.

"A traditional and important inter-relationship has existed to bind radio, recordings, and artists. That mutually beneficial rapport is worth maintaining... in radio's self interest, too."

The statement was signed by the following record company chief executives:

Ron Alexenburg, Infinity Records; Clarence Avant, Tabu Records; Neil Bogart, Casablanca Records; Clive Davis, Arista Records; Terry Ellis,

Chrysalis Records; Ahmet Ertegun, Atlantic Records; Gil Friesen, A&M Records; Kenneth Gamble, Philadelphia International Records; Stanley Gortikov, RIAA; B.S. Howell Jr., Nashboro Records; Alan Livingston, 20th Century-Fox Records; Bruce Lundvall, CBS Records.

Also: Jarrell McCracken, Word Records; Bhaskar Menon, Capitol/EMI Records; Jerry Moss, A&M Records; Gene Norman, GNP-Crescendo Records; Mo Ostin, Warner Bros. Records; Michael Roshkind, Motown Records; Robert Sherwood, Phonogram Records; Bob Siner, MCA Records; Joe Smith, E/A Records; Irwin Steinberg, Polygram Inc.; Robert Summer, RCA Records; D.H. Toller-Bond, London Records, and Don Zimmermann, Capitol/EMI Records.

LABELS MUST TAKE LEAD'

Chicago Retailers Nix Entire Album Airing

By ALAN PENCHANSKY

CHICAGO—Record companies must take the lead in combatting complete and uninterrupted radio airings of important new rock LPs, dealers in this market believe. A survey of Chicago retailers indicates that this hotly debated album-oriented radio programming practice is hurting LP sales, with big blank tape demand increases linked at least partially to the airings.

Stations involved here are WLUP-FM, the leading album rock station, and its competitor WMET-FM. Dealers voiced greatest concern about airings that precede product delivery by as much as a week.

Retail sentiment in support of radio also can be found. However, most dealers would like to see the practice altered or stamped out.

"I wish that the stations that are doing this would be completely cut off on promotional copies," insists Lou Gould, manager of the Sound Warehouse chain.

Double-Artist Disk Preview At Video Conference

LOS ANGELES—The world premiere of the Todd Rundgren-produced videodisk for RCA based on Tomita's version of Holst's "The Planets," and the addition of Walter Yetnikoff of CBS and Harvey Schein of Warner Communications to the program indicate heightened awareness of Billboard's first International Video Music Conference, Nov. 15-18 at the Sheraton Universal here.

The 22-minute Rundgren project, transferred to U-Matic videocassette for the preview, will be shown at the closing brunch Sunday (18), with commentary provided by the artist who has his own Panacea/Utopia video company.

Yetnikoff, president of the CBS Records Group, now has the just created New Ventures Division for some video reporting directly to him, while Schein, WCI executive vice president, is responsible for activities of the recently formed Home Video division. Both join the "View from the Top" rap session with other industry leaders, moderated by Lee Zito, Billboard's editor in chief and publisher.

(Continued on page 48)

Gould is certain that labels possess the means to eliminate the practice.

"Something has to be done," he relates. "All you have to do is look at the figures on blank tape sales."

"I'm mildly concerned," remarks Keith Eckerling of Sounds Good Records. "It's hard to be that concerned when you're powerless to do something."

Eckerling cites airings of Cheap Trick's "Dream Police" LP a week prior to store delivery. "The only solution is for the record companies to just get a little tougher with radio stations and start withholding advertising."

Rose Records' Jim Rose has listened to uninterrupted airings well in advance of store release date. "I would rather sell the LP than the blank tape," comments Rose.

Program directors counter with arguments that home taping has become a form of scapegoat issue. And it's insisted that there is no promotion of the plays as a vehicle for taping.

WLUP-FM hasn't heard a word of direct criticism from labels, says program director Jesse Bullet. Bullet is airing commercial-free albums six nights per week, including rock clas-

(Continued on page 74)



ASCAP AWARD—ASCAP presents Warner Bros. artists Ashford & Simpson 25 plaques honoring the duo for its successes as writers, publishers, artists and producers. The awards were made backstage at City Centre in New York. Seen, from left, are: Paul S. Adler, ASCAP membership director; Valerie Simpson, Nicholas Simpson, and Arthur Hamilton, ASCAP board of directors members.

Disco DJ Re-Mix Experts Look To More Flexibility

By RADCLIFFE JOE

NEW YORK—Disco deejay re-mix consultants will have to become more flexible to stay abreast of changes in disco music as fusion sounds increase emphasis on rock and r&b.

This consensus comes in the wake of growing concern that the contributions of deejays to the disco sound will diminish as record labels and their producers move back to a sound with which they have long been familiar.

Tom Moulton, head of Tom 'n Jerry Records, and one of the first

disco deejays to offer commercial re-mixes to meet disco requirements (he originated the 12-inch disco disk concept), thinks the change in the music should pose an exciting challenge to deejays who also double as re-mix consultants.

"When things come too easy we tend to fall into a pattern, and this has been the case with disco music," he says. "We over-worked its effectiveness. Now we must rise to meet the new challenges ahead."

However, Moulton feels that

(Continued on page 61)

Ironic Note: Acts Endorse Blank Tapes

By JIM McCULLAUGH

LOS ANGELES—Consider this ironic twist: more and more blank tape firms are utilizing top name recording artists to endorse their products through print and television commercials. And many of those artists have new LP product out.

But record companies and retailers charge that more and more consumers are taping albums from radio, thus seriously damaging record sales (Billboard, Nov. 3, 1979). And radio is assisting, they further allege, by increasingly airing complete, commercial-free LPs.

Can an argument be made that these artists are now actually hurting their own record sales?

Stevie Wonder, who is involved in a million dollar, multi-media campaign with TDK, has his own "Stevie Wonder's Journey Through The Secret Life Of Plants" shipping on Motown.

The Bee Gees, recently inked to the Ampex "Tape Of The Stars" campaign, just released a two-pocket set of their greatest hits.

Two other artists in the Ampex thrust, Blondie and Atlanta Rhythm Section, have new product with the former's "Eat To The Beat" on Chrysalis and the latter's double live "Are You Ready" set on Polydor. Other artists in the Ampex campaign are Blue Oyster Cult and Alicia Bridges.

Meanwhile, Memorex, while con-

(Continued on page 88)

Industrial Giants Now Moving Into Entertainment Field

By ELIOT TIEGEL

LOS ANGELES—A number of international industrial giant firms which heretofore have not made products for the general public, are now moving into the mass entertainment market with goods bearing their familiar logos.

This move primarily focuses in the areas of sound reproduction, and audio and videotape.

Among the companies now seeking entertainment industry brand identity with consumers after years of selling products exclusively to industry around the globe are DuPont

and John Sire & Sons of England.

And joining this list of giants entering the video era is IBM which has taken a baby step toward what could be a major thrust by the computer/typewriter goliath into the consumer marketplace.

It has formed a video joint venture with MCA to build and market videodisks and videodisk players.

This new marriage called Disco-Vision Associates, brings together IBM's talents and technology related to video development and MCA's current videodisk business and assets.

E. I. DuPont de Nemours & Co., long a supplier of raw materials to the disk and tape fields, but never a marketer of products under its own brand, launches its first name line, Primetime videocassettes, with national distribution this month after a successful test that began in the spring.

DuPont has sold its own branded Crolyn U-matic 3/4-inch videocassettes to the institutional market for some time and decided the consumer video potential offered an excellent opportunity here as well.

The least known in the U.S. of the industrial giants is John Swire & Sons, a \$4 billion firm in Asia and Europe which has used a joint venture partnership with Intermagnetics Corp. of Santa Monica, Calif., to crash the American market with audio (and later video) tape products.

There are also a growing number of other firms, many small in nature in comparison to the IBMs of the world, which are also moving into the open market after building a

(Continued on page 50)

Lowballers Foul Up U.S. Exports

By DICK NUSSER

NEW YORK—Lowballing and "inhuman" competition has hit the export trade in the U.S. as more companies rush to meet continuing demand for American product in a marketplace that is holding steady.

Taking advantage of a relatively cheap dollar, foreign buyers are relying on imports to fill orders for jazz, soul, disco, r&b and rock and pop catalog items which foreign licensees aren't pressing.

Large Market Abroad Invites 'Inhuman' Deals

In addition, improved communications and freight forwarding systems now enable exporters to break hot new product abroad before foreign licensees get around to it. The market is also being accelerated by increased domestic competition among one-stops, making export traffic an important outlet for maintaining volume sales.

It's a market where the race goes to the swift, and it's a market where competition is so intense that exporters are reluctant to discuss their businesses except in the broadest terms. It's also a market where an inexperienced operator can get into trouble.

Linda Stone of Florida's Tone Distributors acknowledges the increased competition and shares the

concern of other exporters when she talks about the pitfalls of the trade.

"There's no doubt the Telex wires are burning up these days," she says. "But there's also a lot of silly games going on."

"The idea of lowballing is really an uneconomical policy and taking returns on exports is simply foolish," she believes. "In some ways what's happening with exports is a continuation of what was happening among wholesalers here not too long ago."

"Thousands of records were being shipped but no money was changing hands," she says. "It can't go on."

"There are cases where some people are selling below cost in order to maintain their volume," says Arthur Lerner of Cardinal Export Corp. "It's inhuman." He and others have no comment on return policies.

Cardinal is one of the biggest volume traders here. So are Record Shack and Win Records Inc. In fact,

(Continued on page 66)

Writer-Artists Control 25% Of Country Chart

By GERRY WOOD

NASHVILLE—Signifying an area of both problem and potential, writer-artists presently control 25% of Billboard's Hot Country Singles chart.

Adding fuel to the dual-role fire is the statistic showing another 29 songs on the 100-position chart were written by artists who are also recognized as accomplished songwriters.

That gives writer-artists a majority grip of 54% of the country chart.

Though the strong surge of writer-artists is now reaching dominant status on the country charts, the writer-artist has long been a strong force in country music. Dating back to the days of Jimmy Rodgers and Hank Williams, the creative tandem is thriving better today than ever before.

Among those artists who have written themselves onto the latest Billboard charts are Larry Gatlin, Merle Haggard, Hank Williams Jr., Tom T. Hall, Jim Chestnut, Charlie Daniels, Lacy J. Dalton, Ernest Tubb, the Statler Brothers, Johnny Cash, Johnny Paycheck, Eddie Rabbit, Buck Owens, the Bellamy Brothers, Carlene Carter, Margo Smith, Jim Weatherly and Vern Gosdin.

Among the writer-artists who

(Continued on page 49)



HOT BUTTER—Larry Dunn of Earth, Wind & Fire, left, helps Lenny White open a jar of peanut butter to make the "world's largest peanut butter sandwich" as part of a promotion for White's recent benefit concert at Salvatore's disco in Detroit. The sandwich was six feet by six feet and naturally "Peanut Butter" is the name of the first single from White's Elektra/Asylum LP, "Best Of Friends," which Dunn produced.

Warner Retains Intern Program

LOS ANGELES—Warner Communications' intern program for college graduates has not been phased out, despite its absence this year after a successful first-year run. It will reportedly operate every other year or every third year.

According to Bob Rolontz, WCI information director, the fact that the program is not annual is unrelated to the year's record industry slump. "It had nothing to do with business," he claims. "It just depends on the need for people. I don't think we can absorb nine new management people every year."

The program, which is designed to give on-the-job training to qualified college graduates to ultimately place them in management level positions at the three WEA companies began in September 1978.

Since then, the two interns assigned to Atlantic in New York, Ginny Morton and Ben Hill, have been hired as full-time product managers. Tim Devine, who interned at Warner Bros. in Los Angeles, is now associate product manager there. And the two trainees at Elektra/Asylum are still interning through December: Al Hanna in creative services and Ornetta M. Barber as retail liaison.

There were originally three interns at Warner Bros., but one was reportedly terminated and another

(Continued on page 71)

Executive Turntable

Record Companies

Michael Leon steps into the newly created post of East Coast operations vice president for A&M Records in New York. He formerly was East Coast operations director with A&M. ... Beverly Weinstein moves to London Records in New York as administrative assistant to the executive vice president Terry McEwen. Weinstein formerly was a sales administrator for Arista Records.



Leon

Dee Joseph is upped at Butterfly Records in Los Angeles to international operations vice president. Joseph formerly was disco promotion vice president and national retail marketing director with the label. ... Kathy Keep is upped at EMI America/United Artists Records in Los Angeles to a&r administration manager. She was a&r administrator for the label. ... Glen Lajeski takes over the newly created post of promotion administration director for Arista Records in New York. Lajeski had been administrative assistant to the promotion vice president of Arista. ... Bryn Bridenthal is promoted

to the post of public relations vice president at Elektra/Asylum in Los Angeles. She had been national publicity director for three years. This new post is the first vice presidency in publicity at any of the WEA labels. ... Robert Diamond joins London Records in New York as production administrator. Formerly, he worked for Pickwick Records in Minneapolis as national production manager. ... Joyce Johnsen is now production services manager at Arista in New York. Johnsen began working for Arista last January as tape manager. ... John Smith, vice president of black product at MCA Records, has left the company. ... Wade Conklin moves up at Casablanca Records to Nashville general manager. A three-year veteran, Conklin was recently a regional promotion representative. ... Randy Hock is upped at Arista in Los Angeles to West Coast promotion director. Hock had been regional director of West Coast album promotion for Arista. ... John Stainze and Eileen Schneider join Mercury Records' restructured West Coast offices. Stainze is now West Coast a&r director while Schneider is West Coast associate director of publicity. Stainze had been with Phonogram Ltd. in England in a&r. Schneider was associate director of publicity with Columbia Records. ... Bob Currie comes to EMI-America/United Artists Records as East Coast a&r manager in New York. He was East Coast professional manager for Screen-Gems/EMI Music.



Keep



Bridenthal

Marketing

Fred Traub, purchasing vice president for the Record Bar, a 100-store chain based in Durham, N.C., leaves Jan. 1 to join Pickwick International in Minneapolis. He is to be replaced by 20-year industry veteran Ed Berson, recently national sales manager for Capricorn. Berson was based in Seattle for a number of years. Traub will be involved in purchasing.

Publishing

Veteran publishing executive Dick Stone joins MLO Music in New York as general manager while Jane Gans comes in as administration manager. Stone was the general manager at Bourne Music and Gans was production manager for Mainstream Records. ... Marilyn Horowitz is now part of the New York headquarters staff of ASCAP. Her key function will be to attend concerts and showcases in the metropolitan area as part of ASCAP's membership program. Horowitz had been production manager and producer of industrial films and commercials. ... Gail Bowman is upped to publishing assistant at Don Perry Enterprises, Inc.'s film scoring company in Los Angeles. Bowman formerly was a general office assistant. Louise N. Levine comes to C. Schirmer Inc. in New York as educational representative. Levine is responsible for all aspects of the education catalogs of Schirmer and its subsidiary, Associated Music Publishers. Also at Schirmer, Ken Handel and Judith Schlanger join as advertising-sales promotion manager and Handel's assistant respectively.



Conklin

Related Fields

Gerald Gottlieb now American Tape Corp. president in Ridgefield, N.J. Recently this former president of Visual Dynamics Corp. had been involved in the recording and film production while also handling business affairs of music and film personalities. ... Seth M. Willenson moves to RCA SelectaVision Videodisk Programs as staff vice president in New York. Willenson joined RCA in April 1979 as feature film programs director. ... As dbx, Inc. in Newton, Mass., Allen Liberman and William McGrane move in as finance vice president and international sales manager, respectively. Liberman had been controller with the firm while McGrane was with Tech HiFi as manager. ... American Sound now has Dan Boyd as vice president and general manager of the North Hollywood tape duplicating plant. Prior to the new post, Boyd was vice president of operations at GRT. ... Rob Leiggi moves to Monarch Entertainment Bureau in West Orange, N.J., as special projects director. Leiggi was with Aware Management before moving to Monarch, which promotes musical shows in New York and New Jersey. ... Charles Tannenbaum is upped at Park Place in Atlantic City, N.J., from entertainment director to vice president. ... L.C. Jones and Alonzo King join Pacific West Management in Los Angeles as president and vice president, director of marketing and promotions, respectively. Jones is coming out of retirement for the post while King had been head of East Coast artist relations for Motown and a consultant for Pacific West. Dan McGrath goes to Teledyne Acoustic Research in Norwood, Mass., as special markets representative. McGrath formerly was with the Motorola Corp. business communications systems representative in the Boston area. ... John Kertzer leaves his local promotion post in Seattle for Epic, Portrait, Associated Labels and is now in career development and co-managing, along with Al Gross Productions in Seattle, a local band dubbed the Seattle Heaters.

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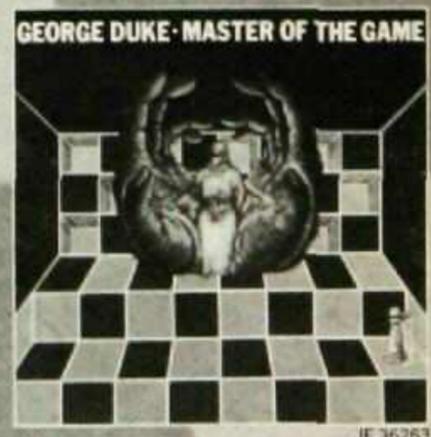
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When the game is funk, nobody beats George Duke.

Because George Duke is "Master of the Game!"
And on his new album he defends his title against
all challengers.

George Duke. "Master of the Game!"
Featuring his new single, "I Want You for Myself!"
On Epic Records and Tapes.



JE 36263

BELT BUCKLES Those And Other Accessories Boost Sales In Record Stores

By JOHN SIPPEL

LOS ANGELES—With retail record/tape/accessories stores reporting increasing profit erosion on traditionally-handled inventory, alternative merchandise is bolstering bottom lines, a survey of U.S. chains indicates.

"New merchandise items pulled us out of the hole," affirms Paul Pennington of the 13 Eucalyptus Records stores, based in Fairfield, Calif. Pennington transferred from Odyssey Records and Tapes to the lagging Eucalyptus stores several years ago as chief operating officer.

"In a normal month, Eucalyptus does \$100,000 in alternative goods," Pennington states. "It's all at a profit much larger than records and tapes. We are constantly on the lookout for such items. It's great impulse buying

potential."

Pennington has had good experience with Pacifica belt buckles and Excalibur jewelry. Future Flight electric frisbees, youth-oriented bizarre greeting cards, Winterland T-shirts and posters. "We have a selection of 5,000 posters. ProArts and Scandecor are our major suppliers," Pennington adds.

Emerald City, Atlanta parent of the Oz and Music Scene stores, has two pilot departments. More than 400 square feet of store space in the Memorial Drive, Atlanta, Oz store is served by the Rock'n'Roll Supermart and the Oz 'n Ends department in the Auburn, Ga., location. Business director Phil Wright feels strongly about the future of alternative product.

He lists about 20 different kinds of strobe, black and flicker lights, unisex jewelry, rock buttons, ceramic pins, blank and silk-screen T-shirts, wood, plastic and ceramic miniature boxes, rock mirrors and rock replaceable cigarette lighters, along with contemporary music periodicals as his best-movers.

Hastings Book & Record stores, operated by John Marmaduke of Western Merchandisers, Amarillo, are moving more into this new field. Not all of the 22 stores carry all merchandise. T-shirts from a number of suppliers move well. Softcover books, a long-time staple with the chain, have shown growing strength, as have hardcover tomes, Marmaduke states.

The six 1812 Overture locations adjacent to and in Milwaukee have started stocking chewing gum and Famous Amos chocolate chip cookies. A select stock of 50 posters keep selling, too, Alan Dulberger says.

The Great American Music stores, Minneapolis, are investigating arts and craft, cameras and sporting goods, Ira Heilicher says, to buffer profits. He's carrying most of the alternative merchandise stocked by others, too.

Jim Grimes of National Record Mart/Oasis, Pittsburgh, is into the general run of alternatives, and is experimenting for the first time with auto stereo, stocking Spark-O-Matic units. Like others, he finds space the problem, with new album releases and catalog taking much of his store space.

Several chains stated the difficulty involved in buying alternative product direct is hampering their introducing it into stores. They express the hope that independent distribution might start handling such goods.

D.C. Retail Sales Rising With New Release Activity

By JEAN CALLAHAN

WASHINGTON—With the release of new albums by artists like the Eagles, Led Zeppelin, Barry Manilow, Kenny Rogers and Stevie Wonder, retail sales here are climbing.

"This is the kind of release activity we've been waiting for all year," says Stewart Schwartz of the Harmony Hut chain. "October, for example, showed the best increase this year so far in comparison with sales last year."

Schwartz contends that the market has needed more than one major release at a time to pick up sales. He sees the recent spate of releases as "just what the doctor ordered."

At Variety Records, Joe Goldberg sees "some good news and some bad." New releases from Led Zeppelin, the Eagles and Styx are selling

well at Variety while, Goldberg says, the new Fleetwood Mac album is not moving as well as expected. Stevie Wonder's new effort, due in the stores at any moment, is much awaited.

The Waxie Maxie chain shows "sales perking the last five to six weeks with a lot of good new product coming out," according to Herb Cohen. Selling particularly well for Waxie Maxie are new releases from Kool & the Gang, the Eagles and Michael Jackson.

Prices bother Variety's Goldberg who remembers that "it wasn't so long ago when the customer could get two albums for a \$10 bill." Still, Goldberg adds, "quality always sells" and he expects a good Christmas sales season and continued growth in the new year.

CLASSICAL SALES ARE UP AND DOWN IN U.S.

By ALAN PENCHANSKY

CHICAGO—While some dealers are reporting slippage in classical sales as a result of the latest round of label price hikes, a healthy percentage of specialty shops in the U.S. appears to be unaffected by these increases.

And a Billboard survey of leading classical shops finds some customers stepping down their purchases to budget lines.

Dealers were asked about consumer response to price hikes from RCA, CBS, Angel, London, DG and Philips, all coming in the past three months.

The new pricing plateau puts DG and Philips at a \$9.98 summit for non-audiophile product, with the other leading labels clustered at \$8.98.

Increases on the London import lines, Argo, L'Oiseau Lyre and Telefunken also have been instituted. These records now are positioned at \$9.98.

Classical business appears not to have been seriously affected overall. Some dealers, however, already have felt a slowdown. And there are questions about the impact of higher

(Continued on page 63)



RONNIE ROCKS—Ronnie Montrose, leader of Elektra/Asylum's band, digs into his playing at the group's recent concert at Hollywood's John Ford Theatre sponsored by KWST-FM.

HALF SPEED MASTERS

Mobile Fidelity LP Series Builds To Within 20 Titles

By JIM McCULLAUGH

LOS ANGELES—Steve Miller's "Fly Like An Eagle" LP and "Manhattan Transfer Live," an LP which has never been released before in the U.S., are the newest half-speed mastered releases from Mobile Fidelity Sound Labs.

Mobile Fidelity Sound Labs began its Original Master Recording Series two years ago. Its catalog has swollen to nearly 20 releases with more in the negotiation and planning stages.

According to Gary Giorgi, vice president of the Chatsworth, Calif.-headquartered firm, both new LPs will ship this month. They will list at \$14.95.

The LPs are part of Mobile Fidelity's Original Master Recording Series whereby the firm obtains a license from a label to take an original two-track stereo master and re-cut it at half speed.

The advantages of half-speed mastering, according to Giorgi, is that a cleaner groove is cut, greater frequency response and dynamics are achieved, there is less inter-groove distortion and the disk doesn't wear out as fast.

Among product offered to date are: George Benson's "Breezin'," The Crusaders' "Chain Reaction," Fleetwood Mac's "Fleetwood Mac,"

John Klemmer's "Touch," Stevie Nicks' "Katy Lied," Al Stewart's "Year Of The Cat," Supertramp's "Crime Of The Century," Little Feat's "Waiting For Columbus," Emmylou Harris' "Quarter Moon Over A Ten-Cent Town," Gordon Lightfoot's "Sundown," Grateful Dead's "American Beauty," Joe Satriani's "Rainbow Seeker," Poco's "Legend," and Al Jarreau's "All I Home."

Distribution is through audiophile stores in the U.S. via the firm's own rep network.

Cutting takes place at the JEM Cutting Center in Los Angeles with disk mastering specialist Stan Coker.

The LPs are plated and pressed in Japan by the Victor Co. All Mobile Fidelity product has special jacket and inner sleeves for maximum protection.

For the Record

NEW YORK—Rosiland Bland's new title at CBS is merchandising planning vice president for Columbia Records. A line was dropped from last week's Executive Turntable which correctly listed her new presidency.

NEW YORK IMPORTER

JEM Records Hikes Its Price Code

NEW YORK—Because of recent price increases on recorded product in the U.K., JEM Records has revised its price code for the interim period before a new catalog is published later this month.

Rick Lawler, vice president and general manager of JEM, estimates the price increase at about 5% overall since the prices of product produced in the U.S. and distributed by JEM is not affected by the increase. He says the increases reflect only the corresponding high hikes by British manufacturers.

The increases, just as the JEM catalog book was going to press, forced an overall revision, and once the new book is printed, a special binder will be made available to dealers which will accommodate

both the book and future JEM catalogs.

According to a letter sent to JEM accounts, the cost price of each catalog code has not been changed. However, effective Monday (29) the new codes for various items have been revised.

All back orders before the October date will be supplied at current codes, says JEM, and all returns will be credited at current codes for 30 days from this date.

With its letter JEM sent out a detailed list featuring all of its current catalog numbers, with the new price code following. Retailers in making their orders are urged to check the list and locate the new letter code next to the catalog number.

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linda clifford

here's

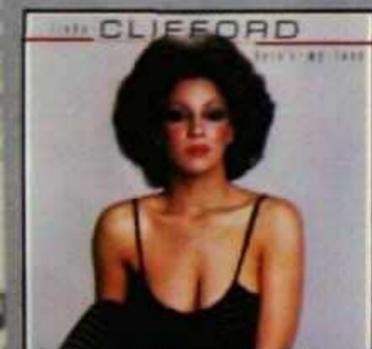
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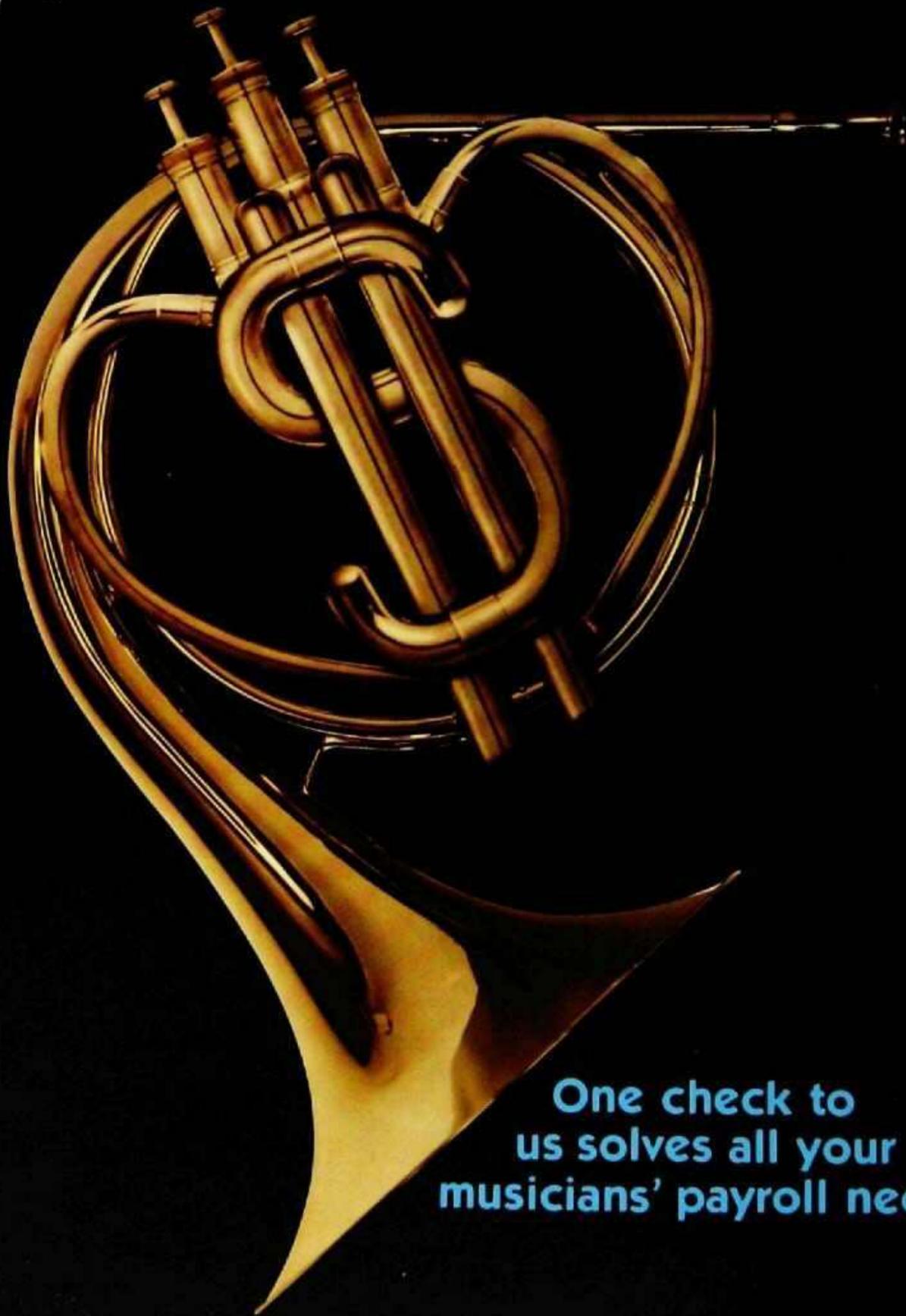
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Fate Of Odyssey Skein Up In Air

Creditors Refuse 4 Proposals; 40 Stores Are Involved

By JOHN SIPPEL

LOS ANGELES—The future operation of the financially ailing approximately 40 Odyssey Record and Tape stores hangs in the balance as major creditors await their next scheduled meeting here Monday (5). Credit executives from CBS, WEA, Polygram Distributing, MCA, Capitol and RCA failed to agree with four alternative proposals from Rich Bulloch, Odyssey founder-president, presented at a meeting at the Capitola, Calif., base of the chain Wednesday (24).

Bulloch told the ad hoc creditors group that for the first nine months of 1979, Odyssey racked up gross revenues of \$14.5 million, which resulted in a net loss of \$5 million.

Calls to heads of label credit divisions elicited only one response. CBS credit chief Gene Friedman through a spokesman called the meeting "amicable." Bulloch did not return a call placed to him at his office a day before Billboard's deadline.

Bulloch sought an additional \$4 million in merchandise from the suppliers present, explaining that with this merchandise he could bring the stores out of their downward spiral. The suppliers, it's understood, told Bulloch they were dissatisfied with his stewardship of the chain which has stores in New Mexico, Arizona, Nevada, California, Utah, Oregon, Washington, Alaska and Hawaii. The credit representatives, some present with attorneys, were displeased with the activities of Chuck Spingola, former WEA vice president of finance who has been consulting the chain fiscally for about a year, and Rick Albert, general manager of the Odyssey stores.

Informed sources report the largest Odyssey creditor is CBS Records at \$2.2 million, while WEA is in for \$1.5 million. Total indebtedness of Odyssey is rumored at \$11 million against assets of more than \$3 million. Assets are reportedly mostly in inventory.

A number of alternatives are being probed. There is a valiant effort being made to maintain the chain and to avoid a reorganization under Chapter XI of the federal bankruptcy act. It is known that Ben F. Bartel, former executive vice president of Integrity Entertainment Corp., has been sounded out about taking over general management of the sagging chain. Bartel, when contacted, admits he is considering a possible deal, but would not elaborate.

David Lieberman of Lieberman Enterprises, Minneapolis, admits the rack giant/one-stop firm had studied the fiscal condition of the chain, and has cooled on a takeover.

Bob Tollifson, second in command at Mighty Fine Distributing, San Francisco, says Sterling Lanier, boss of the Record Factory operation there, had been negotiating with Bulloch at his Capitola office during the week.

It's understood that Paul Pennington, Eucalyptus Records, Fairfield, Calif.; George Souvall, Alta Distributing, Phoenix, and Russ Solomon, Tower Records, Sacramento, Calif., have expressed interest in cherry picking certain Odyssey stores, whose leases they would like to assume.

Bulloch is said to be standing firm, insisting that he will not leave the operation unless he is paid in some form for his stock.

Odyssey is involved in several litigations regarding unpaid bills. Pickwick International recently was granted a judgment against the chain and its owner in Santa Clara, Calif., County Superior Court, in which the plaintiff was awarded a total of \$164,000 accrued indebtedness.

GRT Corp., itself in the throes of reorganization under Chapter XI, seeks a reported \$250,000 from the chain. And Record Merchandising, Los Angeles, seeks \$56,395.15 from Odyssey in Superior Court here.

Dave Blonder, legal counsel for the creditors' committee of Wallich's Music City, Los Angeles retail chain which went through bankruptcy several years ago, is reported to be involved in the Odyssey situation. When contacted, Blonder would not comment but urged that Lawrence Goldberg, San Francisco attorney representing Odyssey, be contacted.

Complicating the present thorny management situation was the unconfirmed report Wednesday (31) that Bulloch was in stable condition at an unidentified hospital in the Bay Area after he was involved in an auto accident Tuesday night. Bulloch is in traction, it's said, and his injuries might delay the meeting slated for early next week.

106 REQUEST CREDIT KITS

NEW YORK—There have been 106 requests for information and start-up kits as a result of the National Assn. of Recording Merchandisers' recent offer to its members of a 2.25% discount rate through the association's Visa and Master Charge Bankcard Program.

NARM says the majority of the respondents, 95, were retailers who are either paying far higher bankcard rates than the 2.25% figure, or do not accept credit cards at all.

According to NARM, the average credit card sale in a typical NARM member's store is \$6 more than that of a cash sale (\$17 versus \$11).

NARM is also developing point-of-purchase display material promoting the use of credit cards in buying records and tapes.

Record Profits Posted By ABC

NEW YORK—ABC reports record revenues and earnings for the third quarter and first nine months of 1979, but radio profits decreased "due principally to competitive pressures," the company states.

ABC Radio did record a slight revenue gain, but the profit drop is probably due to the decline in ratings of WABC-AM New York, the flagship of the group.

For the quarter ended Sept. 29, earnings from continued operations were \$31.9 million on revenues of \$468.6 million, an increase of 29% over the 1978 third quarter earnings of \$24.8 million and an increase of 19% over 1978 third quarter revenues of \$392.9 million.

The 1978 quarter included losses from ABC Records and the 1978 nine months period included losses from ABC Records and ABC Record and Tape Sales.

Craig Won't Buy Great American Co.

LOS ANGELES—The Craig Corp., a major car stereo and home electronics manufacturer here, has terminated its negotiations to acquire Great American Sound Co., Inc., makers of high-end power amplifiers.

According to Craig, the termination of negotiations came by mutual agreement.

In another matter, Craig announced that its board of directors has declared its quarterly cash dividend of \$0.0625 per share. This quarterly dividend is payable Jan. 31, 1980, to shareholders of record on Dec. 28, 1979.

Market Quotations

As of closing, October 31, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	1%	Altec Corp.	29	26	1	1/4	1/4	Unch
47%	32%	ABC	8	659	40%	39%	39%	- 1
41%	34%	American Can	5	82	35%	35%	35%	Unch
19%	14	Ampex	10	320	16%	16%	16%	- 1/2
3%	1%	Automatic Radio	—	11	2%	2%	2%	- 1/2
56%	44%	CBS	7	464	47%	46%	46%	- 1
27%	18%	Columbia Pictures	6	130	25%	24%	25	- 1/2
13%	7%	Craig Corp.	27	46	8%	8%	8%	+ 1/2
44%	33	Disney, Walt	11	80	37%	37%	37%	- 1/2
3%	1%	EMI	—	1905	3	2%	3	+ 1/2
18%	10	Filmways, Inc.	7	219	11%	10%	10%	- 1/2
18%	13%	Gulf + Western	3	581	14%	14%	14%	Unch
17	10%	Handieman	6	42	11%	11%	11%	- 1/2
32%	17	Harrah's	13	44	30%	29%	29%	+ 1/2
8%	3%	K-Tel	6	20	6%	6	6%	+ 1/2
3%	1%	Lafayette Radio	—	21	1%	1%	1%	Unch
37%	28%	Matsushita Electronics	8	17	31%	31%	31%	- 1/2
55%	37%	MCA	8	74	47%	46%	46%	Unch
38	17%	Memorex	4	99	20%	19%	19%	- 1/2
66	48%	3M	9	442	50%	49%	50	- 1
55%	36	Motorola	10	438	49%	48	48	- 1
32	24%	North American Philips	5	30	27%	27%	27%	Unch
—	—	Pioneer Electronics	11	—	—	—	17	Unch
28%	21%	RCA	6	1048	22%	21%	21%	- 1/2
10%	7	Sony	17	160	7%	7%	7%	- 1/2
51%	30	Storer Broadcasting	8	112	41%	41%	41%	- 1/2
8%	3%	Superscope	—	43	3%	3%	3%	+ 1/2
32	18%	Taft Broadcasting	8	29	29	26%	29	+ 1/2
29%	17%	Tandy	8	271	26%	25%	25%	- 1/2
11%	4%	Telecor	3	18	4%	4%	4%	- 1/2
20%	16	Transamerica	5	868	17%	16%	16%	- 1/2
46%	30	20th Century	6	43	37%	36%	37%	Unch
44	32%	Warner Communications	8	105	40%	39%	39%	- 1/2
15%	9%	Zenith	9	508	10	9%	9%	- 1/2

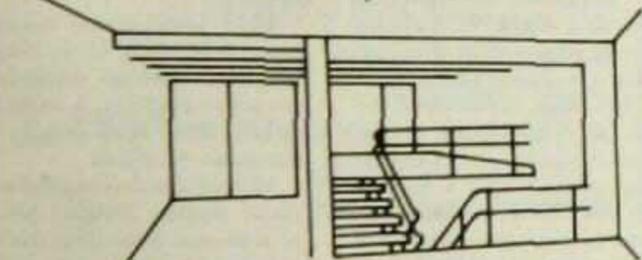
OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	1	1%	2%	Integrity Ent.	—	22	1%	1%
Data	—	—	—	—	Koss Corp.	6	—	3%	4%
Packaging	4	—	5%	6%	Kustom Elec.	13	5	1%	2%
Electrosound	—	—	—	—	M. Josephson	7	10	12%	13%
Group	5	42	5	5%	Orrox Corp.	10	33	5%	6%
First Artists	—	—	—	—	Recoton	3	10	1	1%
Prod.	10	26	2%	3%	Schwartz Bros.	4	1	2	3

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

NOVEMBER 10, 1979, BILLBOARD

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Typical triplex unit (artist's rendering)

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STARSHIP'S SHIP—Captain Floyd Rice of the U.S.S. Midgett Coast Guard cutter, holds a guitar while his first mate Mike Shidele, and the members of the Jefferson Starship look on during a picture session for the "Freedom At Point Zero" LP cover. In front is Tyrone Thompson, who is also on the cover.

OTHER ACTS CHARTING, TOO

Gyra's Gold LP Helps Infinity Celebrate Its First Birthday

LOS ANGELES—Infinity Records celebrated its first anniversary with the certification of its first gold album—Spyro Gyra's "Morning Dance" as well as a number of chart success by new and relatively unknown artists.

Launched Oct. 12, 1978, Infinity has developed into a full-line record company dedicated to establishing new talent.

Among Infinity's other achievements in its initial year were:

- Certification of a gold single for Hot Chocolate's "Every 1's A Winner."
- Orsa Lia's "I Never Said I Love You" reaching No. 1 on adult contemporary charts.
- The re-establishment of Or-

leans within the pop mainstream with "Love Takes Time" from its "Forever" LP.

- The establishment of New England as an up and coming rock act.

- Its pioneering of the "Rising Star" series with a \$5.98 list price for new artists.

- The historic signing of Pope John Paul II and the release of the LP, "Pope John Paul II Sings At The Festival Of Sacrosong."

- The launching of its black music program with Jim Tyrell's T-Electric Records.

- The creation of an international operation with 33 licensees overseas and fully owned companies in Canada and England.

- Infinity Music International signing its first songwriters, Joe Drukas, Mark Mueller, Blatt & Gottlieb and Neil Fox, and the acquisition of the catalogs of Screams, Mick Taylor and Bill Aucouin's Rock Steady Music.

- The opening of Infinity Music's Nashville office headed by Blake Mavis. During the year Infinity Music made the charts with songs recorded by Wet Willie and Genya Raven, among others.

The label looks forward to the new year with product from Tom Kelly, Sandy Farina, Native Son, Bishop & Gwinn, Magic Lady, Billy T. Edge, Tomi-Lee Bradley, Screams, TKO, Blue Steel, Nature's Devine and others.

Supertramp Paces A&M Intl's Big Year

By ED HARRISON

LOS ANGELES—Paced by the worldwide success of Supertramp's "Breakfast In America" which has topped the charts of 17 countries, A&M International is enjoying its biggest year in terms of sales and breaking new acts.

Among other A&M acts making inroads in the international market are Police, Rita Coolidge, Herb Al-

pert, Styx, Joe Jackson and Pablo Cruise.

Among the countries where Supertramp topped the chart is Japan, where A&M is entering the second year of its relationship with its Alfa licensee. "Breakfast In America" marked the first A&M No. 1 album and single in Japan since the Carpenters did it several years back.

A&M has been represented by Polygram in Asia (Hong Kong, Singapore, Malaysia, Taiwan, Korea) since Jan. 1 after a six-year affiliation with EMI. According to Jack Losmann, managing director of A&M International, Polygram is "very aggressive in its marketing and ability to break new acts in those territories."

"Rock is just starting to break in Asia," contends Losmann. "Those countries lean more towards MOR which is why the Carpenters are still popular there. Asia is much more lucrative now. It's not a territory that you can forget about."

Throughout continental Europe, A&M is represented by CBS where its deal runs through June 30, 1981 now that the option year of the original three-year contract has been picked up.

Losmann maintains that there have been no discussions or plans for an international distribution deal with RCA, a logical contender since RCA handles A&M domestically.

A&M is represented in South America by EMI (that relationship

in its seventh year) and by Festival Records in Australia and New Zealand (now in its 17th year and the label's first licensee).

In both Canada and England A&M operates through its own companies.

A&M International maintains a domestic staff of 10 to direct and supply its overseas marketing and promotional efforts. A single brand office in Paris deals directly with European operation.

All licensees are supplied with displays, posters, buttons and other promotional items from A&M's Los Angeles headquarters. Losmann says these items are particularly effective overseas since they are accustomed to them there the way the U.S. is.

According to Losmann, "the most important promotional tool in the U.S. is the promotional film clip which he describes as "the next best thing to an artist touring."

The clips, seven to 12 minutes
(Continued on page 11)

Eagles Flying High

LOS ANGELES—The Eagles released both the album and singles this week with "The Long Run" and "Heartache Tonight," marking the third time the Asylum group has both lists simultaneously. It follows with the "One Of These Nights" and 45 in August 1975 and again with "Hotel California" in 1977.

ANGEL OF THE NIGHT

Angela Bofill

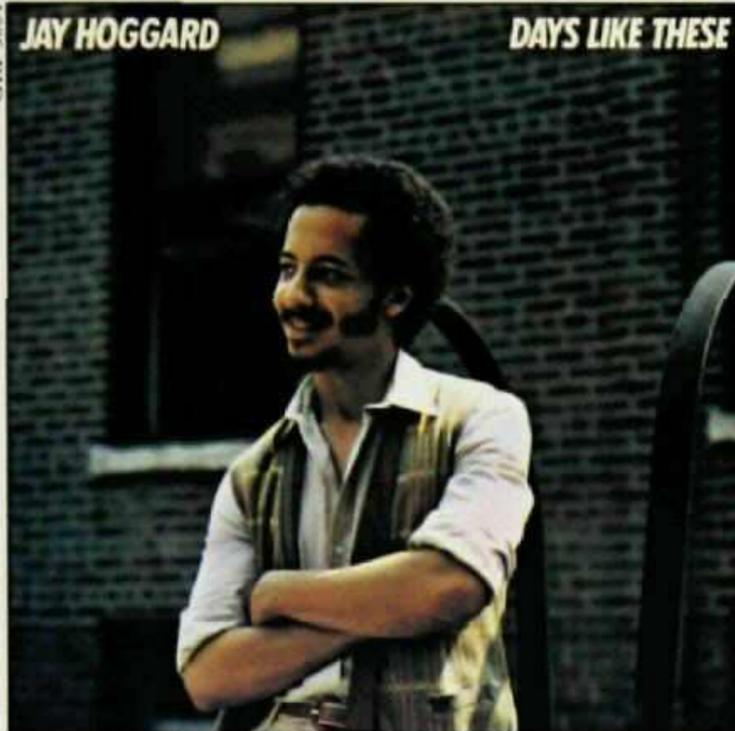
As soon as it hit the street, Angie's eagerly-awaited new album *exploded* with immediate sales and airplay reaction—nationwide! The momentum is tremendous for this exceptional next step by one of music's brightest new stars!



DAYS LIKE THESE

Jay Hoggard

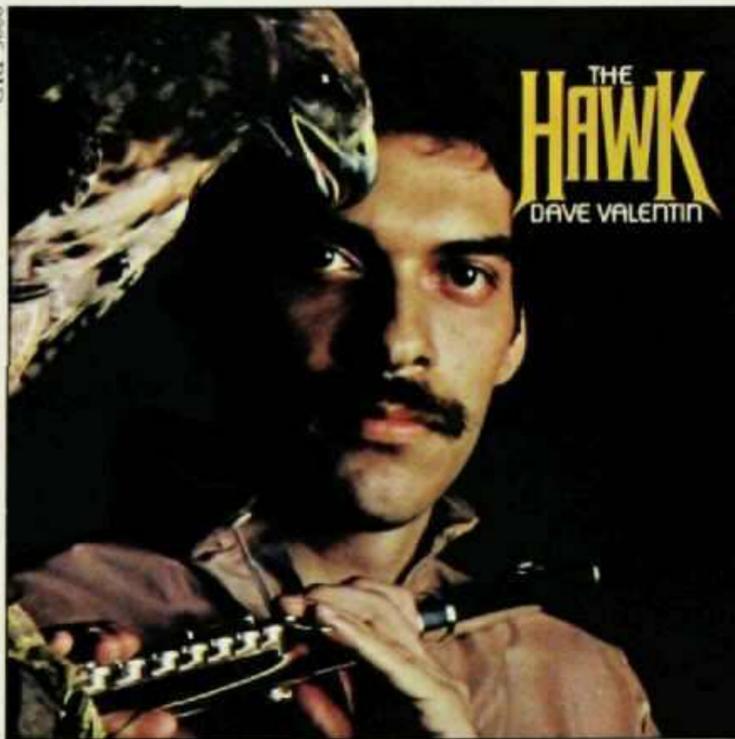
Already, the reaction is spectacular: "The most dazzling new vibraphonist in jazz!" —Robert Palmer
"All of vibraphone history in a cohesive style." —*Musician, Player, And Listener*
"A showcase for Hoggard's improvisational genius, his first album places him firmly in the crossover stream!" —"Impact"



THE HAWK

Dave Valentin

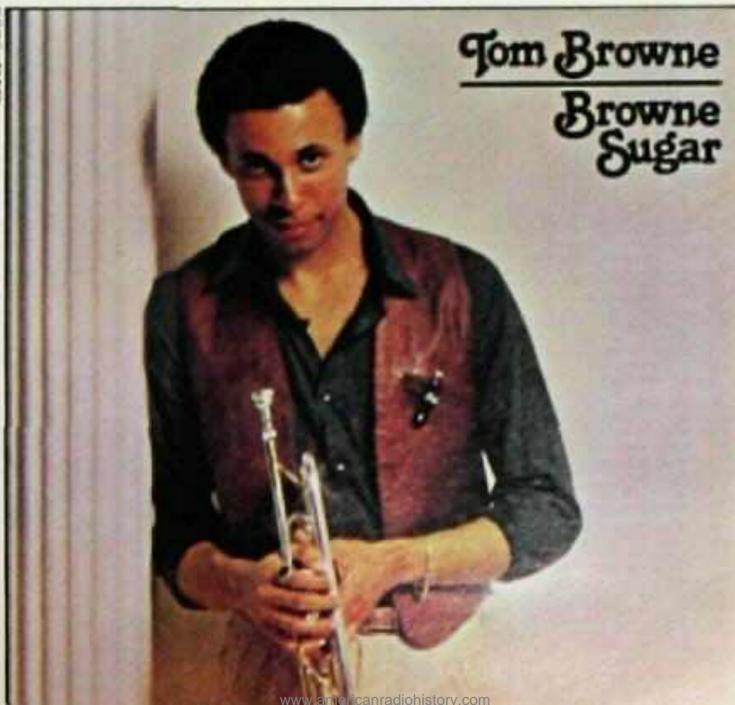
The dynamite second album by Dave Valentin, hailed as "the most talented young flute player on the scene today." Featuring his spellbinding work on a stunning set of music by Chick Corea, Steely Dan, and his own great original tunes. "Will sound good any time of the day—sure is *tasty!*" —John Platt/WRVR



BROWNE SUGAR

Tom Browne

Trumpeter Tom Browne makes his Arista/GRP debut with a virtuoso first album. Featuring the hot new single, Dave Grusin's "I Never Was A Cowboy," it's a lyrical, sizzling LP by a top young instrumentalist.



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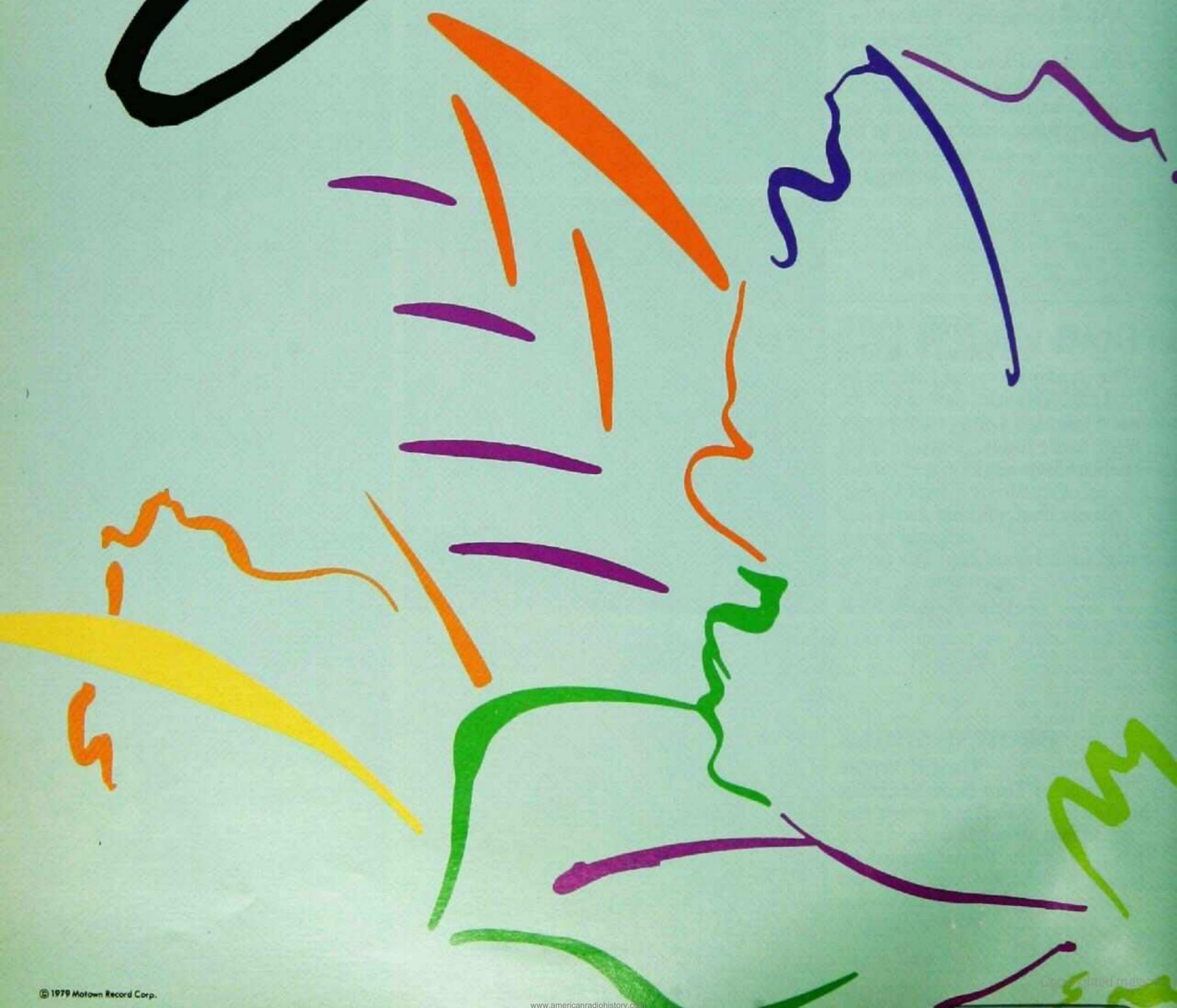


From Arista/GRP Records and Tapes.

ARISTA

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Stevie



Wonder

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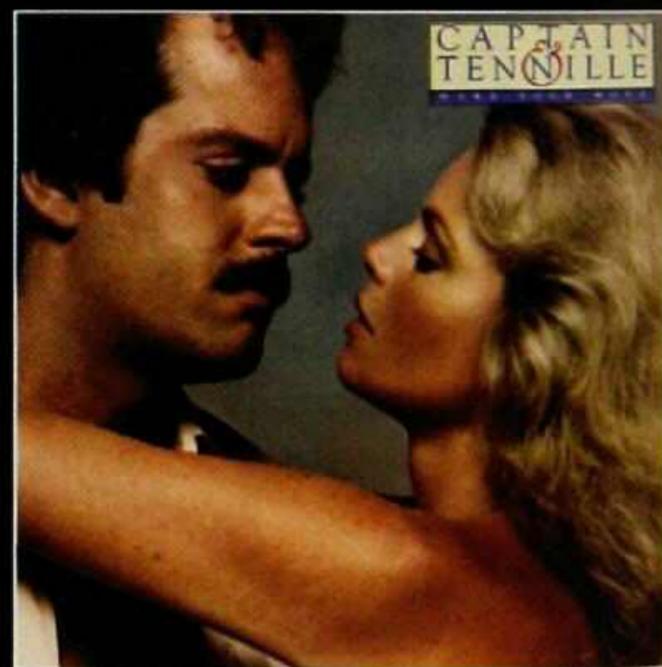
"Send One Your Love" T-54303F



"Make Your Move" NBLP 7188 Captain & Tennille

Including the hit single
"Do That To Me One More Time"
NBLP 7167

from their debut album
on Casablanca Record and FilmWorks



Produced by David Mason for Moonlight and Magnolia Recording, Inc.



Returns Studied

Continued from page 1

The National Assn. of Recording Merchandisers is expected shortly to set up a committee to work with the RIAA group in a common attempt to contain costs. An observer from NARM was in attendance at the two-day conclave (Oct. 22-23) at the Beverly Wilshire Hotel in Los Angeles.

Arthur Whitmore, chairman of the RIAA committee, says a major goal of the combined effort will be to do away with "the multiplicity of forms and procedures" in tracking returns.

A better interface between manufacturers and their customers is needed, participants held. Whitmore, vice president of information systems at Polygram, says this might well take the form of sophisticated facsimile transmission ties between labels and merchandisers.

Facsimile transmission of orders is already in effect at Polygram between at least one of its branches and the company's Edison, N.J., warehouse. Lieberman Enterprises also has facsimile transmission units in operation, and the practice generally is thought to be increasing.

Attention was also given at the meeting to security systems to safeguard physical and data banks. The need for backup data and internal security was stressed in a talk given by Harry DeMaio, director of data security systems at IBM.

A view of the information systems function as seen by record company management was presented by Peter Jones, vice president of marketing at Casablanca. Management's need to spend more time analyzing data rather than retrieving it came in for discussion.

An entire afternoon was given over to a presentation on warehousing and how productivity might be increased by the use of mini-computers.

In all, 22 persons representing major branch and independent labels attended the meet.

Promoters' Boycott of Jacksons Tour?

NEW YORK—The Rev. Hosea Williams and his Black Promoters Survival Council is planning a boycott of the current Jackson's national tour.

Williams had threatened to boycott the Jacksons in a letter sent to the Jackson, father of the five other group, earlier this year (Billboard Aug. 11, 1979).

Williams plans to throw up picket lines at locations selling tickets for Jackson's concerts in cities on the southeastern leg of the tour. The Black Promoters Survival Council will also take out ads in black publications.

Promoter Leonard Rowe, who is an original founding member of the Black Promoters Survival Council, is a target of the protest.

Big Bands Booked

LOS ANGELES—The Bonnie Rossy Big Band and the East Coast Band will initiate the new jazz at the BR" Sunday (18).

The BR Saloon at 2222 Wilshire Blvd. in Santa Monica, will present on Sunday nights at 8 and 10:30.

Programming the series is Jack Rahi, who will be presenting unknown talent and auditioning tapes for future bookings.



HERB SIGNS—Herb Alpert autographs copies of his "Rise" album at Rose Records in Chicago as part of a week long promotional tour.

Florida Tape Pirate Could Get 15-Year Sentence

NEW YORK—It what may have been a landmark legal decision, the State Circuit Court in Jacksonville, Fla., convicted an accused tape pirate of possessing stolen property with intent to sell.

The conviction means that Robert L. Crow, the defendant, faces up to 15 years jail when he comes up for sentencing before Judge Lamar Winegart Nov. 20.

VETERAN WRITER-PRODUCER

Ross Relocates; Will Comb Philly From Base In N.J.

By IRV LICHMAN

NEW YORK—Jerry Ross, the record producer/writer associated with a catalog of hit disks over the years, is putting new momentum behind his Jerry Ross Productions.

To include music publishing and a possible revival of his Heritage/Colossus label, the company has relocated to Pennsauken, N.J., with Ross' defined goal of seeking new talent from the nearby Philadelphia area. He had previously worked out of New York.

Ross, a native Philadelphian who started in the business as a promotion man there, says there's a new vitality in talent out of the city's environs, a factor ignored by the industry.

He has made a deal with former creative associate Kenny Gamble for the release of a group, Force, on the Philadelphia International label and he's signed several new wave acts, one which will be released on

Midsong Records around the first of the year.

Ross believes he's onto a rich source of new talent, especially within the new wave, which, to his liking, is close to his creative heart.

"What they call new wave is rock'n'roll, with a three-minute hook, sing-a-long and double-entendre lyrics ala Knack," he contends. "I'm going back to my roots where I started and discovered and managed lots of talent."

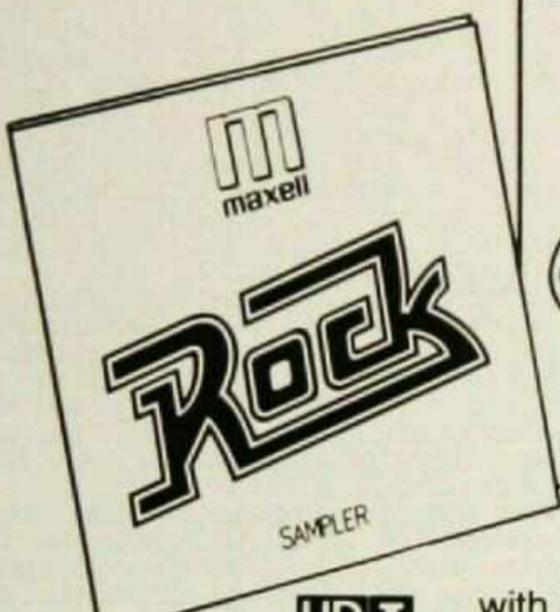
One of those talents was Kenny Gamble, with whom Ross is co-author on the pop classic, "I'm Gonna Make You Love Me," a hit by Diana Ross & the Supremes with at least 100 recorded versions.

He recalls one of his recording rarities, a duet with Gamble and Thom Bell, who went on to create the Philadelphia International record/publishing complex.

His first hit was "When We Get

maxell.

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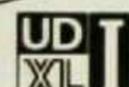
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Publishers Cash In With Radio/TV Jingles

• Continued from page 1

publishers wish to go it alone, it's difficult to arrive at total income from this usage, but millions of dollars of added publisher/writer income are involved.

Adds Berman: "It's reached a point where a \$100,000 fee for one-year period is not uncommon," Berman also notices that major writers who once "disdained" commercial adaptation of their songs are now joining the fold. More realistically, these writers or their estates are confronted with dwindling income from traditional mechanical and performance sources.

Over the past several years, for example, Richard Rodgers' "This Can't Be Love" and "I'm Gonna Wash That Man Right Outta My Hair" were the first Rodgers songs used to sell a product.

But, publishers still contend that "compatibility" with the product and the continued life of a song as a viable recorded commodity remain considerations when a jingles deal is requested.

Says Paul Tannen, director of professional activities at Screen Gems-EMI, "When Jack Rosner, who handles such requests, finds a suitable request, he then checks it out with our professional department to be sure that we all feel that the song and the product are compatible.

"Since the publisher is responsible to the writers for any usage of their songs, we do not feel that a song should be used for a commercial that does not benefit the song, even though the dollars that could be earned make it tempting."

Passing muster over the past year at the company have been "Calendar Girl" (Purina Cat Chow), "A

Natural Woman" (Revlon), "Tie Me Kangaroo Down Sport" (Canada Dry), "There's A New World Coming" (Dial Soap), "Still The One" (Theme for ABC-TV network) and "We Are The Champions (Marx Toys).

There are instances when an old copyright gets a new income lift via a commercial. Such is the case for Eartha Kitt's "Santa Baby" hit from the early '50s. According to Johnny Bienstock of Hudson Bay Music, the song had reached a level in recent years of earning \$12. Used locally by Lanvin, the perfume manufacturer, the song has earned \$10,000 in the first of a two-year run.

Mike Stoller and Jerry Leiber's old hit, "I'm A Woman," has already earned \$85,000 as it entered the third year of a five-year deal for another perfume, Enjoli, according to Bienstock.

Five thousand dollars was paid for an option on the song, \$10,000 for a test run and \$35,000 for the first two years of actual usage. The next three years will add another \$40,000 a year to the value of the song.

Though some publishers initiate efforts to obtain jingles deals, most agree that ad agencies themselves generally carry the ball to the publisher's court. Ad agencies, in fact, have been known to create a jingle around a copyright, and present it to the client for approval before seeking rights to the material from the publisher.

Most jingles last for several seasons before the advertiser switches to a new campaign, but some songs have a long run. Perhaps the longest of recent vintage (and in terms of the age of the copyright) is the 1919 song, "Silver Doll," which has been used by Aunt Jemima pancakes for the past decade.

The copyright is controlled by the Richmond Organization, whose Al Brackman notes recent usage of such songs as "Consider Yourself" (Laker Airlines in Canada), "Try A Little Tenderness" (Accent, the meat tenderizer), "This Land Is Your Land" (United Airlines, Ford), among others.

At Chappell & Intersong, commercial income is up 45% in 1979 over last year, reports president Irwin Robinson. "While we're always working on standard catalog," Robinson notes, "these commercials make up for the absence of large mechanical dollars, especially in this recessionary economy."

And Robinson even claims exposure value for a copyright to large numbers of people, one of the few ways other than a hit record. The company has at least 23 catalog songs on national or local runs, six of which running two or three years.

At 85-year-old E.B. Marks Music, commercial usage of standards is running at a record pace, including "What A Difference A Day Made," "More," and "Glad All Over," among others.

20th Century-Fox Music's recent licensing deal on "Ease On Down The Road" from "The Wiz" to Ford/Mercury is termed "a whopper" by the publishing house's president, Herb Eiseman.

"It was well over \$100,000 for national radio and tv use for one year," says Eiseman. "There was no option fee or test fee; it was a flat fee with an option for a second year at the same money."

Eiseman says the percentage of 20th's annual income that comes from jingles is "small but sizable; it's several hundred thousand dollars a year."

Al Kohn, director of copyrights at Warner Bros. Music, echoes the point. WB Music, which is said to do \$35 million in business a year, has a catalog of 160,000 songs, including many chestnuts written from the late '20s to the early '40s by such writers as the Gershwins, Cole Porter and Harry Warren.

The firm has licensed Rod Stewart's recent hit "Do Ya Think I'm Sexy" for a Toyota spot in Australia, but domestically works mostly with standards. Warren's "We're In The Money" is said to have been used by 400 to 500 banks across the country for years.

Natalie Ellington, director of West Coast professional activities for Jobete and its affiliates, refutes the idea that old evergreens are still the most valuable tunes for commercials.

She points to the classic case of Carly Simon's "Anticipation" being used by Heinz catsup and the more recent use of Robert Parker's 1966 tune "Barefootin'" for Spic'n'Span. And from the Jobete catalog, Bell of Canada is using "Beechwood 45789."

Ellington is becoming more aggressive in pursuing spots to the point of writing parodies on spec for ad agencies. "I'll do a rewrite of the song to match the product I'm shooting for," she says, "and go into our

demo studio, and then submit the demo for their consideration."

Linda Koci, supervisor of television music for Almo Productions, notes that that firm has placed a number of its copyrights in national spots, especially with its Beach Boys catalog. "Good Vibrations" has been used by Sunkist for close to a year, and now "California Girl" will be used to introduce a new Sunkist diet soft drink.

"Fun Fun Fun" has long been aired by Eastman Kodak, while "Get Around" is used on a local basis by the Chicago Transit Authority.

UA/Big 3 Music currently has 14 songs represented in various product and/or services situations, giving the company its best year in this area, according to Ed Slattery, who handles this area for the publisher.

In one instance, the standard "Great Day," is used by two national accounts, Kellogg's and Taylor Wines, indicating that the same song can be used for non-competing products.

Also, "Santa Claus Is Coming To Town," has been donated free by the publisher, the estate of Haven Gillespie and J. Fred Coots for use this holiday season by the American Lung Society.

Free Workshops For Songwriters In Los Angeles

By MIKE HYLAND

LOS ANGELES—Songwriters Resources and Services, a non-profit organization in its sixth year offering educational and protective services to songwriters, is sponsoring a series of tuition-free workshops. The workshops will cover performance, song evaluation and business operation.

The first performance workshop took place Thursday (1) at 6 p.m. at the Bla Bla Cafe, 12446 Ventura Blvd., Studio City. The second session is slated for Wednesday (14). Performers will work on audience communication in a club situation and receive instruction in microphone technique, audition strategies and stage presence.

The song evaluation workshop covering hooks, casting and what works in a lyric will be discussed every Friday afternoon at 3 p.m. at the SRS offices, 6381 Hollywood Blvd., Hollywood. Participants can bring tapes or perform their songs for an audience of their peers.

On the first and third Thursday every month at 3 p.m. at SRS, the organization presents its orientation workshop. A broad view of the music business is presented, with particular attention to service organizations, collaboration, sources of income, demos and how to get published.

A music business workshop will be held every Monday at 4 p.m. at SRS offices. Discussed are the relationships between songwriters and managers, publishers and record companies, music business contracts and how to try to seal a deal.

The tuition-free workshops are in addition to the music courses SRS offers on a regular basis. Included are basic music theory, advanced harmony, voice and lyric writing.

Additionally, SRS provides a legal panel which provides legal services to SRS members at reduced rates. Joining the panel is attorney Ken Klavens. Other attorneys on the panel include Ronald Bakal, Dusick and Robert Myman.



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AT L.A. HUDDLE

4 Publishers Initiate New Music Alliance

LOS ANGELES—In what they claim is a move to inform and educate the songwriting community and the music industry at large to the functions of the full service music publisher, the Organization of Creative Music Publishers has been formed by an initial steering committee of publishers.

The group, a non-profit concern, is being spearheaded by Billy Meschel, vice president and general manager of the Arista Music Publishing Group; Steve Bedell, vice president, Rick's Music/Cafe Americana; Irwin Mazur, director of West Coast operations April/Blackwood Music; and Eddie Lambert, general manager, Inmusic Productions, a division of the Interworld Music Group and president of the Los Angeles chapter of NARAS.

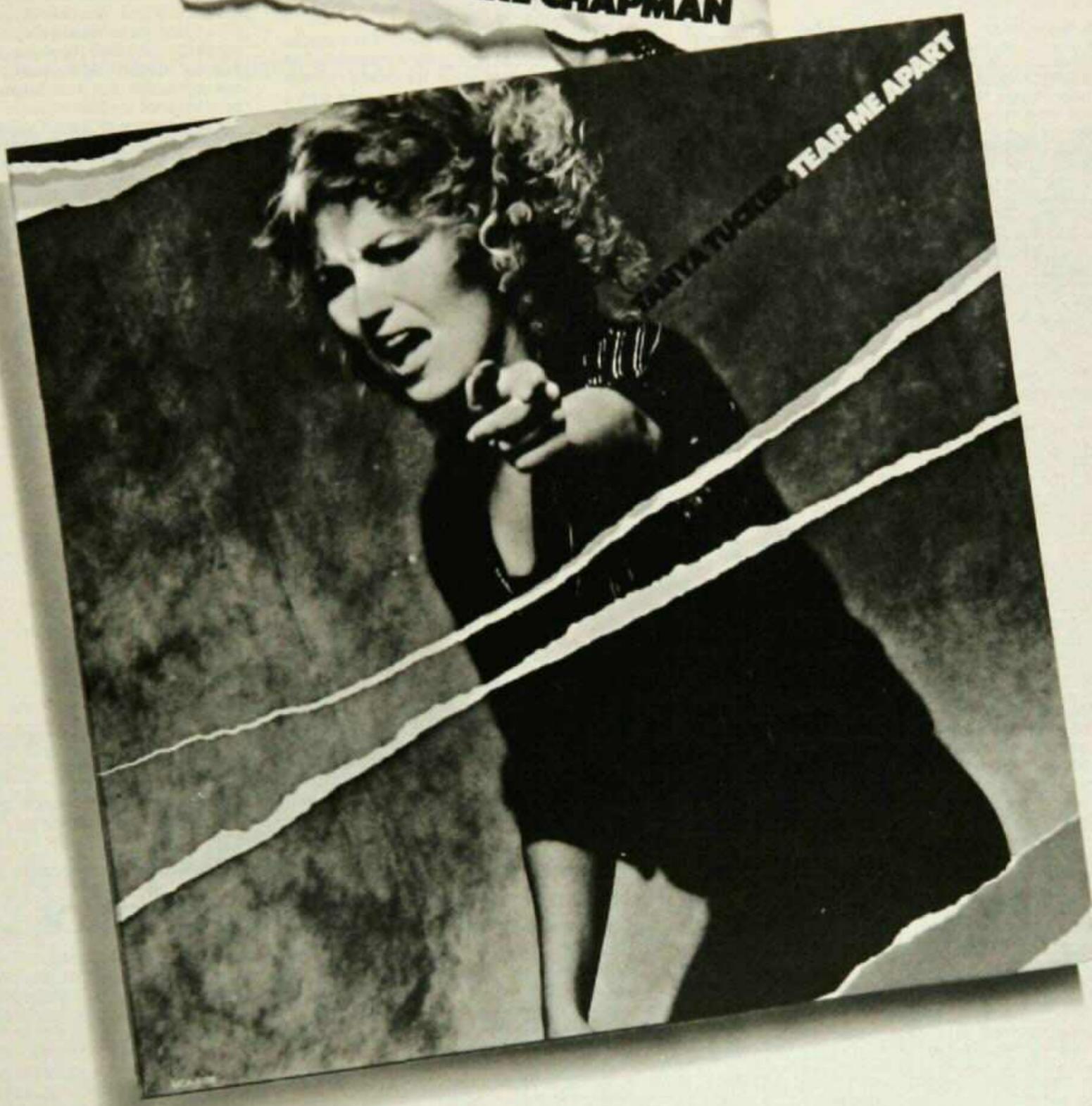
Murray Deutch, president of Buttermilk Sky Associates, and Bob Montgomery, vice president, House Of Gold Music, will represent the group in New York and Nashville, respectively.

Plans call for a projected series of seminars intended to focus on a wide range of topics concerning today's songwriter and his or her music publisher.

An informal meeting is scheduled for Wednesday (14), 6:30 p.m. in the lobby level conference room of CBS Records, 1801 Century Park West, Century City.

One of the targeted objectives of the group will be to distinguish the music publisher who exploits, promotes, administrates and provides tutelage, against the firm which primarily administrates copyrights.

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Editor-in-Chief/Publisher: Lee Zito (L.A.); Managing Editor: Eliot Tiegel (L.A.).

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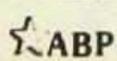
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Vol. 91 No. 45

Commentary

Uncle Sam . . . Music Patron

By STANLEY ADAMS

There was a time when private philanthropy kept the arts alive. In the classical era, Haydn was in the service of Prince Esterhazy and, in fact, lived on the Prince's estate.

There are numerous examples of this kind of personal patronage. Beethoven's patrons were Count Rasoumovsky and Prince Lobkowitz; Tchaikovsky was supported largely by a private annual gift from a wealthy woman, Madame von Meck.

Here in the U.S., the Boston Symphony was founded and supported for the first 30 or 40 years of its existence by a single individual, Maj. Henry Lee Higginson. And such institutions as the Metropolitan Opera, for example, existed for many years as a result of the personal philanthropy of Otto Kahn and Mrs. August Belmont.

Now, for a variety of reasons, the primary one being U.S. income tax laws, personal philanthropy has dwindled to a much less important role in supporting the arts and artists.

There are, of course, certain important exceptions in our own recent history. For example, Mrs. Elizabeth Sprague Coolidge personally commissioned an extensive list of prominent composers in the creation of new music. Among the composers on this roster, we even find a giant like Stravinsky. More recently, one of the members of the board of directors of the Philharmonic Symphony Society of New York, Francis Goelet, commissioned a series of concertos for the principal players of the Philharmonic from a wide variety of distinguished composers. And one of those compositions, a concerto for four percussion soloists, by Michael Colgrass, won the Pulitzer Prize for music in 1978.

But the period of personal benefaction is now mostly a thing

of the past. No arts institution can exist without income complementary to what it takes in at the box office, since expenses far exceed the proceeds. That is exactly where government support comes into the picture. In Europe, it's an old story. European governments subsidize their arts institutions on a really grand scale. On a per capita basis, for example, Austria has the greatest involvement with the arts; the U.S. is far behind the rest of the world in its recognition of the arts.

That is not to say that there aren't great things happening in the U.S. on a national, state and city level, even though the concept is still in its infancy. Most states have arts councils, which support their local institutions. The National Endowment for the Arts, which was established by an Act of Congress barely a dozen years ago has been a necessary vehicle of support for the arts and arts organizations. One of ASCAP's distinguished composers, Ezra Laderman, is the head of the music program for the National Endowment.

Personal philanthropy has been hurt by U.S. tax laws

The fear once held that government support would mean government interference or control has long since been erased. It's a sign of the increasing maturity of America as a society that the government itself recognizes the need for support of the arts as a way of improving the quality of life. In the process, numerous responsible and knowledgeable persons in the arts have been attracted to committees and organizations within the government framework geared to foster the arts.

It is obvious that more government involvement and support of the arts is needed if they are to flourish. And this is precisely the kind of government involvement that has to be encouraged and applauded.

Stanley Adams is president of ASCAP.



Stanley Adams: "Fear of government interference has long been erased."

A Free Market Will Decide

By OSCAR P. KUSISTO

My response to a recent Commentary titled "An Obituary For 8-Track" is not triggered by the fact that I have been dubbed Mr. 8-Track by Billboard and other publications. However, I believe the author, James Zebora, takes a view that is over-simplistic.

We all would, at some time in recorded history, have preferred a single format. Today, we still have the 45 r.p.m. single and the 33 1/3 r.p.m. LP. If we had simplified down to a single speed standard the cost of playback hardware would have been reduced. It would also be a lot simpler if we had only one standard for videodisk and videotape.

But competitive technology cannot readily be pooled by edict in a free market. More importantly, the market—the end user—will decide preference by value received, that is, performance versus cost.

The free market should decide the ratio of tape configuration, 8-track versus cassette, for each system had inherent advantages. Stereo 8 has the potential for equal or superior qual-

ity by virtue of its higher tape speed alone. But no one has yet made a serious effort to upgrade 8-track to the degree achieved by cassette proponents.

I lived through the "battle of the tape systems" and observed the major cassette thrusts in the late '60s and early '70s. In each of these episodes cassette technology didn't quite make it for the intended music application. This has changed, of course, and current cassette performance exceeds what anyone could have predicted in 1965-66.

So, who can be sure what the ultimate system will be? Each month or so I am exposed to better tape systems than were only just available. Let the public decide how the pie will divide.

Ultimately, we will have a discrete quadraphonic FM broadcast standard approved. Stereo 8 could provide an easy accommodation for a roaring rebirth of real discrete quad.

Oscar Kusisto is a consultant to the consumer electronics industry. He was a founder of the International Tape Assn.

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

Letters To The Editor

Dear Sir:

Recently you published a letter I wrote about the trouble I had joining the Abba Fan Club.

Well, a few weeks ago I finally received the merchandise I ordered in June. The president of the fan club then took the time to call me personally from Los Angeles to make sure I received my order and to explain the delay. Apparently, United Parcel Service was unable to make delivery when it was shipped originally and failed to return the merchandise to the fan club.

B.J. Almond
Decatur, Ind.

Dear Sir:

Billboard should check its articles for factual errors more carefully. I am referring to the review of the Eagles/Jimmy Buffett concert published in the Oct. 20th issue.

Although I did not attend the concert I would be willing to bet that the Eagles did not perform "The Best Of My Life," and that Jimmy Buffett did not perform any songs from his new album, "The Quite And Sensitive," as reported in the review.

Perhaps the reviewer was referring to "The Best Of My Love," the Eagles' hit of several years ago. And Buffett's latest album is entitled "Volcano," not "The Quite And Sensitive."

Larry Jenkins
Van Nuys, Calif.

Dear Sir:

This is a view from one consumer who spends money like crazy just to hear his favorite artist do his thing, either live or on an album. I'm a universal music fan. I listen to rock, disco, reggae, Latin, classical, etc.

But I'm bothered that many people seem to blame disco music for the recent drop in record sales. Donna Summer's "Bad Girls" was very big during this period so it became a natural target. They failed to realize that groups like the Eagles, Fleetwood Mac and Led Zeppelin were not on the charts, while others like the Cars, Cheap Trick, the Knack, Rickie Lee Jones and John Stewart were. Much of the public didn't recognize these "new faces," so naturally their sales would take time to accumulate. If the "supergroups" had released material, it would probably have been a different story.

Nelson A. Torres
Newark, N.J.

Dear Sir:

The college cutbacks are the result of a great deal of misunderstanding. Company promotion people spend much time monitoring the flagship stations in top markets, while ignoring or being oblivious to college stations which might very well be airing the product.

This is especially true for jazz. A great deal of the more "esoteric" product that triple Z formats reject gets great play on many college stations. Industry people have no idea of the professional commitment National Public Radio has given to stimulating interest in jazz among college stations.

I have had great response from some of the labels, while at others my name and phone number are taken and supposedly given to some mythical college rep, who takes forever to get back to me or never calls at all. One comes to resent this type of unprofessionalism. But in the long run it's the record companies that hurt themselves.

Tom Schnabel
Music Director
KCRW-FM
Santa Monica, Calif.

FORTY YEARS AGO NOBODY EVEN HEARD OF A COUNTRY MUSIC AWARD.

BUT THAT WAS BEFORE BMI.

BMI WOULD LIKE TO CONGRATULATE THESE WRITERS OF THE 83 BMI COUNTRY SONGS,
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BOBBY WOOD
JIMMY WORK

VIDEO DEEJAYS *KQED In S. F. Uses Local Personalities In New Show*

By CARY DARLING

LOS ANGELES—Video disk jockeys, reports on musical trends and originally produced videotapes of local acts are part of the concept known as Videowest. The program "Videowest," produced by the firm of the same name, begins a 13-week run Dec. 16 on San Francisco's KQED-TV. It will continue in a more experimental form over UHF KTSF-TV.

"This is a half-hour program which aims specifically for the 18-34-year-old audience," says Fabrice Florin, founder and producer. "In a way, it follows the free-form format initiated 10 years ago by KMPX-FM radio in San Francisco."

Each show, which airs on Wednesdays and Saturdays at 10 p.m. and 11 p.m. respectively, has a central theme around which Florin

and his all-volunteer staff wrap music, news and features.

For example, a recent program called "Rock Your Socks Off" featured street interviews with people asking them what their favorite music is and a report on discos and new wave rock venues. Also shown were tapes of Paul McCartney, Plastic Bertrand and Lene Lovich.

"Videowest," on the air since last March, is experimenting with video disk jockeys. Local air personalities Bob McClay, Beverley Wilshire and Richard Gossett participated. "We played live on the air a rock tape, some of which we made, and the disk jockey comes on between songs to do the transitions," says Florin.

As for making it visually interesting, Florin says, "We'll take a low camera angle, with a wide angle lens, so that the video disk jockey

can come close to the lens and establish eye contact with the audience.

"We chroma-key some video art at times in the background and sometimes we'll show a closeup of the engineer hitting the button or we'll show the director saying 'stand by to cue camera one'."

Executive producer Jeffrey Nemerovski adds that Videowest is trying not to make just music programs. "Just to have a purely musical show without any interviews or analysis is not interesting," he says.

Along with director Kim Dempster, Nemerovski is responsible for which acts are produced by in original videotapes for airing. So far, this has been limited to local acts due to budget. By creating its own reservoir of self-made tapes, Videowest hopes to reduce its dependence on tapes provided by labels.

In the future, Videowest plans to simulcast with a local radio station as well as start a video music magazine. "We're talking now with BAM Magazine about putting this together," says Florin, whose background includes working in experimental video for Viacom in Northern California to working at radio stations KPFA-FM and KQED-FM in the San Francisco area.

With "Videowest" moving to KQED-TV, with its larger audience, Florin is not worried about becoming too mainstream. One reason is that the KQED version is a compilation of highlights from past KTSF shows. "We'll use KTSF as an experimental ground. It's beautiful to be able to have television time where you can play with concepts," says Florin.

For KTSF, Videowest produces one show per week.

'We Hated Each Other,' Manilow Says Of Midler

NEW YORK—In the Barry Manilow special, the seventh to be produced by the NBC Radio network this year and due for airing the weekend of Nov. 9 to 11, the network has produced what might be the brightest and best-paced stanza of the series.

The technical quality is higher than on some past programs and the show never lags or hesitates in its pace of pungent comments by Manilow and, of course, his music.

Some of his comments: On meeting Bette Midler, "We hated each other. We were two egomaniacal Jews in the same room. She sang terribly and I played worse."

On his beginnings: "Coming from Brooklyn, coming from the slums, I never thought I could make a living in music. I got a new stepfather for my bar mitzvah. He introduced me to jazz and show music. Nothing was happening in the '50s. I couldn't listen to pop music. It was terrible."

The music is balanced with Manilow's hits and some of his lesser known work such as "Sunday Father," with an unusual lyric.

The show wraps with Clive Davis singing Manilow's praise. "He has an unerring ability to write, arrange and produce. He is a triple threat. Among the trade he is thought of as peerless." The show ends with Manilow singing "Copacabana."

DOUG HALL



RADIO TALK—WNEV-FM personality Pete Fornatale, left, listens to Records member Will Birch make a point as another member of the Virgin Records group, John Wicks, looks on.

RADIO PROGRAM REVIEW

Billy Taylor's Jazz Sparks NPR Stanza

NEW YORK—"It's A Grand Night For Swinging" closed the two-hour special National Public Radio Billy Taylor "Jazz Alive" showcase Monday (29) broadcast live and taped from the Public Theatre here. And indeed it was.

This closing Taylor composition, like all of Taylor's work played in the last hour of the show, was performed by a solidly swinging 19-piece band led by Taylor that included Frank Wess on tenor sax, Frank Strozier on alto sax, Ernie Royal and Dizzy Reece on trumpets and Grady Tate on drums.

The closing piece featured a fiery tenor duet by Dexter Gordon, who performed with a small Taylor unit for the first half of the show and Wess.

The show was carried live on more than 60 stations including WNYC-FM New York and WBGO-FM Newark. With other NPR stations taping the show for delayed broadcast those carrying it total 120.

The program opened with Taylor trio augmented by seven additional musicians. Gordon, Reece and guitarist Richie Resnikoff played several solos. In addition, Johnny Hartman was featured on vocals on two Taylor compositions. And Victor Gaskin played a great bass solo on Taylor's "One For The Woofers."

The special marked the beginning of Taylor's fourth season as host of the "Jazz Alive" season.

But for this show Taylor was more than the host. He played piano, led the band and the smaller groups and all of the 15 selections played were his compositions.

Taylor has made a success of these shows stressing quality, uniqueness and involvement with the music. Taylor, as a musician himself, knows the musicians and is sensitive to what they are trying to do.

As a host, he is as unobtrusive as possible. His comments featuring himself were kept to a minimum and were always essentially explanatory.

DOUG HALL

PUTS DOWN BRITISH MUSIC

Linda McCartney Dialog Perks RKO Radio Special

NEW YORK—The new RKO Radio network's first musical interview special with Wings as the subject will probably do well when it is aired the weekend of Nov. 10, but RKO will probably get some strong reaction if it ever tries to distribute it in Britain.

One of the most controversial comments of the show comes from Linda McCartney, who puts down British music. Both Linda and Paul McCartney comment on their careers and their music, which fills up most of the two-hour show.

Discussing their American tour Linda says: "At first I got criticized a lot if I sang flat, or, you know, being a bit amateur. But in truth, a lot of the music is like that in England. It's a little bit off, or a bit unprofessional and not that advanced. So I started thinking, well, it's all right."

Paul, skirting the British question, adds: "During the American tour

Linda got as professional as she needs to get. You know, you don't need to get too professional in rock'n'roll, or else it's not rock 'n' roll anymore."

The couple also discusses bringing up their children, Paul's dislike for recording studios and love for disco.

For now the RKO network consists of RKO's 11 owned radio stations. Since the Wings show does not fit the format of talk WOR-AM New York or classical WGMS-AM-FM in Washington, the program will not be included in these stations.

WASH-FM Washington has been lined up for this show in that market and RKO expects to have more stations signed before the show is aired.

In fact, RKO is offering the show to stations as an incentive to sign up as an affiliate.

Linda and Paul are interviewed by RKO national music coordinator Dave Sholin.

DOUG HALL

'Soundstage's' Sound Lands Special Supersonic System

By ALAN PENCHANSKY

CHICAGO—PBS-TV's "Soundstage" contemporary music series gets a boost in audio quality this season from the network's new DATE (Digital audio for television) system.

The new transmission system means better audio quality overall and greater ease in allowing local radio simulcasts of "Soundstage," according to WTTW, originator of the series.

The new DATE system piggybacks a 15 kHz stereo audio signal on the video signal. It is now reaching an estimated 45 million tv households in the U.S. via the 70 PBS stations linked by satellite.

"Soundstage's" Oct. 30 season premiere with Gordon Lightfoot was the first series broadcast since DATE's introduction.

WTTW expects an increasing number of PBS affiliates to begin simulcasting under the new system.

Previously, WTTW's master tapes had to be duplicated and mailed to stations planning simulcasts, since stereo audio could not be fed by the network.

Engineers at WTTW predict that DATE will help bring the advent of home tv receivers with stereo closer to reality.

The series' second week offering features the Temptations, followed by a Doobie Brothers episode, Doc Severinsen, John Prine, Chick Corea, and Ella Fitzgerald with Oscar Peterson and Joe Pass also are featured performers this season.

WTTW claims the DATE system offers cleaner, sharper sound than earlier transmission modes.

Virtually all PBS affiliates will carry "Soundstage" this season, according to WTTW. However, local simulcast figures have not been tabulated.

Illinois Stations Ban Motown Play

MT. CARMEL, Ill.—David Hurlbut has been unable to get record service for his stations WYER-AM-FM here so he's instituted a ban on playing all Motown product.

In a letter to the president of Motown, Hurlbut writes, "This is to inform you that as of this date (Oct. 22) I have instructed my program directors and music directors to remove all Motown records from WYER programming."

"We have taken this step due to the lack of record service by your company or any cooperation at all from Motown. We have requested service on several occasions. We have also requested specific titles for immediate airplay but to no avail. If we can't get serviced, then we won't play any of your company's product. These may seem like drastic steps, but they are necessary."

In all, Hurlbut has banned 10 records from the air including two by the Commodores.

He explains he has been trying to build up record service since the sta-

tion switched from an automated operation 18 months ago to a live contemporary format. He says he has won full cooperation from other record labels.

WYER is a 50 kw outlet while the AM is 500 watts.

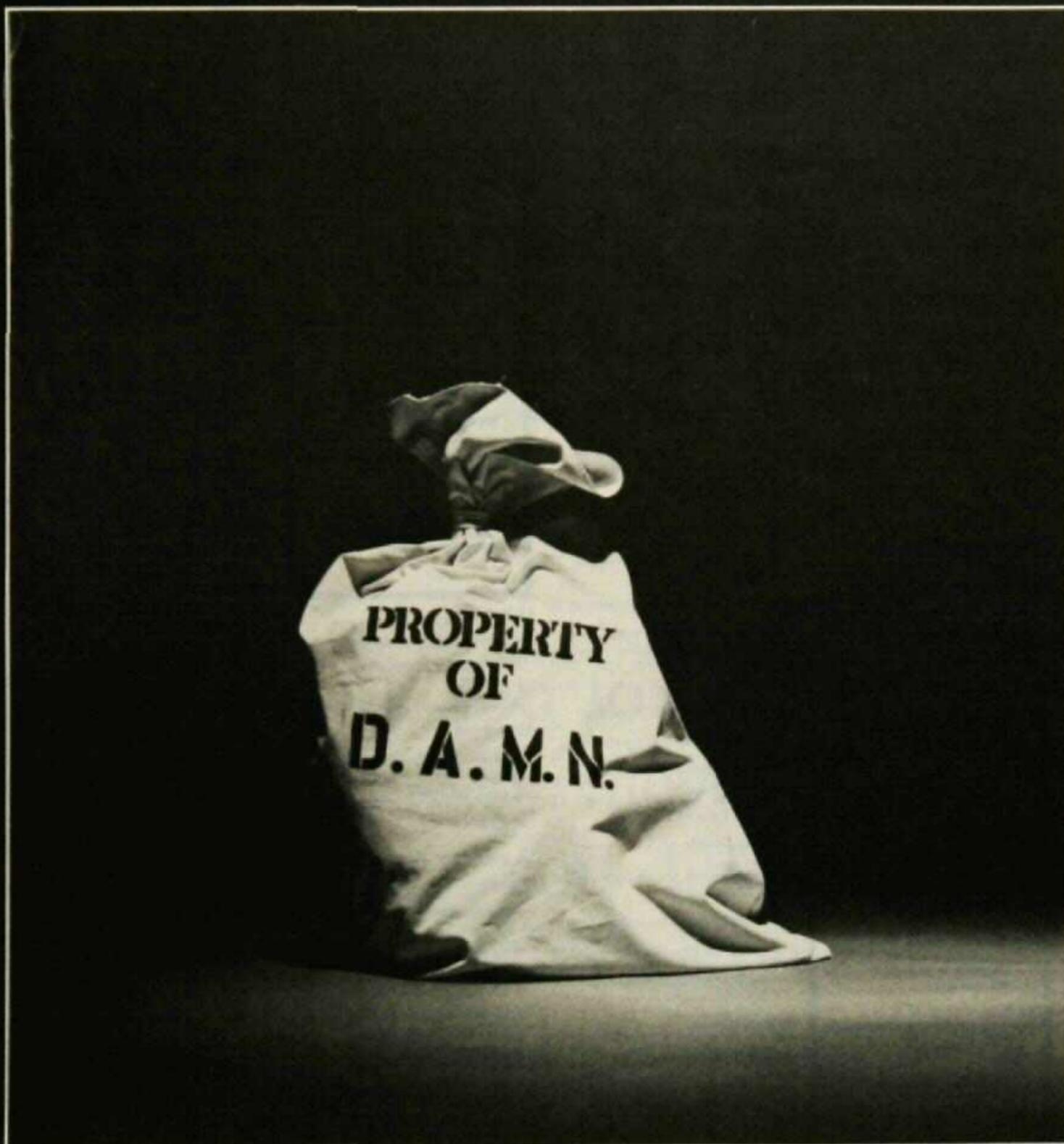
Dance Ensemble Boosting KITT

SAN DIEGO—Disco station KITT-FM (K-105) is hoping to keep its visibility high in this market with a four-member dancing team which represents the station at various community functions.

The group is not only proficient in disco, but performs history of dance shows ranging from the Charleston to ragtime, jazz and jitterbug.

Station manager Wally Reid says he created the group "because dance music is here to stay in one form or another. K-105 is providing music designed for dancing and our dancers demonstrate this."

HAVE YOU BEEN INVITED?



**ABOUT TO LET THE CAT
OUT OF THE BAG!**

Dashing Ashley Music Network/D.A.M.N.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/1/79)

TOP ADD ONS - NATIONAL

- RUPERT HOLMES—Escape (Infinity)
- MICHAEL JACKSON—Rock With Me (Epic)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)

D—Discotheque Crossover

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

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

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

KOPA—Phoenix

- KOOL & THE GANG—Ladies Night (De-Lite)
- FOREIGNER—Head Games (Atlantic)
- ★ BARRY MANILOW—Ships (Arista) 24-16
- ★ BLONDIE—Dreaming (Chrysalis) 30-22

KTKT—Tucson

- STEVIE WONDER—Send One Your Love (Motown)
- CRYSTAL GAYLE—Half The Way (Columbia)
- ★ RUPERT HOLMES—Escape (Infinity) X-25
- ★ SUPERTRAMP—Take The Long Way Home (A&M) 20-14

KQED—Albuquerque

- IAN GOMM—Hold On (Stiff/Epic)
- LEIF GARRETT—When I Think Of You (Scotti Bros.)
- ★ BARRY MANILOW—Ships (Arista) 14-9
- ★ BRENDA RUSSELL—So Good, So Right (Horizon) 18-13

KENO—Las Vegas

- MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
- CHRIS THOMPSON—If You Remember Me (Elektra)
- ★ FRANCE JOLI—Come To Me (Prelude) 17-11
- ★ SUPERTRAMP—Take The Long Way Home (A&M) 15-8

KFMB—San Diego

- JOHN COUGAR—I Need A Lover (Mercury)
- MOON MARTIN—No Chance (Capitol)
- ★ STYX—Babe (A&M) 17-10
- ★ COMMODORES—Still (Motown) 14-6

Pacific Northwest Region

TOP ADD ONS:

- RUPERT HOLMES—Escape (Infinity)
- SMOKEY ROBINSON—Cruisin' (Tama)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)

PRIME MOVERS:

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- COMMODORES—Still (Motown)
- STYX—Babe (A&M)

BREAKOUTS:

- STEVIE WONDER—Send One Your Love (Tama)
- DIONNE WARWICK—Deja Vu (Arista)
- FOREIGNER—Head Games (Atlantic)

KFRC—San Francisco

- SMOKEY ROBINSON—Cruisin' (Motown)
- RUPERT HOLMES—Escape (Infinity)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 20-10
- ★ STYX—Babe (A&M) 30-20

KYA—San Francisco

- CRYSTAL GAYLE—Half The Way (Columbia)
- RITA COOLIDGE—One Fine Day (A&M)
- ★ COMMODORES—Still (Motown) 10-4
- ★ STYX—Babe (A&M) 14-7

KLIV—San Jose

- LITTLE RIVER BAND—Cool Change (Capitol)
- EAGLES—Heartache Tonight (Asylum)
- ★ FLEETWOOD MAC—Tusk (WB) 11-4
- ★ KENNY ROGERS—You Decorated My Life (UA) 26-21

KROY—Sacramento

- JEFFERSON STARSHIP—Jane (Grunt)
- STEVIE WONDER—Send One Your Love (Motown)
- ★ MICHAEL JACKSON—Rock With You (Epic) X-25
- ★ PABLO CRUISE—I Want You Tonight (A&M) 28-21

PRIME MOVERS - NATIONAL

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- STYX—Babe (A&M)
- COMMODORES—Still (Motown)

KYNO—Fresno

- DIONNE WARWICK—Deja Vu (Arista)
- RUPERT HOLMES—Escape (Infinity)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 21-15
- ★ LAUREN WOOD—Please Don't Leave (WB) 27-20

KGW—Portland

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- BARRY MANILOW—Ships (Arista)
- ★ COMMODORES—Still (Motown) 21-12
- ★ EAGLES—Heartache Tonight (Asylum) 16-6

KING—Seattle

- RUPERT HOLMES—Escape (Infinity)
- LITTLE RIVER BAND—Cool Change (Capitol)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) X-15
- ★ COMMODORES—Still (Motown) X-13

KJRB—Spokane

- JEFFERSON STARSHIP—Jane (Grunt)
- STEVIE WONDER—Send One Your Love (Motown)
- ★ RUPERT HOLMES—Escape (Infinity) 24-15
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 17-7

KTAC—Tacoma

- CHEAP TRICK—Dream Police (Epic)
- RUPERT HOLMES—Escape (Infinity)
- ★ DONNA SUMMER—Dim All The Lights (Casablanca) 23-16
- ★ STYX—Babe (A&M) 10-7

KCPX—Salt Lake City

- CLIFF RICHARD—We Don't Talk Anymore (EMI America)
- FOREIGNER—Head Games (Atlantic)
- ★ RUPERT HOLMES—Escape (Infinity) 27-18
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 24-17

KRSP—Salt Lake City

- RUPERT HOLMES—Escape (Infinity)
- CLIFF RICHARD—We Don't Talk Anymore (EMI America)
- ★ FLEETWOOD MAC—Tusk (WB) 9-4
- ★ BARRY MANILOW—Ships (Arista) 22-12

KTLX—Denver

- DIONNE WARWICK—Deja Vu (Arista)
- YVONNE ELLIMAN—Love Pains (RSO)
- ★ RONNIE MILSAP—Get It Up (RCA) 32-24
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 22-13

KIMN—Denver

- ★ BARRY MANILOW—Ships (Arista) 19-14
- ★ COMMODORES—Still (Motown) 15-8

KJR—Seattle

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- STEVIE WONDER—Send One Your Love (Motown)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- ★ COMMODORES—Still (Motown) 12-6

KYTX—Seattle

- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) D-22
- ★ KENNY LOGGINS—This Is It (Columbia) D-29

KCBN—Reno

- RUPERT HOLMES—Escape (Infinity)
- CLIFF RICHARD—We Don't Talk Anymore (EMI America)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 39-23
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 31-14

North Central Region

TOP ADD ONS:

- SUPERTRAMP—Take The Long Way Home (A&M)
- RUPERT HOLMES—Escape (Infinity)
- DR. HOOK—Better Love Next Time (Capitol)

PRIME MOVERS:

- BARRY MANILOW—Ships (Arista)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- COMMODORES—Still (Motown)

BREAKOUTS:

- JEFFERSON STARSHIP—Jane (Grunt)
- ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
- ABBA—Chiquitita (Atlantic)

CKLW—Detroit

- RUPERT HOLMES—Escape (Infinity)
- ★ MELISSA MANCHESTER—Pretty Girls (Arista) X-21
- ★ BARRY MANILOW—Ships (Arista) 18-13

WDRQ—Detroit

- SUGAR HILL GANG—Rapper's Delight (Sugar Hill)
- EARTH, WIND & FIRE—In The Stone (Arc)
- ★ MICHAEL JACKSON—Rock With You (Epic) X-16
- ★ EAGLES—Heartache Tonight (Asylum) 6-2

WTAC—Flint

- STEVIE WONDER—Send One Your Love (Motown)
- SUPERTRAMP—Take The Long Way Home (A&M)
- ★ COMMODORES—Still (Motown) 27-6
- ★ KENNY ROGERS—You Decorated My Life (UA) 26-10

Z-96 (WZZR-FM)—Grand Rapids

- ANNE MURRAY—Broken Hearted Me (Capitol)
- ★ ALAN PARSONS PROJECT—Damned If I Do (Arista) 24-14-16-8
- ★ BLONDIE—Dreaming (Chrysalis) 24-14

WAKY—Louisville

- PABLO CRUISE—I Want You Tonight (A&M)
- CRYSTAL GAYLE—Half The Way (Columbia)
- ★ BARRY MANILOW—Ships (Arista) 20-12
- ★ COMMODORES—Still (Motown) 17-11

WBGN—Bowling Green

- RUPERT HOLMES—Escape (Infinity)
- ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
- ★ FLEETWOOD MAC—Tusk (WB) 19-14
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 28-18

WGCL—Cleveland

- JEFFERSON STARSHIP—Jane (Grunt)
- SUPERTRAMP—Take The Long Way Home (A&M)
- ★ BARRY MANILOW—Ships (Arista) 20-8
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 16-7

WZZP—Cleveland

- DR. HOOK—Better Love Next Time (Capitol)
- CRYSTAL GAYLE—Half The Way (Columbia)
- ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) X-19
- ★ COMMODORES—Still (Motown) 19-7

BREAKOUTS - NATIONAL

- STEVIE WONDER—Send One Your Love (Tama)
- FOREIGNER—Head Games (Atlantic)
- JEFFERSON STARSHIP—Jane (Grunt)

Q-102 (WKRQ-FM)—Cincinnati

- SUPERTRAMP—Take The Long Way Home (A&M)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 24-21
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 21-13

WNCI—Columbus

- MICHAEL JOHNSON—This Night Won't Last Forever (EMI)
- ★ COMMODORES—Still (Motown) 10-5
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 17-3

WCUE—Akron

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- DR. HOOK—Better Love Next Time (Capitol)
- ★ CHRIS THOMPSON—If You Remember Me (Planet) 31-21
- ★ BARRY MANILOW—Ships (Arista) 28-17

13-Q (WKTQ)—Pittsburgh

- D- FRANCE JOLI—Come To Me (Prelude)
- ABBA—Chiquitita (Atlantic)
- ★ SMOKEY ROBINSON—Cruisin' (Tama) X-20
- ★ STYX—Babe (A&M) 10-5

WPEZ—Pittsburgh

- FOREIGNER—Head Games (Atlantic)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ COMMODORES—Still (Motown) 19-10
- ★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 24-17

Southwest Region

TOP ADD ONS:

- KOOL & THE GANG—Ladies Night (De-Lite)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- COMMODORES—Still (Motown)

PRIME MOVERS:

- Styx—Babe (A&M)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- SUPERTRAMP—Take The Long Way Home (A&M)

BREAKOUTS:

- STEVIE WONDER—Send One Your Love (Tama)
- ISAAC HAYES—Don't Let Go (Polydor)
- PABLO CRUISE—I Want You Tonight (A&M)

KILT—Houston

- KOOL & THE GANG—Ladies Night (De-Lite)
- ISAAC HAYES—Don't Let Go (Polydor)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 33-14
- ★ STYX—Babe (A&M) 22-11

KRBE—Houston

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 20-10
- DR. HOOK—Better Love Next Time (Capitol)
- ★ STYX—Babe (A&M) 11-7
- ★ ELTON JOHN—Victim Of Love (MCA) 25-20

KLIF—Dallas

- ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- ★ ANNE MURRAY—Broken Hearted Me (Capitol) 17-12
- ★ STYX—Babe (A&M) 13-3

KNUS-FM—Dallas

- CRYSTAL GAYLE—Half The Way (Columbia)
- JEFFERSON STARSHIP—Jane (Grunt)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 20-10
- ★ COMMODORES—Still (Motown) 12-5

KFJZ-FM (Z-97)—Ft. Worth

- COMMODORES—Still (Motown)
- FLEETWOOD MAC—Tusk (WB)
- ★ SUPERTRAMP—Take The Long Way Home (A&M) 12-4
- ★ STYX—Babe (A&M) 19-12

KINT—El Paso

- RUPERT HOLMES—Escape (Infinity)
- SUPERTRAMP—Take The Long Way Home (A&M)
- ★ BARRY MANILOW—Ships (Arista) 25-18
- ★ STYX—Babe (A&M) 13-8

WKY—Oklahoma City

- HERB ALPERT—Rotation (A&M)
- STEVIE WONDER—Send One Your Love (Tama)
- ★ SUPERTRAMP—Take The Long Way Home (A&M) 22-11
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 28-17

KTFX—Tulsa

- MOON MARTIN—No Chance (Capitol)
- KOOL & THE GANG—Ladies Night (De-Lite)
- ★ STREISAND & SUMMER—No More Tears (Columbia/Casablanca) 40-29
- ★ COMMODORES—Still (Motown) 15-8

KELI—Tulsa

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- FLEETWOOD MAC—Angel (WB)
- ★ STYX—Babe (A&M) 8-2
- ★ EAGLES—Heartache Tonight (Asylum) 4-1

WTIX—New Orleans

- PABLO CRUISE—I Want You Tonight (A&M)
- STEVIE WONDER—Send One Your Love (Tama)
- ★ CHRIS THOMPSON—If You Remember Me (Planet) 39-21
- ★ KOOL & THE GANG—Ladies Night (De-Lite) 23-16

WNOE—New Orleans

- LITTLE RIVER BAND—Cool Change (Capitol)
- STEVIE WONDER—Send One Your Love (Tama)
- ★ COMMODORES—Still (Motown) 3-1
- ★ KOOL & THE GANG—Ladies Night (De-Lite) 31-19

KEEL—Shreveport

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- KENNY LOGGINS—This Is It (Columbia)
- ★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 18-12
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds) 14-6

Midwest Region

TOP ADD ONS:

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- ALAN PARSONS PROJECT—Damned If I Do (Arista)

PRIME MOVERS:

- EAGLES—Heartache Tonight (Asylum)
- COMMODORES—Still (Motown)
- FLEETWOOD MAC—Tusk (Warner Brothers)

BREAKOUTS:

- STEVIE WONDER—Send One Your Love (Tama)
- LITTLE RIVER BAND—Cool Change (Capitol)
- HALL & OATES—Wait For Me (RCA)

WLS—Chicago

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- ★ FLEETWOOD MAC—Tusk (WB) 12-6
- ★ EAGLES—Heartache Tonight (Asylum) 11-5

(Continued on page 24)

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NOVEMBER 10, 1979, BILLBOARD

Congratulations
to the EAGLES
& Bill Szymczyk
on their No. 1 Album.

Thank you for giving
us the privilege of
serving you during
"THE LONG RUN."



Britannia Studios

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (11/1/79)

Continued from page 22

- WFEW—Chicago**
- SUPERTRAMP—Take The Long Way Home (A&M)
 - COMMODORES—Still (Motown)
 - ★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 20-14
 - ★ NICK LOWE—Cruel To Be Kind (Columbia) 22-18

- WRON—Rockford**
- DR. HOOK—Better Love Next Time (Capitol)
 - EAGLES—Heartache Tonight (Asylum)
 - ★ BARRY MANILOW—Ships (Arista) 21-13
 - ★ COMMODORES—Still (Motown) 18-10

- WIFE—Indianapolis**
- RUPERT HOLMES—Escape (Infinity)
 - ABBA—Chiquitita (Atlantic)

- WNDE—Indianapolis**
- LITTLE RIVER BAND—Cool Change (Capitol)
 - RUPERT HOLMES—Escape (Infinity)
 - ★ BLONDIE—Dreaming (Chrysalis) 24-14
 - ★ COMMODORES—Still (Motown) 12-7

- WOKY—Milwaukee**
- BLONDIE—Dreaming (Chrysalis)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ EAGLES—Heartache Tonight (Asylum) 11-4
 - ★ FLEETWOOD MAC—Tusk (WB) 14-5

- WZUU-FM—Milwaukee**
- JIMMY BUFFETT—Fins (MCA)
 - HALL & OATES—Wait For Me (RCA)
 - ★ BARRY MANILOW—Ships (Arista) 12-6
 - ★ STYX—Babe (A&M) 11-5

- KSQJ-FM—St. Louis**
- ALAN PARSONS—Damned If I Do (Arista)
 - CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
 - ★ FOREIGNER—Head Games (Atlantic) X-10
 - ★ KENNY LOGGINS—This Is It (Columbia) 32-18

- KXON—St. Louis**
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI)
 - ★ SUPERTRAMP—Take The Long Way Home (A&M) 20-10
 - ★ STYX—Babe (A&M) 8-3

- KIOA—Des Moines**
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
 - J.D. SOUTHER—You're Only Lonely (Columbia)
 - ★ LED ZEPPELIN—All My Love (Swan Song) 9-2
 - ★ EAGLES—Heartache Tonight (Asylum) 14-1

- KDWB—Minneapolis**
- ALAN PARSONS PROJECT—Damned If I Do (Arista)
 - THE KNACK—She's So Selfish (Capitol)
 - ★ COMMODORES—Still (Motown) 18-10
 - ★ EAGLES—The Long Run (Asylum) 17-12

- KSTP—Minneapolis**
- FRANK MILLS—Peter Piper (Polydor)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 14-8
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 25-14

- WHB—Kansas City**
- LITTLE RIVER BAND—Cool Change (Capitol)
 - CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
 - ★ ANNE MURRAY—Broken Hearted Me (Capitol) 21-14
 - ★ COMMODORES—Still (Motown) 14-6

- KBEQ—Kansas City**
- JEFFERSON STARSHIP—Jane (Grun))
 - KOOL & THE GANG—Ladies Night (Mercury)
 - ★ BARRY MANILOW—Ships (Arista) 25-19
 - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 7-2

- KKLS—Rapid City**
- STEVIE WONDER—Send One Your Love (Tamla)
 - KENNY LOGGINS—This Is It (Columbia)
 - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 5-3
 - ★ STYX—Babe (A&M) 11-5

- KQWB—Fargo**
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI)
 - ★ BARRY MANILOW—Ships (Arista) 24-17

- KLEO—Wichita**
- DIONNE WARWICK—Deja Vu (Arista)
 - MELISSA MANCHESTER—Pretty Girls (Arista)
 - ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 29-23
 - ★ BLONDIE—Dreaming (Chrysalis) 19-15

- WROC—Hartford**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
 - RUPERT HOLMES—Escape (Infinity)
 - ★ STYX—Babe (A&M) 19-6
 - ★ COMMODORES—Still (Motown) 22-12

- WPRO (AM)—Providence**
- MICHAEL JACKSON—Rock With You (Epic)
 - HALL & OATES—Wait For Me (RCA)
 - ★ PABLO CRUISE—I Want You Tonight (A&M) 26-21
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 16-7

- WPRO-FM—Providence**
- KOOL & THE GANG—Ladies Night (De-Lite)
 - MICHAEL JACKSON—This Night Won't Last Forever (Epic)
 - ★ CRUSADERS—Street Life (MCA) 17-11
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 22-13

- WICC—Bridgeport**
- RONNIE MILSAP—Get It Up (RCA)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ SUPERTRAMP—Take The Long Way Home (A&M) 23-16
 - ★ BOB DYLAN—Gotta Serve Somebody (Columbia) 27-18

- WABC—New York**
- RUPERT HOLMES—Escape (Infinity)
 - MICHAEL JACKSON—Rock With You (Epic)
 - ★ COMMODORES—Still (Motown) 7-11
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 12-8

- WXLO—New York**
- MICHAEL JACKSON—Rock With You (Epic)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI)
 - ★ COMMODORES—Still (Motown) 11-4
 - ★ STYX—Babe (A&M) 23-15

- WPTR—Albany**
- FRANCE JOLI—Come To Me (Prelude)
 - KENNY LOGGINS—This Is It (Columbia)
 - ★ LITTLE RIVER BAND—Cool Change (Capitol)
 - ★ STEVIE WONDER—Send One Your Love (Motown) 30-22

- WTRY—Albany**
- JEFFERSON STARSHIP—Jane (Grun))
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ KOOL & THE GANG—Ladies Night (De-Lite) 23-16
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 10-5

- WKBW—Buffalo**
- FRANCE JOLI—Come To Me (Prelude)
 - FRANK MILLS—Peter Piper (Polydor)
 - ★ ANNE MURRAY—Broken Hearted Me (Capitol) 18-13
 - ★ ABBA—Chiquitita (Atlantic) 27-23

- WYSL—Buffalo**
- ABBA—Chiquitita (Atlantic)
 - ALAN O'DAY—Oh Johnny (Pacific)
 - ★ HELEN REDDY—Let Me Be Your Woman (Capitol) 23-15
 - ★ BARRY MANILOW—Ships (Arista) 15-5

- WBFB—Rochester**
- J.D. SOUTHER—You're Only Lonely (Columbia)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ COMMODORES—Still (Motown) 14-4

- WRKO—Boston**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
 - CRYSTAL GAYLE—Half The Way (Columbia)
 - ★ KOOL & THE GANG—Ladies Night (De-Lite) 21-13
 - ★ COMMODORES—Still (Motown) 19-9

- WBZ-FM—Boston**
- STEVIE WONDER—Send One Your Love (Tamla)
 - CRUSADERS—Street Life (MCA)

- WYRE—Annapolis**
- FRANK MILLS—Peter Piper (Polydor)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI)
 - ★ KOOL & THE GANG—Ladies Night (Mercury) 27-19
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 17-9

- WLEE—Richmond**
- RUPERT HOLMES—Escape (Infinity)
 - SUPERTRAMP—Take The Long Way Home (A&M)
 - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 23-14
 - ★ STYX—Babe (A&M) 17-7

- WRVQ—Richmond**
- RUPERT HOLMES—Escape (Infinity)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 18-9
 - ★ MICHAEL JACKSON—Rock With You (Epic) 24-10

- WAEB—Allentown**
- J.D. SOUTHER—You're Only Lonely (Columbia)
 - ★ ANNE MURRAY—Broken Hearted Me (Capitol) 20-13
 - ★ SUPERTRAMP—Take The Long Way Home (A&M) 23-19

- WKBO—Harrisburg**
- CHEAP TRICK—Dream Police (Epic)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ BLONDIE—Dreaming (Chrysalis) 28-21
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 17-10

- WQXI—Atlanta**
- JEFFERSON STARSHIP—Jane (Grun))
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ LITTLE RIVER BAND—Cool Change (Capitol) 20-13
 - ★ RUPERT HOLMES—Escape (Infinity) 25-16

- Z-93 (WZGC-FM)—Atlanta**
- FOREIGNER—Head Games (Atlantic)
 - MOTHER'S FINEST—Somebody To Love (Epic)
 - ★ RUPERT HOLMES—Escape (Infinity) 28-14
 - ★ LAUREN WOOD—Please Don't Go (WB) 15-8

- WBBO—Augusta**
- LITTLE RIVER BAND—Cool Change (Capitol)
 - FOREIGNER—Head Games (Atlantic)
 - ★ RUPERT HOLMES—Escape (Infinity) 23-16
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 14-7

- WFOM—Atlanta**
- KENNY LOGGINS—This Is It (Columbia)
 - DIONNE WARWICK—Deja Vu (Arista)
 - ★ STYX—Babe (A&M) 15-12
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 20-18

- WPGA—Washington**
- FOREIGNER—Head Games (Atlantic)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 11-5
 - ★ RUPERT HOLMES—Escape (Infinity) 26-13

- WGH—Norfolk**
- RUPERT HOLMES—Escape (Infinity)
 - BRENDA RUSSELL—So Good, So Right (Horizon)
 - ★ CHRIS THOMPSON—If You Remember Me (Planet) X-12
 - ★ STYX—Babe (A&M) 9-5

- WCAD—Baltimore**
- ANNE MURRAY—Broken Hearted Me (Capitol)
 - LITTLE RIVER BAND—Cool Change (Capitol)
 - ★ FLEETWOOD MAC—Tusk (WB) 10-5

- WFLB—Fayetteville**
- JEFFERSON STARSHIP—Jane (Grun))
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ SMOKEY ROBINSON—Cruisin' (Motown) 27-22
 - ★ KOOL & THE GANG—Ladies Night (Mercury) 24-16

- WQAM—Miami**
- RUPERT HOLMES—Escape (Infinity)
 - SUPERTRAMP—Take The Long Way Home (A&M)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 7-1
 - ★ COMMODORES—Still (Motown) 10-2

- WMJX (96X)—Miami**
- SISTER POWER—Gimme Back My Love Affair (Ocean)
 - PRINCE—I Wanna Be Your Lover (WB)
 - ★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 11-2
 - ★ DONNA SUMMER—On The Radio (Casablanca) 18-11

- Y-100 (WHYI-FM)—Miami**
- DONNA SUMMER—On The Radio (Casablanca)
 - MICHAEL JACKSON—Rock With You (Epic)
 - ★ STYX—Babe (A&M) 16-10
 - ★ IAN GOMM—Hold On (Stiff/Epic) 20-15

- WLDf—Orlando**
- JOHN COUGAR—I Need A Lover (Mercury)
 - CHRIS THOMPSON—If You Remember Me (Elektra)
 - ★ KENNY ROGERS—You Decorated My Life (UA) 7-3
 - ★ EAGLES—Heartache Tonight (Asylum) 12-6

- Q-105 (WRBQ-FM)—Tampa**
- MICHAEL JACKSON—Rock With You (Epic)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI)
 - ★ EAGLES—Heartache Tonight (Asylum) 11-4
 - ★ STYX—Babe (A&M) 7-1

- BJ-105 (WBWJ-FM)—Orlando**
- CHRIS THOMPSON—If You Remember Me (Elektra)
 - MICHAEL JACKSON—Rock With You (Epic)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 25-17
 - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 22-14

- WZDQ—Chattanooga**
- STEVIE WONDER—Send One Your Love (Motown)
 - RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
 - ★ CLIFF RICHARD—We Don't Talk Anymore (EMI America) 24-21
 - ★ RICHIE FURRY BAND—I Still Have Dreams (Elektra) 22-18

- WQXQ—Daytona Beach**
- KOOL & THE GANG—Ladies Night (De-Lite)
 - FOREIGNER—Head Games (Atlantic)
 - ★ SUPERTRAMP—Take The Long Way Home (A&M) 33-20
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 25-14

- WAPE—Jacksonville**
- STEVIE WONDER—Send One Your Love (Motown)
 - FOGHAT—Third Time Lucky (Bearsville)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 15-8
 - ★ COMMODORES—Still (Motown) 8-1

- WAYS—Charlotte**
- LITTLE RIVER BAND—Cool Change (Capitol)
 - PABLO CRUISE—I Want You Tonight (A&M)
 - ★ RUPERT HOLMES—Escape (Infinity) 24-19
 - ★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI America) 12-7

- WXIX—Raleigh**
- SUPERTRAMP—Take The Long Way Home (A&M)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ ISAAC HAYES—Don't Let Go (Polydor) 22-18
 - ★ CHRIS THOMPSON—If You Remember Me (Elektra) 19-13

- WTMA—Charleston**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 3-1
 - ★ BARRY MANILOW—Ships (Arista) 24-17

- WORD—Spartanburg**
- KENNY ROGERS—Coward Of The County (UA)
 - STEVE FORBERT—Romeo's Tune (Nemperor)
 - ★ RUPERT HOLMES—Escape (Infinity) 29-22
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 13-20

- WLAC—Nashville**
- KOOL & THE GANG—Ladies Night (Mercury)
 - FOREIGNER—Head Games (Atlantic)
 - ★ SUPERTRAMP—Take The Long Way Home (A&M) 39-25
 - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 40-21

- (WBQ) 92-Q—Nashville**
- KOOL & THE GANG—Ladies Night (Mercury)
 - FOREIGNER—Head Games (Atlantic)
 - ★ STYX—Babe (A&M) 10-4
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 26-20

- WHBQ—Memphis**
- MICHAEL JACKSON—Rock With You (Epic)
 - FOREIGNER—Head Games (Atlantic)
 - ★ STYX—Babe (A&M) 16-7
 - ★ THE SPORTS—Who Listens To The Radio (Arista) 23-18

- WRJZ—Knoxville**
- FRANK MILLS—Peter Piper (Polydor)
 - STEVIE WONDER—Send One Your Love (Motown)
 - ★ COMMODORES—Sail On (Motown) 28-22
 - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 19-11

- WGOW—Chattanooga**
- MOON MARTIN—No Chance (Capitol)
 - HALL & OATES—Wait For Me (RCA)
 - ★ RUPERT HOLMES—Escape (Infinity) 17-10
 - ★ BARRY MANILOW—Ships (Arista) 25-15

- WERC—Birmingham**
- MICHAEL JACKSON—Rock With You (Epic)
 - FOREIGNER—Head Games (Atlantic)
 - ★ SMOKEY ROBINSON—Cruisin' (Motown) 16-8
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 21-14

- WSGN—Birmingham**
- SMOKEY ROBINSON—Cruisin' (Motown)
 - RUPERT HOLMES—Escape (Infinity)
 - ★ FLEETWOOD MAC—Tusk (WB) 18-10
 - ★ EAGLES—Heartache Tonight (Asylum) 13-14

- WHYY—Montgomery**
- FOREIGNER—Head Games (Atlantic)
 - RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 27-16
 - ★ FRANK MILLS—Peter Piper (Polydor) 26-17

- KAAY—Little Rock**
- LITTLE RIVER BAND—Cool Change (Capitol)
 - DIONNE WARWICK—Deja Vu (Arista)
 - ★ ANNE MURRAY—Broken Hearted Me (Capitol) 7-5
 - ★ BARRY MANILOW—Ships (Arista) 10-7

- WSEZ (2-93)—Winston-Salem**
- JEFFERSON STARSHIP—Jane (Grun))
 - YVONNE ELLIMAN—Love Pains (RSO)
 - ★ BLONDIE—Dreaming (Chrysalis) 19-7
 - ★ STYX—Babe (A&M) 8-1

- WAIV—Jacksonville**
- BLONDIE—Dreaming (Chrysalis)
 - MICHAEL JACKSON—Rock With You (Epic)
 - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 23-11
 - ★ K.C. & THE SUNSHINE SOUND—Please Don't Go (Sunshine Sound) 33-21

Northeast Region

TOP ADD ONS:

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- (D) FRANCE JOLI—Come To Me (Prelude)
- CLIFF RICHARD—Come To Me (EMI)

PRIME MOVERS:

- COMMODORES—Still (Motown)
- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- STYX—Babe (A&M)

BREAKOUTS:

- MICHAEL JACKSON—Rock With You (Epic)
- DIONNE WARWICK—Deja Vu (Arista)
- STEVIE WONDER—Send One Your Love (Tamla)

Mid-Atlantic Region

TOP ADD ONS:

- J.D. SOUTHER—You're Only Lonely (Columbia)
- DR. HOOK—Better Love Next Time (Capitol)
- SUPERTRAMP—Take The Long Way Home (A&M)

PRIME MOVERS:

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

BREAKOUTS:

- FOREIGNER—Head Games (Atlantic)
- LITTLE RIVER BAND—Cool Change (Capitol)
- ANNE MURRAY—Broken Hearted Me (Capitol)

Southeast Region

TOP ADD ONS:

- MICHAEL JACKSON—Rock With You (Epic)
- RUPERT HOLMES—Escape (Infinity)
- LITTLE RIVER BAND—Cool Change (Capitol)

PRIME MOVERS:

- STREISAND & SUMMER—No More Tears (Columbia/Casablanca)
- STYX—Babe (A&M)
- EAGLES—Heartache Tonight (Asylum)

BREAKOUTS:

- FOREIGNER—Head Games (Atlantic)
- STEVIE WONDER—Send One Your Love (Tamla)
- JEFFERSON STARSHIP—Jane (Grun)

NOVEMBER 10, 1979, BILLBOARD

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/31/79)

Top Add Ons-National

- INMATES—First Offence (Polydor/Radar)
- PABLO CRUISE—Part Of The Game (A&M)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- BOB MARLEY & THE WAILERS—Survival (Island)

Top Requests/Airplay-National

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

National Breakouts

- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)

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

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

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

KBPI-FM—Denver (Frank Cody)

- INMATES—First Offence (Polydor/Radar)
- PABLO CRUISE—Part Of The Game (A&M)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- BLONDIE—Eat To The Beat (Chrysalis)
- EAGLES—In The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)

KISW-FM—Seattle (Steve Slaton)

- INMATES—First Offence (Polydor/Radar)
- HORNSLIPS—Short Stories/Tall Tales (Mercury)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- TOTO—Hydra (Columbia)
- SAMMY HAGAR—Street Machine (Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- AC/DC—Highway To Hell (Atlantic)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- INMATES—First Offence (Polydor/Radar)
- BOB MARLEY & THE WAILERS—Survival (Island)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- PABLO CRUISE—Part Of The Game (A&M)
- TANYA TUCKER—Tear Me Apart (MCA)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- INTERVIEW—Big Dreams (Virgin)
- CHEAP TRICK—Dream Police (Epic)

KMOD-FM—Tulsa (Bill Bruhn)

- BLONDIE—Eat To The Beat (Chrysalis)
- SPORTS—Don't Throw Stones (Arista)
- OUTLAWS—In The Eye Of The Storm (Arista)
- PABLO CRUISE—Part Of The Game (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HEADBOYS—(RSD)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- KENNY LOGGINS—Keep The Fire (Columbia)
- EAGLES—In The Long Run (Asylum)
- STYX—Cornerstone (A&M)

KBBC-FM—Phoenix (L.D. Freeman)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PABLO CRUISE—Part Of The Game (A&M)
- PETER GREEN—In The Skies (Sail/Rounder)
- WORSLIPS—Short Stories/Tall Tales (Mercury)
- JEAN LUC PONTY—A Taste For Passion (Atlantic)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- EAGLES—In The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- BONNIE RAITT—The Glow (WB)
- KARLA BONOFF—Restless Nights (Columbia)

KRST-FM—Albuquerque (S. Cornish/J. Zalawski)

- WAYLON JENNINGS—What Goes Around Comes Around (RCA)
- TANTRUM—Rather Be Rockin' (Dvalion)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- PABLO CRUISE—Part Of The Game (A&M)
- STYX—Cornerstone (A&M)
- JETHRO TULL—Stormwatch (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—In The Long Run (Asylum)

WLWQ-FM—Columbus (Steve Runner)

- GAMMA—Gamma 1 (Elektra)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- INMATES—First Offence (Polydor/Radar)
- TANTRUM—Rather Be Rockin' (Dvalion)
- EAGLES—In The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FLEETWOOD MAC—Tusk (WB)

WEBN-FM—Cincinnati (Curt Gary)

- THE POLICE—Regatta de Blanc (A&M)
- CINDY BULLENS—Steal The Night (Casablanca)
- INMATES—First Offence (Polydor/Radar)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- STYX—Cornerstone (A&M)
- AC/DC—Highway To Hell (Atlantic)
- WLPZ-FM—Milwaukee (Robbin Beam)

WLPZ-FM—Milwaukee (Robbin Beam)

- CINDY BULLENS—Steal The Night (Casablanca)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- SMALL—Flow (Cream)
- HOUNDS—Puttin' On The Dog (Columbia)
- BLONDIE—Eat To The Beat (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- EAGLES—In The Long Run (Asylum)

KSHS-FM—St. Louis (Ted Haberck)

- HEAD EAST—A Different Kind Of Crazy (A&M)
- B.J.—Night After Night (Polydor)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- DARYL HALL & JOHN OATES—I-Static (RCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—In The Long Run (Asylum)

WSHE-FM—St. Louis (Michelle Robinson)

- PABLO CRUISE—Part Of The Game (A&M)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- BOB MARLEY & THE WAILERS—Survival (Island)
- INMATES—First Offence (Polydor/Radar)
- APRIL WINE—Harder Faster (Capitol)
- THE NOW—(Midson)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—In The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

ZETA-7 (WDRJ-FM)—Orlando (Bill Mims)

- HEAD EAST—A Different Kind Of Crazy (A&M)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- KARLA BONOFF—Restless Nights (Columbia)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- JETHRO TULL—Stormwatch (Chrysalis)

WKDF-FM—Nashville (Alan Sneed)

- HEAD EAST—A Different Kind Of Crazy (A&M)
- PABLO CRUISE—Part Of The Game (A&M)
- TOTO—Hydra (Columbia)
- GENE COTTON AND AMERICAN ACE—No Strings Attached (Arista)
- TANYA TUCKER—Tear Me Apart (MCA)
- INMATES—First Offence (Polydor/Radar)
- EAGLES—In The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)

WQDF-FM—Raleigh (Tam Guild)

- PABLO CRUISE—Part Of The Game (A&M)
- OUTLAWS—In The Eye Of The Storm (Arista)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- BOB DYLAN—Slow Train Coming (Columbia)
- STYX—Cornerstone (A&M)
- EAGLES—In The Long Run (Asylum)

Western Region

TOP ADD ONS

- INMATES—First Offence (Polydor/Radar)
- PABLO CRUISE—Part Of The Game (A&M)
- TOTO—Hydra (Columbia)
- HEAD EAST—A Different Kind Of Crazy (A&M)

TOP REQUEST/AIRPLAY

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

BREAKOUTS

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- TANYA TUCKER—Tear Me Apart (MCA)

Southwest Region

TOP ADD ONS

- HEAD EAST—A Different Kind Of Crazy (A&M)
- PABLO CRUISE—Part Of The Game (A&M)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- INMATES—First Offence (Polydor/Radar)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- ALDA RESERVE—Love's Gone On (Sire)

Midwest Region

TOP ADD ONS

- INMATES—First Offence (Polydor/Radar)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- CINDY BULLENS—Steal The Night (Casablanca)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- THE POLICE—Regatta de Blanc (A&M)
- TANTRUM—Rather Be Rockin' (Dvalion)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- SMALL—Flow (Cream)

Southeast Region

TOP ADD ONS

- INMATES—First Offence (Polydor/Radar)
- PABLO CRUISE—Part Of The Game (A&M)
- TANYA TUCKER—Tear Me Apart (MCA)
- HEAD EAST—A Different Kind Of Crazy (A&M)

TOP REQUEST/AIRPLAY

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)

BREAKOUTS

- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- BOB MARLEY & THE WAILERS—Survival (Island)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- APRIL WINE—Harder Faster (Capitol)

Northeast Region

TOP ADD ONS

- PABLO CRUISE—Part Of The Game (A&M)
- BOB MARLEY & THE WAILERS—Survival (Island)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- INMATES—First Offence (Polydor/Radar)

TOP REQUEST/AIRPLAY

- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)

BREAKOUTS

- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- GARY MOORE—Back On The Streets (J&J)
- RICHARD LLOYD—Alchemy (Elektra)

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KSAN-FM—San Francisco (David Perry)

- INMATES—First Offence (Polydor/Radar)
- STARJETS—(Portrait)
- TOTO—Hydra (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- THE BEAT—(Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)

KWST-FM—Los Angeles (Pamela May)

- GARY MOORE—Back On The Streets (J&J)
- PABLO CRUISE—Part Of The Game (A&M)
- INMATES—First Offence (Polydor/Radar)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—In The Long Run (Asylum)

K510-FM—San Jose (Paul Welts)

- TANYA TUCKER—Tear Me Apart (MCA)
- INMATES—First Offence (Polydor/Radar)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- FABULOUS POODLES—Think Pink (Epic)
- PABLO CRUISE—Part Of The Game (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JOE JACKSON—I'm The Man (A&M)

KGB-FM—San Diego (Bruce Tucker)

- THE POLICE—Regatta de Blanc (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- DARYL HALL & JOHN OATES—I-Static (RCA)
- OUTLAWS—In The Eye Of The Storm (Arista)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—In The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

KOME-FM—San Jose (Dana Jang)

- KENNY LOGGINS—Keep The Fire (Columbia)
- CINDY BULLENS—Steal The Night (Casablanca)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- INMATES—First Offence (Polydor/Radar)
- LIFE OF BRIAN—Soundtrack (WB)
- EAGLES—In The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

KZEW-FM—Dallas (Doris Miller)

- TOTO—Hydra (Columbia)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- JOHN COUGAR—(Riva)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—In The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

KLOL-FM—Houston (Paul Niann)

- 38-SPECIAL—Rockin' Into The Night (A&M)
- INMATES—First Offence (Polydor/Radar)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—In The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- CHEAP TRICK—Dream Police (Epic)

KLBI-FM—Austin (G. Mason/T. Quarles)

- SIMPLE MINDS—Life In A Day (PVC)
- ALDA RESERVE—Love's Gone On (Sire)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- STEEL PULSE—Tribute To The Martyrs (Mango)
- BOB MARLEY & THE WAILERS—Survival (Island)
- INMATES—First Offence (Polydor/Radar)
- FLEETWOOD MAC—Tusk (WB)
- OUTLAWS—In The Eye Of The Storm (Arista)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BLONDIE—Eat To The Beat (Chrysalis)

WBAB-FM—Detroit (Ted Ferguson)

- INMATES—First Offence (Polydor/Radar)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—In The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)
- STYX—Cornerstone (A&M)

WIKL-FM—Elgin/Chicago (T. Marker/W. Leising)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAVE VALENTIN—The Hawk (Arista/GRP)
- SONNY ROLLINS—Don't Ask (Milestone)
- GARY MOORE—Back On The Streets (J&J)
- L. SHANKAR—Touch Me There (Zappa)
- STEEL PULSE—Tribute To The Martyrs (Mango)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- BLONDIE—Eat To The Beat (Chrysalis)
- THE POLICE—Regatta de Blanc (A&M)
- GARLAND JEFFREYS—American Boy & Girl (A&M)

WMM5-FM—Cleveland (John German)

- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- INMATES—First Offence (Polydor/Radar)
- TANYA TUCKER—Tear Me Apart (MCA)
- EAGLES—In The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FLEETWOOD MAC—Tusk (WB)

WRAS-FM—Atlanta (Mark Williams)

- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- CINDY BULLENS—Steal The Night (Casablanca)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- SMALL—Flow (Cream)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- SKIDS—Scared To Dance (Virgin International)
- AVATAR—Prime Time (Avatar)
- FRANK ZAPPA—Joe's Garage Act 1 (Zappa)
- B-52'S—(WB)
- FOREIGNER—Head Games (Atlantic)

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

- HORNSLIPS—Short Stories/Tall Tales (Mercury)
- BOB MARLEY & THE WAILERS—Survival (Island)
- STEEL PULSE—Tribute To The Martyrs (Mango)
- INMATES—First Offence (Polydor/Radar)
- TANYA TUCKER—Tear Me Apart (MCA)
- STEVIE WONDER—Journey Through The Secret Life Of Plants (Tamla)
- WEATHER REPORT—B-30 (ARC/Columbia)
- PETER GREEN—In The Skies (Sail/Rounder)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)

WNEW-FM—New York (Maryanne McIntyre)

- PABLO CRUISE—Part Of The Game (A&M)
- STARJETS—(Portrait)
- ONLY ONES—Special View (Epic)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- STEVIE WONDER—Journey Through The Secret Life Of Plants (Tamla)
- GARY MOORE—Back On The Streets (J&J)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—In The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)

WRWN-FM—New York (G. Axelbank/M. LaCicera)

- BOB MARLEY & THE WAILERS—Survival (Island)
- PABLO CRUISE—Part Of The Game (A&M)
- REE GEES GREATEST—(RSD)
- GEORGE DUKE—Master Of The Game (Epic)
- SMALL—Flow (Cream)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- FLEETWOOD MAC—Tusk (WB)
- RICHARD LLOYD—Alchemy (Elektra)
- BOB DYLAN—Slow Train Coming (Columbia)

WLJR-FM—Long Island (D. McNamara/L. Kleinman)

- PABLO CRUISE—Part Of The Game (A&M)
- INMATES—First Offence (Polydor/Radar)
- JORMA KAUKONEN—Jorma (RCA)
- BUZZCOCKS—Singles Going Steady (IRS/A&M)
- BOB MARLEY & THE WAILERS—Survival (Island)
- RICHARD LLOYD—Alchemy (Elektra)
- THE POLICE—Regatta de Blanc (A&M)
- CITY BOY—The Day The Earth Caught Fire (Atlantic)
- SINCEROS—The Sound Of Sunbathing (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WOUR-FM—Syracuse/Utica (Robin Sherwin)

- HEAD EAST—A Different Kind Of Crazy (A&M)
- ATLANTA RHYTHM SECTION—Are You Ready (Polydor/BGO)
- INMATES—First Offence (Polydor/Radar)
- FOREIGNER—Head Games (Atlantic)
- JOE JACKSON—I'm The Man (A&M)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—In The Long Run (Asylum)

WBUF-FM—Buffalo (Jeff Appleton)

- OUTLAWS—In The Eye Of The Storm (Arista)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- JOE JACKSON—I'm The Man (A&M)
- STYX—Cornerstone (A&M)
- ALAN PARSONS PROJECT—Eye (Arista)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WBCH-FM—Boston (Kate Ingram)

- ALDA RESERVE—Love's Gone On (Sire)
- DUNCAN BROWNE—Streets Of Fire (Sire)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- BOB MARLEY & THE WAILERS—Survival (Island)
- PABLO CRUISE—Part Of The Game (A&M)
- FLEETWOOD MAC—Tusk (WB)
- BLONDIE—Eat To The Beat (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- SHOES—Present Tense (Elektra)

WMMR-FM—Philadelphia (Dick Hungate)

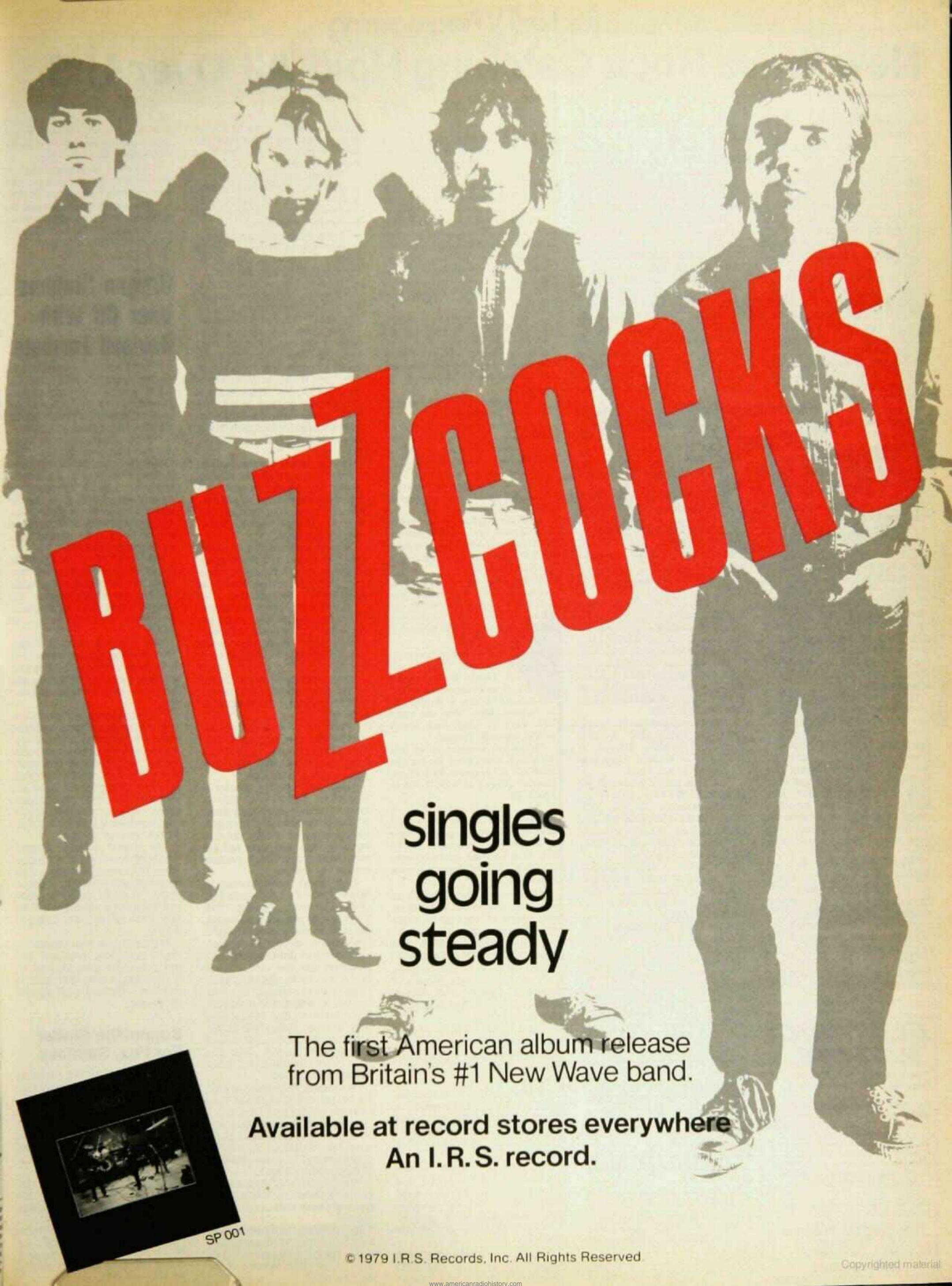
- HEAD EAST—A Different Kind Of Crazy (A&M)
- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- TOTO—Hydra (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE KNACK—Get The Knack (Capitol)
- EAGLES—In The Long Run (Asylum)
- FOREIGNER—Head Games (Atlantic)

WBRD-FM—Providence (Jeremy Schlesberg)

- BOOMTOWN RATS—The Art Of Surfacing (Columbia)
- PABLO CRUISE—Part Of The Game (A&M)
- BOB MARLEY & THE WAILERS—Survival (Island)
- GARY MOORE—Back On The Streets (J&J)
- APRIL WINE—Harder Faster (Capitol)
- FLEETWOOD MAC—Tusk (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- THE POLICE—Regatta de Blanc (A&M)
- JOE JACKSON—I'm The Man (A&M)

WHCN-FM—Hartford (Ed O'Connell)

- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- RICHARD LLOYD—Alchemy (Elektra)
- INMATES—First Offence (Polydor/Radar)
- SPORTS—Don't Throw Stones (Arista)
- KENNY LOGGINS—Keep The Fire (Columbia)
- SMALL—Flow (Cream)
- BLONDIE—Eat To The Beat (Chrysalis)

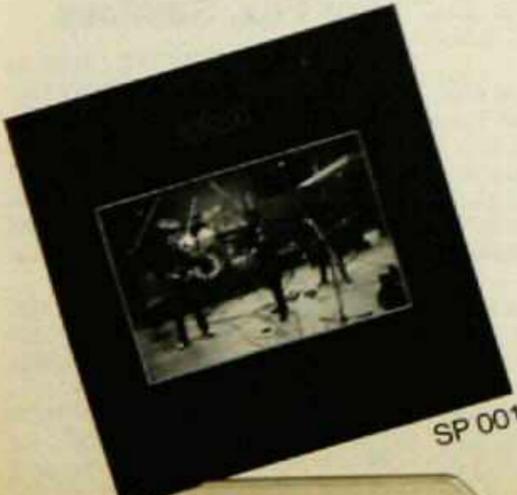


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going
steady

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from Britain's #1 New Wave band.

Available at record stores everywhere
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New Wave Rock Catching Hold All Over U.S.

• Continued from page 1

Talking Heads, Gary Numan, the Knack, Boomtown Rats, Blondie and Pat Benatar.

"The movement is catching up with what we've always been doing," notes program director Steve Stockman of WBRU-FM in Providence. "We played the Sex Pistols when they first came out though we didn't give them heavy airplay. We played Patti Smith, Talking Heads, the Ramones and Blondie. Now, they all appeal to a broader base."

At Cleveland's WMMS-FM, known for its policy of playing new artists since the 1960s, new music is still getting aired. "People are interested in new music. Basically, we haven't changed one iota," says music director Kid Leo.

"The best of the music has been accepted in the mainstream," adds program director John Gorman.

But not all reaction is enthusiastic. "Generally, we've gotten mixed reactions," states Jack Robertson, program director at WYDD-FM in Pittsburgh. "Some are absolutely crazy about it. Others call up and say they don't like it. We are playing some of it though not heavily." WYDD is skirting on the edge of new wave with such acts as Tim Curry and Joe Jackson.

"The listeners are moving a lot slower than radio or record companies but we keep playing it," voices Daniel Hayden, program director at WHCN-FM in Hartford. "We went on new wave fast. But on the retail level, these acts didn't develop. In concert, new wave acts don't do as well as mainstream rock acts. There was much more excitement on our end than on the street." WHCN is playing the Headboys, Talking Heads and Joe Jackson, among others.

In the West, South and Midwest, seven of the 11 stations in each region are positive about much of the new music. "We were playing it lightly three years ago," maintains Chris Kovarik of KZEL-FM in Eugene, Ore. "We were playing Tom Robinson, Elvis Costello and Patti Smith back then." Kovarik notes KZEL still gets some negatives though negatives are received on various kinds of music and new wave doesn't claim an inordinate share.

"We're not into punk; there's a difference between the Sex Pistols and the Records," says Beau Phillips, program director at KISW-FM in Seattle. However, his outlet is playing and garnering good response to such acts as the Motels, the Beat and the Clash.

"There are some negatives," voices music director and air talent Steve Slaton. "There will always be a

few Led Zeppelin fans who may object."

At KKXX-FM in Bakersfield, Calif., program director Chris Squire says his station plays such bands as the Police and Blondie. "We eased into it. We were watching what was happening in the rest of the country," he states. "There aren't that many requests for new wave material. The product seems to be selling but I feel it has limited appeal."

"New wave comes in two forms. There's punk, which is grossly detested out here," says Jim James, station manager at KCAL-FM in the Riverside-San Bernardino area of California. "Then there's the higher class form. Traditionally, this is a hard-ass market. Heavy metal works well out here." Still, the station managers program some of the "higher class" new wave in the form of Elvis Costello, the Cars and Cheap Trick.

"In some ways we're ahead," argues Allan Handelman of WRQR-FM near Raleigh, N.C., of how areas of the South are reacting. "Stations will get on something new down here. Groups don't tour here but we're not as behind as people might think."

"We've been playing new wave since it went from the Sex Pistols to the Cars. This made it easier to play and audiences to accept," states Tom Owens, of KZWQ-FM in Dallas. "Sales don't tend to be outstanding on groups like the Beat, the Shoes or the Pop, but radio reaction has been good."

In El Paso and Wichita, programmers tell a different story. "There's a lukewarm attitude here. Kids are nonchalant about it," claims Doug Sorensen of KLAQ-FM in El Paso. "I don't think new wave will ever get off the ground. Everyone's conservative. If unemployment and inflation get out of hand, you'll hear raunchy new wave."

"I may have somewhat of a Southern boogie market here," says Bob Lawrence, program director at KICT-FM in Wichita, where new wave is not accepted well.

"The main core of listeners is not enthusiastic. We have gotten mixed comments from our listeners," comments WRKK-FM's Dan Brennan of Birmingham. "We can't disregard this trend. We don't look on it with the same disdain as disco."

Back in Texas, program director Glen Mason at Austin's KLBJ-FM expresses a different view. "Here, the Police, Joe Jackson, David Werner, Talking Heads and Blondie are all in the Top 10. Lene Lovich was in the top 10 for airplay for four months."

"Austin is a unique city in that it's far more tolerant of anything new," he claims. He attributes this to the liberal influence of the massive Univ. of Texas campus with its 42,000 students.

At KLPO-FM in Little Rock, Ark., program director Stuart McRae notes he is playing new wave but little of the disco-new wave fusion. "We're not doing Blondie. I think right now it's a negative group to be associated with," he feels.

In Minneapolis, at KQRS-FM, program director Tac Hammer programs much of the new music. "There's a relatively large new wave community in town. The response is good," he says.

"If anyone complains, it's against the hard rock," notes Doc Donovan, program director at WLAV-FM in Grand Rapids, Mich., whose station plays the Police, Joe Jackson and has played the Clash.

At WLRS-FM in Louisville, program director Mick Dolan notes:

"We're pretty conservative. We're behind the coasts. The Knack is about as new wave as we get."

Though reactions are generally favorable, most in all regions feel that new wave seems to be restricted in appeal to a certain age group and sex and comparisons were drawn to disco in that enthusiasm among listeners could wane as fast as it began.

At Century 21 automated KSNS-FM in Lake Charles, La., program director Gary Shannon notes the younger demographics respond well. "You get an enormous amount of requests from your teen audience. Those 25 and older are turned off," he says.

"New wave appeals to males, mostly 18 to 24. We play it to get those people," maintains Ron Tyler, program director at KATT-FM in Oklahoma City. "We play other artists to get the 25-34-year-old listener."

"It alienates the older listener," says WHCN's Hayden.

"The older demographics don't appreciate it as much," echoes David Einstein, program director at WHFS-FM in Washington, D.C.

"It seems to get acceptance from the 12-24 demographic group," voices Bill Bruin, program director at Tulsa's KMOD-FM.

However, scattered areas report that because the sound is reminiscent of the mid-1960s, many of those 25 and older are attracted despite the primitive sound.

"I got a call from a 31-year-old woman recently who asked 'why aren't you playing more Clash and Elvis Costello?'," says assistant programming director Phil Rooney at KQKQ-FM in Omaha.

Males seem to prefer new wave more than females. "There aren't that many women in this market who get off on kick-ass rock'n'roll," voices Scott Mateer, of WZZQ-FM in Jackson, Miss. "Just the name new wave or punk rock scares people, especially females."

"When you consider an act like the Knack, that's when the females enter into it," responds Rick Fruin, program director at WWCT-FM in Peoria, Ill.

"You almost never hear a woman's voice ask for new wave," notes Mike Bushy, program director at WBLM-FM in Portland, Me. "I hate to make those generalizations but this is what the phone calls seem to point to."

While several stations feel it's an even split between men and women, one reports an opposite phenomenon. "For new wave, it's mostly females in the 18-24 age group," says James of KCAL-FM in California.

While interest is high, stations point out they see little decrease in hard rock or heavy metal, though this type of rock is often attacked by new wave devotees.

"Heavy metal, the Rolling Stones and Lynyrd Skynyrd is much more of what we're about," says Jay Ford, program director at KFMS-FM in Las Vegas.

"If you gave people a choice between going to see Led Zeppelin or Blondie, I get the feeling Led Zeppelin would win," states music director Mike Williams of KGRD-FM in Las Cruces, N.M.

"I do see a trend where Ted Nugent is falling off but AC/DC and Van Halen are popular now. Rock'n'roll is still the strongest here," notes Rick Hawk, program director at KILQ-FM in Colorado Springs.

"This is a hot rock'n'roll market. Nugent, Cheap Trick and REO Speedwagon do well here," claims

Jim Stewart, program director at KCGO-FM in Des Moines.

"Our requests for rock have never been stronger," states Joe MacCabe, music director at KYYS-FM in Kansas City, Mo.

"Nugent and heavy metal are strong," adds Stockman of WBRU in Providence. "New wave may be contributing to the decline of the Kansas-Styx type of rock."

"Being in Memphis, people want to hear Lynyrd Skynyrd," echoes another, Tom Owens, program director at that city's WZXR-FM.

"The Knack doesn't come close to Led Zeppelin in most Baltimorean's hearts," says Denise Oliver, program director at WIYY-FM in Baltimore.

Four stations note a decline in interest in soft-rock. "The sad thing about this influx is that it eliminates a lot of new music that happens to be slow," says Weston of WCPI-FM in Wheeling, W. Va. "I am seeing a little bit of a decrease in soft-rock but I think new wave has little to do with it," adds Irv Goldfarb, music director at WGRQ-FM in Buffalo, N.Y.

There is concern that there may be a glut of new wave albums, diluting quality and listener interest. Jim Ray, program director at KWFM-FM in Tucson says, "stations can only play so many records. Somebody's going to die."

"Record companies are cutting their own throats with this category of groups we call the nouns," says Jerry Ostertag, program director at KGON-FM in Portland, Ore.

"If they don't remain qualitative, if they push it to the limit, what's going to happen is a quick burn-out," explains Dan O'Poole, program director at WVAF-FM in Charleston, W. Va.

"A lot of these acts are going to die on the vine," echoes Larry Snider, KREM-FM's program director in Spokane.

"That's what hurt disco," emphasizes Bill Richards, program director at KQWB-FM in the Fargo, N.D.-Moorhead, Minn. area. "So many bands sound like the Cars."

Austin Vali, program director at Honolulu's KQM-FM, believes many of the new groups' popularity is based on the absence of any superstar releases until recently and that, especially in his area, these acts will return to obscurity. "This is a mellow market," he explains.

Tom Judge, programmer at WSHE-FM in Ft. Lauderdale, Fla., offers a dissenting opinion. "This won't hurt the new wave movement. It just allows the program director to become more selective," he claims.

Even with a willing audience, programmers note that not too much new wave can be played at once. "You have to be careful," says John Cooper, of WQBK-FM in Albany, N.Y. "You can't play six new wave songs in a row. If the Clash are followed by the Stones, the listener will probably enjoy it more than if it were followed by Bram Tchaikovsky," he says.

Day parting, the practice of playing heavier cuts at night and more palatable cuts during the day, affects new wave but no more than any other form of upbeat rock or heavy metal. "It's not played much in the early mornings," says Dan Brennan of Birmingham's WRKK.

"We day part for all kinds of acts," says Tom Owens of KZEW. "The Cars and Cheap Trick can be played anytime."

Jerry Ostertag in Portland does little day parting. "If you can't listen to Pat Travers at 10 a.m., you can't listen to the Clash anytime of the day," he argues.

Most of those contacted feel that the new music, spurred by the success of the Knack, Joe Jackson and others, will continue to be a source of programming in the future.

"New wave has replaced disco. It gives rock stations something to grab onto," affirms Tom Judge of WSHE.

"New wave is either becoming the mainstream or more stuff is being squeezed into the mainstream," adds Mike Rushy of WBLM.

Oregon Stations Veer Off With Revised Formats

PORTLAND, Ore.—Gaylord Broadcasting Co.'s KLLB-FM and KYTE-AM, have switched formats. Former rocker KYTE is now known as 97 Country while former country KLLB is "Rock Deluxe" KB-101.

"We found there was a void on the AM band for country," says Chris Collier, program director for both stations, of the change which went into effect Sept. 4. "There was a country signal problem in that research indicates that the country audience is highly mobile with its main receiver being in the car. FM has a much younger audience."

New to KYTE as air talent are Gary Gallagher, Jim Rose and Don Perry. The latter also acts as music director. Other personalities, Jim Leniger, Corky Coreson and Gordon Scott, formerly worked at KLLB.

New to KLLB are John Erling, John Walker, Gregg Lenny and Tom Brooks. Moving from KYTE are Mike Davis and J.J. Jeffrey who has been moved up to music director.

For the rock station, Collier's aim is to differentiate it from other FM rock outlets in the area. "We're trying to attack with a personality rock station. We're going for personality and we're using jingles," says Collier, who notes that his target audience is the 18-34 demographic group. Despite increased personality, commercial load is down from 14 to 11 minutes per hour.

The playlist includes approximately 30 records plus 8 to 10 re-records. The country station has a 46-record playlist with 8 to 10 re-records. "At night, there's bluegrass and fiddle music which we never did play much before," says Collier of KYTE.

Promotions for both stations include television, billboard and newspaper advertising. On Sept. 22, a fireworks display was held in downtown Portland to inaugurate the change.

Bonneville Binder For Fox, Sammes

LOS ANGELES—Great Britain's John Fox and Mike Sammes, a conductor-arranger of string orchestras and a conductor-arranger of choral group material, respectively, have signed with Bonneville Broadcast Consultants to provide beautiful music for stations in the Bonneville network for 1979.

The reason given for the arrangement is that record companies do not produce beautiful music recordings in sufficient numbers.

The two musicians have completed 24 separate music tracks for Bonneville. The firms has the right of first refusal on the pair's services for 1980 and 1981.

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Pro-Motions

NEW YORK—Atlantic artist City Boy's debut at Manhattan's Bottom Line was broadcast live by WNEW-FM New York Thursday (25) in the most recent of a series of over-the-air remotes put together by Atlantic.

To tie-in with the broadcast, WNEW conducted a two-part contest for its listeners. One activity had listeners send in post cards to be drawn for a winning couple to dine with the group and station personalities and then attend the Bottom Line performance.



UNUSUAL DUET—J.D. Souther, left, looks like he is not sure he appreciates Robert Klein joining in for a chorus as Souther performs on DIR's "Robert Klein Hour." Singing without Klein, during another portion of the syndicated radio show, Souther performed "Black Roses, White Rhythm And Blues" from his new album "You're Only Lonely."

2,000 Programs Aired By Merv

NEW YORK—Merv Griffin celebrated his 2,000th broadcast for Metromedia television Friday (2) with an audience of stars (Dina Merrill) and politicians (New York Gov. Hugh Carey) who ended the show with a televised party on the stage of Lincoln Center's Vivian Beaumont Theatre.

Griffin opened the show singing special lyrics to "It's a Most Unusual Day," noting his association with Metromedia and its chief John Kluge.

Ann Miller, currently starring in Broadway's "Sugar Babies," was next up with a rousing "Shooting High." Her enthusiasm had to be cut short, however, when it was discovered the boom mike was not working.

She started over with a hand mike and the 6:45 p.m. taping was completed in time to run the show on an 8:30 airing on WNEW-TV New York. Usually the show is delayed at least a day. The rest of the nation will see it within three weeks.

Before the party began, Robert Klein also sang "Falling" from his Broadway show, "The're Playing Our Song."

WMAL Celebrates

LOS ANGELES—Washington, D.C.'s WMAL-AM celebrated the 25th anniversary of Felix Grant's jazz-oriented "The Album Sound" with a concert at the John F. Kennedy Center for the Performing Arts recently. The concert features Dizzy Gillespie, Clea Bradford, percussionist Dom Um Romao and the Newport Jazz All-Stars.

The other promotion gave to the first 25 to arrive at the Bottom Line wearing the station's call letters on their clothing a free autographed copy of the group's new Atlantic album, "The Day The Earth Caught Fire."

Atlantic local promotion rep Danny Bush set up an interview on WPIX-FM New York with John Ogle and Dan Neer for Atlantic artist Ian Lloyd. Lloyd discussed the new single "Slip Away" from his new album "Goosebumps" on WPIX' "Radio, Radio" show on Sunday (21).

Atlantic album promotions/special projects manager Alan Wolmark took Lloyd up to see WNEW-FM music director Mary Anne McIntyre and assistant program director Richard Neer.

Atlantic group City Boy's current tour includes several live broadcasts of their appearances. WBCN-FM Boston aired the group's appearance at Boston's Paradise Ballroom. This was followed by WLIR-FM Garden City, N.Y. carrying the group's appearance at the Long Island club, My Father's Place. Then WNEW-FM New York broadcast the group's appearance at Manhattan's Bottom Line. Finally, WMMR-FM Philadelphia taped a concert at Alexander's in Browns Mills, N.J., for airing at a later date.

Jay Miggins, local promotion manager in CBS' Hartford, Conn., office was honored as the "Promotion Person Of The Year" by WRK1-FM (1-95) Danbury at the station's second annual Radio/Records Promotion Party Sunday (21). The party, which featured a showcase presentation of New York International recording artist Ellen Shipley, was attended by nearly 100 persons representing 12 record labels and 15 radio stations from Connecticut and New York. The award was presented by station program director Tom Zarecki.

Kenny Rogers & Friends On Show

By MIKE HYLAND

NASHVILLE—"Hickory Creek Reunion," a 50-hour syndicated radio program hosted by Kenny Rogers, features more than 50 top country music artists. The show, a fantasy concert situation, also includes a salute to Elvis Presley.

Produced by Bart McLendon for Bart McLendon Broadcasting of Dallas, some of the featured performers on the show will include Eddie Rabbitt, Dolly Parton, Waylon Jennings, George Jones, Loretta Lynn, Conway Twitty, Mel Tillis, Linda Ronstadt, Crystal Gayle, the Statler Brothers, Barbara Mandrell, Don Williams, Johnny Cash, Hank Williams Jr., and of course, Rogers.

The project took more than six months to complete. Music is taken from both live and studio albums by the artists, and a live audience was hired by McLendon to lend a touch of authenticity to the event.

Many of the artists who appear on the show, including Rogers, Charley Pride, Twitty and Buck Owens, also participated in the actual production of the syndicated show.

Suited for weekend formats on (Continued on page 40)

Vox Jox

By DOUG HALL

outlet WAIB-TV as operations director.

WLAM-AM Lewiston, Me., has a new on-air lineup as follows: Don Zihlman, 6 to 9 a.m. Mark Ericson, who is also p.d. at sister station WWAV-FM, 9 a.m. to noon, p.d. Jeff Kelly, noon to 3 p.m., music director Gary Bruce, 3 to 7:30 p.m., Steve Harvey, 7:30 p.m. to midnight, and Tim Nicholson, midnight to 6 a.m.

Jeff Sarr is doing the 10 a.m. to 2 p.m. shift on KYA-AM San Francisco. He had been doing vacation relief on KYA-FM and KIOI-FM (K-101) San Francisco. Janine Wolf has joined KWJJ-AM Portland, Ore., for the midnight to 6 a.m. shift. She had been a weekend announcer at KGW-AM Portland, and

research director and part-time announcer at KYTE-AM Portland.

Kenny Miles moves from the morning drive time at KRBE-AM in Houston to the 3 p.m. to 6 p.m. slot at KULF-AM in the same city. Miles had been with KRBE for the last five years. Steve Casey is now music director at WLS-AM in Chicago. Casey comes from Phoenix where he was program director and afternoon drive personality at KKKQ-AM and research director at the sister station, KUPD-AM. Gil Rozzo, general manager of WSAI-FM in Cincinnati since last February, is now the general manager of the sister station WSAI-AM as well. Rozzo went to Cincinnati from Pittsburgh, where he was vice president and general manager of WFEZ-FM.

NEW YORK—Tracy Mitchell, KJR-AM Seattle program director, has added a new personality to the station, promoted two jocks on the staff and has restructured the station's day parts.

New to the staff is Sky Walker, who comes from KSEL-AM Lubbock, Tex., and will handle the 6 to 10 p.m. slot. Shifted from the 2 to 6 a.m. slot to 10 p.m. to 2 a.m. is J.J. Jackson.

Jack Elliot, who joined the station last February as a weekend jock, moves up to the noon to 3 p.m. shift.

These moves restructure the daytime shifts to three-hour periods, which will give the personalities "more time for creativity and to keep up with changing listener attitudes," Mitchell says.

The new lineup is as follows: Charlie Brown, 6 to 9 a.m.; Ichabod Caine, 9 a.m. to noon; Elliott, noon to 3 p.m.; Gary Lockwood, 3 to 6 p.m.; Walker, 6 to 10 p.m.; and Jackson, 10 p.m. to 2 a.m.

WNTM-AM Boston station manager and p.d. Bob Bittner has changed the format from MOR to oldies. Bittner says a need has been created in the market since oldies were dropped by WROR-FM Boston. New WFIR-AM Roanoke, Va., p.d. Carl Riddleberger is looking for better record service.

Big Tom Parker moves from afternoons to mornings on KYUU-FM San Francisco switching shifts with Jack Friday who moves into the 2 to 6 p.m. slot. Rick Kimball joins WBGW-FM Bangor, Me., as p.d. and music director. He succeeds Towle Tompkins, who has moved over to the station's sister television

Bubbling Under The HOT 100

- 101—YOU GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
- 102—DO YOU LOVE WHAT YOU FEEL, Rufus/Chaka Khan, MCA 41131
- 103—GLIDE, Pleasure, Fantasy 874
- 104—MORE THAN ONE WAY TO LOVE A WOMAN, Raydio, Arista 0441
- 105—REMEMBER WHO YOU ARE, Sly & The Family Stone, Warner Bros. 49062
- 106—BODY LANGUAGE, Spinners, Atlantic 3619
- 107—ONLY TIME, Robert John, EMI America 8023
- 108—THIS IS HOT, Pamela Stanley, EMI America 9183
- 109—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
- 110—IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield 49049 (Warner Bros.)

Bubbling Under The Top LPs

- 201—LARRY GATLIN, Straight Ahead, Columbia JC-36250
- 202—IAN HUNTER, Shades Of Ian Hunter, Columbia 236251
- 203—FLORA PURIN, Carry On, Warner Bros. BSK 3344
- 204—CARLENE CARTER, Two Sides To Every Woman, Warner Bros. BSK 3375
- 205—THE SPORTS, Don't Throw Stones, Arista AB-4249
- 206—38 SPECIAL, Rockin' Into The Night, A&M SP-4782
- 207—HIGH INERGY—Frenzy, Gordy G7-989 (Motown)
- 208—PAVARATTI, O Solo Mio—Favorite Neopolitan Songs, London OS 26560
- 209—LAUREN WOOD, Lauren Wood, Warner Bros. BSK 3278
- 210—DAVID SANCIOS, Just As I Thought, Arista AB 4247

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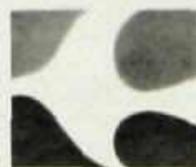
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OPENING OF X's AND BACK DOR

Bay Area's Disco Craze Seen In Peril With 2 New Rock Venues

By JACK McDONOUGH

SAN FRANCISCO—The opening of two new, large and well-appointed rock dance clubs here—X's and The Back DOR—has signaled some significant erosion of the disco craze in this always-strong disco market in favor of new dance trends emphasizing new wave sounds.

X's (which operates under the full name of X'San Francisco Radio) is a new venture for Jeff Pollock, who also runs the 600-seat Old Waldorf, one of the most successful live rock and pop nightclubs on the West Coast.

The Back DOR (the acronym is for Dance-Oriented Rock) is a new outing for Tom Sanford, who also operates The City, one of San Francisco's largest, oldest and most successful discos. Sanford is installing the new rock dance club downstairs from his disco, a space which until now was a live music showroom.

Both club owners had experimented with rock and new wave dancing on a limited basis before making the decision to move into it fullscale. Pollock had given Monday and Tuesday nights at the Punch Line, a comedy room on the same premises as the Waldorf, over to rock dancing for six successful

weeks, and Sanford had likewise introduced rock dancing on off nights at his main upstairs disco.

Both club owners were following cues from well-established gay discos like the Stud and Oil Can Harry's where the disk jockeys were getting strong response to new wave sides, and it was at such danceries that this mixture of rock and disco sounds was dubbed with the tongue-in-cheek coinage "rosco."

X's, which can accommodate about 900 patrons, is located on the Columbus St. (North Beach) site of the old Dance Yer Ass Off, San Francisco's first successful large-scale disco. In the wake of a fire at this establishment, the interior was redecorated and renamed Harry's and operated as a disco under that name until Pollock took over the lease.

Music at X's is programmed by Richard Gossett and Beverly Wilshire, both of whom had been long-term disk jockeys at KSan-FM until the recent mass defections from that Station when Metromedia installed a new general manager, and by Howie Klein, a new wave journalist/entrepreneur who covers the scene for local publications. Klein

also records local new wave acts like Pearl Harbor & the Explosions and SVT for his own local label, 415 Records. It was in fact Gossett, Wilshire and Klein who approached Pollock with the original idea for the rock dances, an idea Pollock was quick to capitalize upon.

"I've been saying for some time that disco is dying, particularly in San Francisco," notes Pollock, "and obviously something had to take its place. There are a lot of places, the Waldorf among them, to sit down and hear good music, but the city was as ready as it could be for an upbeat dance situation."

The club boasts a balcony area in addition to the main dance floor level, a large rectangular open bar area and plenty of carpeted lounge sections. Pollock has the option for the future of removing the central staircase to convert the room to a live music showcase.

The music system incorporates three Technics turntables, Crown amps, Urei crossover network and equalizers, and custom-made speakers which diminish the volume level in areas away from the dance floor.

Admission at X's is \$2 advance, \$3 (Continued on page 57)

N.Y. SCENE

Clubs Swing To Beat Of Varied Jazz Styles

By BOB RIEDINGER

NEW YORK—Jazz clubs here are radiating with vitality with owners pointing to packed rooms and table reservations are the jazz buffs' only insurance against a turn-away at the door.

Jazz sites are not as concentrated as in the post-war bop era with its famed 52nd St., but there is still a significant amount of cross-pollinating from club to club by musicians and customers. The success of new rooms such as Fat Tuesday's in the Grammercy Park area and The Tin Palace with its East Village location, has revitalized areas neglected until recently.

Shifting away from the loft activity of the 1970s, patrons are returning to the accessibility of clubs with a food and drink atmosphere. Yet intimacy prevails, with ample opportunity to hear the musicians at their most creative, without the restrictions or demands of a larger venue concert performance.

Accent here is on the mainstream boppers, while fusion is left to rock clubs and concert halls.

When it opened in April of this year, Fat Tuesday's made a strong entry with premier bassist Ron Carter and his quartet. It has since featured name draws such as Woody Shaw, Art Farmer, Stan Getz, Mose Allison and, last month, tenor saxophonist Zoot Sims.

Retaining the mirrored walls from Fat Tuesday's former disco days gives the room its art-deco flavor while a low hanging wooden ceiling brings the sound closer to the potential 100 customers. As a courtesy to musicians and serious listeners, stickers on table cards request "your cooperation in maintaining silence during the show," a policy that has generated favorable response.

One of the more unusual facets behind Fat Tuesday's successful five-days-a-week operation is its efforts to publicize upcoming acts.

On the payroll as special in-house publicist, Leah Grammatica puts together artist bios, and sends them along with a calendar of bookings and invitations to the jazz and music press. It's what Grammatica calls "record company by proxy," noting with club manager Blaise Di Deo the tendency of record labels to give jazz musicians minimal support.

Room size and personal preference has Di Dio leaning towards bop oriented, mainstream musicians, with a sextet grouping usually the maximum. Personal taste, however, played an important part in bringing avant-garde pianist Cecil Taylor to the club.

As for mass market jazz, Di Dio comments: "It's going more towards fusion crossover, but playing Chuck Mangione and calling it jazz is not helping Woody Shaw."

Artists slated through the holiday season include the Communication Jazz Band with Red Mitchell, Tommy Flanagan and Jerry Dodgion (to be recorded for a Japanese label), the John Lewis Trio, and Max Roach. Ron Carter returns for a two week engagement and Dizzy Gillespie rings in the New Year.

Boltax and Sweet Basil are two clubs reviving the jazz brunch tradition. Boltax opened this summer as a restaurant spotlighting jazz oriented cabaret seven nights a week, and in October, the SoHo club instituted weekend afternoon jazz.

Rashied Ali, who replaced Elvin Jones as John Coltrane's rhythm impetus in the late 1960s, drummed the jazz-lunch showcase off to a thundering start. Charles Mingus alumnus Ricky Ford carried the momentum, debuting his quartet on the Boltax stage the following week.

Over in the West village, Sweet Basil is looking to expand its jazz-lunch offering from its current (Continued on page 45)

GOLD RECORDS CONFIRM

Lynyrd Skynyrd 'Replaced' By Hatcher

By MIKE HYLAND

NASHVILLE—Although Molly Hatchet struck gold with its debut album release, the band has developed a reputation that equals or sometimes surpasses that of its hometown mentors, Lynyrd Skynyrd. While its second LP, "Flirtin' With Disaster," in release only a few weeks, is nearing gold status the band continues its relentless touring schedule.

Managed by Pat Armstrong, Lynyrd Skynyrd's original manager, the band has been labeled as the successors to the void left by Skynyrd after its tragic plane crash two years ago.

Armstrong has been working with the band for more than four years through his management and booking agency based in Macon, Ga.

"Out of the first 10 dates we booked them into in 1975," relates

Armstrong, "seven of the club owners refused to ever book them again. At that point, we knew we had something."

Armstrong kept them on the road for three solid years until it was felt the time was right to look for a label deal.

The band performed live in a studio in Atlanta for Epic producer Tom Werman (Ted Nugent, Cheap Trick). Werman liked the band, got them signed to Epic, and shortly thereafter, began production on its first album.

Armstrong's association with Werman began six years earlier when Werman flew to Macon to hear the unsigned Lynyrd Skynyrd. Although he liked the band, he couldn't persuade CBS brass to get involved.

(Continued on page 36)

Palace Enjoys Health In Texas

NASHVILLE—The Palace, a new music club located in Beaumont, Tex., is enjoying a healthy period of activity since it first opened its doors Aug. 1.

Mickey Gilley soldout a show at the fledgling facility Aug. 15 before a crowd of 1,550 fans, and his performance has been followed by Donna Fargo, Ronnie McDowell, Chubby Checker and Vern Gosdin.

Already booked in for concerts are the Bellamy Brothers, Big Al Downing, Hank Williams, Jr., Johnny Paycheck, Freddy Fender and Doug Kershaw, with others forthcoming.

According to general manager Bill Starnes, the Palace grossed more than \$286,000 during its first month of operation.

In addition to its regularly-scheduled live musical entertainment spanning major country, pop, blues, rock and soul acts, the club also features an in-house recording studio, a 780-seat disco club, a 300-seat steak house and a theatre setting suitable for running dinner plays several times a month.

Exclusive booking rights for the Palace in Beaumont are being handled by Dan Wojcik of Shorty Lavender Talent here. KIP KIRBY

Beatles Reunion Will Not Occur

LOS ANGELES—Paul McCartney ended speculation to a Beatles reunion concert to aid the Vietnam boat people by saying recently that he and George Harrison, John Lennon and Ringo Starr have talked it over and decided against playing together again.

At a London reception for him hosted by the Guinness Book Of World Records which honored him as "the best selling composer of all time," McCartney said: "We all talked together but the Beatles will not be getting together again."

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New Horizon Is In View For Humperdinck's Career

By HANFORD SEARL

LAS VEGAS—An upcoming more pop-oriented LP, a three-film movie contract and a new manager finds Engelbert Humperdinck, a traditional MOR singer/entertainer, pushing into new directions while working with producers Charlie Calleb and Joel Diamond.

"I'd like to keep the LP a mixture of ballads, disco and rock'n'roll, a little bit of everything," says Humperdinck. "There's a lot of material in the can, but if needed, we'll do some studio inserts."

A musician in his own right as a saxophonist, Humperdinck now takes personal involvement in his musical arrangements and studio work.

He credits this new involvement to his manager Harold Davison, who replaced Gordon Mills three years ago. The latter also represented Tom Jones at the same time.

"I think I've pretty well mastered the pop music area and, while some people categorize it as mostly MOR rather than Top 40, there has been definite crossover into other areas," claims Humperdinck.

And in another area the popular Strip entertainer says an interest

search is underway for a suitable script for his Warner Bros. film deals.

He adds that a choice is being made as to the type of movie whether it be a musical or dramatic role as well as the type of music to be used.

And while the new LP and film-work are being sorted out, a two-week, soldout engagement at New York's Minskofs Theatre will have the singer making his Broadway debut.

He notes that a second "live" LP might be considered for the New York date. His first such album was produced at the Riveria Hotel here nine years ago.

Arranger-conductor Jeff Sturges, who also works on Humperdinck's LPs, leads the singer's four-man rhythm section and the three female backup singers, the Engletts whenever they appear.

Humperdinck says he experiments with music. "Anything that's new in the music business, I'll go ahead and get into except, of course, punk and new wave. Disco is great, but ballads will always be my forte."

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\$250,896 Profit Reported By Honolulu Concert Venues

By DON WELLER

HONOLULU—Honolulu's Dept. of Auditoriums, which has jurisdiction over venues where most rock concerts in the islands are held, showed a net operating profit for the 1978-1979 fiscal year of \$250,896 from total revenues of \$1,695,184 against net expenditures of \$1,444,288.

But according to Hazel M. Inouye, director of the city's Auditoriums Dept. since April 1976, that profit was not due to monies from rock concerts. In essence, Inouye believes that the rock concert business in Hawaii during the last fiscal year maintained the status quo with the previous year.

"Breaking it down into percentages," she explains, "the increase of revenues last year came chiefly from our parking concession which raised its rates. The increase from parking revenues only went up .9%."

Honolulu's Dept. of Auditoriums oversees two main facilities: Blaisdell Center, a 22-acre complex which includes the Arena with a seating capacity of 8,800, the Concert Hall with a seating capacity of 2,000, and the 45,000 square foot Exhibition Hall.

The Waikiki Shell, a couple of blocks from the beach, is an open-air venue which can seat approximately 10,000 people.

During the 1976-1977 fiscal year, the department showed a net deficit of \$26,242. Among the more important reasons for the loss was a decline in big mainland rock acts. But the following year, the first under Inouye's directorship, the department surprisingly bounced back with a net profit of \$25,175. During that fiscal year, increased revenue from rock concerts played an important role in realizing a profit.

"As far as this past year is con-

cerned, all I can say is that we're holding our own as far as major rock shows are concerned," says Inouye. "We've had some major attractions not only from the Mainland but locally also. The Mainland acts like Earth, Wind & Fire, Rod Stewart and the Commodores were excellent."

One issue which Inouye feels strongly about is rental prices for the Blaisdell complex and the Waikiki Shell. Prices have not increased in 15 years, but the City Council is considering a set of price increase proposals.

The recommendations include raising the rental price at the Arena from \$375 to \$500 during the day and from \$750 to \$1,000 at night; increasing the Concert Hall rental from \$300 to \$450 from 10 a.m. to midnight; increasing the rental at the Exhibition Hall from \$450 to \$600 from 10 a.m. to midnight; and

raising the fee at the Shell from \$75 to \$150 during the day and from \$150 to \$300 at night.

The policy that the promoter pay either the minimum rental or 10% of the boxoffice receipts, whichever is larger, would remain intact. Also to remain the same would be the discounts—two-thirds for educational institutions and one-third for non-profit organizations.

Inouye argues: "You see, one of the things which is so hard to explain to outsiders is that we're only meeting operating costs. Our 1978-1979 \$250,000 operating profit doesn't even begin to pay for the fringe benefits for auditorium employees, nor does it pay for the existing bonds which were floated in the late 1950s for the building of the Blaisdell Center."

One item that has gone up is ticket prices for rock concerts. According to Inouye, the tickets that sold for a high of \$10 a year ago today sell for \$12.

Looking ahead to the 1979-1980 fiscal year, Inouye observes the recent running of "Chorus Line" in the Concert Hall, from July 11 to August 24 this past summer, as one variable that may help keep the Blaisdell in the black.

Approximately 80,000 people saw the show, and the total gross revenue for the city came to \$70,000—and that was on 5% of box office receipts. If all other factors remain the same as last year, Inouye feels this will help in realizing another profit.

She cites as one problem the lack of planning by concert promoters. As she explains, "promoters often don't begin planning for a stage show until two or three months before it's scheduled. Therefore, when they want a date for a show, many times we're booked. We already have exhibits going on, or we have university basketball; these are fixed events, and they take priority."

"Quite frequently I'll let a promoter put a hold on a date, but when he cancels out on that date because of not being able to get a contract with a group, what are you going to do? There's no penalty if they cancel out."

"From meetings I've had on the Mainland with other auditorium managers," she says, "I've found that what I have been emphasizing—the controls backstage, preventive maintenance, controls at the gate, tightening up my boxoffice operation—these are all management concepts that the building managers on the Mainland either are or should be aware of."

Gold Hatchet

• Continued from page 34

This time around, however, CBS and Werman believed in Molly Hatchet. The band flew to New York armed with miniature hatchets, baseball caps and satin jackets all bearing the Molly Hatchet logo, which they presented to CBS executives at their first meeting.

"We went into the whole Molly Hatchet campaign with a complete game plan," states Armstrong. "We had discussions with Epic regarding the marketing of the band. We did demographic surveys on other bands that may have been similar to Molly Hatchet, and we were able to locate breakout areas for the band."

Both Molly Hatchet albums are on the Billboard Top LP and Tape chart, and with the band's constant touring schedule, Armstrong believes, "we can see where the band has been playing by watching the album sales."



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Talent Talk

The new Abba single "Chiquitita" on Atlantic was first performed on the televised "Year Of The Child" special, a benefit for UNICEF staged at the UN. All publishing royalties from the song are going to UNICEF. The record has been No. 1 in almost every country of the world, and has been released here in both English and Spanish.

Bomp Records has re-released "Tomorrow Night"/"Okay" by Shoes. The record, cut in the group's living room, was originally released last summer and was responsible for bringing the band to the attention of Elektra/Asylum Records. E/A signed the band earlier this year and released its debut album several weeks ago which includes a new version of "Tomorrow Night," while "Okay" is not available on the LP.

Alto saxophonist Art Pepper embarks on a five-week promotional tour to promote his new Galaxy album and his autobiography for Macmillan/Schirmer. Both the album and the book are titled "Straight Life."

Also on the book beat, Hank Williams Jr., has an autobiography just out via G.P. Putnam & Sons. Titled "Living Proof," the book was written by Williams with Michael Bane, and deals with the problems he faced as he was forced to follow in his father's footsteps, at age eight. Williams also recalls, in vivid detail, his almost fatal fall 500 feet off the face of Ajax mountain in 1975. On the recording side, Williams' latest album "Whiskey Bent And Hell Bound" has been issued by Elektra/Curb.

The Blues Bros. have moved their self-titled movie from Chicago to Universal studios in Los Angeles. A tentative release date for the film has been set for June 1980. Meanwhile, John Belushi and Dan Ackroyd's pairing in Steven Spielberg's "1941" will be released later this month.

Styx tickets were a hot item in Kansas City recently as fans gobbled up more than 9,500 ducats for a Dec. 8 date at the city's Municipal Auditorium in less than six hours. The auditorium is the city's largest indoor concert facility since the collapse of Kemper Arena's roof June 4.

Zane Management in Philadelphia is expanding to include concert promotion with a series of shows scheduled for the Shubert Theatre featuring Liza Minnelli. ... Singer Cheryl Bentyne has joined Manhattan Transfer. She lists Benny Goodman and Gene Krupa among her major influences. **MIKE HYLAND**

Signings

Studio musician Paul Warren to RSD Records. Warren, a guitarist, vocalist and writer has appeared on records by the Temptations, the Funkadelics, Rare Earth and Etta James.

Destination, Sonny Martin, Mike Franklin and Hollywood Freeway all to Shane Wilder Artists Management. Destination is holding down the No. 1 spot on the Billboard Disco chart with "Move On Up, Up, Up" on Butterfly Records.

Nashville-based Riders In The Sky to Rounder Records. Russ Miller to produce with first LP due out early next year. ... David Heavener to Century VII Records in Nashville with first release titled "Cootie On My Bootie."

Tommy Stuart to Rick Hall Music in Muscle Shoals. ... Also to Rick Hall Music and Fame Productions is Baby Brother Band. ... Pat Terry to a long-term songwriters contract with Tempo Music Publications. Terry records for Tempo's Chris label.

Veteran soul trio Ray, Goodman & Brown, formerly known as the Moments, to Polydor with exclusive agreement. New single "Special Lady" is culled from LP produced by Vince Castellano to be released soon. ... Singer/songwriter Turley Richards to Atlantic Records worldwide. Debut LP, "Therefu" includes performances by members of Fleetwood Mac. His manager is Mick Fleetwood.

Sly & the Family Stone, David Ruffin and the Sugar Hill Band to Norby Walters for agency representation. ... Jeree Palmer to Reflection Records. First release is titled "Late Night Surrender."

Songwriter/artist Gregg Winter to Wonderland Management for personal management. ... Larry Hobbs to Cryin' In The Streets Records. ... Huey Lewis & American Express for exclusive representation by Bob Brown Management. Firm also handles Pablo Cruise.

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3,000 At Ariz. Antinuke Concert

By AL SENIA

SCOTTSDALE—About 3,000 loyal jazz fans turned out to hear several popular local jazz groups perform Sunday (28) in a "no nukes" jazz festival.

Organizers estimated about \$10,000 was raised from ticket sales

and concessions at Scottsdale Stadium.

It was the first antinuclear musical fund raiser ever held in this area, and was patterned after larger fund raising projects held on the East and West Coasts.

The event was sponsored by the Arizona Mobilization for Survival.

Although information booths were set up around the stadium and political T-shirts, buttons and bumper stickers were sold at a fast clip, most of those questioned said the music was the primary reason they had come to the event.

Local artists included the John Marshall Band, Nitchawk Diner, Francine Reed, the Charles Lewis Quintet, Alice Tatum, the Roy Meriwether Trio, Lewis Nash Midnight Blues Band and Hans Olson. They all performed at the seven-hour concert.

Cooper In Movie

LOS ANGELES—Alice Cooper will have a feature role in the new rock 'n' roll comedy, "Roadie," which also co-stars Meat Loaf, Blondie, Don Cornelius and Art Carney.

Talent In Action

**KENNY LOGGINS
SNIFF 'N' THE TEARS**
Avery Fisher Hall, New York

The more visible half of the one-time Loggins and Messina team, Kenny Loggins is continually reaffirming his pull as a major pop/rock act. His midweek appearance here Oct. 24 satisfied the near full house and overcame the formality of a hall not often conducive to rock concerts.

Compared to last year's topnotch show at the Palladium, some of the excitement was missing on this go around. Still, Loggins' material from his new CBS release "Keep The Fire," is solid and his evergreens continue to wear like a Florentine glove. De rigueur, of course, was the brisk and pleasant medley that included "House At Pooh Corner" and "Danny's Song."

Sporting his woodsman's beard, Loggins looked as if he might stay forever young, as he hopped, danced and generally staked out a large piece of stage territory when he wasn't playing his guitar.

An added visual element of the 100-minute program was a painted screen backdrop depicting a nuclear explosion to accompany his antinuke single, "This Is It," copenned with Mike MacDonald.

That collaboration gives Loggins' new material an appealingly soulful flavor similar to the Doobico, but without submerging Loggins. His pure, straightforward vocals and meaty falsetto stamped the majority of the 14 songs.

Also contributing to the bright pacing of the show, Loggins' five-piece band carried off some immaculate arrangements and crafty solos.

Reedman Jon Clarke handled an outstanding flute solo on "Wait A Little While" and Vince Denham, Mike Hamilton, and Tris Imboden on sax, guitar, and drums respectively, empowered the band's feature medley "Vahevala/Angry Eyes" with cool panache. While not a compelling soloist, Brian Mann did offer tasteful keyboard and synthesizer coloring.

The set had minor flaws. Loggins seemed to beckon fans to the stage before they had been genuinely incited to do so on their own, and during several songs his phrasing was out of step with band accompaniment. But fans roared for an encore and got a three-song package, including "Whenever I Call You Friend," which spotlighted the vocal talents of agile bass player George Hawkins.

Atlantic recording artists Sniff 'N' The Tears opened with a 40-minute endurance test. Offering one dimensional rock with a cluttered sound, the band was awkward and rhythmically sloppy, and barely mustered any response with its eight songs. **BOB RIEDINGER JR.**

KOOL & THE GANG FAT LARRY'S BAND PLATINUM HOOK

Capitol Theatre, Passaic, N.J.

Kool & the Gang continued its commercial rebirth with a crisp, well paced 60-minute, nine-song performance Oct. 26. This was a rare r&b concert at John Scher's rock concert hall and while the crowd was disappointing, the headliners weren't.

The Gang's single and album "Ladies Night" on De-Lite Records has re-established the band as a major force in black music. Its future looks bright with the recent addition of young lead singer James Taylor. He has a fine voice that slides easily from a pleasing tenor to a flexible falsetto. Moreover he has an appealing stage presence, giving the band a visual focus it has lacked in the past. Taylor's singing on new material such as "Hangin' Out" and "Too Hot" indicates that he is a major talent.

Musically the Gang was as tight as ever. Robert "Kool" Bell's concise bass playing and the always tight three-man horn section pumped new life into old favorites like "Hollywood Swingin'."

Fat Larry's Band is a nine member funk-disco aggregation from Philadelphia which records for Fantasy. Its eight-song, 50-minute set was uneven. On the plus side were sharp renditions of its charted soul single "Lookin' For Love" and a song called "Close Encounters Of The Funky Kind."

But most of the set was sloppy both musically and in its stage presentation. Lead singer and sometime percussionist George Fairbanks was particularly guilty as he failed to develop any rapport with the audience and displayed a very shaky falsetto.

(Continued on page 39)

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Rank	ARTIST—Promoter, Facility, Dates <small>* DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	STYX/APRIL WINE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 27	19,567	\$7.50-\$8.50	\$148,495*
2	JETHRO TULL—Ruffino & Vaughn/Ron Delsener, Col., Uniondale, N.Y., Oct. 22	13,716	\$8.50-\$10.50	\$139,780
3	THE JACKSONS/LTD—Rowe Productions, Mem'l. Aud., Buffalo, N.Y., Oct. 27	15,611	\$7.50-\$8.50	\$127,162
4	SANTANA/EDDIE MONEY/BABIES—Bill Graham Presents/JFL Concerts, Aloha Stadium, Honolulu, Hawaii, Oct. 28	12,193	\$10-\$12	\$123,405
5	GRATEFUL DEAD—Don Law Co./Monarch Entertainment, Col., Yarmouth, Mass., Oct. 27 & 28 (2)	14,400	\$8.50	\$122,514*
6	FOREIGNER/CHARLIE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 22	14,758	\$7-\$8.50	\$108,617
7	OUTLAWS/MOLLY HATCHET—Sunshine Promotions, Convention Center, Indianapolis, Ind., Oct. 28	13,000	\$7.50-\$8.50	\$98,500*
8	EARTH, WIND & FIRE—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Oct. 22	9,822	\$10	\$97,605
9	GRATEFUL DEAD—Cross Country Concerts/Monarch Entertainment, Col., New Haven, Ct., Oct. 25		\$7.50-\$9.50	\$96,232
10	THE JACKSONS/LTD—Rowe Productions, Civic Center, Springfield, Mass., Oct. 28	10,100	\$7.75-\$8.75	\$85,445*
11	FOREIGNER/CHARLIE—Festival East, Mem'l. Aud., Buffalo, N.Y., Oct. 26	10,282	\$7.50-\$8.50	\$85,146
12	STYX/HENRY PAUL BAND—Monarch Entertainment, Athletic Center, Piscataway, N.J., Oct. 24	8,264	\$8-\$10	\$77,044*
13	GRATEFUL DEAD—Cross Country Concerts/Monarch Entertainment, Civic Center, Springfield, Mass., Oct. 24	9,400	\$7.50-\$8.50	\$76,249*
14	FOREIGNER/CHARLIE—Monarch Entertainment, War Mem'l., Rochester, N.Y., Oct. 27	8,093	\$8.50-\$9.50	\$70,322
15	OUTLAWS/MOLLY HATCHET—Full House Productions, Omni, Atlanta, Ga., Oct. 25	9,060	\$7.50-\$8.50	\$69,808*
16	JETHRO TULL/U.K.—Monarch Entertainment, Mem'l. Aud., Rochester, N.Y., Oct. 23	8,089	\$7.50-\$8.50	\$67,714
17	FOREIGNER/CHARLIE—Cross Country Concerts, Col., New Haven, Ct., Oct. 24	7,644	\$6.50-\$8.50	\$61,050
18	OUTLAWS/MOLLY HATCHET—Sunshine Promotions, Gardens, Louisville, Ky., Oct. 27	7,200	\$7.50-\$8.50	\$60,804*
19	JIMMY BUFFETT/KEITH SYKES—Concerts West/Ruffino & Vaughn, Col., Birmingham, Ala., Oct. 28	7,040	\$7.50-\$8.50	\$55,895
20	KANSAS/SNIFF 'N' THE TEARS—Entam, Col., Greensboro, N.C., Oct. 27	7,200	\$7-\$8	\$55,673
Auditoriums (Under 6,000)				
1	ELTON JOHN—Ron Delsener, Palladium, N.Y.C., N.Y., Oct. 23-26 (4)	13,520	\$15	\$202,800*
2	LIZA MINNELLI—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., Oct. 25-27 (4)	11,443	\$10-\$17.50	\$170,213*
3	SAMMY HAGAR—John Bauer Concerts, Paramount Thea., Seattle, Wa., Oct. 25	5,952	\$8.50-\$9	\$48,647*
4	PETER FRAMPTON/PAT TRAVERS—Entam, Freedom Hall, Johnson City, Tenn., Oct. 26	3,919	\$8	\$30,856
5	PETER FRAMPTON/SIMMS BROTHERS—Monarch Entertainment, Capitol Thea., Passaic, N.J., Oct. 27	3,229	\$8.50-\$9.50	\$29,690
6	PABLO CRUISE/VANTAGE POINT—Brass Ring Productions, Hill Aud., Univ., Ann Arbor, Mich., Oct. 27	3,178	\$6.50-\$8.50	\$25,662
7	BOB JAMES/EARL KLUGH/HARVEY MASON/ANGELA MASON—Paradise Island Productions, Syrian Mosque, Pittsburgh, Pa., Oct. 27	2,759	\$7.50-\$9.50	\$25,202
8	CRYSTAL GAYLE/MICHAEL MURPHEY—Feyline Presents, Rainbow Music Hall, Denver, Co., Oct. 26 (2)	2,858	\$8.50	\$24,293*
9	JUDAS PRIEST/POINT BLANK—Avalon Attractions, Civic Aud., Santa Monica, Calif., Oct. 23	3,000	\$7.50-\$8.50	\$24,267*
10	SAMMY HAGAR/BLUE STEEL—John Bauer Concerts, Paramount Thea., Portland, Oreg., Oct. 27	2,960	\$8.50-\$9	\$24,142*
11	BONNIE RAITT/STEVE FORBERT—Festival East, Eastman Thea., Rochester, N.Y., Oct. 23	2,994	\$7.50-\$8.50	\$21,403
12	DAVE MASON/JERRY RIOPELLE—UCSD Pop Events/Bill Silva, Gym, UCSD, San Diego, Calif., Oct. 27 (2)	2,483	\$6.75-\$7.75	\$18,500
13	BONNIE RAITT—Festival East, Shea's Thea., Buffalo, N.Y., Oct. 24	2,391	\$7.50-\$8.50	\$19,587
14	MARTIN MULL/WILLIE TYLER—Foothill College, Performing Arts Center, Cupertino, Calif., Oct. 27	1,810	\$8.50-\$9.50	\$16,588
15	FIREBALL/EDDIE GOLDSTEIN—Feyline Presents, City Aud., Colorado Springs, Co., Oct. 24	2,423	\$6.50-\$7.50	\$16,017*
16	THE KNACK/GEARS—Pace Concerts/Louis Messina/Univ. Program Council, Cullen Aud., Houston, Tx., Oct. 26	1,668	\$7.50	\$12,180*
17	POLICE/CICHLIDS—Fantasma Productions, Gussman Center, Miami, Fla., Oct. 26	1,737	\$6.50-\$7	\$11,526



STORM WATCH—Ian Anderson, left, of rock supergroup Jethro Tull, chats with Robert Klein for Klein's syndicated radio show. The action takes place in New York after two recent soldout Madison Square Garden performances. Among topics discussed were Tull's new Chrysalis LP "Storm Watch."

Controversial Faithfull Back

By ROMAN KOZAK

NEW YORK—After 12 years away from the recording scene, Marianne Faithfull is back with a new LP on Island and again controversy dogs the steps of the English singer.

Faithfull, remembered as the seminal female rebel of the late '60s whose personal affairs and involvement with the Rolling Stones became grist for the popular press of the time, now has problems with the English release of her LP "Broken English."

Because of "words that we use in our private lives, especially when we are having a row," says Faithfull in the song "Why Did Ya Do It?" written by playwright Heathcote Williams, both CBS and EMI refused to press the record in Britain, and EMI has since refused to distribute it there (Billboard, Nov. 3, 1979).

However the LP will be distributed through independents in the U.K., and there has been no problem with the disk in the U.S. as far as content goes, says a spokesperson from Island. In fact, a remixed version of the offending song will be released as a disco single following the album's release this week.

The LP should surprise both old fans and those who remember only the legend. It is a mature, yet completely contemporary work that includes John Lennon's "Working Class Hero" and Shel Silverstein's "Ballad Of Lucy Jordan," as well as some self-penned compositions.

Faithfull credits the new wave as giving her the impetus to return to music after 12 years of what she calls "dilettanting." She uses mostly younger musicians as well as Steve Winwood on her LP.

"If it wasn't for the new wave I wouldn't have felt that there was a place for me," says the 32-year-old singer.

Talent In Action

Continued from page 38

Drummer and bandleader Larry James provided the set's highlight with an inventive solo during "Boogie Town."

Opening act Platinum Hook is a talented nine-piece band hailing from New Jersey. Its two Motown albums have shown that it may one day become a major record seller.

However, while musically its six-song, 45-minute stay was good, its selection of material was not. Three of the songs were covers (Pointer Sisters' "Happiness," Earth, Wind & Fire's "Fantasy," Funkadelic's "On The Verge Of Getting It On") done in a manner all too similar to the originals. Time onstage could have been better spent presenting the band's own material.

Platinum Hook should also re-think its stage setup. Drummer Stephen Daniels has a rich, deep voice and usually sings lead. Yet buried behind his drum kit he wasn't visible. An elevated drum set or even using another drummer to free Daniels for vocal duty would improve Platinum Hook's live presentation.

NELSON GEORGE

THE ORCHESTRA

Music Center, Los Angeles

The Orchestra's premier season opened Oct. 29 with an exploration of "The Magic Of Film Music," a safe and sane program which explored the depths of cinema scoring.

Principal conductors Jack Elliott and Allyn Ferguson each worked half the program's eight compositions, with Lionel Newman conducting the 85-piece orchestra in excerpts from his late brother Alfred's score from the film "Captain From Castille."

The Orchestra, dedicated to modern American works, promises more adventurous programs for its remaining five concerts when its commissioned pieces will be debuted.

For this concert there were two new works, an excerpt from John Williams score for the upcoming movie, "1941," titled "The March Of 1941" and a new symphonic suite Michel Legrand wrote from his score from "The Umbrellas Of Cherbourg."

This first concert was actually more the kind of program one would associate with the Boston Pops rather than a new orchestra attempting to give modern American composers an outlet for their pop and jazz flavored works.

The grandeur of the music with its European flavored classical roots often made this listener

search his mind's eye for the visual images that go with the film music.

The 108 minute program provided ample time for the Orchestra to explore several familiar pieces with the emphasis on older movie scores such as "The Best Years Of Our Lives" by Hugo Friedhofer, "A Place In The Sun" by Franz Waxman, "The Sea Hawk" by Eric Wolfgang Korngold, "Spellbound" by Miklos Rozsa and "The Bad And The Beautiful" by David Raksin.

Hearing their music reprinted in person were David Raksin, Hugo Friedhofer, John Williams and Miklos Rozsa.

There were three instances where modern jazz touches were evident: in sax solos by Bud Shank (on "Nocturne And Theme" from "The Bad And The Beautiful") and Bill Perkins (on "A Place In The Sun") and during a movement of "Umbrellas" when a regulation drum set was used playing standard 4/4 rhythms as a break from the symphonic kettle drums, crashing cymbal sounds of earlier pieces and the strident march tempo of the "1941" composition which itself melded all the colors of the orchestra into a zippy, happy work which will be glued to a character portrayed by John Belushi.

The ability of the film composer to create brooding, schizoid, dissonant, calming and adventuresome music behind visual images as a distinctive artform was the underlying message created at this concert. Film music in filmdom's backyard is a sure way to make points.

Elliott and Ferguson, as the guiding forces behind this new orchestra, should speak to the audience (neither did, although there were guest introducers) and they certainly should announce who the key soloists are. Too much is going on not to be credited.

ELIOT TIEGEL

Williams Eyes Crossover

By MIKE HYLAND

NASHVILLE—Andy Williams is heading toward the Anne Murray-Cenny Rogers pop/country crossover sound, although there will be a bit of variety on his still untitled Columbia LP.

The singer is remaining active with his Nashville-recorded album, a Broadway play, a week at Caesars Palace in Las Vegas and a European tour.

His new album, produced by Dick Pierce and arranged by Bill Justus, was recorded at Jack Clement Studios. It is not the first time Williams has recorded here. "About 20 years ago, Archie Bleyer and I came to Nashville to record for Cadence Records," says Williams. "We didn't release anything we recorded here, but we found some really great songs. Back in New York we recorded 'I Like Your Kind Of Love,' 'Are You Sincere' and 'Lonely

Street' which became hits."

He returned to Nashville five years ago to record an album with Billy Sherrill producing.

Is Andy Williams going country? "No, not really," he claims. "What we want to get here is good songs—some of them might sound country, and some won't. What I am interested in is the feel of the rhythm section and feeling comfortable singing with it. I find it easier to sing along with the rhythm section here rather than just cutting the tracks and putting the vocals on later."

On the boards for next year is his first Broadway play. Although there is still no title, Williams will portray a controversial priest who speaks directly to God. The musical played in Rome for four years. There are no other cast members set yet, and Williams will remain with the project for one year.

LICENSE LAW OUT IN N.Y.

NEW YORK—Concert promoters got a small break from red tape here when Mayor Edward Koch signed into law a bill eliminating the licensing of exhibitions and performances.

The action came a week after an appellate court had thrown out the conviction of a Queens theatre operator for putting on a rock concert without a license.

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Squatter
I Can't Help It
Burn This House Out
Winning One Bad Night

FE 35745 Light and lively, "Off The Wall" includes songs written by Paul McCartney, Stevie Wonder, and produced by Quincy Jones, is everything (and more) you would expect from Michael Jackson.

4.79

Crystal Gayle
Miss The Mississippi
Including:
Hail The Way
Steering The Right Way
Danger Zone
The Blue Side
Don't Go My Love

JE 36203 "Miss The Mississippi" is truly a classic musical masterpiece by one of music's most beautiful and elegant songwriters. The sweet and saucy voice of Crystal Gayle has never sounded better!

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When You're Mine (I Ain't Easy)

FC 35797 Journey elevated themselves to superstardom in 1978 with the multi-platinum "Infinity." Their new album, "Evolution," reaches new heights with superb vocal/instrumental/songwriting skills. This powerful rock 'n' roll masterpiece will rank as one of the best releases of the year.

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COUNTRY SINGLES

Writer-Artists Blending; Control 25% Of Chart

• Continued from page 4

have sought the material of other writers are Kenny Rogers, Waylon Jennings, Mel Tillis, Dolly Parton, Joe Stempley, John Conlee, Moe Bandy, Johnny Duncan, Bobby Bare, Joe Sun, Loretta Lynn, Razy Bailey, R.C. Bannon, Hoyt Axton, Marty Robbins, Mel McDaniel, Conway Twitty, Johnny Rodriguez, Dottie West, Hank Thompson, Willie Nelson, Ronnie McDowell, Don Williams and Dr. Hook.

What do publishers, producers, writers and artists think about the writer-artist?

"It's an absolute plus being a writer-artist," claims Charlie Monk, director of Nashville/Southern operations for April/Blackwood Music. "But their songs are still as hard to sell as others."

Noting that publishers can find great songs at "PTA meetings, saloons and country fairs," Monk

adds, "It all comes down to the song. Kenny Rogers is a good writer, but the key to his success has been a discriminating ear toward good material by other writers."

Not only do companies seek to tie-in writers and artists, some like to add production to the mix.

"Publishers with an eye toward production look for writers with artist potential because it guarantees an outlet for hit songs," states David Conrad, professional manager of Pig-Gem/Chess Music here.

Conrad also feels that record labels look for artists with writing potential because it insures "there won't be any shortage of hit songs."

Buddy Killen, president of Tree International here, agrees. "If you do an LP with one of your writers, there goes 10 songs."

Not only does it help in the volume of songs, Killen believes that good writers tend to be good singers. "The songwriter knows more about how he wants that song sung than someone he gives it to."

As a producer, Killen "loves" the writer-artist. "It makes my job easier if he's a good writer and comes in with good songs."

The Tree president notes that the writer-artist provides the production company with "an extra way to make money."

Most Tree writers also have a record deal, points out Killen.

Another respected Nashville writer-publisher-producer is Billy Sherrill, vice president at CBS Records, who has produced such writer-artists as Tammy Wynette, George Jones and Johnny Paycheck. Comments Sherrill on why writer-artists are drawn to Nashville: "Writers flock to where there's a place to record their songs."

Sherrill is in an upbeat mood.

"Things are changing for the better. The songs, the lyrics, the writers are reaching more people."

Those are the potentialities. How about the problems? From a publisher's point of view, it's often hard to pitch songs—even outstanding songs—to some writer-artists.

Larry Gatlin is a writer-artist enjoying No. 1 success on the Billboard charts. He records his own songs exclusively. "Nobody can write for Larry Gatlin better than Larry Gatlin," he comments. Gatlin's songs have been recorded by many major artists besides himself, but he won't entertain the thought of recording other writers' songs.

Success breeds success, and it also curtails criticism. If Gatlin's career begins to slide, then the critics will be free to offer their I-told-you-so's. It's hard to argue with No. 1 success.

Karen Scott-Conrad, general professional manager of local operations of Blendingwell and Sister John Music (with a heritage that includes the great writer-artist Jim Croce), admits that writer-artists pose a problem for other publishers. "Sometimes you don't even bother to waste your time on someone who always records their own material. I spend most of my time pitching to people who I have a shot with."

Kermit Goell, owner of Great Foreign Songs and writer of "Near You," believes much of today's music business misery has been caused by "people not recording outside songs that are hits."

Goell states he doesn't mind if artists record their own songs, but that it becomes a problem if the singer exclusively cuts his or her own material. "It's bad when they record exclusively their own songs. The responsibility of the artists is to look for hits wherever they can find them."

Monk agrees that it's hard to get songs to songwriter-artists. He also feels that once the artists "get more

(Continued on page 44)



LEGAL OPENING—Sheriff Fate Thomas cuts the ribbon at the grand opening of the new Casablanca/Casablanca West offices in Nashville. Surrounding the Sheriff are Don Blocker, Casablanca West vice president; Snuff Garrett, president of Casablanca West; Wade Conklin, director of Nashville operations; John Brown, Casablanca West director of marketing; Neil Bogart, Casablanca president, and Bruce Bird, Casablanca executive vice president.

MDJ Celebrates By Hitting Chart

NASHVILLE—MDJ Records celebrated its first year of operation recently by landing three of its four artists on the Billboard Hot Country Singles chart.

"Hide Me" by Judy Argo, "Heroes And Idols" by David Smith and "Come Over" by Alabama are all current chart records. Additionally, newly-signed artist Kenny Serratt will be releasing his first single for MDJ, "Never Gonna Be A Country Star," within the next two weeks.

MDJ was founded by Larry McBride in Dallas, where it retains its home offices. The Nashville operation, headed by division chief Steve Botts, handles all graphics, promotion and distribution for the label.

During the recent DJ week in Nashville, the label hosted a label showcase, featuring its country ros-

ter backed up by Jess Hudson and the Dallas Sound. More than 400 DJs and local industry staffers attended the event at Nashville's Cajun Wharf.

Cavender Honored

NASHVILLE—Maggie Cavender, executive director of the Nashville Songwriters Assn. International, has been awarded a special citation from BMI in recognition of her efforts in guiding the growth of the writers' organization and her contributions to the recent copyright revisions.

Frances Preston, vice president of BMI, presented Cavender with the scroll in her honor at the annual Nashville Songwriters Assn. banquet and awards ceremony Oct. 7 at the Hyatt Regency Hotel.

50-HOUR SPECTACULAR

50 Country Acts Jam On Radio Show

• Continued from page 31

country radio, the show begins at 6 p.m. Friday and runs through midnight Sunday. Stations who have already aired the special, or are scheduled to air it, include WQIK-FM Jacksonville, Fla.; WWOK-AM Miami; WMC-AM Memphis; and KRLD-AM Dallas.

A concentrated advertising and promotion campaign for "Hickory Creek Reunion" is still in the plan-

ning stages. However, a 15-minute tape featuring Rogers discussing the concert has been prepared and shipped to stations.

McLendon utilized a similar format in 1974 when he created "Fantasy Park," a 50-hour rock music concert featuring top rock musicians and artists. More than 135 stations across the country carried the show, which also won the Billboard best syndicated feature award in 1975.

McLendon approached Rogers with the idea of the fantasy country concert, and Rogers volunteered to act as host and spokesman for the program, utilizing Rogers in the advertising campaign.

Also in the works for the Christmas season, McLendon is preparing "The Christmas Eve Flight Of Santa Claus," a 30-spot series of reports following the progress of Santa from the North Pole. The Christmas spots, suited for all radio formats, are tailored for the individual market.

Lollipops Mailed

NASHVILLE—Cachet Records sent out promotional Halloween lollipops to 4,600 deejays around the country in support of singer Ronnie Prophet's new single, "Phantom Of The Opry."

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MCA-TWITTY PUSH CLICKS

NASHVILLE—MCA Records sponsored a recent Conway Twitty contest to coincide with the popular entertainer's appearance at John Ascuagas' Nugget Casino in Reno.

Area radio stations designed their own promotions centered around the theme of Twitty's music. Winners from KRAK-AM in Sacramento had correctly identified all the titles from 26 hours of Twitty songs the station played. And when a total of 18 persons managed to complete the contest successfully, final winners' names were drawn from a hat.

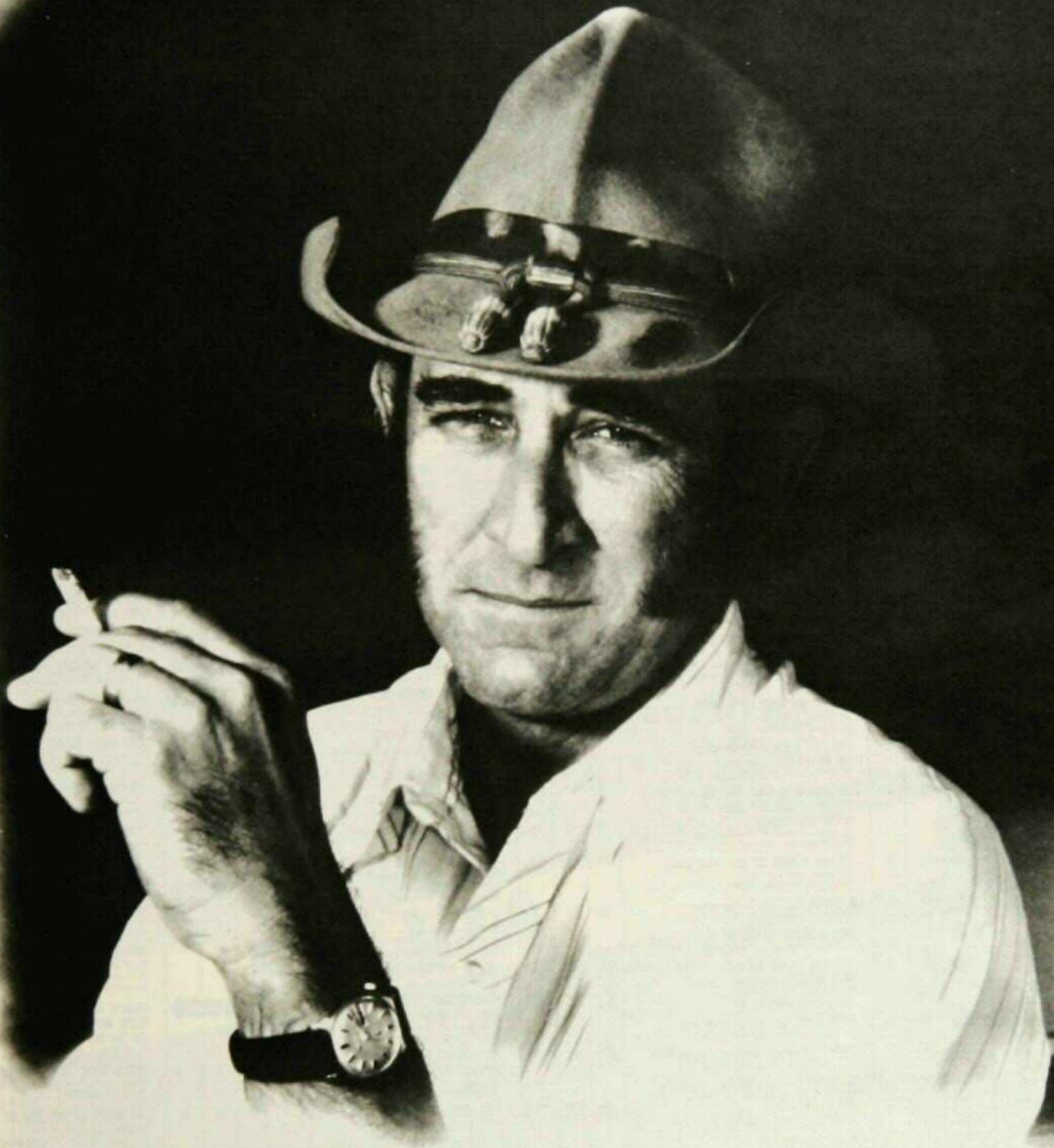
Winners from KEEN-AM in San Jose, Calif., and KMPS-AM in Seattle had written short essays to the question, "Why I'd Like To Meet Conway Twitty."

Prizes, furnished by MCA Records in conjunction with the Nugget Casino and participating radio stations, included a round trip for two to the hotel for Twitty's opening night. This covered airfare, a night's lodging, dinner at the show and a trip backstage to meet the artist. Second and third prizes were complete Conway Twitty album catalogs.

DON WILLIAMS

PORTRAIT

MCA-3192



DON WILLIAMS' MUSIC IS A SELF-PORTRAIT.

Produced by Don Williams and Garth Fundis

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Nashville Scene

By KIP KIRBY

Charley Pride was in not long ago at the Exit/In here to catch an RCA-sponsored showcase for its newly-signed Free Flight artist, Mac McAnally. Spotted at the same show was one of the Sugars of Dave & Sugar. . . . One thing you can say about RCA's roster—they turn out for each other's performances.

Oppst Contrary to an item run in this column recently, it now appears that there won't be a Charlie Daniels Volunteer Jam V album from last year's concert. . . . Epic tells us the project didn't hatch.



PEN PAL—Columbia artist Marty Robbins reaches down to sign an autograph during a recent appearance at the Opry House in Nashville.

A new feature length rock/comedy movie called "The Roadie" will star Roy Orbison, Meat Loaf, Asleep At The Wheel, Alice Cooper, Art Carney and Hank Williams Jr. and his Bama Band. . . . guess that casting covers the musical spectrum pretty well.

MCA's legendary blues great B.B. King stopped off in Nashville on a tour date at the Tennessee Theatre and was honored onstage by the Gibson Guitar Co. which inducted King into its guitarists' Hall of Fame.

It's been seven years since Rex Allen Jr. performed with his famous father, but Allen Sr. teamed up with his Warner Bros. artist-son recently for three shows at KLAC-AM's birthday celebration held at Knott's Berry Farm in California.

Lacy J. Dalton hopscoching across the country to introduce herself to deejays and support her first Columbia single, "Crazy Blue Eyes."

First there was punk rock. Then there was new wave. Now there's post-new wave, and Nashville has its own band to fit that bill. Called Cloverbottom, the group is making musical waves around town and was recently showcased at the Exit/In.

Singer Cristy Lane's bus was broken into recently while parked in Madison, Tenn. The thieves made off with her tape recorders, a CB radio and about 10 microphones. Luckily, Lane is sponsored by the Shure Microphone Co., so 10 new replacement mikes arrived the next day, courtesy of the company.

Country music veteran Hank Snow's newest inductee into the Country Music Hall of Fame is finishing a duet album project with singer Kelly Forston. . . . And Gail Davies, who just signed with Warner Bros., has finished an album she herself co-produced, using studios in both Nashville and Muscle Shoals. She visited KLAC-AM host Sammy Jackson to talk about her career changes on one of the station's recent "Coffee With . . ." segments in Los Angeles.

Following up an item reported in this column recently, it seems that Capitol Records arranged to take Don ("The Gambler") Schlitz and members of his band backstage to meet the Knack following the group's concert in Memphis. Schlitz did receive a brand new Knack T shirt which he wore while performing at a local club there the following evening.

Hank Williams Jr. has just released his autobiography called "Living Proof," which he coauthored with writer Michael Bane. . . . Book is a hair-raising account of Williams' life, including details of his famous near-fatal accident. G.P. Putnam's Sons, the publisher, is preparing a promotional campaign, which Williams kicked off with a personal appearance on "Good Morning America" to talk about the book.

Capricorn artist Kenny O'Dell taped guest shot on "Nashville On The Road" and appeared with Eddie Rabbitt at Sam Houston Univ. in Huntsville, Tex. . . . O'Dell may be label-shopping if Capricorn Records dissolves.

NOVEMBER 10, 1979, BILLBOARD

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/10/79

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.							
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	9	YOU DECORATED MY LIFE —Kenny Rogers (D. Hupp, B. Morrison), United Artists 1315 (Music City, ASCAP)	★	40	2	MISSIN' YOU —Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi Gem, BMI)
★	2	11	HALF THE WAY —Crystal Gayle (B. Wood, R. Murphy), Columbia 1-11087 (Chriswood, BMI/Murfeezingers, ASCAP)	★	43	3	NOTHING AS ORIGINAL AS YOU —The Statler Brothers (D. Reid), Mercury 57007 (American Cowboy, BMI)
★	4	8	COME WITH ME —Waylon Jennings (C. Howard), RCA 11723 (First Lady, BMI)	★	42	5	WALKIN' THE FLOOR OVER YOU —Ernest Tubb & Friends (E. Tubb), Cachel 44507 (Rightsong, BMI)
★	5	9	SHOULD I COME HOME (Or Should I Go Crazy) —Gene Watson (J. Allen), Capitol 4772 (Tree, BMI)	★	45	4	I HATE THE WAY I LOVE IT —Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-5079 (Song Doctor/Big Hair, BMI)
★	6	9	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE —Merle Haggard (M. Haggard, R. Lane)/(S.D. Shafiq), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff-Rose, BMI)	★	44	5	SEA OF HEARTBREAK —Lynn Anderson (H. David, P. Hampton), Columbia 1-11104 (Shapiro Bernstein, ASCAP)
★	7	7	BROKEN HEARTED ME —Anne Murray (R. Goodrum), Capitol 4773 (Chappell/Salmaker, ASCAP)	★	47	4	YOU PICK ME UP (And Put Me Down) —Dottie West (R. Goodrum, B. Maher), United Artists 1324 (Chappell/Salmaker/Welbeck/Blue Quill, ASCAP)
★	8	8	BLUE KENTUCKY GIRL —Emmylou Harris (J. Mullins), Warner Bros. 49056 (Sare Fire, BMI)	★	52	2	POUR ME ANOTHER TEQUILLA —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malley), Elektra 46558 (De/Dave/Briargatch, BMI)
★	9	7	BLIND IN LOVE —Mel Tillis (B. Corbin), Elektra 46536 (Sabal, ASCAP)	★	46	6	LOVELY TOGETHER —Diana (B. Springfield), Elektra 45539 (House Of Gold, BMI)
★	9	10	PUT YOUR CLOTHES BACK ON —Joe Stampley (B. Sherrill, S. Davis), Epic 9-50754 (Algee, BMI)	★	48	7	(I Wanna) COME OVER —Alabama (M. Bernard, R. Bernard), MGI 4634 (NSD) (Blackwood, BMI)
★	14	6	WHISKEY BENT AND HELL BOUND —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46535 (Bocephus, BMI)	★	49	4	I'LL SAY IT'S TRUE —Johnny Cash (J. R. Cash), Columbia 1-11103 (House Of Cash, BMI)
★	13	6	I CHEATED ME RIGHT OUT OF YOU —Moe Bandy (B. P. Barker), Columbia 1-11090 (Barry, BMI)	★	51	5	YOU DON'T MISS A THING —Sylvia (Kye Fleming, D.W. Morgan), RCA 11735 (Pi Gem, BMI)
★	15	7	THE LADY IN THE BLUE MERCEDES —Johnny Duncan (D. Dast, G. Gentry), Columbia 1-11097 (Algee, BMI)	★	59	2	OH, HOW I MISS YOU TONIGHT —Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA 11737 (Bourne, ASCAP)
★	13	3	ALL THE GOLD IN CALIFORNIA —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11096 (Larry Gatlin, BMI)	★	62	2	SHARING —Kenny Dale (S. Pippin, J. Slate), Capitol 4788 (House Of Gold, BMI)
★	18	7	SAY YOU LOVE ME —Stephanie Winlow (C. McVie), Warner/Curb 49074 (Michael Fleetwood/Warner-Tamerlane, BMI)	★	63	2	LAY BACK IN THE ARMS OF SOMEONE —Randy Barlow (N. Chin, M. Chapman), Republic 049 (Chimichap/Careers, BMI)
★	19	7	YOU SHOW ME YOUR HEART (And I'll Show You Mine) —Tom T. Hall (T. T. Hall), RCA 11713 (Hallinole, BMI)	★	49	5	(Stay Away From) THE COCAINE TRAIN —Johnny Paycheck (J. Paycheck), Epic 9-50777 (Algee, BMI)
★	16	11	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE —Dolly Parton (B. Tost/B. Reneau)/(D. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI/Chappell, ASCAP)	★	69	3	YOUR LYING BLUE EYES —John Anderson (K. McDuffie), Warner Bros. 49069 (Acuff-Rose, BMI)
★	22	8	YOU'RE MY KIND OF WOMAN —Jacky Ward (M. Sherrill, J. Whitmore, L. Kimball), Mercury 57004 (Al Gallico, BMI/Gallion, ASCAP)	★	51	9	I'D RATHER GO ON HURTIN' —Joe Starn (B. Reneau, D. Goodman), Ovation 1127 (Pi Gem, BMI/Chess, ASCAP)
★	23	5	I'VE GOT A PICTURE OF US ON MY MIND —Loretta Lynn (B. Hardin), MCA 41129 (King Coal, ASCAP)	★	52	10	NO MEMORIES HANGIN' ROUND —Rosanne Cash & Bobby Bare (R. Cowell), Columbia 1-11045 (Cowell/Granite, ASCAP)
★	24	4	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD —Dave & Sugar (S. Pippin, L. Reith)/(J. Foster, B. Rice), RCA 11749 (Tree/Windchimes, BMI)/(Apt, ASCAP)	★	53	10	SAIL ON —Tom Grant (L. Richie, Jr.), Republic 045 (Jabele/Commodores, ASCAP)
★	20	21	YOU'RE A PART OF ME —Charly McClain (K. Carnes), Epic 9-50759 (Chappell/Brown Shoes, ASCAP)	★	54	12	BEFORE MY TIME —John Conlee (B. Peters), MCA 41072 (Ben Peters, BMI)
★	31	6	A RUSTY OLD HALO — Hoyt Axton (B. Merrill), Jeremiah 1001 (Ryland, ASCAP)	★	55	13	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY —Bazzy Bailey (J. Slate, D. Morrison), RCA 11682 (House Of Gold/Tree, BMI)
★	25	8	SWEET DREAMS —Reba McEntire (D. Gibson), Mercury 57003 (Acuff-Rose, BMI)	★	56	8	GOOD TIME CHARLIE'S GOT THE BLUES —Red Steagall (D. O'Keefe), Elektra 46527 (Warner-Tamerlane/Road Canon, BMI)
★	29	6	THE ONE THING MY LADY NEVER PUTS INTO WORDS —Mel Street (M. Huffman), Sunset 100 (Prater/Merilark/Apt, ASCAP)	★	68	3	YOU'RE THE PART OF ME —Jim Ed Brown (J. Schweers, H. Martin), RCA 11742 (Chess, ASCAP)
★	32	6	MISSISSIPPI —The Charlie Daniels Band (C. Daniels), Epic 9-50768 (Hal Band, BMI)	★	70	2	I DON'T WANT TO LOSE YOU —Don Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Algee, BMI)
★	39	3	HAPPY BIRTHDAY DARLIN' —Conway Twitty (C. Howard), MCA 41135 (Butler, BMI)	★	87	2	RAINY DAYS AND STORMY NIGHTS —Billie Jo Spears (C. Craig), United Artists 1326 (Muhosa/Warwood, BMI)
★	26	8	WINNERS AND LOSERS —R.C. Bannon (K. Bell, T. Skinner, J.L. Wallace), Columbia 1-11081 (Hal Clement, BMI)	★	NEW ENTRY		YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL —Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)
★	27	9	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN —Jim Chestnut (J. Chestnut), MCA/Hickory/Curb 41105 (Acuff-Rose, BMI)	★	71	3	DO IT IN A HEARTBEAT —Carlene Carter (C. Carter, N. Lowe, J. McFee), Warner Bros. 49083 (Rare Blue/Plunge Visions, ASCAP/Unichappell, BMI)
★	34	6	CRAZY BLUE EYES —Lacy J. Dalton (L.J. Dalton, M. McFadden), Columbia 1-11307 (Algee, BMI)	★	62	12	I HEAR THE SOUTH CALLIN' ME —Hank Thompson (R.C. Bannon, J. Bettis), MCA 41079 (Warner-Tamerlane/Sweet Harmony, BMI/ASCAP)
★	29	30	FIRST THING EACH MORNING (Last Thing At Night) —Curt Cochran (K. Fleming, D.W. Morgan), RCA 11711 (Pi Gem, BMI)	★	63	5	SQUEEZE BOX —Freddie Fender (P. Townshead), Starline 9-4904 (CBS) (Tower/Eel Pie, BMI)
★	33	5	BUENOS DIAS ARGENTINA —Marty Robbins (B. Raleigh, U. Jurgens), Columbia 1-11302 (F.A., ASCAP)	★	64	4	HEROES AND IDOLS (Don't Come Easy) —David Smith (M.S. 1904 (NSD) (Music: Craftshop/Shedd House, ASCAP)
★	35	6	STRANDED ON A DEAD END STREET —The ETC Band (E. Conley), Warner Bros. 49072 (ETC/Easy Listening, ASCAP)	★	NEW ENTRY		HELP ME MAKE IT THROUGH THE NIGHT —Willie Nelson (K. Maddalena), Columbia 1-11126 (Combine, BMI)
★	36	5	YOU ARE ALWAYS ON MY MIND —John Wesley Ryles (W. Carson, M. James, J. Christoph), MCA 41124 (Road Bridge/Screen Gems EMI, BMI)	★	78	2	SMOOTH SAILIN' —Jim Weatherly (J. Weatherly), Elektra 46541 (KESK, ASCAP)
★	38	4	TELL ME WHAT IT'S LIKE —Grenda Lee (B. Peters), MCA 41130 (B. Peters, BMI)	★	67	10	HANGIN' IN AND HANGIN' ON —Buck Owens (B. Owens), Warner Bros. 49046 (Blue Book, BMI)
★	37	4	LOVIN' STARTS WHERE FRIENDSHIP ENDS —Mel McDaniel (D. Limb, A. Rush), Capitol 4784 (Combine, BMI)	★	68	14	FOOLED BY A FEELING —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (Pi Gem, BMI)
★				★	82	2	SARAH'S EYES —Vera Goodin (S. Milete, V. Goodin), Elektra 46550 (Hookit, BMI/KaySey, SESAC)
★				★	80	3	YOU BETTER MOVE ON —Tammy Roe (A. Alexander), Warner/Curb 49085 (Knox, BMI)
★				★	NEW ENTRY		WHEN I'M GONE —Dottie (B. Murray), RCA 11743 (Grey, ASCAP)
★				★	72	13	YOU AIN'T JUST WHISTLIN' DIXIE —Bellamy Brothers (D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)
★				★	73	4	BECAUSE OF LOSING YOU —Harvel Felt (Foster, Rice), Collage 10 (Jack & Bill, ASCAP)
★				★	74	13	DREAM ON —The Oak Ridge Boys (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)
★				★	75	13	CRAZY ARMS —Willie Nelson (R. Mooney, C. Seals), RCA 11673 (Tree, Chan, BMI)
★				★	76	13	IN NO TIME AT ALL/GET IT UP —Ronnie Milsap (A. Jordan, R. Leigh)/(T. Stratford, R. Byrne), RCA 11695 (Chess/United Artists, ASCAP)/(I've Got The Music, ASCAP)
★				★	77	6	THE WILD SIDE OF LIFE —Rayburn Anthony with Kitty Wells (W. Warren, A. Carter), Mercury 57006 (Bart, BMI)
★				★	NEW ENTRY		UNTIL TONIGHT —Juice Newton (S. McClintock, K. Parker), Capitol 4793 (ATV/Island/McClintock, BMI)
★				★	79	4	THE PART OF ME THAT NEEDS YOU MOST —Miki Mori (M. Chapman, N. Chin), Oak 002-79 (Chimichap, BMI)
★				★	90	2	WHAT'S A LITTLE LOVE BETWEEN FRIENDS —Billy Bursette (B. Burnette, L. Henley), Polydor 2524 (Baby Chick/House Of Gold, BMI)
★				★	81	4	CAUGHT WITH MY FEELINGS DOWN/YOU CAN'T REMEMBER, AND I CAN'T FORGET —Mary Lou Turner (D. Byrd, M.L. Turner)/(T. Parvitz), Churchill 774 (Tom Creek/Churchill, BMI)/(Tamar/Zoobe, ASCAP)
★				★	NEW ENTRY		TILL I STOP SHAKING —Billy "Crash" Crabb (J. Adams), Capitol 4792 (Pick A Hit, BMI)
★				★	NEW ENTRY		FORGET ME NOT —Steve Warner (P. Evans, A. Byron), RCA 11658 (September, ASCAP)
★				★	NEW ENTRY		IN OUR ROOM —Ray Head (T. Seals, M.D. Barnes), Elektra 46549 (Irving/Down 'N' Dixie, BMI)
★				★	NEW ENTRY		THIS MUST BE MY SHIP —Candi Chan (R. Murrain, S. Anders, T. Murrain), Casablanca Rec 4501 (Blackwood/Magic Castle, BMI)
★				★	86	5	DO I EVER CROSS YOUR MIND —Kin Van (D. Parton), International Artists 501 (IMS) (Owens, BMI)
★				★	87	2	PLAY ME NO SAD SONGS —Earl Scruggs Revue (L. Butler, R. Bowling, M. Jackson), Columbia 1-11318 (Unart/Brougham Hall, BMI)
★				★	NEW ENTRY		EVERYBODY'S SOMEBODY'S FOOL —Debbi Boone (J. Keller, H. Greenfield), Warner/Curb 49107 (Screen Gems/EMI, BMI)
★				★	89	7	HIDE ME (In The Shadow Of Your Love) —Judy Argo (J. Hudson, K. Saratt), MGI 4633 (NSD) (Branch/Armac, BMI)
★				★	NEW ENTRY		HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (In The World) —David Houston (P. Mitchell, P. Bunch), Derrick 127 (Barry, BMI)
★				★	91	2	BETTER LOVE NEXT TIME —Dr. Hook (Pippen, Keith, Slate), Capitol 4785 (House Of Gold, BMI)
★				★	92	2	THE ROOM AT THE TOP OF THE STAIRS —Cal Smith (L.J. Dillon), MCA 41128 (Coal Miners, BMI)
★				★	93	4	YOU'RE A PRETTY LADY, LADY —The Wichita Linemen (E. Cleamer), Linemen 10838 (NSD) (An Cap, SESAC)
★				★	NEW ENTRY		HE'S AN OLD ROCK 'N' ROLLER —Dicky Lee (J. Stevens), Mercury 57005 (Jack And Bill, ASCAP)
★				★	NEW ENTRY		GENTLY HOLD ME —Peggy Sue & Sunny Wright (M. Jackson), Door Knob 9-113 (WIG) (Door Knob, BMI)
★				★	96	3	IF I EVER —Randy Curley (D. Young), RCA 11726 (Sterling/Addison Street, ASCAP)
★				★	97	4	YOU CAN BE REPLACED —Leon Rausch (B. Anderson, J. Crutchfield), Derrick 124 (Matt & Champer, BMI)
★				★	NEW ENTRY		IT TAKES TOO LONG —Hank Snow (B. Cannon, J. Darrell), RCA 11734 (Clawgrass, BMI/Sabal, ASCAP)
★				★	99	2	DROWN IN THE FLOOD —Luis Kaye (G. Davies), Ovation 1130 (Beechwood/Dickerson, BMI)
★				★	100	2	HONKY TONK DISCO —Jim West (J. West), Macho 002 (ATV, BMI)

CHART MAKERS

CHARLEY PRIDE



“Missin’ You”/
“Heartbreak
Mountain”
BB 35* CB 33* RW 43*

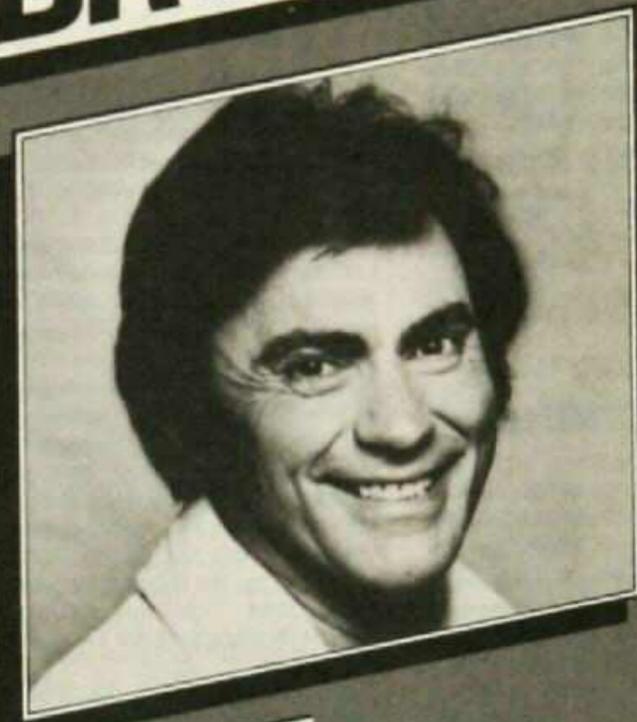
PB-11751

JIM ED BROWN

“You’re The
Part Of Me”

PB-11742

BB 57* CB 60* RW 65*



SYLVIA

“You Don’t
Miss A Thing”

PB-11735

BB 45* CB 55* RW 48*



RCA
RECORDS



Writer-Artists Heavy On Chart

Continued from page 40

comfortable in their status, they'll be more accessible to new material."

Even such stellar writers as Willie Nelson (who blossomed to pop stardom with "Blue Eyes Crying In The Rain" by Fred Rose and presently is soaring chartward with an LP of Kris Kristofferson songs) had to "create his own career with somebody else's hits," observes Monk.

It's ironic, says Monk, that Willie Nelson will always be equated with "Blue Eyes Crying In The Rain," which he didn't write, while other artists gained fame on Willie Nelson songs (such as Faron Young with "Four Walls.")

Similarly ironic is John Conlee, who wrote and sang one of Nashville's favorite songs of the decade, "Rose Colored Glasses," recording latest single: "Before My Time."

Dolly Parton, another gifted writer, also chose the creativity of another writer for her latest release. So did such stellar country writers as Mel Tillis, Loretta Lynn, Marty Robbins, Conway Twitty and Don Williams.

Is it rough for publishers to pitch material to writer-artists? "Absolutely," says David Conrad, professional manager of Pi-Gem/Chess Music in Nashville. "It's not often that recording artists can make their entire recording career out of their own material. They've got to go for the song."

The writer-artist concept is good only as long as the publisher, artist and producer keep an open mind and ear, states Conrad. "Otherwise, the greed factor will send the career down the drain."

Cash Honored

NASHVILLE—Johnny Cash received the International Year of the Child's Humanitarian Award recently at a luncheon hosted by the United Nations Assn. of the U.S.A.

Cash has also just released a double-LP gospel set on Cachet Records, titled "A Believer Sings The Truth." The album is being shipped with an offer to all radio stations of a complimentary copy of "The Johnny Cash Radio Special: A Believer Sings The Truth."



Grapevine Star: Artist Terry McMillan performs at the Texas Grapevine Opry after receiving the Opry's 1979 entertainer of the year award at the fourth annual Susie Awards.

Grapevine Opry Awards Top Bash

By KIP KIRBY

NASHVILLE—Nashville session player Terry McMillan scored top honors as the Grapevine Opry's entertainer of the year at the fourth annual Susie Awards held in Fort Worth, Tex., Oct. 19.

The gala event drew 2,500 members of the Texas Grapevine Opry Assn. to the Tarrant County Convention Center for the banquet and awards ceremony.

A total of seven awards were given out—with a new category added this year for bluegrass group of the year—interspersed with live performances by the Kendalls, Bill Anderson and the Po' Folks, Tommy Overstreet and the Nashville Express, Dotsy, the Hager Twins from "Hee Haw," Johnny Gimble, Charlie Walker and the Grapevine Opry Band.

Other entertainers on the show included winners from previous years: Box Car Willie, the Grapevine Opry's 1977 entertainer of the year; Vernon Soloman, 1976 entertainer

of the year; the Davis Brothers, 1978 group of the year; Kenny Serratt, 1978's male vocalist winner; and Shoji Tabuchi, last year's entertainer of the year.

The 1979 grand slam of Grapevine Opry winners included Cajun country artist Blackie Guidry as male vocalist of the year; 17-year-old Linda Davis as female vocalist of the year; and the Cannons, who received its group of the year award from the Kendalls.

The bluegrass group of the year, presented for the first time, went to the Davis Brothers, accepting their award from Peck and Peggy of KBOX-AM.

Tommy Overstreet and Larry Scott awarded instrumentalist of the year honors to Pat Dacus, lead guitarist for the Grapevine Opry Band.

And the gospel group of the year award went to the Masters Four for the second consecutive time.

The Susie Awards are named for "Aunt Susie" Slaughter, whose great-niece, Chisai Childs, is the sole owner of the Opry complex which houses a 16-track on-site recording studio, a newspaper, recording and publishing company and a dance studio in addition to the Grapevine Opry facility.

Childs cohosted the evening's festivities with Johnnie High, with both performing songs they have recently recorded.

A highlight of the awards show was the presentation to "Aunt Susie" of a special commendation from Gov. Bill Clements, citing her outstanding contributions to the advancement of country music and her support of the Opry as a showcase for new talent.

The entire event was broadcast live over KRLD-AM, a 50,000-watt station in Dallas, and all award winners appeared on the "Grapevine Opry Anniversary Show" the following night with special guest Tommy Overstreet.

Texas Hotel Going For 'Name' Rooms

GRAPEVINE, Tex. — Chisai Childs, owner of the "Grapevine Opry" here, has announced plans for the construction of a 40-room hotel, to be located next door to the downtown Grapevine Opry House.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/10/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	7	2	KENNY—Kenny Rogers, United Artists LWAK-979
2	1	28	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
3	3	48	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 4	14	4	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
★ 7	6	7	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
6	6	25	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
7	8	21	IMAGES—Ronnie Milsap, RCA AHL 1334G
8	5	19	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb GE-194
★ 10	8	10	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
★ 10	25	2	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
11	11	21	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
12	9	18	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
13	14	11	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
14	12	21	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
★ 20	5	20	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
16	13	9	VOLCANO—Jimmy Buffett, MCA 5102
17	17	27	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
18	18	24	LOVELINE—Eddie Rabbitt, Elektra GE 181
19	19	27	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
20	21	6	FOREVER—John Conlee, MCA 3174
21	15	12	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
22	24	94	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
23	23	30	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★ 24	30	5	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
25	22	31	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
26	26	14	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubbs, Cachet CL 33001
27	27	9	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
28	29	4	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
29	32	79	STARDUST—Willie Nelson, Columbia JC 35305
30	28	49	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
31	31	11	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JHS000
32	16	12	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL1-3448
33	36	4	IF LOVE HAD A FACE—Razzy Bailey, RCA AHL1-3391
34	40	38	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
35	35	39	THE BEST OF BARBARA MANDRELL, MCA AY-1119
36	37	4	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
37	39	60	EXPRESSIONS—Don Williams, MCA AY 1069
38	43	72	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
39	44	52	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
40	33	13	RANDY BARLOW, Republic 6024
41	46	56	MOODS—Barbara Mandrell, MCA AY-1088
42	42	23	CROSS WINDS—Conway Twitty, MCA 3086
43	38	91	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
44	45	23	SERVING 190 PROOF—Merle Haggard, MCA 3089
45	50	8	JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL1-3258
46	34	14	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
47	48	7	ALL AROUND COWBOY—Marty Robbins, Columbia JC-36085
48	49	5	THE ORIGINALS—Statler Brothers, Mercury SRM-1-5016
49	47	10	SILVER—Johnny Cash, Columbia JC-36086
50	41	14	MR. ENTERTAINER—Mel Tillis, MCA 3167

Brown Plays Arkansas Fair Gigs

NASHVILLE—Jim Ed Brown, a native of Arkansas, recently headlined a series of concerts at the local state fair there and guested at special homecoming festivities held in his honor.

The RCA artist appeared at the

fair Oct. 2-6 with singing partner Helen Cornelius, serving as honorary parade marshal for this year's event. Making guest appearance with Brown were "Nashville On The Road" tv co-stars Jerry Clower and Wendy Holcombe.

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N.Y. CLUBS SWINGING

Key Outlets Offer Top Exposure

Continued from page 34
weekend schedule to seven days a week.

Comanager Bill Carrico says the club is also extending the room, which now fits 74 persons into one capable of handling 110 diner/listeners. Planned to serve as an enclosed sidewalk cafe, the front will still be an integral part of the one room.

Operating seven nights a week with a modest cover and three sets nightly, the club prides itself, as does Boltax, on its full continental menu, while bringing in top name jazz acts. "We get a very touristy crowd," says Carrico. "We're known in Europe as a jazz club."

Carrico and partner Chuck Gregory attempt to satisfy a wide "touristy" variety of American and overseas tastes, avoiding "the avant-garde, the way-out, the squeaky. We're going for the old-timers, but

we also want to leave the club accessible to new musicians."

Younger musicians have sat in with the older masters. Carrico

points out, as long as the okay has come from the leader. Within the last few months jazz legends such as Lou Donaldson, Clarke Terry,



Bass hit: leader Ron Carter swings his quartet within arms reach of jazz fans at the popular Fat Tuesday's club.

Bucky Pizzarelli, Dewey Redman, Art Farmer and Chico Hamilton have demonstrated their prowess. Reedman James Moody has played a special rare engagement.

On the Upper West Side, Mikell's has gained a reputation as a stomping ground for some of New York's finest musicians. For the past half decade Mikell's has been a place where some of the country's best known session men have come to hang out, dine, and work up new acts.

Among them was *Stuff*, who used the small room to get its act together. Art Blakey and the Jazz Messengers have also appeared, spreading their own brand of hard jazz throughout the club.

Mikell's relies on a regular clientele of musicians and music business people to provide a hip cosmopolitan audience for acts looking for a showcase. While the club does some limited advertising, Mikell's owners feel that word of mouth brings in 95% of its customers.

New York's two busiest hornmen, Randy and Michael Brecker, were among the top sidemen who have developed their live act at Mikell's. But last year the Breckers decided to open up a club of their own, Seventh Ave. South.

The two-story West Village spot has a success formula similar to Mikell's with limited menu, drinks and good music in an intimate relaxed atmosphere. The room offers a bit

(Continued on page 69)

BROADWAY REVIEW

'Happy Fella' Revival's No Big Thing

NEW YORK—A handsome old Frank Loesser score, coupled with some outstanding singing voices, highlight the Broadway revival of "The Most Happy Fella," which opened Oct. 11 at the Majestic Theatre here.

The show, a sort of musical opera in the genre of "Porgy & Bess," and more recently "Sweeney Todd," is one of Loesser's less celebrated works and coming after such triumphs as "Guys & Dolls," "Where's Charley" and "How To Succeed In Business" it tends to pale by comparison.

"The Most Happy Fella's" weakest link is its storyline. Loesser adapted the play from Sidney Howard's drama, "They Knew What They Wanted," about an immigrant Italian grape farmer in Southern California and his mail-order bride. He also wrote the book and lyrics.

The uneven plot revolves around the aging farmer (played by opera star Giorgio Tozzi) and his deceptive tactic in winning the hand of a

young pretty San Francisco waitress, (Sharon Daniels). It soars only when Loesser's rousing score takes over.

The music spans the spectrum of ballads, country flavored pop and some suspiciously operatic tunes. Tozzi, Daniels, Adrienne Leonetti (as a possessive sister) and Frederick Burchinal (as Tozzi's sympathetic compadre) bring the professionalism of their operatic backgrounds to Loesser's score.

Through them, and other members of the cast, songs like "Standing On The Corner," "Big D," "Joey, Joey, Joey," "Abbondanza" and "Hoedown" are brought robustly to life. This is further complemented by the staging of some energetic dances by Graciela Danielle.

The show was produced in cooperation with the Michigan Opera Theatre, further underscoring its operatic overtones.

Loesser's music, even when it's not his best, is always a treat. It is a pity it is entrapped in such a cumbersome, uninspiring vehicle.

RADCLIFFE JOE

SHOW REVIEW

Vonnegut Story Engaging, Uneven

NEW YORK—"God Bless You, Mr. Rosewater," one of the early works of novelist Kurt Vonnegut, has been adapted into an engaging if somewhat uneven little off-Broadway musical by Howard Ashman and Alan Menken.

It is playing at the Entermedia Theatre which helped launch "Grease" onto the road to success.

The show, like most of Vonnegut's works, is built around a theme. The theme here is a battle between the forces of good and evil, with the focal point being unabashed greed and its corroding effect on normal human behavior.

It is the story of Eliot Rosewater (played by Frederick Coffin), a somewhat eccentric philanthropist and head of the \$87.5 million Rosewater Foundation, and a scheme by a wily young attorney to unseat him and place the fortune in the hands of a poor relative, gaining a whopping fee in the process.

The charm about this show is that it is zany, off-beat and unpretentious. It refuses to conform with the norms of conventional musical theatre and therefore brings a refreshingly different dimension to the stage.

Its major problem lies in the conflict between the show's drama and its music. This flaw which can be corrected, should the producers decide to move it to Broadway, becomes increasingly apparent in the second act when the production falters.

Still, Menken's breezy folk/pop melodies orchestrated by Daniel Troob, with musical direction by David Friedman, help offset the flaws.

Coffin, competent as the flaky, idealistic, Eliot Rosewater, brings comic relief to the production when it gets wordy and moralistic.

The production by Edith Vonnegut, in association with Warner Theatre Productions and Mark Gasarch, is an elaborate and ambitious one for an off-Broadway house, thereby strengthening the belief that the show is merely in transit on its way to Broadway.

RADCLIFFE JOE

BROADWAY REVIEW

Rooney Sparkles In 'Babies' Show

NEW YORK—A heavy emphasis on nostalgia and a trend toward more family-oriented shows are emerging as two of the most significant characteristics of the 1980 season of the Broadway musical theatre.

The trend is evidenced in shows like the "1940s Radio Hour," "The Most Happy Fella," "Snow White & The Seven Dwarfs" and "Sugar Babies," which opened at the Mark Hellinger Theatre here Oct. 8.

Although the latter-day image of burlesque is rundown theatres with strippers long past their prime stepping arthritically out of their tattered costumes, the heyday of burlesque (from around 1910 through the '30s) presented a refreshingly entertaining circuit of some of the top comedians and musicians in the country, coupled with a chorus line of leggy beauties. It is this picture that "Sugar Babies" faithfully tries to re-create.

In a stroke of genius the producers have cast Mickey Rooney in the lead role. The diminutive 59-year-old actor, making his Broadway debut is outstanding in the role. He is the consummate clown, and romps with the energy and enthusiasm of a hyper-active cherub up, down and around the stage.

Sharing the spotlight with Rooney is Ann Miller, another veteran of the entertainment world. Miller, attractive, leggy, and with a reasonably good voice, sings and dances up a storm, and along with Rooney carries the show for most of its two hours.

Lending solid support to the actors is the music, drawn from the songbooks of such celebrated composers as Dorothy Fields ("On The Sunnyside Of The Street," "I Can't Give You Anything But Love,") Fields and Jimmy McHugh ("Don't Blame Me," "Cuban Love Song," "I Feel A Song Comin' On" and "Exactly Like You") and Arthur Melvin ("Down At The Gaiety Burlesque," "Let Me Be Your Sugar Baby" and "Mr. Banjo Man.")

RADCLIFFE JOE

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1	1	23	STREET LIFE Orisaden, MCA MCA 3294	26	37	2	BEST OF FRIENDS Twentytwo Featuring Lenay White, Elektra SE-223
2	2	5	RISE Herb Alpert, A&M SP 4790	27	27	13	THE GOOD LIFE Bobby Humphrey, Epic JE 15607
3	3	6	B-30 Weather Report, A&Columbia PC2-36030	28	25	22	IN MOTION Heath Brothers, Columbia JC 35816
4	6	11	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	29	16	27	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1111 (Warner Bros.)
5	5	32	WORKING DANCE Slyce Goro, Infinity INF 3004 (MCA)	30	NEW ENTRY		THE HAWK Dave Valentin, Arista/GRP GRP 5006
6	29	2	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	31	25	11	HIGH GEAR Neil Larsen, Horizon AP-730 (A&M)
7	9	2	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	32	22	9	ROOTS IN THE SKY Oregon, Elektra KE-234
8	4	13	LUCKY SEVEN Bill James, Columbia/Tappan Zee JC 36256	33	30	34	HOT DAWG David Gussman, Horizon SPT31 (A&M)
9	10	3	CARRY ON Flora Purim, Warner Bros. WSA 1344	34	NEW ENTRY		AIN'T IT SO Raz Charles, Atlantic SD 19252
10	8	27	HEART STRING Earl Klugh, United Artists UALA-542 (Capitol)	35	25	34	LVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2804-2277
11	NEW ENTRY		ONE ON ONE Bill James & Earl Klugh, Columbia/Tappan Zee JC 36241	36	40	2	JUST AS I THOUGHT David Sanborn, Arista AB 4347
12	7	10	FEEL IT Neil Pezlar, United Artists UALA-973	37	33	6	TALL, DARK AND HANDSOME Les McCann, A&M SP4780
13	12	19	BROWN SUGAR Tom Browne, Arista/GRP GRP 5002	38	34	67	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
14	11	17	I WANNA PLAY FOR YOU Stanley Clarke, Newgate NZ-2 35480 (CBS)	39	NEW ENTRY		YELLOW FEVER Herbie Mann, Atlantic SD 19252
15	15	9	A SONG FOR THE CHILDREN Linnos Liddle Smith, Columbia JC 36141	40	31	12	HOT Maynard Ferguson, Columbia JC 36174
16	14	4	THE WORLD WITHIN Slye Hooper, MCA 3180	41	NEW ENTRY		MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3001
17	17	16	EUPHORIA Gato Barbieri, A&M SP-4774	42	38	44	ANGIE Angela Bofill, GRP/Arista GRP 5000
18	13	18	WINGUS Jon Mitchell, Asylum SE-505	43	36	15	KNIGHTS OF FANTASY Doodie, Warner Bros. RSC 3321
19	18	20	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	44	42	12	ARROWS Steve Kato, Columbia JC 36129
20	19	4	B.C. Billy Cobham, Columbia JC 35993	45	47	19	PART OF YOU Eric Gale, Columbia JC 35715
21	20	29	PARADISE Gower Washington Jr., Elektra SE-182	46	NEW ENTRY		PRODUCT Brand X, Passport PB 9840 (JEM)
22	21	11	DUET Gary Burton & Chick Corea, ECM ECM-11140 (Warner Bros.)	47	46	3	FLUID RUSTLE Eberhard Weber, ECM ECM 1-1137 (Warner Bros.)
23	23	15	BETCHA Stanley Turrentine, Elektra JE-217	48	32	16	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC 34814
24	NEW ENTRY		DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	49	43	19	PARADE Ron Carter, Milestone M-9088 (Fantasy)
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PAGE 29

Support Grows In Effort To Maintain Brill Building

NEW YORK—The Committee to Landmark the Brill Building hopes to meet this week with Kent Barwick, chairman of the New York Landmark Commission, to further its efforts to maintain the brass facade and entrance to the home for music industry companies down through the years.
The committee, formed recently to prevent structural changes by the building's new owners, gained further support from many industry figures at a gathering Oct. 25, at the Songwriters Hall of Fame on Times Square, four blocks south of the whitewashed edifice.
Don George, chairman of the committee, called for all interested

parties to write the Landmark Commission at 305 Broadway in support of the committee's efforts.
In addition to committee members, present were Howard Beldock, chairman of the New York Task Force, sponsors of the committee; Oscar Brand, curator of the Hall of Fame; Stanley Adams, president of ASCAP; Ervin Drake, president of AGAC; Leonard Feist, president of the NMPA; Norm Weiser, president of SESAC, and Russ Sanjek, vice president of BMI.
Attendees were treated to renditions of songs by their writers, including Benny Benjamin and George Weiss, Ervin Drake, Stanley Adams and 83-year-old Jay Gorney,

Joint Promo On 'Europeans' Disk

NEW YORK—The soundtrack LP of the new Merchant/Ivory film "The Europeans" on Gramavision Records will be sold via a joint marketing plan with Penguin Books in bookstores around the country as well as in theatres where the film will be playing.
The film, which recently opened in New York, is based on a novel by Henry James which Penguin is rereleasing in conjunction with the film. Display racks for the paperback will also contain space for the LPs, and the soundtrack is being played in-store at book stores, says Jonathan Rose, founder and president of Gramavision.
Described as light classical, the music of "The Europeans" contains some never before recorded selections by Stephen Foster and Clara Schumann.

Says Rose: "For 'The Europeans' there was not enough music in the film so we had to record additional segments, as well as to lengthen and re-edit some others. The result is that we have an album now that can stand entirely on its own."
Rose says theatres in Europe are selling the LP where the film is being played, and though the theatre in New York "doesn't even sell popcorn," other theatres which have ordered the film have expressed interest in selling the LP.
As the film opens around the country in such cities as Boston, Philadelphia, Washington, San Francisco and Los Angeles, print and radio advertising campaigns will be mounted in conjunction with Penguin Books.

Gramavision is an independent company distributed by MS in the Midwest and Record People in the New York area, says Rose, where he has no distribution. Rose says he sells directly to retailers.
The year-old company has its own publishing arm, Gramavision Publishing. Artists signed to the label include country rock singer/songwriter Virginia Scharff, folk/rock artist Justine Miller, and Toni Degradi's jazz band.

L.A. NARAS To Open All Doors

LOS ANGELES—With its membership now exceeding 2,000, the local chapter of the National Academy of Recording Arts & Sciences has issued a call for members to attend a rare conclave with its board of governors and officers Tuesday (13) at the Local 47 musicians union auditorium at 5:30 p.m.
"We will strive to give all members in attendance a chance to see how the board and the officers work together," says Eddie Lambert the chapter president. "But most of all, we want to hear their ideas, their interests, their suggestions."
The agenda, says Lambert, comprises numerous topics.
"We want to see the board and the membership collaborate in organizing and encouraging chapter activities, including scholarship fund raising events, educational seminars, athletic tournaments, luncheons with music industry speakers, a monthly newsletter, service on various committees and other activities vital to the growth of NARAS."
The chapter's trustees also will attend, Lambert notes.
The site of the meeting is at 817 No. Vine St. Only a NARAS membership card is required for attendance, Lambert says.

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ITA VIDEO UPDATE *Hardware, Software, Research Firms Agree Consumer Market Has Problems, Potential*

By STEPHEN TRAIMAN

NEW YORK—If the recent ITA seminar here on home video programming proved anything, the 250 hardware, software, research and legal attendees agreed that the infant market still has many problems before reaching its untapped potential.

The two-day sessions at the New York Sheraton provided a timely overview of the home video market, with perhaps one million U.S. VTR homes and 6,000 to 10,000 videodisk households—some duplicated—by year end.

While most registrants were generally bullish on prospects for both the videodisk and prerecorded videocassette markets, both here and abroad, there was also the acknowledgement that the thorny issue of copyright, performance and sync rights, and the incompatibility within both the tape and disk formats, would delay the realization of a mass market.

At the same time, the emergence

of creative video software from the music industry and other sources promises to augment the feature film and classic movie fare, and other "transferred from existing material" programs that are providing virtually all the tapes and disks now available (exclusive of X material).

More than two dozen panels and individual presentations ran the gamut of the video scene, with a number of highlights worth noting by the music industry:

- Sony introduced its updated optical videodisk system, shown at the Berlin Radio-TV Fair and at the Japan Electronics Show. David McDonald emphasized that while the system was fully compatible with the Philips/MCA unit now being sold by Magnavox, Sony has made no market commitment and actually sees the sophisticated optical player as more usable in the institutional market.

- Videotaped introductions of the

Philips Video 2000 8-hour flip-over VTR cassette system, and the BASF LVR 3-hour, 72-track tape system, both at the recent Berlin Fair, were given commentary by "taper" David Lachenbruch of Television Digest. Basic reaction from attendees, including moderator Mort Fink of WCI Home Video, was "who needs two more incompatible formats?"

- Consumer research on initial hardware and software purchases by The Gallup Organization raises critical questions on how prerecorded materials will expand the market, according to president Andy Kohut. The unanswered question of how much repeat viewing on tapes—or disks—will actually encourage library building is just one of the serious conditions facing the industry. Pay tv is also a thorn in the side of the home video mart, with viewers going two to one for pay tv over a purchase of tape or disk for relatively new films, research indicates.

- Session on legalities of production and distribution left attendees more confused than when they arrived, with Seth Willenson of RCA SelectaVision handling the quartet of attorneys with varied viewpoints. Elliott Meisel, Jim Mervis, Martin Bressler and Steven Ezon agreed the rights problem overall was a morass, and jointly presented a rather dismal picture of finding a way through the wilderness. Piracy also was touched on with the basic concurrence that no scrambling system has yet been devised that can't be overcome by a video pirate intent on unauthorized mass duplication.

- Bill Follett of S/A Videocassette Duplicating gave one of the best overviews on the increasingly profitable field of videotape duping, focusing on the 12 member ITA firms and how they were expanding with the opportunity. Included with his firm are U.S. Video, Vidicopy, CFI, Bell & Howell, Columbia Pic-

tures, Teletronics, Magnetic Video, Group W VS&P, National Video Center and Inovision. Key statement was that no high-speed duping system for either Beta or VHS is expected before several years, with the highly expensive real-time, one-for-one, mass slave setup running typically \$500,000 per installation.

- Jo Bergman of Warner Bros. Records, in discussing the transfer of the audio LP to videodisk and tape, sees the imminent creation of video a&r departments within all labels, who will work with new and established artists in raising the consciousness level for video within the industry. "We're taking the first baby steps now to create a public awareness of music in video," she related, using video clips of DEVO and Rickie Lee Jones to get the excitement across to the audience.

- Steve Reed of CBS Records outlined the basic factors that provided

(Continued on page 52)

AES Cites 12 For Top Audio Contributions

NEW YORK—A dozen leading contributors to the furtherance of the industry were cited at the 64th Audio Engineering Society convention banquet Sunday (4) at the Waldorf-Astoria here.

Among those cited was outgoing AES president John "Jay" McKnight of the Magnetic Reference Laboratory, an honorary membership for eminence in the fields of magnetic recordings and standardization, as he turned the gavel over to Peter Burkowitz, head of Polygram Record Operations in Hamburg.

(Continued on page 52)

Rundgren/Tomita Disk To Get Video Music Preview

• Continued from page 3

In the expanding view of "International Video Music Networks," Shigeaki Hazama, head of Pony Inc., a leading Japanese video software publisher distributor, and Bruce Higham of London-based Captain Video, the leading U.K. in-store video distributor now expanding to the Continent, will offer input on their respective markets in the session moderated by Donald MacLean, managing director, EMI Audio-Visual Services.

Another key session, "Video Rights—Legal Jungle," will have the added expertise of Bob Montgomery, managing director of the Mechanical Copyright Protection Society, deeply involved in U.K.

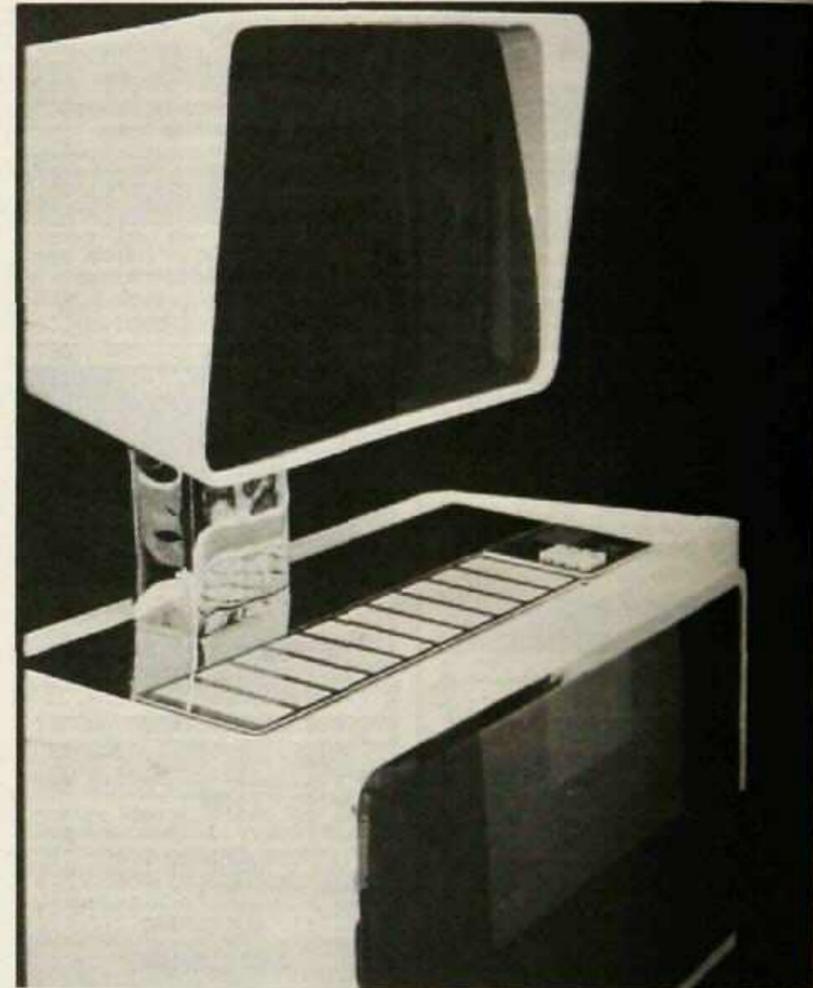
battles, and Walter Lichte of Rudolf Slezak Music, leading Hamburg-based publisher, who will update rights progress in that key music mart on the panel chaired by Al Berman, president of the Harry Fox Agency.

Joining the "Creative Input For A Mass Market" discussion that will cover the gamut of new music video innovations is David Griffiths, producer, music performance programs, WNET/Channel 13 in New York, responsible with coproducer Hal Hutcoff for much of the classical and pop music projects that have been broadcast on the public tv network.

For the first music and video industry introduction of the videodisk jukebox from General Corp. of Japan, exclusive U.S. Canadian distributor Showtime Systems International will have a striking modern cabinet to test consumer reaction.

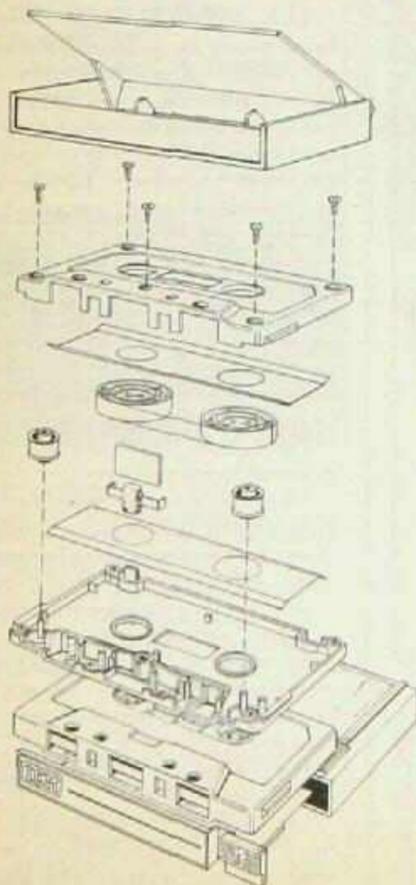
On the software side, Music Video Inc. will provide an across-the-board product sampling of various formats borrowed from a number of labels. Also on hand for the demonstrations during the conference will be Joe Inaba of Teknika Electronics,

(Continued on page 50)



Videodisk Jukebox: Showtime Systems Intl. custom cabinet enhances 50-disk machine from General of Japan to be shown at Billboard video music confab.

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AUSTRIAN C'RIGHT LOSS IN TEST CASE

VIENNA—A test case brought by Austrian copyright society Austro-Mechana against a private person here for making recordings on a videotape recorder appears to have finally failed.

At the first hearing, the court found the society had failed to prove its allegation of copyright breach and this finding was confirmed later at the Regional Court of Appeal. In Austrian law, this ends the matter for there is no further appeal allowed in such a case.

But it is believed Austro-Mechana will now seek out another test case in an effort to reach the Supreme Court for a verdict which it hopes will finally clear the air over legal hassles on videorecorders here.

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what separates these cheap imitations from the genuine article.

Their tape window, for example, is made of a substance that resembles sandwich wrap, instead of heavy-duty plastic. Their leader is made of cellophane and serves no purpose. Ours has a unique non-abrasive head cleaner and arrows that tell you which direction the tape is traveling. And their cassettes

are held together with glue or four screws, instead of five like ours.

But the two easiest ways to tell our masterpiece from their forgery are the letters *HM* on the silver tear strip. And of course, listening to the cassette itself.

After all, they may be able to duplicate the looks of a Maxell cassette. But they'll never be able to duplicate the sound.

maxell

Audiophile Recordings

A STRAUSS FAMILY SAGA—The Johann Strauss Orchestra, Chalfont C77011/dbx GS2006, distributed by dbx, \$12 list.

One of the best stereo waltz albums on the market becomes an even better audiophile product with the dbx enhancement, particularly evident on the virtually noiseless passages. The solo strings are starkly portrayed on the "Kettenbrücke Waltz," while the "Unter Donner Und Blitz Galop" offers superb clarity with a lively top and bottom end. "Tritsch Tritsch Polka" opens side one with a bright, sonic portrait, and the famous "Radetsky March" is an equally effective side two opener, with the brass shining through strong string and percussion support. "The Weiner Blut Waltz" conjures up the essence of the Viennese ballroom with a warm blend of all elements, but the bass is a bit too pronounced on the "Pizzicato Polka," indicating some low-end elements can be a problem in the dbx encode/decode process. Original cover with a scenic Austrian castle and river (and a dbx label) is a display bonus.

THE DRUM BATTLE—George Kawaguchi, Jimmy Takeuchi, Donald Bailey, Shingo Okudaira. Toshiba Soundphile Series LF95025, distributed by Audio-Technica, \$17.98 list.

The dynamic spontaneity and improvisation of the jazz idiom comes through in remarkable form in this direct disk effort that doubles as an extremely useful test disk to put any hi fi system through its paces. With four complete drum sets diagrammed with highly effective miking, typical of the Soundphile series, various passages offer checks for separation and tonality in the cartridge, particularly the climax on "Bernie's Tune" on side one, with all four distinctive styles offered in turn. The transient response capabilities of any system are fully extended in the classic battle theme recreated on the Gene Krupa/Roy Eldridge "Drum Boogie" that takes up side two, with a lively windup that provides

one of the best sonic experiences in the jazz audiophile catalog, after each of the quartet offers a distinctive solo effort. All in all, a sonic treat for jazz and audiophile buffs.

THE CLASSIC TRUMPET CONCERTI OF HAYDN AND HUMMEL—Gerard Schwarz, soloist and conducting the Y Chamber Symphony of New York, Delos Digital Master Series DMS3001, distributed by Supersounds Ltd., \$17.95 list.

These are stunning performances, benefiting from a tremendous sense of conviction and comprehension, and played with great amount of detail carefully worked out. Schwarz's solo work sets a standard for comparison. The technological achievement complements the music beautifully, keeping the sense of the 40-member ensemble intact and giving the listener an ideal vantage. The record boasts excellent use of spatial sense, good stereo localization and the enhancement of details of attack and articulation for which digital today is given credit.

Industrial Giants Probing Home Entertainment Areas

• Continued from page 3

name as a behind the scenes type of firm.

One such company, Apex System of L.A., is now planning to market its Aural Exciter sound enhancing device to home sound buffs via home electronic units.

The company has already modified its sound enhancing unit for

THE GOOD LIFE—Paul Smith, piano, with Monty Budwig, Frank Capp and Barney Kessel, Discwasher Recordings DR004D, distributed by Discwasher, \$15 list.

This ranks as a top-notch jazz combo production by conventional standards with pick-up and balances both especially clean and effective. However the studio production has erased some of the sound energy audio buffs would like to feed to their systems. Smith's driving, inventive keyboards are set off against drums, bass and guitar and featured in two solo selections. Jazz buffs will listen with much enjoyment, but a little more punch, bite and realism would have brought greater pleasure to the audiophile. Soundstream digital taping was used.

Audiophile recordings for review should be sent to Alan Penschansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1, 15, 29; Oct. 13, 27.

recording studios to make it applicable for radio stations usage.

Aphex president Marvin Caesar has had the unit used by such luminaries as Frank Sinatra at his recent charity concert in Egypt and by a number of rock stars on their chart-climbing LPs.

Caesar is now turning his strategy to the consumer much like Ray Dolby did in developing his noise reduction unit for radio and then the home tape market.

Notes Caesar: "If the consumer can Dolbyize something, he'll soon be able to Aphex it, too."

And on the tape front, Inter-Magnetics, without its Swire partner, is readying a series of equipment consumer products for the home market.

"There is an opportunity today to bring esoteric technology into the home," says Terry Wherlock, Inter-Magnetic's president. "At one time, technology was a confusing word to the consumer. Not today."

This ability of consumers to accept high technology items in their homes is the reason why the Village Recorder, an L.A. recording studio, is moving into the home mart.

It plans to develop and market products devised by its staff engineers and several months ago created a new research and development wing to create products it could lease to other studios and subsequently offer to the home sound buff.

Among the first products it plans marketing, according to studio officials, is a "direct box" which produces a cleaner, distortion free sound from records and a frequency counter which identifies which frequencies are being emitted from a sound source.

And in each instance, these firms which have served various facets of the music, sound and tape fields, will be fighting for store space with products bearing their own logos—new logos for the buying public, but ones which should be familiar to many folks "inside" the entertainment industry.

On the disk side, there have always been distributors and retailers who have marketed their own small, often limited distribution labels.

But now we see IBM, DuPont, Swire and others assertively inching into the entertainment field as the new era of the electronic '80s portends new vistas for consumer electronics goods.

'SONIC SWEEPSTAKES'

Polygram And Hi Fi Trio Tie

NEW YORK—Polygram Distribution Inc. will launch a million dollar national "Sonic Energy Sweepstakes" as part of a major fall/holiday season program, "Sonic Energy—Musicpower From The Stars."

Consumers and participating retailers will be awarded with almost \$50,000 worth of prizes as part of a coordinated tie-in with three audio manufacturers, Harman-Kardon, Altec Lansing and Stanton Magnetics.

"As we neared the conclusion of the very challenging year for our industry," explains Jon Peisinger, vice president of marketing for Polygram, "we and our associated labels felt that the discount and dating programs of the past would be inappropriate."

"Rather than a fall 'buy-in' program, our priority was to offer a

holiday 'sell-off' program. Thus, we have structured Sonic Energy as a consumer-oriented traffic builder and impulse sales motivator, feeling that this approach would generate optimum results for both Polygram and its accounts."

The contest is based on responses to at least four of eight questions relating to information readily found on the jackets of the eight featured albums. Advertising will direct the consumer to go to record dealers to obtain entry blanks and contest answers.

Entry blanks will be available only at record and tape retailers, although audio dealers will be promoting the Sweepstakes.

The contest will be promoted extensively in both local dealer co-op advertising and major national publications such as People, Us and Rolling Stone. Advertising will highlight eight recent releases by the Bee Gees, Donna Summer, Peaches & Herb, Kool & the Gang, Village People, the "Quadrophenia" soundtrack, John Cougar and Linda Clifford.

A Sweepstakes announcement (Continued on page 55)

More Vid Music

• Continued from page 48

New York-based representative of General Corp. in the U.S.

All four long-form program presentations, from Jon Roseman Productions, Keef & Co., Ron Hays/Music Image and MetaVision, will utilize the newest large-screen video projections system available. Providing the hardware are Bell & Howell, Quasar Electronics, Panasonic Video Systems and Sony Video Products.

The Video Showcase presentations set for two evenings will highlight approximately 50 creative videocassettes of seven-minute clips representing the best efforts of all participating record companies and independent producers. Submissions were provided from across the continent and around the world, and should offer a vivid picture of the video music potential for the home market.

Video presentation will be enhanced through the use of a new PJ-5050 large-screen projector from General Electric, and a state-of-the-art hi fi system provided by Miller & Kreisel Sound.

Registration to the conference, including an opening reception, three continental breakfasts, two luncheons, a closing brunch and an evening at Trans-American Video's Celebrity Theatre, co-hosted by the Record Plant, is \$275 or \$195 for panelists, students and spouses. Full information is available from Billboard International Video Music Conference, 9000 Sunset Blvd., Los Angeles 90069, (213) 273-7040.

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Billboard's First International Video Music Conference

AGENDA

The Sheraton-Universal Hotel
Los Angeles
November 15-18, 1979

Thursday, November 15

Registration

Opening reception hosted by Billboard

Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 7-inch U-Matic videotapes shown with the new General Electric large-screen PJ-S050 video projection system and a state-of-the-art hi fi system from Miller & Kresel Sound.

Friday, November 16

Welcome—**Lee Zlito**, Billboard Editor-in-Chief, and **Stephen Traiman**, Conference Chairman.

"Video Music—Tomorrow is Here Today," with **Sid Sheinberg**, President, MCA Inc.; **Andrew Kohut**, President, The Gallup Organization; **John Lack**, Executive Vice President, Warner Cable.

"View From The Top" rap session with industry leaders moderated by **Lee Zlito**, Billboard Editor-in-Chief and Publisher. Participants include **C. Charles Smith**, president, Pickwick International; **Robert Sumner**, President, RCA Records; **Al Coury**, President, RSO Records; **Stan Gortikov**, President, RIAA; **Walter Yetnikoff**, President, CBS Records Group; **Harvey Schein**, Executive Vice President, Warner Communications Inc.

Coffee Break

"Videodisk & Videocassette—Compatible & Complementary?" Hardware update moderated by **Larry Finley**, Executive Director, ITA.

Participants include **Kenneth Ingram**, Senior Vice President, Sales and Marketing, Magnavox Consumer Electronics; **Richard O'Brien**, Executive Vice President, US JVC Corp.; **Phil Stack**, Vice President, Sony Video; **Seth Goldstein**, Video Editor, Television Digest.

"Video Rights—Legal Jungle" Focus on global music and video copyright, sync and performance rights, and video piracy, moderated by **Al Berman**, President, Harry Fox Agency.

Participants include **Bob Crothers**, Executive Assistant to the President, American Federation of Musicians; **Dick Bloesser**, Director, Film Security Office, Motion Picture Assn. of America; **Harry Garfield**, Vice President, Universal City Studios; **Barry Menes**, Partner, Goller, Gillin & Menes; **Walter Lichte**, Rudolf Slezak Music, Hamburg; **Bob Montgomery**, Managing Director, Mechanical Copyright Protection Society, London.

Luncheon

Small group demonstrations of videodisk and videotape recording systems, video equipment studio workshops and video programming presentations, including the **Magnavox Magnavision** (Philips/MCA) Videodisk, **General of Japan Showtime Systems International Videodisk Jukebox**, **Sony Video Studio**, **Jon Roseman Productions**, **Ron Hays/Music Image**, **Keef & Co.** and **MetaVision**.

Video Showcase programming

Saturday, November 17

"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by **John Weaver**, Keef & Co.

Participants include **Paul Flattery**, Executive Producer, Jon Roseman Productions; **George Honchar**, Executive Vice President, Imero Fiorentino Associates; **Eric Gardner**, President Panacea/Utopia Video; **Ron Hays**, President, Music Image; **Michael NeSmith**, President, Pacific Arts; **David Griffiths**, Producer Music Performance Programs, WNET/13.

"In-House To In-Store To In-Home," Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by **Jo Bergman**, Director, Video and Television, Warner Bros. Records.

Participants include **Peter Van der Velden**, Home Video Coordinator, Casablanca Record & Filmworks; **Steve Kahn**, Manager, Audio/Visual Productions, RCA Records; **Varley Smith**, Director, Film & Video Production Center, Capitol Records; **Arnold Levine**, Vice President, Advertising/Creative Services, CBS Records; **Girard Landy**, President, PromoVision; **Joe Barone**, Chief Executive Officer, Showtime Systems International.

Coffee Break

"Marketing Muscle For New Media," distribution experiences and experiments in the music and video markets, moderated by **Ken Winslow**, National Video Clearinghouse.

Participants include **Al Bergamo**, President, MCA Distributing; **Jim Lara**, Vice President, Pickwick International; **Gene Silverman**, President, Video Trend; **Bob Vandegriff**, Vice President, Consumer Products, Magnetic Video; **Al Markin**, President, Video Corp. Of America; **David Heneberry**, Vice President, Marketing, RCA SelectaVision.

"The Retail Connection—Dealer/One Stop Experience," Focus on actual in-store sales reactions to the first videocassette programs and initial videodisks, moderated by **Joe Cohen**, Executive Vice President, NARM.

Participants include **Lee Hartstone**, President, Integrity Entertainment/Wherehouse; **Noel Gimbel**, President, Sound/Video Unlimited; **Gary Thorne**, Vice President, Merchandising, Sam Goody; **Steve Libman**, Executive Vice President, Emerald City/Oz, among others.

"Studios—An Audio/Video Marriage," views of recording and video studios on conversions and joint ventures, moderated by **Lola Scobey**, Vice President, Wishbone Studios.

Participants include **Chris Stone**, President, Record Plant, L.A.; **Louis Steinberg**, Vice President of Operations/Trans American Video; **Bill Marino**, Chief Engineer, Regent Sound; **Kent Duncan**, President, Sierra Audio; **Sam Kopper**, President, Starfleet Productions.

Luncheon

Continuing demonstrations of videodisk/videotape systems, video studios, video programming presentations.

Special event at the Celebrity Theatre of Trans American Video, co-hosted by the Record Plant, followed by a visit to the Videodisco at the L.A. Convention Center, courtesy of the Los Angeles Video Show.

Sunday, November 18

"Videodisk/Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product, moderated by **Seth Willenson**, Director of Programs, RCA SelectaVision.

Participants include **Gary Dartnell**, President, EMI Videograms; **John Lollo**, Senior Vice President, Video Tape Network; **Sam Szurek**, Director, Entertainment Programming, Time-Life Video; **Walleed Ali**, Director of Sales, Video Communications Inc.

"International Video Music Networks," highlights on the growth of video on the international scene in key music markets, moderated by **Don MacLean**, Managing Director, EMI Audio-Visual Services, London.

Participants include **John Ross-Barnard**, Home Video Manager, BBC, London; **Shigeaki Hazama**, President, Pony Inc., Tokyo; **Bruce Higham**, Captain Video, London.

Coffee Break

"Future Technologies—Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry, moderated by **Roger Pryor**, General Manager, Sony Digital Audio.

Participants include **Robert Pfannkuch**, President, Bell & Howell Video; **Mort Wax**, President, M.D. Wax and Associates; **Horst Helsenrath**, Manager, Marketing Planning & Development, GTE Consumer Electronics.

"Looking Ahead," windup session moderated by **Stephen Traiman**, Billboard Tape/Audio/Video Editor and Conference Chairman, with moderators of all panels participating, plus **Todd Rundgren**, Utopia Video.

Farewell Brunch with world premiere of Todd Rundgren/Utopia Video videodisk of Tomita's version of Holst's "The Planets."

Participants



Sam Kopper
Starfleet Productions



David Heneberry
RCA SelectaVision
Videodisks



Lee Hartstone
Integrity Entertainment/
Wherehouse



Albert Berman
Harry Fox Agency



Roger Pryor
Sony Digital Audio



Walter Yetnikoff
CBS Records Group



Kenneth Ingram
Magnavox



Harvey Schein
Warner
Communications Inc.



Walleed Ali
Video
Communications Inc.



Andrew Kohut
The Gallup
Organization, Inc.



John A. Lack
Warner Cable Corp.



Richard Bloesser
Motion Picture
Assn. of America



Todd Rundgren
Artist/Bearsville



David Griffiths
WNET/13



Sid Sheinberg
MCA, Inc.



Alfred Markin
Video Corp.
of America



C. Charles Smith
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after October 26, 1979.

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mediately upon receipt of your completed registration form.

Video Takes

The non-exclusive agreement giving RCA the rights to 75 top Paramount Pictures for its videodisk catalog 1 (Billboard, Nov. 3, 1979), also includes the rights to use future Paramount flicks released to the home market. The separate deal between RCA and Rank Film Distributors brings 20 top classics to the catalog, including "Henry V" and "Hamlet" with Laurence Olivier; Alfred Hitchcock's "39 Steps" and "The Lady Vanishes"; "Red Shoes" and "Odd Man Out."

November videocassette releases for the Video Club of America subsidiary of Magnetic Video include "The Towering Inferno," "The Planet Of The Apes" and "The Blue Max." (Video Club of America, Box D, Madison Heights, Mich. 48071, phone 800-521-5420.)

National "free fall preview" for Showtime Entertainment, joint venture of Viacom International and Teleprompter Corp., had its 450

cable operators looking on Oct. 24-25 for its upcoming features that include "Willie Nelson At Lake Tahoe." Affiliates got a complete marketing plan with artwork, timetable and placement tips for radio, newspaper and TV Guide ads, a p.r. campaign and the innovative and effective "Tell-a-Friend" phone outreach campaign. The Showtime systems reach approximately 825,000 subscribers. October features included "encore performance" of "On Tour In Las Vegas With Roy Clark And The Oak Ridge Boys," and "Engelbert At The MGM Grand."

Fernseh Inc., the Video Corp. of Bell & Howell and Robert Bosch, will be formed under an agreement between B&H and Bosch to establish a 50-50 joint venture to develop, manufacture and market broadcast video equipment in the U.S. Bosch will acquire 50% of the B&H Tele-Mation division, Salt Lake City-based manufacturer, which will become part of the venture, and the

Fernseh division of Bosch in Broadview, Ill., will merge its marketing operation in the new company. The Fernseh division of Robert Bosch GmbH, Darmstadt, West Germany, will continue manufacturing of its product line, to be sold and distributed in North America by the new venture.

Video Yesteryear, Sandy Hook, Conn., is one of the first firms to issue an audio LP and videocassette release with the issuance of "This Is Your Life" Stan Laurel & Oliver Hardy from a 1954 NBC-TV show on a 30-minute Beta/VHS tape, and "Laurel & Hardy On The Air," an LP on the company's Radiola label. Dave Goldin reports. The Video Yesteryear catalog now offers 272 general titles and 14 X-rated films, while the Radiola division dates back to 1967. (Video Yesteryear/Radiola, Box C, Sandy Hook, Conn. 06482, (800) 243-0987).

STEPHEN TRAIMAN

Sound Business

EX-ARROWSMITH MENTOR

Digital System For Rock Hailed By Jack Douglas

By JIM McCULLAUGH

LOS ANGELES — Ex-Aerosmith mentor Jack Douglas is one pop producer who believes digital recording is as exciting for the rock realm as it is for classical.

He's just wrapped up Rick Dufay's debut LP for Dunhill/MCA at the Record Plant recording studios here using the 3M digital recording and mastering system. The system has been at the Plant since February and Douglas' project represents one of the first all-digital, full-blown rock productions.

"You would think that digital would be more suited for classical and certainly classical recordings show off digital, but it does make a difference with screaming guitars and big heavy drums," he says. "This music has a lot of dynamics."

Douglas indicates that he got his first taste of the 3M digital system at the A&M Studios here earlier in the year when he used it for four sides of 1994's A&M album. Record Plant, A&M, Warner Bros. and Westlake Audio are the only Coast studios with the system.

"It had just come into that studio," he recalls, "and I decided to give it a try. The sound is incredible."

"When I first heard Rick's demo," he continues, "I immediately liked it and the reason I wanted to do it digitally is because I felt his music sounds like the '80s to me. It's a new kind of step and the album is being released in January 1980. And digital is the sound of the '80s."

The project, however, was not without its attendant problems but Douglas, who has produced Cheap Trick, Patti Smith, Aerosmith and 1994, felt both he and 3M benefitted. 3M had the opportunity to iron out some of the bugs in the system, while Douglas got his first long exposure to digital recording.

"There were some difficulties," he notes. "I probably added 35% to my total work time only because it's so early in the digital game. Those things had to

be expected. The project took six weeks where it might have normally taken four weeks.

"When you are working analog with a system you know, the rate of reliability is so high that you don't have to go over and check things continuously. With digital I had to listen to things two or three times for things like pops or clicks which might have been caused by error correction cards in the system that may have malfunctioned."

"Then there would be the occasional breakdown where you would have to wait two hours while the system was being maintained."

But the system, maintains Douglas, "was really put to the test with this great big rock production. 3M sent someone who practically lived with us in the studio and they made a lot of discoveries doing this record. We both discovered things you can do and things you can't do."

Douglas didn't have the luxury of an editor for the basic tracks but he did use the 3M prototype editor for the mixing process.

"There were some problems with the editing system but I think a lot of them have been worked out. The production model was shown at last week's AES in New York," he observes.

What were the major differences working digital as opposed to analog for producer Douglas?

"It's the clarity," he states, "and the lack of noise. Everything is transparent. It makes an incredible difference. There are sections in songs that drop down from the big rock backdrop to just a vocal and it's amazing to hear that vocal with absolutely no hiss around it. It's like it's suspended in air. And the bottom end sounds so much better."

Next up for Douglas is a solo Joe Perry LP as Perry has recently departed Aerosmith. Next up for the Record Plant 3M system is Jeff Bowen producing Bonnie Pointer for Motown. 3M may also recall the machine to the Minneapolis home base for a complete going over.

ITA Home Video Outlook Cloudy

Continued from page 48

the basis for the company's strong backing for videodisk in the home video market, although videotape may well be the first product from the new ventures division just formed within the records group. After looking at in-home options for programming, competing delivery systems, technical influence on programs and current trends, CBS forecast within five to 10 years one of every two home video purchases will be a music disk.

Both Chris Pye of Jon Roseman Productions and Ron Hays of his own Music Image firm provided some graphic examples of two different, and equally effective approaches to the new idiom of video music. Pye used innovative clips of Alice Cooper and David Bowie that provide a totally different dimension from the original audio track, and a fine clip on the Boomtown Rats for the finale. Hays, who introduced his "Music Image" abstractions at the ITA seminar at Hilton Head, S.C., in April, offered some new material to illustrate the stimulation of visual music as a new and attractive form of art and entertainment. His visuals were used to enhance the synthesizer work of Larry Fass on Passport with a most effective run-through of various types of computer-based techniques, with some highlights as well from the 42-minute "Odyssey" video music album being offered in the new Invision catalog with 3-D "glasses" to provide that added dimension.

Consultant Ken Winslow, now affiliated with the National Video Clearinghouse, outlined the home "infotainment"—information and entertainment—center of the not-distant future. He traced the changes since the first Betamax challenged network tv in 1975, noting that pay cable is now competing favorably for Nielsen points with top network fare, and that other delivery services including Multipoint Distribution Service (MDS) and satellite to home were bound to create more fragmentation of viewing. This market opportunity will see the focus on personal viewing—instead of Homes Using Tv (HUT in the trade), it will be People Using Tv who will be measured, as the experience of Warner Cable's two-way QUBE test market in Columbus, Ohio, is providing.

AES Cites 12 For Input To Industry

Continued from page 48

A special citation was presented to Masuo Hayashi, a founder and long-time secretary of the AES Japan section for more than 20 years. It was the first international section, organized in 1953.

Also getting honorary memberships were Donald Powers, for eminence in the field and voice recording, and Emil Torick, a past AES president, for eminence in the science of audio engineering.

Seven fellowships were awarded to Richard Campbell, for contributions to the engineering of intercommunication systems in high-noise environments, and technical leadership in standardization; John Pfeiffer, for introduction of developments in audio engineering, into artist-engineer relationships in the composing, recording and producing of music.

Also, to Walter Jung, for his publications in the subjects of audio applications of integrated circuit operational amplifiers and the analysis of distortion; Bradley Plunkett, for

contributions to audio measurements and technology.

Also, to Daniel Tabot, for the advancement of audio engineering through his writings, developments and inventions; Ronald Turnpenny, for the application of advanced recording and multitrack audio techniques into broadcast studio technology, and Saul Walker, for the development of innovative controls for the recording process.

The publications award to the outstanding paper published in the Journal of the AES during the previous two years went to Barry Blesser for "Digitization of Audio, a Comprehensive Examination Of Theory, Implementation And Current Practices" in the October 1978 issue.

W. Rex Isom, retired RCA Records chief engineer and a former AES president, chaired the awards committee, which also included Karl Bader, John Borwich, Duane Cooper, Howard Durbin, Vic Goh, Irv Joel, James Kogen, Han Tendeloo, Joe Wells and Takeo Yamamoto.

NOVEMBER 10, 1979, BILLBOARD

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Studio Track

By JIM McCULLAUGH

LOS ANGELES—Chuck Mangione is working on his next A&M LP at Westlake Audio, Mick Guzauski engineering. Giorgio Moroder is also there producing the music for the upcoming film "American Gigolo." Harold Faltermeyer engineering, assisted by Eric Zolber.

Joe Falsia producing C.O.D. for Casablanca at Golden Sound, Paul Ring engineering. Also



TAPE MAN—Angela Hudson, receptionist for the Little Mountain Sound Co. recording studios, Vancouver, British Columbia, hugs assistant engineer Mike Fraser after a long day in the control room. According to Fraser, he frequently "gets wrapped up in his work."

there, Gene Page producing Hedva, Barney Perkins at the console.

Artisan Sound Recorders, now part of Kendan, had an opening party Oct. 26 for the refurbished facility. Artisan now contains two fully equipped mixdown rooms with studio C featuring an automated MCI 556 console for 48-track work, and studio B a 32-channel console.

Danny Soraphine and David "Hawk" Wolinski producing Tom Jans for Infinity at Group IV.

At the Pasha Music House, Spencer Proffer producing O'Keefe & the Pulse for Polydor. Other activity there sees: Larry Brown coproducing the second Buckeye album for Polydor with Ronn Price as well as Brown mixing Paradise Express for Fantasy, produced by Herb Jimmerson and Phil Jones; Jeff Labes coproducing with Jesse Colin Young for Elektra/Asylum with Lewis Mark

engineering; and Albert Hammond working on a Scott English project with Proffer.

Milton T. "Bill" Putnam, founder and president of United Recording Corp., becomes chairman of the board of that corporation. United/Western Studios, L.A.; Coast Recorders, San Francisco; United Recording Electronic Industries, Sun Valley, Calif.; and Teletronix Systems, Redlands, Calif., are all companies of URC. D.F. "Bud" Morris succeeds Putnam as president of URC.

JVC Cutting Center cutting Stevie Wonder's upcoming LP set with Sony digital equipment.

* * *

Noel Paul Stookey producing Australian folk singer Peter Campbell at Newworld Media, South Blue Hill, Me. X-Caliber recording at Heavily recording studios, Sacramento, Calif.; Larry Lauzon behind the console. The facility recently expanded to 24-track with MCI and added 24 channels of dbx.

Fred Torchio joins the staff of Intermedia studios, Boston, Mass., as chief engineer. At Muscle Shoals sound studios, Muscle Shoals, Ala., Jimmy Johnson and David Hood producing Jackson Highway. Cooper Dodge cutting tracks at House Of Music, West Orange, N.J., with Stephan Gallas producing and Jeffrey Kawalek at the board.

Ken Brown producing Robbin Thompson at Alpha Audio, Richmond, Va. The studio recently added a Lexicon 224 digital reverberation unit.

Joe McSorley producing the Reds for A&M at Veritable Recording Co., Ardmore, Pa. EMI-America's Breatless recently performed a live radio concert from 5th Floor Recording Studios over WEBN-FM. Gary Platt engineering. AKB producing Gypsy at Queen Village recording studios, Philadelphia.

At Record Plant, Sausalito, Calif., Johnny Sandlin producing Rockets for RSO, Tom Flye engineering, while Craig Leon produces Rodney Crowell for Warner Bros. Rod Seagream becomes manager of Suma Recording Studios, Painesville, Ohio.

Activity at Ardent, Memphis: Bill Ham producing ZZ Top for Warner Bros. Terry Manning engineering; Ralph Murphy producing Larry Raspberry for Mercury. John Hampton and Joe Hardy at the board. Allen Jones producing the Bar-Kays for Mercury. William Brown and Robert Jackson engineering; and Joe Porter producing Ann Peebles for Cream.

Larry Wallace named chief production engineer for Jim Hodges' Buffalo Sound Studios, Ft. Worth. He served four years as chief engineer of Autumn Sound in Dallas. Karen Tobin recording at Atlanta's Web IV Studio, Steve Buckingham producing with Ed Seay engineering for Arista.

Producer Eddie Kilroy and Little David Wilkins at Nashville's Fireside Studios, with Tom Pick and Roy Shockley sharing technical duties on a session for Shaggy Dog Productions. Ronnie McDowell and producer Buddy Killen at Nashville's Soundshop putting finishing touches on an Epic single.

At Jack Clement, Nashville: Eddy Mitchell recording with Charlie Talient at the board, John Fernandez producing; Phil Sigal and Michael Soow of Rebecca Productions producing the Smashers; and Bob Montgomery producing Susie Allanson for Elektra. Billy Sherrill and Harold Lee engineering. **JIM McCULLAUGH**

N.Y. Firm Maps Nigerian Studio

NEW YORK—Sugarloaf View here has been commissioned to design a major recording studio and pressing plant complex, located outside of Nigeria's largest city and capitol, Lagos. The venture is being directed by former Manhattan Borough president Percy Sutton in conjunction with the Nigerian government.

The ground-up complex will include executive offices, employe and artist lounges, a pressing plant, an employe cafeteria and an elevated walkway which will connect the plant with a Sugarloaf View designed 24-track recording studio.

A highly specialized equipment package, including 16 automated presses, is being prepared by Ham Broxious of Audiotechniques and will include computerized consoles.

The Neve Sound
is now playing at

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New York City

NECAM is taking over New York! The Hit Factory is joining the exclusive club of New York NECAM studios, featuring the incomparable Neve Computer Assisted Mixing system installed on their Neve Model 8068 36 in/32 track console. No other mixdown automation system can even approach NECAM's operational capabilities and the tremendous aid it offers engineers, producers and artists. Ed Germano's Hit Factory is one quality and state-of-the-art conscious studio where Neve/NECAM makes the difference. Thank you Ed, and best wishes.



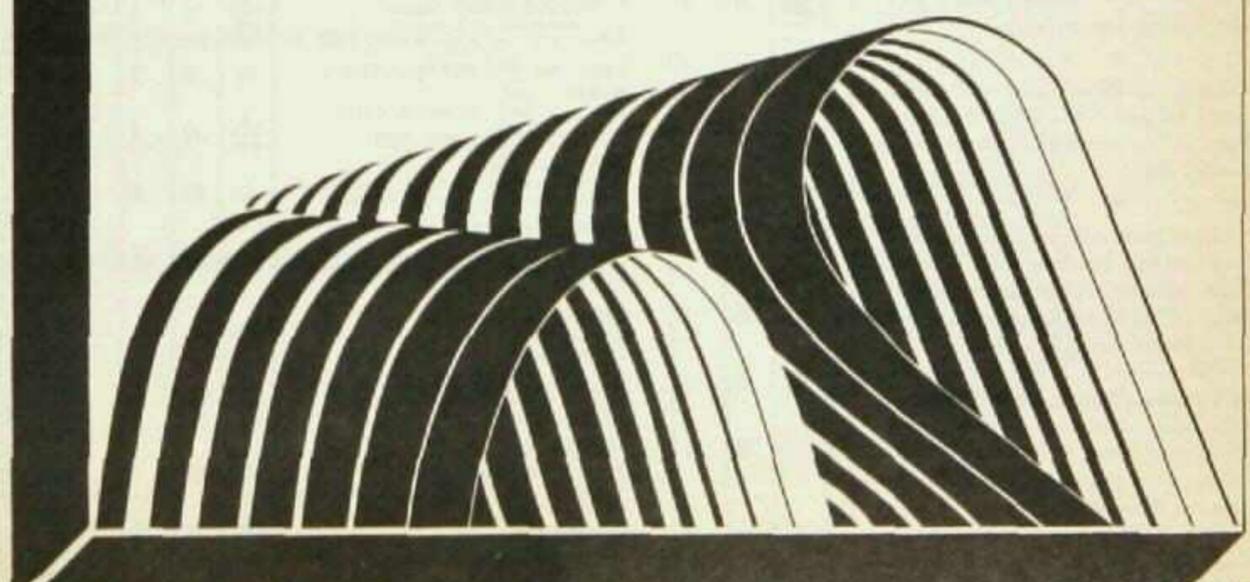
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Billboard

VIDEOCASSETTE TOP 40

Billboard Debuts Industry's
First-Ever Videocassette
Top 40 Chart.

Kick-off of this new innovative chart feature will be in Billboard's November 17, 1979 issue (On sale November 12). The First Videocassette Top 40 Chart. Watch for it in the Tape | Audio | Video section next week. Billboard again leads the way in this fast-growing field with the industry's first-ever Videocassette Top 40 Chart. As the industry grows and research dictates, the chart will likewise be expanded to reflect that growth and to report the dynamics of this segment of the industry that means extra business/profits to the retailing outlets, subdistributors, distributors and manufacturers.



NOVEMBER 10, 1979, BILLBOARD

Soul Sauce

Wonderful Party Plugs New Album

By PAUL GREIN

LOS ANGELES—Stevie Wonder threw a listening party Oct. 26 in the backyard of his home in Malibu, Calif., for upwards of 500 persons, including such stars as Gloria Gaynor and LeVar Burton, to plug his new album, "Journey Through The Secret Life Of Plants."

In keeping with the "journey" aspect of the new LP, guests were ushered through six giant tents to hear different sides of the album. In the last tent everybody dined on a choice of Africa, Indian, Middle Eastern, Oriental and American foods. Guests gave the singer-composer a standing ovation when he entered late in the evening.

★ ★ ★

The Spinners recently reteamed with producer Thom Bell to do two songs for his upcoming film score to "The Fish That Saved Pittsburgh." The group sings "Do It Cause No One Does It Better," a midtempo tune which may be a single, and "Jesus Walk With Me," a spiritual song it performs on-camera with a church choir.

The latter song will be used in a church scene opposite Meadowlark Lemon, where Pervis Jackson, the Spinner with the deep bass voice, plays a man of the cloth named Deacon Smith.

James Brown, whose new album title ("The Original Disco Man") is his own best introduction, was baptized at St. Peter's Baptist Church in Willingston, S.C., Oct. 21 by the Rev. A.A. Bush Jr. We hear that it was a private ceremony, with about 100 of Brown's friends in attendance.

★ ★ ★

Island and Warner Bros. Records are taking the basic concept of the album cover of Bob Marley's "Survival," expanding it, and making it available to black studies programs in schools across the country. The poster features flags of the free African states, plus pertinent information about these nations, including population, date of independence, head of state, political system, former colonial power, religion and resources.

The poster graphics also include a picture of Marley, a map of the African continent and a quote from the song "Africa Unite." The poster, which does double duty as a merchandising item, was designed by the WB art staff, with assistance from Kwaku E. Lynn of UCLA's Afro-American Studies Dept. It is available now through WB's merchandising department.

★ ★ ★

Look for those red-hot Commodores to host NBC-TV's "Midnight Special" in the late-night hours of Friday (9).

★ ★ ★

Blues great Alberta Hunter will be featured in a five-part mini tv series, "The Alberta Hunter Story," which begins filming next year at locations throughout the U.S. and Canada.

The project is being coproduced by Carolyn Pfeiffer, head of the motion picture division of Alive Enterprises, and Mark Shivas, creative director of the newly-formed Southern Pictures, based in London.

Jean Williams is ill. She will resume writing this column when her health permits.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 11/10/79

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	10	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	34	30	8	DOIN' THE DOG—Creme D'Coosa (T. Camillo, C. Barker), Venture 117 (Barcam, BMI)	★	79	3	PURE FIRE—Sun (K. Yancey), Capitol 4780 (Glenwood/Detente, ASCAP)		
★	3	6	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	★	42	6	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott), Atlantic 3619 (Soma, BMI/Louise Jack, ASCAP)	★	70	5	BE EVER WONDERFUL—Bookie Robbins (M. White, L. Dunn), A&M 2180 (Sagittaire, ASCAP/Ninth, BMI)		
★	3	12	KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Malibu, BMI)	★	46	5	STRANGER—LTD (J. Wiley, J.L. Osborne), A&M 2192 (Almo/McRovisco, ASCAP/Irvine/McDorsov, BMI)	★	71	10	IT'S A DISCO NIGHT—The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2287 (CBS) (Bovina, ASCAP)		
★	4	11	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertan, ASCAP)	★	43	6	I FOUND LOVE—Dionne Williams (J.D. Williams, F. Baskett, R. Nichols), ARC/Columbia 1-11053 (Kee-Brick/Mane/Randy, BMI)	★	72	11	LOVE ON YOUR MIND—Con Funk Shun (F. Filate), Mercury 76002 (Val-le-Joe, BMI)		
★	7	8	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ensign, BMI)	★	38	37	8	(OOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M. Buckins, R. McCormick), Columbia 1-11084 (Muscle Shoals Sound, BMI)	★	73	3	FOR YOU—Nuel Pointer (N. Pointer), United Artists 1311 (Olive Tree, ASCAP)	
★	12	5	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	39	38	7	REMEMBER WHO YOU ARE—Sly & The Family Stone (S. Stewart, H. Banks), Warner Bros. 49062 (Fresco, BMI/Bubba, ASCAP)	★	74	2	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyrone, BMI)	
★	8	9	I JUST CAN'T CONTROL MYSELF—Mature's Divine (M. Stokes, L. Smith, R. Carter), Infinity 50027 (MCA) (Willow Girl, BMI)	★	40	50	7	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey), Solar 11694 (RCA) (Spectrum VII/Roxy, ASCAP)	★	75	2	BREAKIN' THE FUNK—Faz-O (K.D. Harrison, R. Neal Jr., R. Adams Jr.), She 801 (Atlantic) (Match, BMI)	
★	8	15	RISE—Herb Alpert (A. Azner, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	★	48	6	MELLOW, MELLOW RIGHT ON—Lowell (G. Redmond, L. Brownlee, F. Simon, J. Simon), A&I 300 (Ensign, BMI)	★	76	NEW ENTRY	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)		
★	9	16	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillinganes), Epic 9-50742 (Merac, BMI)	★	43	58	3	ROLLER-SKATIN' MATE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2031 (Perren-Vibes, ASCAP)	★	77	NEW ENTRY	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP)	
★	10	13	BREAK MY HEART—David Ruffin (D. Games), Warner Bros. 49030 (Groovesville/Forgotten, BMI)	★	43	44	6	LOVE HURT ME, LOVE HEALED ME—Lenny Williams (J. Footman, J. Wieder, T. McFadden), MCA 41118 (Spec-D-Lo/Jobete/Traco, BMI)	★	78	NEW ENTRY	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbrens, ASCAP/Freddie Dee, BMI)	
★	11	19	I DO LOVE YOU—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), Arista, ASCAP/Careers, BMI) Arista 0426	★	44	64	2	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	★	79	83	3	BUSSLE—Opus-7 (G. Crist, C. Burns, S. Hamlin Jr., G.B. Harrison, W.T. Robinson, A.R.J. Amoyr, V. Burks), Source 41121 (MCA) (Accent/OPI VII, BMI)
★	16	6	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★	45	NEW ENTRY	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	80	NEW ENTRY	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)		
★	17	9	DON'T LET GO—Isaac Hayes (I. Stone), Polydor 2011 (Screen Gems EMI, BMI)	★	46	66	2	ROCK WITH YOU—Michael Jackson (R. Tempton), Epic 9-50797 (Almo, ASCAP/Randor)	★	81	NEW ENTRY	PULL MY STRINGS—Lakeland (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	
★	19	5	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★	47	47	6	LOOKIN' FOR LOVE—Fat Larry's Band (L. James, D. James), Fantasy/WMDT 867 (Parker/WMDT, BMI)	★	82	NEW ENTRY	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Balderson), Curtin/RSO 1012 (Balderson, ASCAP)	
★	15	12	SO GOOD, SO RIGHT—Brenda Russell (B. Russell), Horizon 123 (A&M) (Ruffand Road, ASCAP)	★	48	49	5	WEAR IT OUT—Stargard (R. Wright, C. Fearing, R. Runnels), Warner Bros. 49066 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)	★	83	NEW ENTRY	LET'S DANCE—9th Creation (A.D. Burke, J.G. Burripe, D. Allen), Hitlat 7901 (ATV, BMI)	
★	26	4	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, I. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 75015 (Bar-Kays/Warner Tamerlane, BMI)	★	49	57	5	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams), Arista 0442 (VSDA, BMI)	★	84	NEW ENTRY	RIGHT OR WRONG—Larey Hutson (N. Hutson, L. Hutson), Curtin/RSO 1011 (Aspa/Silent Giant, ASCAP)	
★	17	14	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)	★	50	59	5	CONCENTRATE ON YOU—Stanley Turrentine (H. Johnson), Elektra 46533 (Jobete, ASCAP)	★	85	NEW ENTRY	I WANT YOU—Wilson Pickett (Rouzel, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	
★	18	20	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	51	60	4	JUST A TOUCH OF LOVE—Steve (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/W's Still Our Funk, BMI)	★	86	86	2	WALKING ON SUNSHINE—Eddy Grant (E. Grant), Epic 9-50766 (Marco, ASCAP)
★	19	12	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harris, BMI)	★	52	54	5	DON'T DROP MY LOVE—Anita Ward (F. Knight), Juana 3425 (T.K.) (Knight After Knight, BMI)	★	87	87	2	BOOGIE DOWN—Street Players (M. Dolison), Arista 7770 (Mo-So, BMI)
★	29	4	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamla 54305 (Motown) (Bugie, ASCAP)	★	53	62	4	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (I. Mittle, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	88	NEW ENTRY	MOVE ON UP/UP UP UP—Destination (C. Mayfield, E. Ahn), Butterfly 41084 (MCA) (Curtin/OF-02/BMG, BMI/ASCAP)	
★	21	11	DIM ALL THE LIGHTS—Donna Summer (D. Summer), Casablanca 2201 (Sweet Summer Night, BMI)	★	54	41	8	WHILE WE STILL HAVE TIME—Candy & Roy (T. Wortham, C. Biggs), Casablanca 2202 (Mighty Three, BMI)	★	89	89	2	ROCK ALONG SLOWLY—Duncan Sisters (S. Aszullah), EarMarr 5501 (Casablanca) (Collins/Ample Parking, ASCAP)
★	22	9	RRRRRRROCK—Fay (I. Ledezma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI)	★	55	65	3	SPARKLE—Cameo (A. Luckett, L. Blackman), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	90	90	2	MISS THING—Melba Moore (M. Moore, B. Hayes, M. Farrow), Epic 9-50762 (Eptember, ASCAP/Ensign/ Ebon Dawn, BMI)
★	23	14	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen), F.I.R. 9-3710 (CBS) (Mighty Three, BMI)	★	56	45	7	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1409 (CBS) (Seven Songs/Ba-Da-De, BMI)	★	91	20	21	FIRECRACKER—Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Proper, ASCAP)
★	31	5	IN THE STONE—Earth, Wind, & Fire (M. White, D. Foster, A. Willis), ARC/Columbia 1-11093 (Sagittaire, ASCAP/Ninth/Irving/Foster Free, BMI)	★	57	51	8	MY FLAME—Bobby Caldwell (B. Caldwell), Clouds 18 (T.K.) (Sherlyn, Lindseyanne, BMI)	★	92	92	4	I WANNA TASTE YOUR LOVE—Joe Simon (J. Simon, V. Pike), Spring 3003 (Mercury) (Posse, BMI)
★	34	6	GLIDE—Plegure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★	58	24	12	LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dazner), Capitol 4761 (Minnie's/Bull Pen, BMI)	★	93	23	19	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick-O-Val, ASCAP) Warner Bros. 8870
★	32	5	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11729 (RCA) (Kuumba, ASCAP)	★	59	70	3	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)	★	94	61	5	LET ME KNOW—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 2021 (Perren-Vibes, ASCAP)
★	27	11	MORE THAN ONE WAY TO LOVE A WOMAN—Baydis (R. Parker Jr.), Arista 0441 (Raydiola, ASCAP)	★	61	36	8	COME TO ME—France Joli (T. Green), Prelude 8001 (Cicada PRO/Tnsmur, BMI)	★	95	56	12	READY FOR YOUR LOVE—Chapter 8 (D. Washington), Arista 7763 (Woodsong/Chapter 8/U.S. Atella, BMI)
★	28	8	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Burch (V. Burch, H. Redmon Jr., J. Gadson), Chocolate City 3201 (Casablanca) (Rick's/Sand B., BMI)	★	63	63	4	TO BE LOVED—Michael Henderson (B. Gordy Jr., T. Carls), Buddha 515 (Arista) (Meramac, ASCAP)	★	96	55	10	IS IT LOVE YOU'RE AFTER—Rose Royce (Miles Gregory), Whitfield 49049 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)
★	35	7	YOU'RE SOMETHING SPECIAL—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46531 (At Home/Baby Dump, ASCAP)	★	63	63	4	I ONLY HAVE EYES FOR YOU—Heaven & Earth (A. Dubin), Mercury 76012 (Remick, ASCAP)	★	97	73	8	SUMMER LOVE—David Oliver (C. Womack, M. Wells), Mercury 76006 (Relaxed/Welcom, BMI)
★	30	6	KING TIM III—Fatback Band (F. Demery, B. Carlin), Spring 199 (Mercury) (Chka, BMI)	★	64	74	2	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★	98	71	13	SAIL ON—Commodores (L. Ritchie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)
★	31	7	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Roxy, ASCAP)	★	65	75	3	PEANUT BUTTER—Twonynine (D. Blackman) (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★	99	82	9	CLOSER—Johnny Nash (J. Nash, E. Brown, D.E. Brown Jr., W. DeLandro), Epic 8-50737 (Vanac, BMI/Arns, ASCAP)
★	32	11	I BETCHA DIDN'T KNOW THAT—RC & The Sunshine Band (F. Knight, S. Dees), T.K. 1035 (Moonswing/East Memphis/Two Knight, BMI)	★	67	68	4	MEET THE BEAT—Ext Coast (C. Palminteri, T. Barbella), RSO 1002 (Moonstruck, BMI)	★	100	81	16	STREET LIFE—Cruaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)
★	33	5	MY FORBIDDEN LOVER—Chic (B. Edwards, N. Rodgers), Atlantic 3620 (Chic, BMI)	★	67	78	3	HOW HIGH—Salsoul Orchestra (S. O'Donnell, C.H. Jennings), Salsoul 72096 (RCA) (Salsoul, ASCAP)					

NOVEMBER 10, 1979, BILLBOARD

'PERFECT CASTING' FOR MOVIE

Tag Midler's 'Rose' Brilliant

"THE ROSE"—A film starring Bette Midler, Alan Bates, Frederic Forrest. A 20th Century-Fox release. Producers: Marvin Worth, Aaron Russo. Director: Mark Rydell. Music Supervisor: Paul A. Rothchild.

LOS ANGELES—While "The Rose" is a bit soapy and melodramatic in parts, a brilliant performance by Bette Midler as a self-destructive hard-rock superstar on the skids should establish her as a front-running Oscar contender, in much the same way that Barbra Streisand's depiction of Fanny Brice (1968's "Funny Girl") and Diana Ross' portrayal of Billie Holiday (1972's "Lady Sings The Blues") made those singers instant movie stars on their first films.

Midler is perfect casting for the part, for she, like the character she plays, conveys a child-like innocence and vulnerability under a brash, bawdy exterior.

The central relationship is between the Rose and her manager (and one-time lover) Rudge, played by Alan Bates. The story most often has the manager assuming the role of a merciless, ruthless ogre, with the Rose as his helpless, dependent charge.

Indeed, the movie is a succession of cruel blows and dashed hopes. It would have made a more complete and multi-dimensional study if it had also shown some career highs, if only through flashbacks.

The story's seaminess is relieved intermittently with some salty, flip remarks by the Rose (which draw on Midler's talent at the barbed one-liner). And there is some welcome comic relief when the Rose visits a transvestite club and hams it up with drag queens playing herself, Streisand and Ross (well-played by disco star Sylvester).

There are also many poignant moments: When the Rose, in a teary, drunken stupor on an airplane laments, "I don't know where I am; all these clouds look alike." Before a concert when the crowd is cheering wildly and the Rose is alone in a darkened dressing room desperately trying to summon up the strength to go on. When a love interest tells her, with a mixture of sympathy and disgust, "Your life is like a grenade range."

While the standard "any similarity to persons living or dead is purely coincidental" disclaimer appears at the end of the movie, it is clear that Janis Joplin was the principal inspiration. The production notes even describe the Rose as "the most suc-



Impressive Debut: Bette Midler tears into a rock number as the Rose, her first major film role.

cessful female rock star of the late '60s," which leaves little doubt.

The film's coproducer Aaron Russo (until recently Midler's manager) produced concerts for Joplin,

among others, a decade ago. And the music arranger and supervisor, Paul A. Rothchild, produced Joplin's final album, "Pearl."

The music in the film and on the Atlantic soundtrack mixes five new songs with eight previously existing tunes, most of the hard rock or blues. Standouts include Jerry Ragavoy and George Weiss' "Stay With Me" (the finale), Sammy Hagar and John Carter's "Keep On Rockin'," Bob Seger's "Fire Down Below," Tony Johnson's "Midnight In Memphis" and the Atlantic r&b classic "When A Man Loves A Woman."

The concert filming was done at three Southern California locations, with authentic lighting by Chip Monck and stereo sound by Dolby. The Rose arrives at the final show in a dramatic helicopter swoop, reminiscent of the concert scene in "A Star Is Born," another recent film which exposed the underside of the industry.

PAUL GREIN

Tie With MTM Elevates Reno/Metz To No. 1 spot

NEW YORK—Reno/Metz Inc. claims it's become the largest international representative of television music for first run shows currently on the networks as a result of a deal with MTM Enterprises.

Reno/Metz Inc. already represents Spelling/Goldberg Productions and Aaron Spelling Productions' group of shows including "Love Boat," "Vegas," "Hart To Hart," "Fantasy Island," "Charlie's Angels" and "Family," among others.

The MTM arrangement, made by Bob Reno and Steve Metz with Mel Blumenthal, vice president of business affairs for MTM, includes music heard on such programs as "WKRP In Cincinnati," "Lou Grant," "White Shadow," "Paris" and "The Last Resort."

According to Metz, both deals involve exploitation of the music in addition to foreign administration.

Metz says two recordings have resulted from the Spelling association, a Jack Jones (Polydor) U.K. record-

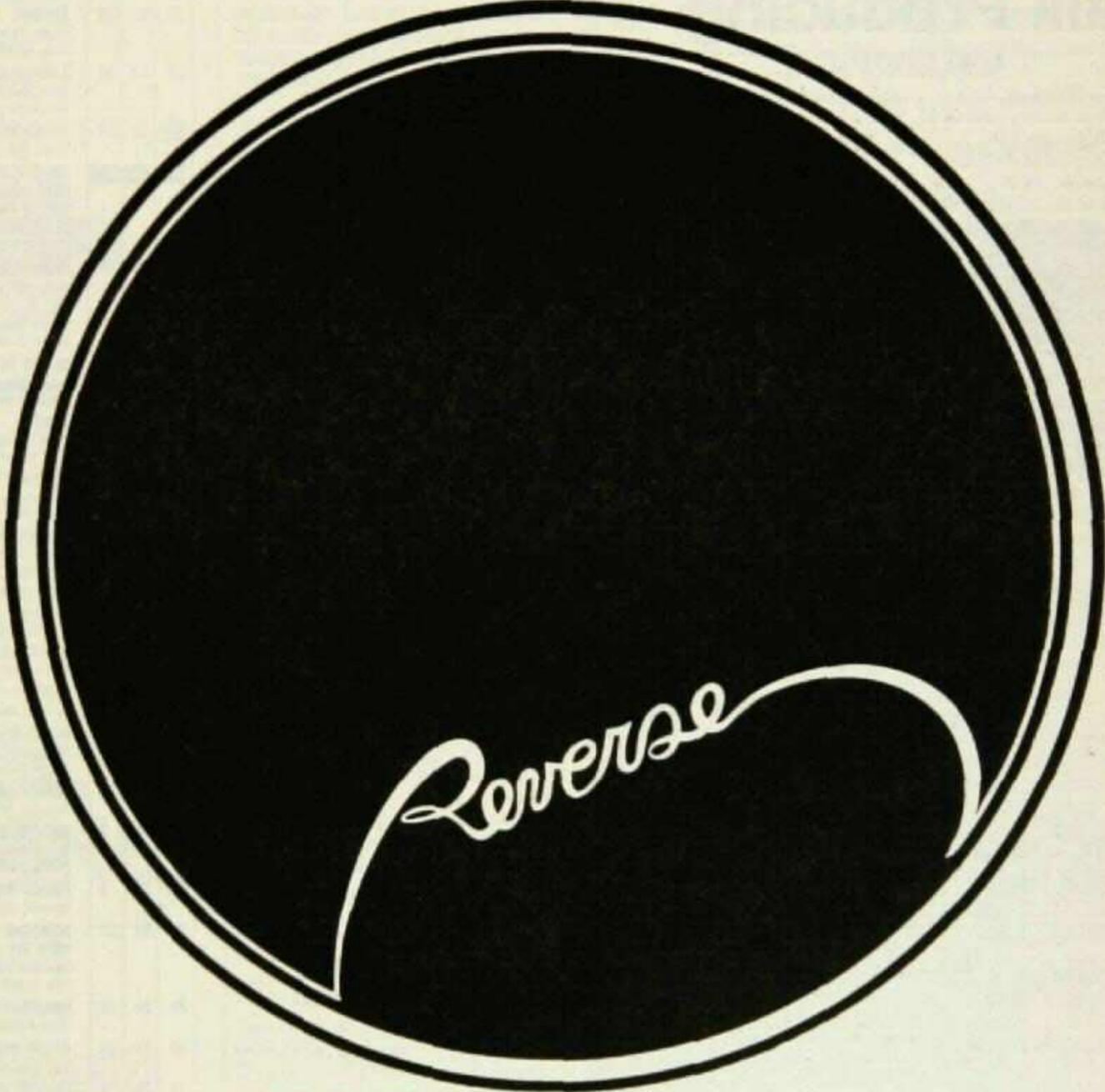
ing of "Love Boat" and a recording of the theme from "Charlie's Angels" in Australia.

Rook Heads Up Apple Juice Co.

LOS ANGELES—Apple Juice Productions, a complete entertainment complex, has been formed here and will incorporate the following divisions: record production and distribution, television and motion picture production, publishing, advertising and public relations.

Principals involved in Apple Juice include Bob Rook, president; James L. Harold, vice president, marketing; Theodore Toney, vice president, production; Randy Wood, international creative consultant; Gerry Popper, vice president, advertising and promotion; and Hirako Sogawa, director of Asian affairs.

The first project from the company is the soundtrack from the film "Disco Godfather."



My dream was to create the restaurant of the Eighties, so Reverse had to be different. First and foremost, I want to serve good food at reasonable prices. Next, by establishing hours from 11:30 A.M. to 6 A.M., its possible to reach many people with diverse life styles. I've provided a fresh, elegant environment and, having envisioned live entertainment, added yet another aspect: cabaret. Finally, its all brought together with service, a very special part of what Reverse is about.

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NOVEMBER 10, 1979, BILLBOARD

SWEEPSTAKES BY POLYGRAM

Continued from page 50

mailing to more than 15,000 retailers was started last week, with store owners and managers given an opportunity to enter a drawing for a Harman Kardon-Altec Lansing system, just for returning a card requesting a Sweepstakes display kit.

Also, Polygram has implemented the Sweepstakes with a retail display competition for the Holiday Season, including videodisk players in four separate regional contests.

Top consumer prize in the contest will include Harman Kardon Citation series components, including tuner, pre-amplifier, amplifier and straight-line turntable, all in a professional rack mount; a pair of Altec Lansing Model 14 speakers; the Stanton 881S cartridge, and a record library.

Three second prizes and five third prizes will also consist of Harman Kardon-Altec Lansing-Stanton systems. There will also be 200 fourth prizes of the new Permostat record preservative kit from Stanton Magnetics.

NAME TROUBLE *Al Hudson Act Seeks To Solve Confusion As the "one Way"*

By PAUL GREIN

LOS ANGELES—First it was Al Hudson & the Soul Partners. Now it's One Way featuring Al Hudson. And eventually the seven-member MCA act will be known as just One Way.

The name change was necessary to erase the confusion which has come to surround the veteran group, according to its manager, Al Perkins.

"When we started out Al was our only lead vocalist," he explains, "but now we have five lead singers, including two girls. The label can't very well say Al Hudson & the Soul Partners when there's a female singing."

More confusion has arisen in that the group's "You Can Do It" single has been out for eight months, going halfway up the soul chart in the spring for ABC and then going halfway up again in the fall after MCA's takeover of the label.

Yet the version of the tune which is on the act's new album, "One Way Featuring Al Hudson," is different from the version that graced its third and final ABC album, "Happy Feet."

The new treatment is identical to the MCA 12-inch disco remix of the tune, while the version on the last LP was the same as the shorter seven-inch single.

The group, which has racked up seven soul chart singles over the past three years without ever quite breaking into the big leagues, is one of the few American black acts outside of the superstars (Earth, Wind & Fire, Commodores, etc.) to do well overseas. The group has had hits in England, Belgium, Holland and Germany.

According to Perkins, who has managed the group since it signed with ABC in September 1976, it has not yet signed directly with MCA; it

is still working off time from its ABC pact. The group had a couple of singles on Atlantic before landing the ABC deal.

Perkins adds that he wanted to change the name of the act a year ago but ran into resistance from ABC. "It would have been much simpler then," he says. "We wouldn't have had this confusion now; we'd have had it then, but it wouldn't have made much difference because we didn't have any records out there anyway."

The act, booked by Norby Walters in New York, also includes Kevin McCord and Dave Robertson, fellow lead singers who, like Hudson, have been in the group since it was founded in Detroit in 1968.

The group is rounded out by Alicia Myers and Brenda Wiley, lead singers who joined on the last album, plus Leroy Hyter and Gregg Gregg.

HITS OFF-BROADWAY

Wisner Involved, Still Producing

By IRV LICHMAN

NEW YORK—"I try a theatre project every year or so now, and the record business helps my habit."

The music man speaking is Jimmy Wisner, coproducer (with John Adams Vaccaro) of the current Off-Broadway hit revue, "Scrambled Feet," who is currently involved in a number of varied recording projects.

The one-time head of Columbia Records Eastern activities (in the late '60s), Wisner's track record as a producer/arranger is highlighted by a spectacular showing in 1967, when during November of that year seven records were started on the Billboard charts featuring Wisner arrangements. Some of the acts represented then were Spanky & Our Gang, Miriam Makeba, Tommy James and Jerry Butler.

This year, Wisner's production of Paul Evans' "Hello, This Is Joanie" on the Spring label hit here and did even better on the international market.

At the moment, Wisner is producing a new act for Infinity, Come To Papa, featuring a Chinese lead singer, Rolly Hui, at the Minot Studios in White Plains, N.Y. He and writer Irwin Levine are producing

independently a female act, Sparkle, and a group of males, Hipnotics.

As an arranger, Wisner is adding an interesting new thrust to Robert Gordon's (RCA) career with some big band scoring, with Gordon doing the vocals with the full band in the studio, rather than the usual practice of taping one section of the band at a time.

Wisner is also arranger for international superstar Roberto Carlos (CBS), an involvement that includes eight albums and 13 singles.

Besides "Scrambled Feet," Wisner's recent foray into theatre productions includes Dick Shawn's "An Evening Of Bananas And Drums" at Carnegie Hall and "Children Of Adam." He is seeking an original cast label outlet for "Scrambled Feet," which before next spring will see productions in Los Angeles, Chicago, where it originally tried out, and London.

High Energy Group Involved In a Suit

LOS ANGELES—Gwen Gordy Fuqua, also known as Gwen Gordy Lupper, doing business as Old Brompton Road and Gwen Glenn Enterprises, and a group of defendants are being sued in Superior Court by Rudolph Woltz, who claims they violated a prior management pact he had with the group now known as High Energy.

The plaintiff claims he signed a pact with defendants Eugene and Hattie Mitchell and group members Barbara and Vernessa Mitchell and Linda Howard and Michelle Martin also known as Michelle Rumph in August 1976, when the group members were under age and Mattie and Eugene Mitchell as parents co-signed for them. The binder, he claims, was later approved for the minors, by Superior Court.

Woltz asks for an accounting of earnings, and damages as determined by the court.

IRS Seizes Harlem Apollo Theatre

NEW YORK—Harlem's famous Apollo Theatre has been seized by the Internal Revenue Service for failure to pay payroll taxes in the second quarter of 1978 and 1979.

John Anderson of the IRS says "the amount due at the present time is five figures." The management of the padlocked theatre, referred to by the IRS as the 253 W. 125 St. Realty Corp., was contacted several times by the IRS to cancel the alleged debt. No agreement was forthcoming, the IRS reports.

"We still hope something can be worked out," says Anderson. If not, the 1,600-seat concert hall will be placed on auction. No date for such

Probe Black Music

NASHVILLE—The Institute for Research in Black American Music at Fisk Univ. recently held its first national advisory board meeting here. Partially funded by ASCAP, the institute will dedicate itself to investigating the history of black music.

Ed Shea, Southern executive regional director of ASCAP, attended the meeting.

2 LPs Irritate Gibbs; He Sues

LOS ANGELES—Terry Gibbs has filed suit in Superior Court here, charging a group of defendants released two albums in which some of his performances were misappropriated.

The suit by the vibraphonist lists as defendants Festival Record Distribution, Lighthouse Partnership Investments, Northern Voices Ltd., Calliope Records, Dade Records and Byron H. Lasky and Mort Deckelbaum, principals in Record Investors; Jack Levy, president of Festival, and Heyward Collins and Rick Donovan, president and vice president, respectively, of Calliope.

Gibbs is seeking to enjoin the defendants from continuing to sell two albums, titled "Sessions Live," in which he is featured with musicians like Pete Jolly and Red Norvo.

The plaintiff alleges that ABC Records, Victor Lanz and Jimmy Baker had no right to turn over his recorded performances to the defendants. He seeks \$1 million general damages and \$5 million exemplary damages.

action has been set.

Just two days before, the Apollo had been the site of a performance by Bob Marley. He played four days there and the two weekends before Parliament-Funkadelic had appeared.

Williams Label To Gillette-Madison

NEW YORK—The Gillette-Madison Co., national marketing company based in Gillette, N.J., is handling singer Joe Williams' new label, Personal Choice.

First release, "Jazz Gala '79," contains material cut by Williams, Carmen McRae, Cat Anderson, Thad Jones and Claude Bolling at MIDEM last January. The two-record set lists at \$9.98.

Another jazz line handled by Gillette-Madison Co. is Lionel Hampton's Who's Who In Jazz. In addition, the company markets such specialty lines as Dyno Polka, Steve Brody's Thunderbird label and Gateway, featuring dance instruction, sound effects, a how-to series and a children's line.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	11		OFF THE WALL Michael Jackson, Epic FE 35745	39	40	3	MARATHON Santana, Columbia FC 36154
★	3	4		UNCLE SAM WANT YOU Funkadelic, Warner Bros. BSR 3371	40	28	31	IN THE PUREST FORM Mass Production, Atlantic SD-5211
	3	1	8	KOOL & THE GANG Ladies' Night, Be-Lite DSR 9513 (Mercury)	41	41	20	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611
	4	4	13	MIDNIGHT MAGIC Commodores, Motown M8-926	42	31	6	LA DIVA Aretha Franklin, Atlantic SD 19248
	5	5	9	IDENTIFY YOURSELF O'Jays, P.I.R. F2-36027 (CBS)	43	30	26	MINNIE Minnie Riperton, Capitol SD-11936
★	6	5		RISE Herb Alpert, A&M SP 4790	44	38	12	TAKE IT HOME B.B. King, MCA MCA-3151
	7	7	11	STAY FREE Ashford & Simpson, Warner Bros. HS-3357	44	38	12	★ ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
	8	8	12	RISQUE Chic, Atlantic SD 16003	★	55	3	RAINBOW CONNECTION IV Rose Royce, Whitfield WHS-3387 (Warner Bros.)
	9	9	7	DON'T LET GO Isaac Hayes, Polydor PD-1-6224	46	39	9	STRATEGY Archie Bell & The Drells, P.I.R. 42 36096 (CBS)
	10	10	21	WHERE THERE'S SMOKE Smokey Robinson, Tama T7-366 (Motown)	47	37	6	★ BIG FUN Shalamar, Solar BXL1-3479 (RCA)
	11	11	21	DIONNE Dionne Warwick, Arista AB 4230	★	58	4	★ THE WORLD WITHIN Stix Hooper, MCA 3180
	12	12	21	I AM Earth, Wind & Fire, Arc/Columbia FC 35730	★	59	4	GOIN' HOME FOR LOVE Jimmy "Bo" Horne, Sunshine Sound 7805 (T.K.)
★	13	14		PLEASURE Future Now, Fantasy 9578	50	42	7	ROCK ON Raydio, Arista AB-4212
★	14	NEW ENTRY		ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	51	36	30	WINNER TAKES ALL Isley Brothers, T-Week P2-2-36077
	15	15	19	DEVOTION L.T.D., A&M SP-4771	52	52	22	★ SHE'S KILLING ME Johnnie Taylor, Columbia JC 38051
★	21	7		XII Falback Band, Spring SP-1-6723 (Mercury)	★	63	3	WHEN LOVE COMES CALLING Demetri Williams, Arc/Columbia JC 35568
★	27	4		IN THE BEGINNING Nature's Divine, INF 9013 (MCA)	54	54	17	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157
	18	13	20	TEDDY Teddy Pendergrass, P.I.R. F2-36003 (CBS)	55	34	8	I HAVE A RIGHT Gloria Gaynor, Polydor PD-1-6231
	19	19	6	SO SOON WE CHANGE David Ruffin, Warner Bros. BSR 3306	57	51	31	MORNING DANCE Sly & The Family Stone, Infinity INF-9004
	20	16	17	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)	58	47	8	HEAVEN & EARTH Fantasy, Mercury SRM-1-3763
★	60	2		FIRE IT UP Rick James, Gordy GR 990 (Motown)	59	35	25	CANDY Con Funk Shun, Mercury SRM-1-3754
	22	17	25	SWITCH II Switch, Gordy G7-888 (Motown)	★	NEW ENTRY		AIN'T IT SO Ray Charles, Atlantic SD 19257
★	23	NEW ENTRY		INJOY Bar Kays, Mercury SRM-1-3781	61	49	16	DO IT ALL Michael Henderson Buddah BDS-5719 (Arista)
★	32	3		ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	62	45	15	FIVE SPECIAL Five Special, Elektra 6E-206
	25	20	23	STREET LIFE Crusaders, MCA MCA 3094	63	50	10	BROWNE SUGAR Tom Browne, Arista/GRP GRP-5003
	26	26	8	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)	64	61	15	A NIGHT AT STUDIO 54 Various Artists, Casablanca NBLP-2-7161
★	33	3		ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)	65	53	17	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2 35680 (CBS)
	28	23	27	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	66	65	7	BREAKIN' THE FUNK Faze-O, She 742 (Atlantic)
	29	24	16	HEARTBEAT Curtis Mayfield, RSO RS-1-3053	67	57	13	BACK ON THE STREETS Tower Of Power, Columbia JC-35784
	30	14	33	DISCO NIGHTS G.Q., Arista AB-4225	68	62	32	LOVE TALK Manhattan, Columbia JC-35693
	31	25	6	FRANCE JOLI France Joli, Prelude PRL 12170	69	69	3	UNFORGETTABLE Leroy Hutson, RSO RS-1-3062
	32	22	21	THE BOSS Diana Ross, Motown M7-923	70	68	11	OUTRAGEOUS Richard Pryor, LAFF A-206
★	43	2		LIVE Mother's Finest, Epic JE 35976	71	71	5	FEEL IT Noel Pointer, United Artists UALA-973
★	44	2		BACK ON THE RIGHT TRACK Sly & The Family Stone, Warner Bros. BSR 3303	72	66	6	PRIORITY Pointer Sisters, Planet P 9003 (Elektra Asylum)
	35	29	26	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150	73	73	2	LATE AT NIGHT Billy Preston, Motown M7-325
★	46	2		ONLY MAKE BELIEVE Seli & James, A&M SP 4784	74	NEW ENTRY		DANCIN' AND LOVIN' Singers, Atlantic SD 19256
★	47	NEW ENTRY		ANGEL OF THE NIGHT Angela Belli, Arista/GRP GRP 5501	75	70	4	CHAPTER 8 Chapter 8, Warner SD 50504 (Arista)
★	48	3		TOTALLY CONNECTED T-Connection, Dash 30014 (T.K.)				

NOVEMBER 10, 1979, BILLBOARD

Disco

2 Rock Dance Clubs Mark New S.F. Era

Continued from page 34
 at the door Sunday through Thursday, \$4 advance and \$5 at the door on weekends.
 Sanford is converting his showroom into "a nice, old-fashioned rock and roll club" that will accommodate about 400 people who can dance on two floors, one of which is the 12 by 20 showroom stage, and the other a 14 by 25 area that was formerly the middle seating section in the three-tiered room.
 Retention of the stage in the room will give Sanford the option of using the room as a showcase for aspiring

local rock and new wave acts. He expected a November 1 opening.
 Sanford will use much of the stage lighting that was used for the live acts to provide clear pools of light on the dance floors and will also use a catalog of 3,500 slides of rock shows and concerts to supply visual effects on the side walls.
 Principal jock is Phil Pople, who will mix '50s and '60s rock with new wave. The system uses Technics turntables, Tascam mixing board, Cerwin-Vega amps and Sound Craftsman mixer.

(Continued on page 60)

14 SPINNERS GET TOGETHER

Philadelphia DJs Form New Pool

PHILADELPHIA—A new record pool, the Philadelphia Organization Of Professional Spinners has been formed here by 14 of the area's leading disco deejays.
 The new pool, spearheaded by Bob Pantano, deejay at WCAU-FM and spinner at the Mansion and Valentino's discotheques, is structured on "professionalism and selectivity."
 The group, a breakaway faction from another local pool, is making no attempt to solicit new members. As Pantano puts it, "We know who the professionals in our area are and we will invite them to become members only after we are satisfied that they are willing to meet and maintain the professional goals we have established for ourselves."

Continues Pantano: "We have no interest in establishing a big pool, but we are interested in an outstanding pool which features the cream of the spinning crop in this area."

In addition to working with top club spinners, the new group will also consider selected applications from radio deejays whose stations program disco product.

Charter members include Hal Weinberg, head of the Purple Haze and Blue Velvet mobile entertainment systems; Wayne Gelfman, spinner at the Catacombs; Billy Kennedy, Second Story and Sundance; Carmen Naturo, Someplace Else and Discovery; Michael Gormley, the Library and Cherries; Ernie Marconi, La Dolce Vita; Steve Martorano, Valentino's and the Mansion; Bill Stinger, Elan; Reenie Kane, Resorts International; Frank Cerami, Club Tomorrow and Valentino's; Laurance Lavon Bell, Kim Craves, and Ed Gifford, Second Story and Discovery; Michael Cavallone, DCA Club and Equus; and Pantano.

The pool which has already received recognition from the labels which will service it with product, does not consider itself to be in competition with any other pool in the area. (There are at least two others,

the Pocono Record Pool, and Gemini Experience.)

The pool also considers itself to be more than just another center for the servicing of promotional disco records. It has structured weekly meetings at the Library discotheque, and members are being urged to share work experiences, discuss problems of mutual interest and help rate new record releases.

The new pool is also soliciting affiliated memberships from other professionals in the discotheques industry whom it feels can offer valuable creative input.

Already affiliated are Perri Johnson, program director, WDAS-FM; Roy Perry, program director, WCAU-FM; Joe Loris and Lenny Balk, Impact/Power Play record rating publications.

Pantano states that efforts will be made to attract key record retailers in the area to affiliate memberships. He feels that affiliation by retailers could be important in apprising deejays of the selling appeal of records they play; while the retailer in turn will learn first-hand what records are popular in the clubs and on radio.

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Disco Mix

By BARRY LEDERER

NEW YORK—Loose Change is a group comprised of three talented ladies who, on their first album, are receiving strong response from deejays. The 12-inch 33-1/3 r.p.m. of "All Night Man" and "Straight From The Heart" which is available only to deejays, is included on the LP also titled "Loose Change."

"All Night Man," which was previously recorded by another artist but never released, should become a classic as lead vocalist Donna Beene renders a gospel-like feeling on this 7:27-minute disk. This is one of the few current tunes in which the audience reaction is mostly to the vocal as opposed to the rhythm tracks. The crowd seems to ride the crest of the artist's voice whenever she retrain, "all night man" is heard.

When the break finally appears, it is only a respite until the group returns to the lyrics. "Straight From The Heart" is entirely different with its movement towards a midtempo funk beat. "Love Is Just A Heartbeat Away" is light and breezy for its 5:55 minute length. "Babe," which was co-penned by Thor Baldursson and Tom Moulton, producer of the album, is catchy, moving and stirs feelings reminiscent of Johnny Bristol's "Hang On In There Baby."

For a change of pace, deejays are lingering on cuts titled "Rising Cost Of Love" and "Darling That's Me." Moulton has utilized the arrangements of John Davis and Thor Baldursson on these cuts as well as the Don Renaldo string and horn section and Larry Washington and Jimmy Walker on percussion.

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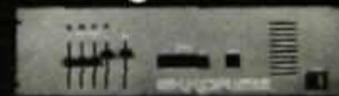
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Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

Dancing Marathon Staged In France

PARIS—A 72-hour disco dancing marathon, believed to be the first officially staged in Europe, is planned for a hall in suburban Montreuil, with a trip to the U.S. as first prize.

The three-day event, with music mainly by leading French disco bands, is expected to attract more than 100 couples who will be allowed the usual hourly "pauses," but not for rest or sleep.

Non-stop dance contests were popular in Paris in the 1930s but were eventually stopped by police because they were considered dangerous to the health of the competitors.

New S.F. Era

• Continued from page 57

In contrast to the old setup where disco and showroom customers came in through the front entrance and showroom patrons were allowed free access to the disco, Sanford says the Back DOR will operate as "a totally separate club, with its own entrance from Bartol Alley, off Broadway."

Aside from the growing appeal of new wave dancing, Sanford says his main motivation in converting his live music room was that "I am fed up with the attitudes of the agencies and the managers. There is no loyalty in the live music business. The agents all want, want, want but no one gives. The performer is not the problem—I don't think the performers ever hear about half the offers that are made."

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ATLANTA

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP)
 - 2 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 3 COME TO ME—all cuts—France Jobi—Prelude (LP)
 - 4 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 6 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
 - 7 DANGER—Gregg Diamond—TK (12 inch)
 - 8 POP MUZIK—M—Sire (12 inch)
 - 9 BACKSTREET—Pats Whitley—Warner/BFC (12 inch)
 - 10 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 11 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 12 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 13 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
 - 15 THE BREAK—Kat Mandu—TK (12 inch)

BALT./WASHINGTON

- This Week
- 1 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
 - 2 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 3 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 4 WEAR IT OUT—Stargard—Warner (12 inch)
 - 5 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 6 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 7 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 8 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 9 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12 inch)
 - 10 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 11 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 12 BODY LANGUAGE—Spinners—Atlantic (12 inch)
 - 13 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 14 FANTASY—Bruni Pagan—Elektra (12 inch)
 - 15 LOOKING FOR MOVE—Fat Larrys Band—Fantasy/WDOT (12 inch)

BOSTON

- This Week
- 1 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 2 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 3 WEAR IT OUT—Stargard—Warner (12 inch)
 - 4 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 5 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 6 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
 - 7 SING A SIMPLE SONG/DANCE TO THE MUSIC—Shy Stone—Epic (12 inch)
 - 8 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
 - 9 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (12 inch)
 - 11 POP MUZIK—M—Sire (12 inch)
 - 12 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
 - 13 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
 - 14 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 15 LOVE INSURANCE—Front Page—Panorama (12 inch)

CHICAGO

- This Week
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 2 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 3 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 4 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 6 KEEP ON MAKING ME HIGH—Unyque—DJM Records (LP/12 inch)
 - 7 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 8 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 9 POP MUZIK—M—Sire (12 inch)
 - 10 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 11 LOVE MESSAGE—Musique—Prelude (LP)
 - 12 WEAR IT OUT—Stargard—Warner (12 inch)
 - 13 ONE WAY TICKET—Eruption—Ariola (LP/12 inch)
 - 14 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 15 WHEN YOU TOUCH ME—PARADISE EXPRESS—Taana Gardner—West End (LP/12 inch)

DALLAS/HOUSTON

- This Week
- 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 2 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 3 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 4 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
 - 5 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 6 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 7 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 9 NIGHT DANCER—Jean Shy—RSO (12 inch)
 - 10 POP MUZIK—M—Sire (12 inch)
 - 11 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 12 WEAR IT OUT—Stargard—Warner (12 inch)
 - 13 KEEP ON MAKING ME HIGH—Unyque—DJM (LP/12 inch)
 - 14 SWEET TALK—Robin Beck—Mercury (LP)
 - 15 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)

DETROIT

- This Week
- 1 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
 - 2 FEVER—all cuts—Fever—Fantasy (LP)
 - 3 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)
 - 4 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 5 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 6 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
 - 7 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 8 DANGER—Gregg Diamond—TK (12 inch)
 - 9 THAT'S WHAT YOU SAID—Loleita Holloway—Salsoul (12 inch)
 - 10 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 11 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 12 COME TO ME—all cuts—France Jobi—Prelude (LP)
 - 13 GIVE ME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
 - 14 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 15 I'LL TELL YOU—Sergio Mendes—Brasil '88—Elektra (12 inch)

LOS ANGELES

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 THIS IS HOT—Pamela Stanley—EMI (12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 4 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 6 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 7 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 8 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 9 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
 - 10 POP MUZIK—M—Sire (12 inch)
 - 11 NIGHTDANCER—Jean Shy—RSO (12 inch)
 - 12 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
 - 13 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12 inch)
 - 14 BOYS WILL BE BOYS/SADNESS IN MY EYES—Duncan Sisters—Earmarc (LP/12 inch)
 - 15 THE BREAK—Kat Mandu—TK (12 inch)

MIAMI

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 4 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 5 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 6 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 7 NIGHT DANCER—Jean Shy—RSO (12 inch)
 - 8 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 9 POP MUZIK—M—Sire (12 inch)
 - 10 WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)
 - 11 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 12 TIM—all cuts—Casablanca (LP/12 inch)
 - 13 COME TO ME—all cuts—France Jobi—Prelude (LP)
 - 14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)
 - 15 LOVE INSURANCE—Front Page—Panorama (12 inch)

NEW ORLEANS

- This Week
- 1 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 2 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 3 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 4 SWEET TALK—Robin Beck—Mercury (LP/12 inch)
 - 5 LOVE MESSAGE—Musique—Prelude (LP)
 - 6 POP MUZIK—M—Sire (12 inch)
 - 7 KEEP ON MAKING ME HIGH—Unyque—DJM (LP/12 inch)
 - 8 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 9 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 10 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 11 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 12 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 13 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 14 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
 - 15 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch)

NEW YORK

- This Week
- 1 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 4 POP MUZIK—M—Sire (12 inch)
 - 5 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 6 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 7 WEAR IT OUT—Stargard—Warner (12 inch)
 - 8 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 9 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 10 LOVE INSURANCE—Front Page—Panorama (12 inch)
 - 11 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 12 I'LL TELL YOU—Sergio Mendes—Brasil '88—Elektra (12 inch)
 - 13 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 14 I'M CAUGHT UP—Life—TCT (LP/12 inch)
 - 15 WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)

PHILADELPHIA

- This Week
- 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
 - 2 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
 - 3 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 4 WEAR IT OUT—Stargard—Warner (12 inch)
 - 5 FOUKERT—John Gibbs/Jam. Band—TEC (12 inch)
 - 6 HOW HIGH—Salsoul Orchestra/Cognac—Salsoul (LP/12 inch)
 - 7 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 8 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)
 - 9 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 10 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 11 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12 inch)
 - 12 I'M CAUGHT UP—Life—TCT (LP/12 inch)
 - 13 I'LL TELL YOU—Sergio Mendes—Brasil '88—Elektra (12 inch)
 - 14 BODY LANGUAGE—Spinners—Atlantic (12 inch)
 - 15 MUSIC—One Way/AI Hudson—MCA (LP)

PHOENIX

- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 2 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 3 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 4 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
 - 5 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (12 inch)
 - 6 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 7 GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12 inch)
 - 8 ROCK IT—Deborah Washington—Ariola (LP/12 inch)
 - 9 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
 - 10 THE BITCH—Olympic Runners—Polydor (LP/12 inch)
 - 11 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 12 ONE WAY TICKET—Eruption—Ariola (12 inch)
 - 13 CATCH THE RHYTHM—Boris Midney—BFC/Warner (LP/12 inch)
 - 14 REVANCHE—all cuts—Revanche—Atlantic (LP)
 - 15 KEEP ON MAKING ME HIGH—Unyque—DJM (LP/12 inch)

PITTSBURGH

- This Week
- 1 HARMONY—Suzi Lane—Elektra (12 inch)
 - 2 POP MUZIK—M—Sire (12 inch)
 - 3 LADIES NIGHT—Kool and The Gang—De Lite (LP/12 inch)
 - 4 LET ME KNOW (I HAVE A RIGHT)—Gloria Gaynor—Polydor (12 inch)
 - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 6 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP)
 - 7 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
 - 8 WHEN YOU TOUCH ME—PARADISE EXPRESS—Taana Gardner—West End (LP/12 inch)
 - 9 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 10 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
 - 11 BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP)
 - 12 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 13 MR. BIG SHOT—Simon Orchestra—Polydor (LP/12 inch)
 - 14 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
 - 15 WEAR IT OUT—Stargard—Warner (12 inch)

SAN FRANCISCO

- This Week
- 1 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 2 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 3 TAKE A CHANCE/SWEET SAN FRANCISCO—Queen Samantha—TK (12 inch)
 - 4 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
 - 5 THIS IS HOT—Pamela Stanley—EMI (12 inch)
 - 6 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 7 HARMONY—Suzi Lane—Elektra (LP/12 inch)
 - 8 HOW HIGH—Salsoul Orch./Cognac—Salsoul (LP/12 inch)
 - 9 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
 - 10 DON'T DROP MY LOVE—Amita Ward—TK (12 inch)
 - 11 I'LL TELL YOU—Sergio Mendes—Brasil '88—Elektra (12 inch)
 - 12 KEEP ON MAKING ME HIGH—Unyque—DJM (LP/12 inch)
 - 13 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 14 POP MUZIK—M—Sire/Warner (12 inch)
 - 15 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)

SEATTLE/PORTLAND

- This Week
- 1 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
 - 2 POP MUZIK—M—Sire (12 inch)
 - 3 HARMONY—Suzi Lane—Elektra (12 inch)
 - 4 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
 - 5 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
 - 6 GIORGIO—all cuts—Giorgio—Casablanca (LP)
 - 7 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
 - 8 LADIES NIGHT—Kool and The Gang—De Lite (12 inch)
 - 9 SWEET TALK—Robin Beck—Mercury (LP/12 inch)
 - 10 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (LP/12 inch)
 - 11 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
 - 12 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
 - 13 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)
 - 14 WEAR IT OUT—Stargard—Warner (12 inch)
 - 15 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)

MONTREAL

- This Week
- 1 HOLD ON I'M COMIN'—Karen Silver—RCA
 - 2 EVERYBODY GET UP AND BOOGIE/HOLLYWOOD—Freddie James—LON
 - 3 THE BREAK—Kat Mandu—LON
 - 4 COME TO ME—France Jobi—CAP
 - 5 LOVE INSURANCE—Front Page—RCA
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—RCA
 - 7 PUT YOUR FEET TO THE BEAT—Ritchie Family—LON
 - 8 DEPUTY OF LOVE—Don Armando—QUA
 - 9 LUCKY NUMBER—Lene Lovich—CBS
 - 10 VICTIM OF LOVE—Eton John—MCA
 - 11 CONTORT YOURSELF—James White and The Black—QUA
 - 12 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy
 - 13 SPOOKS IN SPACE—Aural Exciters—QUA
 - 14 REASONS TO BE CHEERFUL—Ian Dury—CBS
 - 15 STOP YOUR TEASING—Hydro—LON

Fusion Sounds Hit Disco DJ Re-Mix Experts

• Continued from page 3

rock's current inroads into disco are artificial, and eventually it will all fuse into a solid r&b type sound.

Danny Glass of Sam Records agrees that the disco deejay will have to become more flexible and more creative or be edged out of his role of re-mix consultant to the record labels.

"Unless the present old-line spinner/re-mix man becomes more flexible in his approach to his music, he will find himself being replaced by a new breed of spinner," Glass warns. Glass further feels that it might not be such a bad idea if the deejay leaves the job of re-mixing to the producer and involves himself more with the a&r aspects of disco music.

"Disco deejays are some of the best a&r barometers in the world," he states. He also adds that most record producers are spending more time in discotheques and familiarizing themselves with dance music trends, thereby making themselves less dependent on the spinner for guidance.

Continues Glass: "The dance music mixes of today are much less complicated than they were about a year ago. No longer is there that emphasis on strings and synthesizers, and other complex orchestrations. The new dance music is, as a result, a simple, pop-oriented format with an upbeat tempo."

Marc-Paul Simon of Casablanca Records feels that in spite of the changes, the dance music sound is still a specialized one, needing a specialized approach. "Because of this, we will continue to work with deejays," he states.

Simon says he sees the deejay progressing from mere re-mixing to the more involved role of engineering and producing. He points to such ex-disco spinners as Manny Slali, Howard Merritt and Kevin Burke as examples of deejays who have made the transition.

"The disco deejay is no longer an outsider looking in. He has been assimilated into the mainstream of the record business," states Simon.

An example of the deejay/re-mix

consultant being assimilated into the recording industry mainstream is the production team of Marty Blecman and John Hedges. Both were San Francisco spinners who went on to become re-mix consultants, and have since formed their own production company, Blecman/Hedges Productions, and work closely with the Fantasy/Prestige label.

The team agrees that the new direction of the disco sound should pose a greater challenge for the consulting disco deejay. But, they state, it should not be too difficult for the creative spinner.

Blecman and Hedges have produced two successful rock-oriented dance records in "Fever" and "Rock Your Box." "Essentially, it is still a case of bringing out the beat, only with rock mixes there is more emphasis on the guitar rhythms," they state confidently.

Tom Savarese, one of the country's top disco deejays who has gone on to re-mix a slew of successful disco tunes, agrees that "the age of the mindless disco beat is over."

However, he feels that the talented deejay will be able to bridge the gap between conventional disco

music and the new fusion disco sound. "He will go on to become a producer, and should be able to do an excellent job of it," states Savarese.

Like Moulton, Savarese feels that dance-oriented-rock is but a passing phase in disco music, and predicts that eventually "a more meaningful sound" will take its place.

Dan Joseph of TK Records feels that in spite of the changes, most labels will continue to work with disco deejays as "they bring a feel for what the people in the clubs want into the studios."

Joseph feels the change in the direction of dance music is good for the industry, and concedes that a disco record with little, if any, cross-over possibility was a dumb idea in the first place.

He also blames the disco explosion for creating an over-abundance of producers whose only aim was to make a successful disco record. "As a result," he states, "much of the product released was poor to mediocre, and a lot of good music got lost in the shuffle. Hopefully, the new sounds will help turn the beat around."



"For TK, Disconet keeps us ahead of the pack."

Henry Stone, President
TK Records

"Sure, we love to have our new releases previewed on Disconet programs. But even more important are the unreleased new songs being tested on Disconet. That's where we found Scott Allan's 'I Think We're Alone Now/Will You Love Me Tomorrow,' now on TK/Dash and breaking big in discos and the radio. In times when every dollar has to work harder, it's great to get select new product that's objectively tested before release."

Bingo Holds Competition

NEW YORK—Joe Bingo Productions is sponsoring a number of fall disco dance contests at New York area discotheques.

The Bronx-based promotion and consulting company is sponsoring a \$2,500 disco dance contest at the Milky Way disco in Scarsdale, N.Y. The contest, open to amateurs in freestyle, hustle and other categories, will run through Dec. 21.

On Wednesdays at Milky Way's, Bingo is featuring live entertainers including Trampys, Musique, Double Exposure and Pamela Stanley. The firm also sponsored a Halloween costume party at the same club Wednesday (31), with a \$1,000 prize going to the best costumed patron.

On Staten Island, the firm is sponsoring an eight-week Wednesday night dance contest at Blossoms disco. The winners will be awarded a two-week vacation on the island of Aruba. The club, in conjunction with Bingo Productions, presents live entertainment on Sundays.

And at the Upper Deck disco in Edgewater, N.J., the company presents a touch of salsa every Thursday with live performances by top acts.

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Disco

Chevy's Paris DISCOM Draws Reps Of 164 Labels

By HENRY KAHN

PARIS—More than 1,500 visitors, nearly a third from abroad, crowded into the Porte de Versailles exhibition hall here for the opening day of Bernard Chevy's DISCOM, making its debut in the European trade shows calendar.

Chevy, founder of MIDEM, this year decided to combine his CISCO trade get-together, concerned with theatre and cinema equipment, with representation from the world of discotheques and their installations.

He was congratulated at the opening ceremony by Jean Philippe Lecat, minister for cultural affairs, who said French export trading would be helped by the combination of theater and disco emphasis.

In the main hall, 133 companies showed product on a total 94 stands, representing 13 different countries.

There were 35 French companies on show, including record manufacturers. The U.K. had the second biggest representation, with 20, and the U.S. provided displays from 11 companies.

It is estimated there are around 20,000 discotheques operating in Europe, and disk jockeys made up a sizable percentage of the opening day attendance. At that time, Chevy was predicting a total 10,000 attendance for the whole season (Oct. 22-26). The first day was for professionals only.

The 22 record companies represented a total of 164 labels. Leading Paris retail outlet, Lido Music, on the Champs Elysees, took a stand to enable disk jockeys to discuss record supply problems.

(Continued on page 67)

Billboard

Billboard SPECIAL SURVEY For Week Ending 11/10/79

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	2	13	HARMONY/OOH LA LA—Suzy Lane—Elektra (LP/12-inch) 6E 207/AS 11417	★	58	4	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420
★	3	10	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	★	72	2	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232
	3	1	12 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	★	52	38	21 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1
	4	5	10 POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887	★	76	4	4 BODY LANGUAGE—Spinners—Atlantic (12-inch) DSKO 205
	5	6	10 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	★	60	3	3 ROCK IT—Deborah Washington—Ariola (LP) SW 50066
★	7	10	E=CM?—all cuts—Giorgio—Casablanca (LP) NBLP 7169	★	55	41	9 THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503
★	8	8	8 DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZE (12-inch) ZEA 12-003	★	56	51	7 MISS THING—Melba Moore—Epic (12-inch) 48-50771
★	20	3	3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	★	57	59	8 J'OUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
★	13	8	8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	★	58	55	12 CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
★	10	11	10 WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End (LP/12-inch) WES 107/PDD 513	★	59	57	10 I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008
★	15	6	6 DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	★	65	5	5 (not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK-3371
★	12	4	13 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	★	NEW ENTRY		I WANNA BE YOUR LOVER—Prince—Warner (12-inch) PRO-A-832
★	17	6	6 WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	★	62	53	8 DON'T STOP—L.A.X.—Prelude (LP) PRL 12171
★	14	14	9 TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	★	63	54	4 DIM ALL THE LIGHTS—Donna Summer—Casablanca (LP/12-inch) NBLP 7150
★	15	10	13 LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	★	NEW ENTRY		VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104
★	18	8	8 THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	★	65	67	6 I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937
★	19	19	19 HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	★	66	56	8 SWEET BLINDNESS—Mighty Pope—Warner/RFC (12-inch) DRCS 8885
★	21	7	7 I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	★	67	64	16 RISE—Herb Alpert—A&M (12-inch) SP 12022
★	19	16	10 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175	★	68	70	24 YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCD 99
★	30	4	4 KEEP ON MAKING ME HIGH—Unyque—DJM Records (LP/12-inch) DJM 26	★	69	71	7 BACKSTREET—Patti Whalley—Warner/RFC (12-inch) DRCS 8884
★	21	12	14 THE BREAK—Kat Mandu—TK (12-inch) TKD 155	★	NEW ENTRY		I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426
★	26	7	7 HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	★	83	3	3 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
★	23	9	14 COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170	★	NEW ENTRY		TAKE ALL OF ME—Barbara Law—Pavilion (12-inch) 4286401
★	24	23	12 PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166	★	73	66	13 HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8-2778
★	25	22	15 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	★	74	78	6 SING, SING, SING—Charlie Calello Orchestra—Midosong (LP) MSI-010
★	44	5	5 NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308	★	75	69	15 GROOVE ME—Fern Kinney—TK (12-inch) TKD 401
★	27	10	10 LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137	★	76	80	5 HANG ON IN THERE BABY/MY KNIGHT IN BLACK LEATHER—Bette Midler—Atlantic (12-inch) DSKO-201
★	32	5	5 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	★	77	48	10 OOH WHAT A LIFE—Gibson Bros.—Island (12-inch) CP 706
★	36	6	6 LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD-1-6231	★	90	3	3 HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003
★	30	25	11 DANGER—Greg Diamond's Starcruiser—TK (12-inch) TKD 408	★	79	63	12 IT'S A DISCO NIGHT—Isley Brothers—T-Neck (LP/12-inch) PZ 36077/428-2289
★	31	24	12 MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	★	91	2	2 EVERYBODY GET UP—Ron Woods—Columbia (LP/12-inch) JC 36123/43-11075
★	40	7	7 ONE WAY TICKET—Eruption—Ariola (12-inch) AR-9020	★	97	2	2 MUSIC—One Way/AI Hudson—MCA (LP) 3178
★	33	27	13 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	★	88	5	5 SLEAZY—Village People—Casablanca (LP) NBLP-2-7183
★	34	34	7 MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216	★	83	85	4 HIT ME WITH YOUR RHYTHM STICK/REASONS TO BE CHEERFUL—Ian Drury—Stiff/Epic (12-inch) 48-50779
★	50	3	3 LOVE RUSH—Ann-Margret—Ocean (12-inch) OR 8911	★	NEW ENTRY		GIRL YOU NEED A CHANGE OF MIND—Paul Lewis—Sunshine Sound (12-inch) SSD-4214
★	43	4	4 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch) BXL1-3479/JD-11733	★	84	86	4 USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425
★	37	29	11 ROCK IT—Lipps, Inc.—Casablanca (12-inch*)	★	86	87	11 LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC-35632
★	42	7	7 TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	★	87	68	6 MARISSA—Machine—RCA (12-inch) JD 11707
★	39	31	14 FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	★	NEW ENTRY		YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75-SA
★	46	5	5 GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503	★	89	89	2 RED HOT—Mary Wilson—Motown (12-inch) 65743
★	45	7	7 SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787	★	90	NEW ENTRY	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch) 682
★	42	33	10 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707	★	91	93	2 DANCING IS DANGEROUS—Noel—Virgin (12-inch) ST DSKO-37353
★	43	35	18 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874	★	92	94	2 PEOPLES PARTY—Gonzales—Capitol (12-inch) 8521
★	52	3	3 SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794	★	93	NEW ENTRY	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893
★	49	4	4 LOVE MESSAGE—Musique—Prelude (LP) PRL-12172	★	94	95	7 THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196
★	46	47	8 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693	★	95	96	13 ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
★	47	37	12 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940	★	NEW ENTRY		(YOU) KEEP ON MAKING ME HOT/(EVERYBODY'S) DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) 4366
★	61	3	3 I'M CAUGHT UP—Lite—TCT (LP/12-inch) 1001/TD201A	★	97	100	4 GET IT UP—Ronnie Milsap—RCA (12-inch) JD 11683
★	49	39	13 WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80	★	98	79	10 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch) PD 11594
				★	99	82	8 SHARE MY LOVE—D'L'legance—RSO (12-inch) RSS 306
				★	100	81	6 RRRRRROCK—Foxy—TK (12-inch) TKD 412

*non-commercial 12-inch

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BUT OVERALL, NO SERIOUS SLUMP

Prices Up; Classic Sales Dip

Continued from page 6
pricing on the coming Christmas season.

"The full price goods have slowed down a bit as might be expected," relates Lew Garrett, classical buyer for the Stark Records 79 Camelot locations and three Grapevine super-stores.

"All our budgets have increased tremendously since midsummer when the hikes began," Garrett adds.

The Stark-owned stores are today pricing \$9.98 list product at \$8.99 and \$8.69.

Art Shulman of Chicago's Laury's Discount Records chain notices Polygram's full price lines suffering, but says RCA, CBS and London and Angel have not been affected.

"The DG and Philips price increases have unquestionably hurt," states Shulman.

Laury's shelf pricing is up to \$8.29 on Philips and DG, with the \$8.98 list product stickered at \$7.39.

Shulman says pricing changes do not impact on classical sales as heavily as they do on pop. Laury's is seeing no major shift of customers to budget product, though the store is pleased with results of a 3 for \$10 budget sale, he says.

Bob Meyers, store manager of Cincinnati's Record Theatre, finds little purchasing reluctance because of the increases. Meyers' store does almost 20% of its business in classics, reportedly.

"If they want something bad enough they're going to buy it," he comments.

At Great American Music's Lyndale store in Bloomington, Minn.,

manager Scott Kuzma expresses serious concern over the increases.

"We've had a lot of complaints about prices," Kuzma relates. "People are really starting to shout 'enough'."

Kuzma says his pricing on DG and Philips shot up to \$8.48 from \$6.98. Still, the classical shopper is adapting better than his pop counterpart, Kuzma thinks.

"Most of them (classical buyers) are older," explains Kuzma. "The pop people are really screaming."

Pricing at Washington, D.C.'s, Discount Books and Records is up to \$8.59 on \$9.98 list goods, \$7.97 on \$8.98. Classical buyer Matt Prestone is concerned with the year's overall downturn, but he does not see the increases as a major contributing force.

"It doesn't seem to have done an awful lot," Prestone comments. Discount's unit sales of classical pieces have leveled off, he says.

Prestone is surprised to find budget sales slumping in the light of the increases on full-priced goods.

Several smaller independent stores specializing in classics note little if any drop off.

"The price change hasn't had any effect," Ruth Federowicz, assistant manager of Kalamazoo's Bach To Bach, explains. "If our customers have noticed it they haven't said anything."

Bach To Bach prices its albums at \$1 off list.

Cheryl White, proprietor of Classical Westport in Kansas City, Mo., notices little impact to date. White reasons that regular classical customers either are too dedicated to

the music or too affluent to defer planned purchases.

"I think the classical person is an exception," she says. "They still spend whatever they planned."

However, White notes that Christmas will bring many seasonal shoppers into the store. She wonders what their reactions will be to the increases, having been away from record purchasing for one year.

June Crowe, proprietor of the Gramophone Shop, Santa Barbara, Calif., terms the impact "minimal."

"For one, we have a higher clientele of lawyers and doctors," she explains. "They don't seem to be affected."

Crowe says 60% of her stock is classical, priced at \$1 off list. Pop sales are off markedly, she notes.

Despite price increases, Crowe sees more and more costly imports going out the door.

Vincent Bushnell, proprietor of Glass Harmonica, Bloomington, Ind., sees a drop of unit sales, but steady dollar volume and "flourishing" budget product business.

The Harmonica is cutting back on full line inventorying, explains Bushnell. He says some slower moving titles won't be reordered.

The Harmonica's clientele includes "lots of music students, none very flushed," Bushnell notes.

At New York's King Karol stores, the increases haven't slowed the register, says Bill Lawrence, a classical sales specialist.

Lawrence hears his customers gripe a lot about prices but they continue to shop as before.

"People come in and know exactly what they want," Lawrence explains. King Karol has Polygram classics at \$7.99, with domestic lines marked down to \$6.99.

"People who want DG and Philips will take them no matter what price," Lawrence relates.

Ned Berndt, manager of Florida's Q Records stores, echoes this finding.

"The price increase is not resented as much on classical as on pop," comments Berndt. "I still get classical customers that come in and buy 50 records." Berndt sees few customers switching over to budget lines as a result of the hikes.

Classical Notes

DIGITAL BITS: Digital recordings by Leonard Bernstein include a Shostakovich Fifth Symphony for CBS, taped in concert using Sony equipment. The recording stems from the last New York Philharmonic Japanese tour. The Chicago Symphony performance of Mahler's "Resurrection" Symphony will be taped by Decca/London as Sir Georg Solti begins a new digital Mahler cycle. Solti's first recording of the Symphony was done in London a dozen years ago. Frederick Fennell and the Cleveland Symphonic Winds, Volume 3, will be waxed by Telarc Records, using Soundstream equipment, in November. And will Vladimir Horowitz make a digital recording soon?

Vladimir Horowitz' new LP, a collection of works never before recorded by the master, will be advertised in eight consumer publications this fall. RCA also plans radio ads in New York and Philadelphia, co-op ad support in numerous markets, and supply of in-store materials including a three-foot Horowitz banner. In New York, Red Seal is staging a marketing campaign around the concert appearances in rapid succession of James Galway, Renata Scottio, Emanuel Ax, and Robert White and the Guarneri Quartet.

ALAN PENCHANSKY

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
2	2	7	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP)
3	3	8	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
4	5	5	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
5	7	15	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI America 8019 (Captain Crystal, BMI)
6	6	20	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
7	10	5	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
8	18	4	PLEASE DON'T LEAVE Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
9	4	17	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
10	8	12	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
11	14	3	NO MORE TEARS Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Diga/Fedora, BMI)
12	9	8	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP)
13	15	4	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
14	19	4	WHAT CAN I DO WITH THIS BROKEN HEART England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc, BMI/First Concourse/Silver Nightingale, ASCAP)
15	11	10	WHEN I THINK OF YOU Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
16	13	20	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
17	16	13	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
18	22	4	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
19	12	6	HOLD ON Ian Gomm, Stiff/Epic 9-50747 (Albion, BMI)
20	17	12	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
21	33	3	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
22	27	8	RAINBOW CONNECTION Kermit The Frog, Atlantic 3510 (Welbeck, ASCAP)
23	35	2	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
24	25	6	FOREVER Orleans, Infinity 9006 (Lucid, BMI/Orleansongs, ASCAP)
25	20	20	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
26	23	25	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
27	31	20	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
28	21	18	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
29	26	11	FOOLED BY A FEELING Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
30	32	22	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
31	41	2	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
32	43	2	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
33	NEW ENTRY		WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
34	44	3	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (ABC/Dunhill, BMI)
35	34	14	GOOD FRIEND Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
36	40	4	PLEASE DON'T GO K.C. & The Sunshine Band, TK 1035 (Shertyn/Harrick, BMI)
37	50	2	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
38	NEW ENTRY		PRETTY GIRLS Melissa Manchester, Arista 0456 (Neve Bianca, ASCAP)
39	48	3	HEARTACHE TONIGHT Eagles, Asylum 46545 (Cass Country/Red Cloud/Gear/Ice Age, ASCAP)
40	45	2	TAKE THE LONG WAY HOME Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
41	42	5	SWEET SUMMER LOVIN' Dolly Parton, RCA 11705 (Song Yard, ASCAP)
42	46	2	FINS Jimmy Buffett, MCA 41109 (Coral Reeler, BMI)
43	NEW ENTRY		SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
44	47	3	DIM ALL THE LIGHTS Donna Summer, Casablanca 2201 (Sweet Summer Night, BMI)
45	49	3	DREAM ON Oak Ridge Boys, MCA 41078 (Duchess, BMI)
46	NEW ENTRY		LOVE PAINS Yvonne Elliman, RSO 1007 (World Song/Golden Clover, ASCAP)
47	NEW ENTRY		ONLY TIME Robert John, EMI America 8023 (Capitol) (High Sierra, ASCAP)
48	NEW ENTRY		THIS IS IT Kenny Loggins, Columbia 1-11109 (Mak Money, ASCAP/Snug, BMI)
49	NEW ENTRY		CONFUSION Electric Light Orchestra, Jet 95064 (CBS) (Unart/Jet, BMI)
50	NEW ENTRY		LET ME BE YOUR WOMAN Helen Reddy, Capitol 4786 (Musicways/Miraleste, BMI)

MCA Reviving Classical Arm Starting In Early '80

CHICAGO—MCA Records will return to the ranks of active classical issuers in early 1980.

"The company is genuinely excited about it," comments John Sievers, head of the reopened classical department. "MCA is anxious to be a recording company with a lot of breadth in all areas of music."

Sievers is preparing the release of between eight and 12 \$4.98 list titles for February 1980, including symphonic, operatic, chamber and solo repertoire.

MCA brought out its last classical releases about eight or nine years ago. It has been the only major record label without a classical department.

According to Sievers, new releases at full price also are planned in 1980. MCA's list price will remain at \$7.98 at least temporarily, he explains.

Sievers formerly headed the ABC Classics operation, moving over to MCA following the MCA takeover of the former company.

MCA is distributing about 170 classical LPs brought over from ABC, including 125 Westminster Gold titles and 46 full-price releases. With depletion of these stocks, best selling titles will be shifted to the MCA lines, relates Sievers.

According to Sievers, point of purchase materials, co-op advertising and consumer advertising will be used in conjunction with the budget line launch.

Beethoven's opera "Fidelio," conducted by Knappertsbusch with singers Jan Peerce and Sena Jurinac, and Walton's "Facade" with reciters Hermione Gingold and Russel Oberlin and Thomas Dunn con-

Decca Detaching Music Arm Deal Subject To Shareholders And Govt.

• Continued from page 1

suggests that London Records is in the package. The company's U.S. executive vice president, Terry McEwen, could not be reached for comment at presstime.

Decca's 25% share in Teldec of Germany is not involved in the proposed transaction.

Further details of the deal are not expected until the extraordinary general meeting to be convened by Decca chairman, Sir Edward Lewis, before the year's end, at which shareholder reaction will become clear.

"It would be premature for me to give an estimate at this stage of the total amount likely to be paid by Polygram," noted Lewis.

He did say that the sale "will eliminate the trading losses of the record business, which amounted to \$3.4 million in the year ended March 31 (Billboard, Sept. 29, 1979) and which have continued on an increasing scale in the current year."

This is the factor thought likely to encourage Decca shareholders to give the green light to the sale. Many have become concerned at the British conglomerate's failing grip on the music market, and the Polygram move provides opportune relief.

For its part, Polygram is clearly looking at Decca's durable back catalog, including as it does a wealth of classical repertoire and 19 albums by the Rolling Stones.

What isn't clear at this stage is whether Polygram's interest extends to pressing plants, tape duplicating facilities and the highly successful U.K. Selecta disk distribution operation.

Lewis did warn that an inevitable result of the sale, if it goes through, would be loss of jobs in the disk division. "The number of which I cannot at present forecast, but these will not occur until well into the New Year. We will do our utmost, with the aid of retraining programs, to redeploy as many of the record company employees within other parts of the Decca group."

Although news of the bid prompted City of London comments that Decca's recent financial problems had stimulated Polygram's interest, the fact is that talks between the two companies have been in progress for more than six months.

Sir Edward Lewis and Polygram president, Coen Solleveld, have a long-standing personal relationship.

On the day of the proposed deal's disclosure, Decca's ordinary shares

fell 21 cents and the 'A' shares dropped 37 cents and there was renewed talk of the possibility of counter offers from British-based companies.

The irony of this development is not escaping seasoned observers of the international record industry, coinciding as it does with continuing uncertainty over the future of EMI.

That Britain's two largest music companies, world beaters during their '50s and '60s heyday, should have reached this financial fork in the road is seen by many as sad commentary upon their latterday abilities—or inabilities—and testimony to the stiffening competition from CBS, WEA and Polygram.

Decca, in particular, seemed to lose enthusiasm for the contemporary music fray in recent years. In U.K. label operation is but a shadow of its former self most industryites agree, and this has also hurt London Records in North America.

Only in the classics does Decca's London's image remain relatively untarnished, and it's proved a worthy artists and repertoire adversary to Polygram's DGG—which presumably may inherit much of what was previously competitive product.

Asian Release For Fest Winner Cross

By PHIL GIFFORD

AUCKLAND—Polygram here is pushing for release in Asian markets of "Nothing But Dreams" by New Zealand singer Tina Cross, following her victory in the televised Pacific Song Contest. Disk is on the Philips label.

The finals of the competition, involving seven entries from countries around the Pacific Basin, will eventually be seen by a television audience estimated at 50 million.

20-year-old Cross went into Auckland's Mandrill Studios within two days of the finals to record the song, with composer Carl Doy producing.

Cross and Doy's teamwork topped entries from Canada, Australia, Hong Kong, Japan, Korea and the Philippines to win. There could be no claims of hometown voting, as judging for the contest (won last year by Japan) was shared equally among the competing countries.

The way to the event wasn't easy for Cross, who left a tour through the U.S. with a troupe of New Zealand entertainers promoting their homeland to sing Doy's composition.

On the tour, sponsored by Air New Zealand, she struggled with throat problems, and on some dates

was obliged to lip sync to recordings. Victory in the Pacific Song Contest tops a big year for the singer, who a few months ago signed a three-year contract with Polygram New Zealand which reportedly will net her \$50,000.

Cross' first two singles, "Make Love To Me" and "Everybody Let's Dance" on Polygram-distributed Philips, reached this nation's top 20. They were produced by Eric Johns, a former member of "Boogie Nights" hit group, Heatwave. Johns now lives here.

Cross' debut album on Philips, "You Can Do It," was also produced by Johns, and the title track will be the coupling of "Nothing But Dreams" as a 45.

Rock Spot Shut Down Fuels Riot

NEWCASTLE—The closure of a nationally famous Australian rock venue in this major industrial city, 150 miles North of Sydney, produced a wild street brawl which has been described by local police as "the worst civil riot ever seen."

An estimated 2,000 rioters engaged in a two-hour battle against 100 police as a last ditch effort to save the 94-year-old Star Hotel, soon to be demolished to make way for a shopping center.

The hotel has long been the premier venue for rock bands in a city which can lay claim to one of the highest unemployment levels in the country. Virtually every major performing act in Australia has appeared at the hotel at least once.

A 10,000 signature petition had failed to sway the owners of the hotel some weeks prior to the closure, and on the final night, the city's youth turned out *en masse* to bid farewell to the hallowed hotel.

When police attempted to enforce the state's 10 p.m. closing law, the wild melee ensued, resulting in 14 hospitalized police officers, 20 hospitalized civilians, two burnt-out police cars and more than 30 arrests. Public outcry was considerable.



GOLDEN PLEASURE—The mood is obviously cheerful as Ariola recording artist, Amii Stewart, center, stops by Hansa Productions' London office to collect platinum and gold awards for North American sales of her "Knock On Wood" single and album. With her is Hansa's international director, Trudy Meisel, and Hansa president, Peter Meisel.

Promoter Ties With Japan Fashion Firms

By ELISE KRENTZEL

TOKYO—In an effort to help boost concert ticket sales for foreign rock and new wave acts, and to give artists a base in the highly competitive Japanese market, promoters Ongakusha have entered the fashion arena.

Rather than produce mundane T-shirts et al, promotion manager Hiroshi Ueno of Ongakusha has united both the fashion and music worlds to help build artists' careers by tie-ups with major fashion makers, as visual aids are far more important in this market than audio aids in steering an act to success.

Elise Krentzel is Billboard's new correspondent in Japan, based at the company's Tokyo offices at the Utsunomiya Building (4th floor), 19-16, Jingumae 6-Chome, Shibuya-ku; tel. 03-498-4641.

Ueno says that since his association with both Alpha Cubic and Levi's began, ticket sales have increased by 30% or on a ten-to-one basis.

Kicking off with Bob Welch, Ueno hired Alpha Cubic to produce everything from linen jackets to scarves at a no-cost factor, as Alpha was allotted free advertising space in all of Ongakusha's artist folders sold at concerts.

Ueno feels, "We must promote directly to the consumer as opposed to the dealer. When we give out x amount of jeans to a record store, or have radio stations run quiz games in exchange for merchandise, the consumer is getting something tangible."

With Al Stewart, Ueno had record stores in the Ginza, Shibuya and Harajuku areas give consumers a pair of jeans with each album purchase.

This is rarely done in Japan, since

MIDEM Meeting

NEW YORK—The licensing of videotapes and videodisks, the export and import of records and tapes, and the impact of home duplicating are all topics set for discussion at the second annual Congress of the International Federation of Popular Music Publishers (IFPMP). That's due to take place on the afternoon of the third day of MIDEM '80 in Cannes, Jan. 20. The Federation's first annual congress was held at MIDEM '79.

costs are skyhigh—although Ongakusha's outlook as a new firm is one of chance or risk.

Since Japan is more fashion-conscious than both New York or London, the influence of word-of-mouth by designers, models and planning companies becomes weighty in deciding what groups should be invited to perform here.

For the Fleetwood Mac show this past February, Ongakusha got into talks with top fashion people as to what products would fit the Mac image. A tusk colored, linen zip-up jacket was chosen.

For Mac's first show on their current U.S. tour, journalists from the three top Japanese newspapers and one weekly magazine editor were brought over by Ongakusha.

Garrett Visit

TOKYO—Leif Garrett arrives here this month for a six-city tour, taking in Osaka, Fukuoka, Okayama, Kanazawa, Tokyo (two nights) and Nagoya. Dates fall between Nov. 22, and Dec. 2, and coincide with the release through Warner-Pioneer of the artist's third album, "Same Goes For You," on Atlantic-handled Scotti Bros.

Garrett's Japanese concerts earlier this year were SRO, and set attendance records in two major venues.

ARIOLA TO DISTRIBUTE

MCA Sets German Operation

HAMBURG—MCA Records will open a German company next year, as part of its previously announced program of international expansion (Billboard, July 21, 1979).

The operation will have its own marketing and promotion teams in this, the world's third largest music market, but will use Ariola's pressing, distribution and sales facilities.

The company is expected to be fully functional by July. From Jan. 1 (after the expiry of MCA's current license deal with Metronome) until then, Ariola will act as licensee.

MCA is also licensing its line, which includes ABC product, to Ariola in Austria, Switzerland, Benelux, France, Spain, Mexico and Brazil. This, too, takes effect Jan. 1.

Negotiations have been handled by Roy Featherstone, London-based president of MCA International Record Operations, and Monti Leuftner, president of Ariola. The latter notes that the next development for his company is the formation of separate companies in Latin American markets.

Infinity's Ron Alexenburg is also presently in discussions with Ariola for licensing agreements in the same territories covered by the MCA pact, excluding Brazil.

Other global representation for MCA—all its current foreign licensing arrangements, excluding Japan and Australia, expire Dec. 31—have yet to be announced.

But the news of the German plans and the association with Ariola clearly signal the company's determination to become an international force in the '80s, under Featherstone.

And in repertoire terms, the thrust has already begun. Several of the company's acts are enjoying hefty sales worldwide right now.

They include the Crusaders, whose "Street Life" single and album have been major chart items throughout Europe; Al Hudson & the Partners, whose "You Can Do It" 45 is selling strongly in Britain, Holland, Belgium (where it's No. 1 this week) and Germany, among other territories; and "The Wiz" soundtrack crew, whose "A Brand New Day" has been a No. 1 hit in Holland.

MCA also released M's "Pop Muzik" in most world markets, where it's been a massive hit.

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SAYS BUSINESS REPORT

Pirates Outpacing Legit Greek Sales

By JOHN CARR

ATHENS—The sale of pirate cassettes in Greece is now running at a greater volume than the sale of legal cassettes and records combined, exceeding 75% of the total market, according to "Business And Finance," an English-language business weekly.

It estimates that the Greek government is losing up to \$10 million a year in revenue as a result of pirate activity, and that a draft bill on record copyright has "got lost" three times on the way to parliament for ratification.

In the article titled "The Greek Recording Industry—A Pirate's Paradise," the magazine says Greece and Portugal are Europe's key pirate-afflicted countries, on a level with Egypt, but more fortunate than Turkey and the Persian Gulf states, where piracy is devouring more than 90% of the market.

In Greece, pirate cassettes sell for less than half the price of the genuine article, but in Turkey the price differential is minimal. In Saudi Arabia, pirated local cassettes sell for four rials each, one-fifth of the price of a legal cassette. International repertoire sells for half the legal price.

The magazine cites an occasion when Athens police raided a retail outlet in central Athens three times in one day. They confiscated some 4,000 pirate tapes on each raid. Each time the police returned they found the store had been completely restocked by pirate suppliers.

Police report, in fact, that many pirate suppliers guarantee their outlets that confiscated cassettes will be replaced immediately.

The result is increasing anger of local recording executives over the

lack of progress with a new copyright bill.

Michael Matsas, managing director of Minos Matsas Records, is the local industry's antipiracy co-ordinator and chairman of the local branch of IFPI, the International Federation of Producers of Phonograms and Videograms. He predicts that if piracy proliferates at its present rate then the Greek record industry will simply have to close down.

And Alan Boxer, managing director of EMI Greece, says: "We either check piracy now, or there will be no new recording taking place in five years' time."

U.S. Firms Fight For Foreign \$

Export Market Heating Up: Competition, Price Cutting

• Continued from page 4

all three companies claim to be number one in terms of gross sales. Among the newcomers to have entered the export trade are J & R Music World, Record Haven, Stratford, Tone and Tape King, which also claims to be among the highest grossing exporters. In some cases, personnel has been hired away from competing companies in order for these firms to establish themselves in the export market.

None of the companies is willing to identify who the lowballers are, but older firms are blaming the newcomers and the newcomers are blaming the older firms.

Tape King's David Abady says he knows of an instance where an overseas account ordered from one exporter, then was immediately ap-



CUBAN TIE—Cuban Ambassador to Japan Jose Menchero, center, shows off one of three LPs recorded in his country by Victor Musical Industries recently. Artists recorded are Irakere, Algo Nuevo and Conjunto Caney. Victor officials flanking him are Shoo Kaneko, senior managing director and Saburo Watanabe, label president.

proached by a second company offering to match the order at a lower price. The account was more interested in being first in his territory with a new release, however, and decided to accept whichever shipment got there soonest.

The losing exporter was stuck with an \$800 order sitting in a foreign warehouse, hoping he could attract a buyer rather than pay additional freight costs to retrieve it.

"It's almost cheaper to give it away if that happens," Abady says. "It's rough."

When a disco DJ in Munich or Paris plays a new release he received from the U.S. and generates a demand for the disk, local retailers contact an export house here immediately.

"Then it's a matter of who gets the goods here first and who can ship it out first," says Gary Hall, sales manager of Record Haven.

The ability to do that, most exporters agree, depends on a knowledge of flight patterns, freight forwarding firms and ultimately, trusting your customer.

"You must choose your customers wisely," says Sam Weiss, head of Win Records Inc. "You can't give credit too loosely. It's hard enough to collect over here, much less overseas."

Linda Stone says she tries to deal only with accounts abroad with which she has developed a personal relationship.

Since exports help U.S. balance-of-payments, government agencies sometimes help U.S. firms check the credit rating of a foreign account. This can be done through trade attaches in U.S. embassies.

One of the things that makes the export trade alluring is the vast market that exists overseas for American music. With more domestic competition, and a shrinking world, overseas sales become important.

"We're dealing with 186 countries," Arthur Lerner of Cardinal says. "When business is slow in one area, it's picking up somewhere else. There's no recession on a worldwide basis."

Nevertheless, some markets are busier than others. Imports are heaviest where the dollar is weak compared to local currency and the demand for American product is great.

Germany, the Scandinavian countries, Benelux, the U.K. and Switzerland are among the heaviest buyers in Europe, while Japan and Hong Kong dominate the Asian

markets. Some think heavy Swiss sales are winding up in Italy.

According to Ed Portnoy of Record Shack, China will be the next hot market for export trade. He recently returned from a trip to China and although he hasn't yet made any deals he believes the market will soon be "opening up."

David Eskin is a veteran exporter who decries the wheeling and dealing tactics that have entered the trade these days, but he agrees the market is healthy—if one can provide quick service.

"Let's say CBS releases 20 new records," he explains. "Now the foreign affiliate will only press maybe five titles out of that number. They want the best sellers only. But we know there's always someone who will buy the other 15 if you know the market."

Sometimes the licensees miss out on a record from the U.S. that breaks in their territory, giving the exporter a clear break.

"Some licensees aren't just sleeping," says cardinal's Lerner. "Some of them are dead."

"It enables you to break a record before the manufacturer," he adds.

It's not all gravy. One of the busiest markets in 1978 was Nigeria. Smart exporters got in early and serviced the country's demand for American jazz, reggae and soul product. Then the government put a freeze on imports, deciding to en-

Pope LP Profits To Charity

DUBLIN—A "major contribution"—believed to be 25%—of profits on sales of the album "Pope John Paul II In Ireland" is going to a children's charity in recognition of International Year of the Child.

The LP, one in an anticipated spate of papal product following the Pontiff's historic trek to Ireland, is made up of highlights of the trip, taken from RTE radio and television tapes. It is out on the RTE label and licensed and distributed by Polygram, (Billboard, Oct. 20, 1979).

It has a running time of 50 minutes and carries a picture of an aerial view of Phoenix Park, Dublin, where an estimated 1,250,000 gathered to greet the Pope. Recorded in Dublin, Drogheda, Galway, Knock and Limerick, it features contributions from Bernadette Greevy, Frank Patterson, the Chieftains, the Army No. 1 Band and Our Lady's Choral Society. Commentary is by

French Reveal Sales Stumble In First Half

By HENRY KAHN

PARIS—Unit sales of records in France for the first half of this year slumped by 12% against the last six months of 1978. Cassette sales were down by nearly 3%.

The statistics, just released by the Syndicat National de l'Edition Phonographique et Audio-Visuelle (SNEPA), show that the value of sales was up by 2.8% for the same period, due to price increases.

SNEPA, this nation's disk industry association, comments that, contrary to some reports, prices have not risen sharply since retail controls were lifted. In fact, the increase is only 9.4% and, over the past 18 months, the rise in the cost of disks at retail has been well below the cost of living index.

Since 1970, the cost of living in France has climbed by a dramatic 114% but disks have increased in price by only 42.8%.

But disk sales nationally are in a difficult position, nevertheless, because of the imposition of the hefty 33% Value Added Tax (akin to a sales tax).

Other threats come from home taping, with the government moving very slowly to shape new laws to cover this problem, and piracy, against which SNEPA says industry protection is "quite inadequate."

Additionally, French radio pays no copyright or performance fee for the broadcast of records.

SNEPA says a total of 6,958 new album titles were released in France in 1978, and 2,509 new singles. Cassettes amounted to 2,496 new titles, and there were just 47 new 8-track releases.

Overall, disk sales were up by 9% over 1977 at 139 million. Singles, at 59 million, were up 8% and albums, at 75 million, up 10 million. Cassette sales totalled 19.5 million.

Some 20 million disks were exported in 1978, providing an income of around \$50 million. And 6,336 people were employed in the French record industry that year.

courage domestic manufacturing instead.

As a result, exports to Nigeria dropped from nearly a million disks shipped in 1978 to an abysmal 961 so far this year, according to the Dept. of Commerce.

Rock With Local Roots Sparking Spanish Sales

By FERNANDO SALAVERRI

MADRID—A striking new feature of the local record market here has been the emergence, over recent months, of a whole string of crossover pop styles inspired by the various forms of traditional Spanish music.

The first breakthrough came with Andalusian rock, a mix of flamenco with rock and blues that the Spanish industry sees as possessing strong international potential.

Some two years ago, top singer Miguel Rios pioneered the sound with a Polydor album "Al-Andalus." Around the same time, a few young groups were experimenting with similar sounds. Since then Andalusian rock has grown into the big sales success story of 1979.

The group Triana (Movieplay) has passed the 100,000 sales mark with its third album "Sombra Y Luz," with consequent in-store action on the two previous catalog items. The band has toured to SRO houses.

Epic has launched another group, Alameda, with an album that reached the top 20. Fragua is to receive strong promotional back-up for its launch via Hispavox, and there is also strong reaction to EMI group Quadalquivir.

Paco De Lucia, the world-famous guitarist signed here to Fonogram, has experimented in the field, and another noted flamenco artist, singer

Cameron (Fonogram), is currently performing with the rock group Dolores (Polydor).

Now Andalusian rock has been joined as a successful new genre by flamenco pop: traditional Spanish music in crossover form, with simplified lyrics and pop or even disco arrangements.

Brightest star is Maria Jimenez, whose three Movieplay albums have so far sold more than 300,000 units, while her latest, "Resurreccion De La Alegria," is in the charts.

Rocia Jurado (RCA) and Lolita (CBS) are enjoying good sales in both Spain and Latin America, while long-established star Manolo Escobar (Belter) has successfully recorded a greatest hits collection with disco backings added.

Gypsy singer Amina has given Hispavox another hit in the disco field with "Diki Diki," and the label also has Los Marismeros, a group that has a long track record of hit releases.

Within the flamenco pop category is another variant form—rumba pop. This is becoming more popular as production grows in sophistication, to the benefit of exponents like Los Amaya (RCA), Rumba Tres (Belter), Los Chichos (Fonogram) and Peret (Epic).

Newer artists working in the same vein include Laventa (CBS), and El Fary (Movieplay).



SECRET'S OUT—Buyers from Boots, one of Britain's leading chain outlets for records, examine Stevie Wonder's much-delayed "Journey Through The Secret Life of Plants" in the company of staffers from EMI, Motown's licensee worldwide. From the left: Will Price and Chris Evans from Boots, and Bill Rogan and David Hughes from EMI. Hughes is Motown's general manager at EMI U.K.

HIT IN HOLLAND

Second Time Around For '63 Surf Smash

By ADAM WHITE

NEW YORK—The powerful role of European television in exposing recording artists and their music is underscored by Jan & Dean's second-time-around success in Holland with "Surf City."

A remake of the American duo's original 1963 hit, the disk climbed to the Dutch top three last month via Dureco Records. The company leased the item from K-tel, for whom Jan Berry and Dean Torrence re-recorded it some 18 months back.

It was part of Dureco's "Golden Oldies" series of singles, a 25-title line launched about six months ago to substantial consumer interest. "There's really a heavy demand in Holland and Belgium for these old

Assistance in this story provided by Willem Hoos in Holland.

hits," explains international manager, Cees Jansen, "and they've been getting extensive radio exposure." (The label has since issued three further batches of 25 singles, and is seeking more repertoire.)

The boost which has made "Surf City" the most successful of these recycled oldies to date—with reported sales of 100,000 copies—came when Veronica TV broadcast "Dead Man's Curve," the small screen biography of the surfin' pair.

World rights to the two-hour movie are with EMI TV Productions, notes Dean Torrence, while in the U.S. (where "Dead Man's Curve" was first shown in February last year) it's a joint venture with CBS TV.

The movie soundtrack uses the original Jan & Dean version of "Surf

Haaland Is Tonop Tonic

OSLO—The fledgling Tonop label, formed just a year ago, is enjoying a strong-selling album here with Bjoero Haaland, country singer known as the "Norwegian Jim Reeves."

The U.S. influences on the LP are considerable. It was recorded in the Glen Studio, Stockholm, by Bruno Glenmark, with American technician Michael Schuman handling the engineering.

The ability of Haaland, who lived in the U.S. for 10 years, to sing comfortably in English is seen as giving him a real chance of international success.

City" and other hits like "Drag City" and "The Little Old Lady From Pasasena," which were waxed throughout the '60s for the American Liberty label, since absorbed by United Artists.

Torrence tells that the re-recordings for K-tel were prompted by United Artists' lack of interest (this was before the company was bought out by EMI) in reissuing the originals, and by his desire to provide studio experience for his and Berry's backup band, Papa Doo Run Run.

Torrence also has a proposal before Dureco that it considers directly financing more Jan & Dean recordings, either new material or remakes, for release in Holland, bypassing K-tel.

If this occurs, it will represent the third-time-around for much of the repertoire. Torrence and the Beach Boys' Mike Love, who made a cameo appearance in "Dead Man's Curve," re-recorded the Jan & Dean hits after the K-tel sessions, but they were done under tax shelter conditions—and may never be released.

Meanwhile, EMI is about to issue a compilation of the original Liberty masters under the title of "Dead Man's Curve." A 10-tune package, it comprises selections used in the movie.

Apart from the Netherlands' action, EMI's interest has been spurred by Jan & Dean's touring success in the U.S. This past summer, Torrence claims, the pair was one of the few acts on the road to make money. He acknowledges the modest size of the venues (New York's Bottom Line was one) but notes that no one believed the trek would do anything but lose money. "We made it," he says, "and without the help of any record company."

He wants to continue touring—the pair recently played dates in Chicago and Las Vegas—and wants to play the college circuit, too. He's looking forward to the idea of going to Europe, if the right arrangements can be made. Jan & Dean never performed there during their '60s heyday, he confirms.

And all this, despite the fact that Torrence has his own, thriving business, Kittyhawk Graphics, based in Los Angeles. Formed in 1968, the firm has been involved with many music industry projects, and, in particular, work for Steve Martin, including the graphics of the comedian's current Warner Bros. album, "Comedy Is Not Pretty."

International Sony Lawsuit: Aussies Seek \$1 M Damages

SYDNEY—The Australian Record Industry Assn. (ARIA) is seeking \$1 million in damages from the local Sony company over the latter's alleged unauthorized copying of recorded product (Billboard, Oct. 20, 1979).

The Japanese corporation's Sydney office was offering copies of prerecorded cassettes to customers buying new blank tapes, claims ARIA, whose executive director, John Hayes, describes this as "a flagrant breach of copyright."

Joint plaintiffs in the proceedings are Australia's seven major record companies.

At a New South Wales Supreme Court hearing Oct. 10, Sony consented to a total injunction upon its copying activities, and the assumption of all costs. Sony counsel, W.M. Gummow, offered no explanation or defense for the company's actions.

Comments John Hayes: "My members are gravely concerned by the erosion of trade resulting from illegal copying, particularly when it's by a company which should be fully aware of copyright matters."

"Accordingly, we have instructed our lawyers to settle for no figure less than \$1 million" (around \$900,000 U.S.).

"There was nothing surreptitious about the activity. The cassette duplicator was prominently placed in an area where the general public is both welcome and wanted. A professionally printed sign clearly offered the service with appropriate prices, and, on occasions when I was present, two or three of the technical service staff operated the machine for customers."

New Chevy Paris Event Draws 1,500

• Continued from page 62

Among the star visitors was Edwin Starr, who signed autographs on the RCA stand. Virtually all record product being promoted came from the U.K. or U.S., emphasizing that disco in France is essentially international.

Throughout the exhibition, record companies and radio networks presented disco acts in special studios. There also was a forum where disco club operators and disk jockeys talked over current difficulties, and a French federation of club operators and professional jocks was set up during the show.

The balance between hardware and records and artists was emphasized by Radio Luxembourg International providing a hookup of disco product from Le Palace, in Paris, arguably the most famous disco theatre in Europe. Leading acts, including Boney M., Wilson Pickett, Sylvester, Amanda Lear and Edwin Starr were provided with trophies in the shape of miniature Eiffel Towers.

Business deals proliferated as DISCOM went on and Barelay Records here announced early plans to press, via its U.S. importer Jem, its Egg label product in the U.S. But exports to the U.S. will continue until sufficient American pressings are available.



LIVE BROADCAST—Australian radio station 2SM kicks off its annual "Rocktober" celebrations in the Sydney suburban household of the Elliot family, whose Donna Elliot, left, came out tops of the "Win 2SM For A Day" competition. Among those personalities who dropped by was recording artist John Paul Young.

Ambitious Dainty: Briton Down Under

By GLENN BAKER

MELBOURNE—Concert presentation in Australia in the wake of the devastating Computicket crash of last February is not all bad, according to young English (but now Australian-headquartered) entrepreneur, Paul Dainty.

Dainty, who made his fortune bringing top-line rock acts to this country in the early '70s, suggests: "Perhaps it was timely, the bubble was due to burst. There were too many acts coming in demanding big money. Blase promoters were paying any fee an act demanded, and then putting them into open paddocks. It had to collapse."

"It wasn't always promoters' greed, though," he continues. "A lot of acts really get off on playing before 30,000 people at one show, and just wouldn't entertain the idea of playing five to six indoor shows instead."

"There were many of my own outdoor concerts that I would have preferred to stage indoors, had I the choice."

Some of Dainty's 90 Australian tours since the Hollies in 1970 have included Abba, the Rolling Stones, the Bee Gees, Fleetwood Mac, Santana and the Beach Boys.

"I know it was me who set Australia on the world touring map," he politely insists. "Once, managers never considered Australia. Now it's a first consideration when touring schedules are plotted."

Dainty is swift to separate himself from the image of muddy quagmires that has become virtually synonymous with Australian outdoors concerts.

"Nobody can stop the rain falling, but you can take maximum steps to minimize its effect. Abba's Sydney concert was disrupted by rainfall on one night, causing great difficulty, but Dylan was actually presented on a ruined ground. If that had been my show, it would never have gone on."

A penchant for ambitious presentations sets Dainty aside from his competitors. In 1977, he staged "Rockarena," one show each in Sydney and Melbourne featuring Fleetwood Mac, Santana, Little River Band, Creation (from Japan) and the Kevin Borich Express, with a combined audience of around 125,000.

Currently, it's "Marathon Rock," with Santana, Eddie Money and the Russell Morris Band, going around Australia.

Spending at least six months of

each year Down Under, Dainty has recently decided to center his activities entirely upon Australia, forsaking occasional entrepreneurial forays into Europe and the Far East. "It's not worth the aggravation," he explains.

He admits that he does see himself as a "young Stigwood," and has recently broadened his base of operation with the purchase of Melbourne's Comedy Theatre. Deborah Kerr is currently doing capacity business in the venue.

"Although the time has definitely passed when you could sell out five Hordern Pavilions—that's Sydney's 5,000-seat rock venue—with almost any name act brought in, we're almost returning to pre-Computicket crash conditions."

"At the moment, Santana, Money, Ry Cooder & David Lindley, Rockpile and Jesse Winchester are touring, and ticket sales are open for Demis Roussos, Cheap Trick, Elton John, Neil Sedaka and who knows who else? That's a lot of money passing over ticket counters within the space of about two months."

Upcoming in 1980 for Dainty, meanwhile, will be the Rolling Stones' fourth Australian tour (second for Dainty) and, if rumors are to be believed, the long-awaited Who.

Faulty To Pye

LONDON—The first 45s by the Police, Squeeze and Sham 69 will be reissued here by Pye Records, under its new deal with two-year-old Faulty Products. This is the independent U.K. network handling repertoire on the Illegal, Step-Forward, Deptford Fun City, Kryptonite and Fashion Music labels.

First release via Pye features Manchester band, the Fall. The deal also covers back catalog, hence the reissues noted above, while further signalling Pye's renewed thrust into the contemporary music market (Billboard, Oct. 27, 1979).

By Another Name

LONDON—A single recorded by Blondie in Los Angeles last year has been released in Britain under the name New York Blondes featuring Madame X.

Entitled "Little GTO," the disk came to Decca via its licensing deal with Bomp Records of California. The label is leaving the identity of the artists an open secret.

Billboard Hits Of The World

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NOVEMBER 10, 1979, BILLBOARD

BRITAIN

(Courtesy of Music Week)
As of 10/27/79
SINGLES

This Week	Last Week	Singles
1	1	ONE DAY AT A TIME, Lena Martell, Pye
2	3	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
3	5	EVERY DAY HURTS, Sad Cafe, RCA
4	6	GIMME GIMME GIMME, Abba, Epic
5	2	VIDEO KILLED THE RADIO STAR, Buggles, Island
6	4	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
7	7	CHOSEN FEW, Dooleys, GTO
8	9	TUSK, Fleetwood Mac, Warner Bros.
9	16	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola/Hansa
10	21	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
11	11	OK FRED, Erroll Dunkley, Scope
12	8	MESSAGE IN A BOTTLE, Police, A&M
13	10	DREAMING, Blondie, Chrysalis
14	15	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic
15	18	MY FORBIDDEN LOVER, Chic, Atlantic
16	27	STAR, Earth, Wind & Fire, CBS
17	14	QUEEN OF HEARTS, Dave Edmunds, Swan Song
18	12	SINCE YOU'VE BEEN GONE, Rainbow, Polydor
19	13	WHATEVER YOU WANT, Status Quo, Vertigo
20	22	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
21	26	ON MY RADIO, Selester, 2-Tone
22	23	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols, Virgin
23	17	MAKING PLANS FOR NIGEL, XTC, Virgin
24	20	BACK OF MY HAND, Jags, Island
25	19	YOU CAN DO IT, Al Hudson & The Partners, MCA
26	29	THE SPARROW, Ramblers, Decca
27	24	LUTON AIRPORT, Cars UK, WEA
28	NEW	MESSAGE TO YOU RUDY, Special, 2-Tone
29	NEW	ETON RIFLES, Jam, Polydor
30	NEW	HE WAS BEAUTIFUL (Cavatina), Iris Williams, Columbia
31	33	RISE, Herb Alpert, A&M
32	NEW	STILL, Commodores, Motown
33	NEW	LADIES NIGHT, Kool & The Gang, Mercury
34	39	YOU'VE GOT MY NUMBER, Undertones, Sire
35	NEW	I DON'T WANT TO BE A FREAK, Dynasty, Solar
36	34	SPIRIT BODY AND SOUL, Nolan Sisters, Epic
37	32	LET ME KNOW, Gloria Gaynor, Polydor
38	NEW	SAD EYES, Robert John, EMI
39	36	NUCLEAR DEVICE, Stranglers, United Artists
40	30	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
LPs		
1	1	REGGATTA DE BLANC, Police, A&M
2	2	TUSK, Fleetwood Mac, Warner Bros.
3	3	EAT TO THE BEAT, Blondie, Chrysalis
4	NEW	SPECIALS, Specials, 2 Tone
5	8	LENA'S MUSIC ALBUM, Lena Martell, Pye
6	6	OFF THE WALL, Michael Jackson, Epic
7	NEW	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
8	5	THE LONG RUN, Eagles, Asylum
9	4	WHATEVER YOU WANT, Status Quo, Vertigo
10	22	GREATEST HITS 1972-1978, 10cc, Mercury
11	NEW	ROCK 'N' ROLLER DISCO, Various, Ronco
12	12	BOMBER, Motorhead, Bronze
13	17	I AM, Earth, Wind & Fire, CBS
14	16	PARALLEL LINES, Blondie, Chrysalis
15	9	DISCOVERY, Electric Light Orchestra, Jet
16	NEW	ONE STEP BEYOND, Madness, Stiff
17	7	OUTLANDOS D'AMOUR, Police, A&M
18	13	OCEANS OF FANTASY, Boney M, Atlantic/Hansa
19	15	STRING OF HITS, Shadows, EMI
20	10	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
21	11	MR. UNIVERSE, Gillan, Acrobat
22	23	BREAKFAST IN AMERICA, Supertramp, A&M
23	19	THE UNRECORDED JASPER CARROTT, DJM
24	27	SKY, Sky, Ariola
25	28	QUADROPHENIA, Soundtrack, Polydor
26	21	A CURIOUS FEELING, Tony Banks, Charisma
27	18	ONE VOICE, Barry Manilow, Arista
28	NEW	MARATHON, Santana, CBS
29	14	DOWN TO EARTH, Rainbow, Polydor
30	NEW	MIDNIGHT MAGIC, Commodores, Motown
31	24	SURVIVAL, Bob Marley & The Wailers, Island

32	20	THE RAVEN, Stranglers, United Artists
33	31	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
34	30	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
35	33	UNDERTONES, Undertones, Sire
36	25	VOULEZ-VOUS, Abba, Epic
37	38	MANILOW MAGIC, Barry Manilow, Arista
38	NEW	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
39	35	FACADES, Sad Cafe, RCA
40	NEW	ROCK 'N' ROLL JUVENILE, Cliff Richard, EMI

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 10/31/79
SINGLES

This Week	Last Week	Singles
1	1	POP MUZIK, M, Sire
2	2	SAD EYES, Robert John, EMI
3	5	DON'T STOP TILL YOU GET ENOUGH, Michael Jackson, Epic
4	4	LEAD ME ON, Maxine Nightingale, RCA
5	12	RISE, Herb Alpert, A&M
6	NEW	HEARTACHE TONIGHT, Eagles, Asylum
7	8	I'LL NEVER LOVE THAT WAY AGAIN, Dionne Warwick, Arista
8	16	SAIL ON, Commodores, Motown
9	NEW	BABE, Styx, A&M
10	6	MY SHARONA, The Knack, Capitol
11	3	GOOD GIRLS DON'T, The Knack, Capitol
12	17	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
13	10	BORN TO BE ALIVE, Patrick Hernandez, Columbia
14	NEW	TUSK, Fleetwood Mac, Warner Bros.
15	7	BAD CASE OF LOVIN' YOU, Robert Palmer, Island
16	11	GOTTA GO HOME, Boney M, WEA
17	15	DIRTY WHITE BOY, Foreigner, Atlantic
18	NEW	DREAMING, Blondie, Chrysalis
19	18	CRUEL TO BE KIND, Nick Lowe, CBS
20	NEW	TAKE THE LONG WAY HOME, Supertramp, A&M
LPs		
1	2	BREAKFAST IN AMERICA, Supertramp, A&M
2	1	IN THROUGH THE OUT DOOR, Led Zeppelin, Atlantic
3	4	GET THE KNACK, Capitol
4	5	THE LONG RUN, Eagles, Asylum
5	3	DREAM POLICE, Cheap Trick, Epic
6	6	EAT TO THE BEAT, Blondie, Chrysalis
7	8	VOULEZ-VOUS, Abba, Atlantic
8	9	CANDY-O, The Cars, Elektra
9	10	THE CARS, Elektra
10	12	DISCOVERY, ELO, Jet
11	7	HEAD GAMES, Foreigner, Atlantic
12	11	AT BUDDOKAN, Cheap Trick, Epic
13	14	FIRST UNDER THE WIRE, Little River Band, Capitol
14	NEW	I'M THE MAN, Joe Jackson, A&M
15	13	SLOW TRAIN COMING, Bob Dylan, Columbia
16	16	CORNERSTONE, Styx, A&M
17	NEW	INTO THE MUSIC, Van Morrison, CBS
18	17	BAD GIRLS, Donna Summer, Casablanca
19	NEW	KENNY, Kenny Rogers, United Artists
20	NEW	SECRETS, Robert Palmer, RCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/5/79
SINGLES

This Week	Last Week	Singles
1	1	WE DON'T TALK ANYMORE, Cliff Richard, EMI
2	6	MAYBE, Thom Pace, RSO
3	2	EL LUTE, Boney M, Hansa
4	3	A WALK IN THE PARK, Nick Straker Band, Decca
5	5	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
6	7	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
7	24	GIMME GIMME GIMME, Abba, Polydor
8	8	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
9	4	BOY OH BOY, Racey, RAK
10	10	DAS LIED VON MANUEL, Manuel & Pony, Polydor
11	9	SO BIST DU, Peter Maffay, Teldec
12	11	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa
13	12	I DON'T LIKE MONDAYS, The Boomtown Rats, Mercury
14	15	WHATEVER YOU WANT, Status Quo, Vertigo
15	14	EL LUTE, Boney M, Hansa
16	19	NACHTS WENN ALLES SCHLAEFT, Howard Carpendale, EMI
17	13	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
18	17	SCHWARZES GOLD, Peter Alexander, Ariola
19	16	GLORIA, Umberto Tozzi, CBS

20	20	MOSKAU, Dschinghis Khan, Jupiter
21	28	YOU CAN DO IT, Al Hudson & The Partners, MCA
22	26	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
23	18	BRIGHT EYES, Art Garfunkel, CBS
24	22	I WANT YOU TO WANT ME, Cheap Trick, Epic
25	25	FABULOUS LOVER, LOVE ME, Amanda Lear, Ariola
26	23	UNDER FIRE, Clout, Carrere
27	21	MY SHARONA, The Knack, Capitol
28	29	DREAMING, Blondie, Chrysalis
29	NEW	TUSK, Fleetwood Mac, Warner Bros.
30	27	BREAKFAST IN AMERICA, Supertramp, A&M

LPs

1	1	FREI SEIN, Peter Maffay, Arcaade
2	2	OCEANS OF FANTASY, Boney M, Hansa
3	3	EVE, The Alan Parsons Project, Arista
4	4	STAPPENWOLF, Peter Maffay, Telefunken
5	6	BREAKFAST IN AMERICA, Supertramp, A&M
6	5	TRIUMPH DER GOLDENEN STIMME, Karel Gott, Polydor
7	9	DISCOVERY, Electric Light Orchestra, Jet
8	7	DIE STIMME DER PRAERIE, Ronny K-tel
9	NEW	WHATEVER YOU WANT, Status Quo, Vertigo
10	8	ZAUBER DER GITARRE, Ricky King, Epic
11	NEW	OPERNMELODIEN WIR WIR SIE LIEBEN, Fischer Choir, Polydor
12	12	COMMUNIQUE, Dire Straits, Vertigo
13	10	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter
14	14	ROCK 'N' ROLL JUVENILE, Cliff Richard, EMI
15	NEW	MIDNIGHT MELODY, Jean Claude Borally, K-tel
16	11	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE, John Denver, RCA
17	16	TRAEUMEREIEN, Richard Clayderman, Telefunken
18	13	DYNASTY, Kiss, Casablanca
19	15	DIRE STRAITS, Vertigo
20	19	GONE TO EARTH, Barclay James Harvest, Polydor

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/29/79
SINGLES

This Week	Last Week	Singles
1	1	BORN TO BE ALIVE, Patrick Hernandez, CBS
2	2	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
3	4	HOT SUMMER NIGHTS, Night, Planet
4	3	WE DON'T TALK ANYMORE, Cliff Richard, EMI
5	5	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
6	8	LET'S GO, The Cars, Elektra
7	6	MY SHARONA, Knack, Capitol
8	7	DON'T BRING ME DOWN, ELO, Jet
9	10	GOOSE BUMPS, Christie Allen, Mushroom
10	12	GIRLS TALK, Dave Edmunds, Swan Song
11	9	GOLD, John Stewart, RSO
12	13	ARE 'FRIENDS' ELECTRIC, Tubeway Army, Atlantic
13	11	UP THERE CAZALY, Two-Man Band, Fable
14	14	HIT AND RUN, Jo Jo Zep & Falcons, Mushroom
15	15	HALFWAY HOTEL, Voyager, Vertigo
16	16	SOME GIRLS, Racey, RAK
17	17	THE NIPS ARE GETTING BIGGER, Mental As Anything, Regular
18	19	BAD CASE OF LOVIN' YOU, Robert Palmer, Island
19	18	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
20	NEW	TUSK, Fleetwood Mac, Warner Bros.

LPs

1	1	THE LONG RUN, Eagles, Asylum
2	4	DYNASTY, Kiss, Casablanca
3	2	SLOW TRAIN COMING, Bob Dylan, CBS
4	3	DISCOVERY, ELO, JET
5	NEW	TUSK, Fleetwood Mac, Warner Bros.
6	5	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
7	8	BOP TILL YOU DROP, Ry Cooder, Warner Bros.
8	6	GET THE KNACK, Knack, Capitol
9	9	MARATHON, Santana, CBS
10	10	EAT TO THE BEAT, Blondie, Chrysalis
11	7	5, J.J. Cale, Shelter
12	11	REPLICAS, Tubeway Army, Atlantic
13	NEW	THE BEST OF KENNY ROGERS, Kenny Rogers, United Artists
14	13	CANDY-O, The Cars, Elektra
15	NEW	ROD STEWART'S GREATEST HITS, Warner Bros.
16	14	INTO THE MUSIC, Van Morrison, Mercury
17	12	BREAKFAST IN AMERICA, Supertramp, A&M
18	NEW	DREAM POLICE, Cheap Trick, Epic

19	15	EVE, Alan Parsons Project, Arista
20	NEW	HIGHWAY TO HELL, AC/DC, Albert

ITALY

(Courtesy Germano Ruscitto)
As of 10/30/79
LPs

This Week	Last Week	Singles
1	1	BANANA REPUBLIC, L. Dalla E.F. Gregori, RCA
2	7	VIVO, I Poo, CGD-MM
3	5	COGI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
4	2	SOLTI, Adriano Celentano, Clan/CGD-MM
5	10	BREAKFAST IN AMERICA, Supertramp, A&M
6	16	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM
7	4	CHICAS, Miguel Bose, CBS/CGD-MM
8	12	MYSTIC MAN, Peter Tosh, Rolling Stones/EMI
9	3	L.A. & N.Y., Alan Sorrenti, EMI
10	6	IN CONCERTO, Fabrizio De Andre, Ricordi
11	9	GLORIA, Umberto Tozzi, CGD-MM
12	8	BAD GIRLS, Donna Summer, Durium
13	11	DALLA, Lucio Dalla, RCA
14	NEW	SURVIVAL, Bob Marley & The Wailers, Island/Ricordi
15	NEW	DYNASTY, Kiss, Durium
16	19	WAVE, Patti Smith Group, Arista/EMI
17	NEW	SLOW TRAIN COMING, Bob Dylan, CBS/CGD-MM
18	NEW	BANDABERTE, Loredana Berté, CGD-MM
19	NEW	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song/WEA
20	14	GELATO AL CIOCCOLATO, Pupo, Baby/CGD-MM

HOLLAND

(Courtesy TROS Radio)
As of 10/30/79
SINGLES

This Week	Last Week	Singles
1	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
2	3	WE BELONG TO THE NIGHT, Ellen Foley, Epic
3	1	A BRAND NEW DAY, Wiz Stars, MCA
4	8	WHATEVER YOU WANT, Status Quo, Vertigo
5	5	SURE KNOW SOMETHING, Kiss, Casablanca
6	7	MESSAGE IN A BOTTLE, Police, A&M
7	16	GIMME GIMME GIMME, Abba, Polydor
8	10	TUSK, Fleetwood Mac, Warner Bros.
9	6	SAIL ON, Commodores, Motown
10	17	KNOCK ON WOOD, Amii Stewart, Ariola
11	12	RADIO, Dolly Dots, WEA
12	13	STREET LIFE, Crusaders, MCA
13	4	ARUMBAI, Massada, Kendari
14	NEW	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
15	9	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
16	11	YOU CAN DO IT, Al Hudson & The Partners, MCA
17	14	HEARTACHE TONIGHT, Eagles, Asylum
18	18	DREAMING, Blondie, Chrysalis
19	NEW	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, Warner Bros.
20	NEW	THEM HEAVY PEOPLE, Kate Bush, EMI

SPAIN

(Courtesy El Gran Musical)
As of 11/3/79
SINGLES

This Week	Last Week	Singles
1	3	SHINE A LITTLE LOVE, Electric Light Orchestra, Jet
2	1	ME LLAMAS, Jose Luis Perales, Hispavox
3	7	REUNITED, Peaches & Herb, Polydor
4	10	AGAPIMU, Ana Belen, CBS
5	NEW	CREO EN TI, Miguel Bose, CBS
6	6	LADY LAURA, Roberto Carlos, CBS
7	2	ONE WAY TICKET, Eruption, Ariola
8	4	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS
9	NEW	QUE NO, Pedro Marin, Hispavox
10	NEW	ME VUELVO LOCO, Tequila, Zafiro

LPs

1	1	COMMUNIQUE, Dire Straits, Fonogram
2	3	DISCOVERY, Electric Light Orchestra, Jet
3	2	SUPER DOBLE, Various, Ariola
4	4	BREAKFAST IN AMERICA, Supertramp, A&M
5	5	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
6	7	EVE, Alan Parsons Project, Arista
7	6	TIEMPO DE OTOSO, Jose Luis Perales, Hispavox
8	NEW	ROCK AND ROLL, Tequila, Zafiro
9	NEW	HAIR, Soundtrack, RCA
10	9	16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox

MEXICO

(Courtesy Enrique Ortiz)
As of 10/26/79
SINGLES

This Week	Last Week	Singles
1	3	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
2	4	AL FINAL, Emmanuel, RCA
3	1	QUERERTE A TI, Angela Carrasco, Ariola
4	2	BORN TO BE ALIVE, Patrick Hernandez, Gamma
5	6	DANCE BONEY HONEY DANCE, Penny MacLean, Musart
6	5	QUE ME PERDONE TU SENORA, Manoella Torres, CBS
7	NEW	LO QUE NO FUE, NO SERA, Jose Jose, Ariola
8	NEW	UN TIPO COMO YO, Sergio Esquivel, Polydor
9	NEW	AMARRADO, Alvaro Davila, Melody
10	7	QUIEN SERA, Camilo Sesto, Ariola

BELGIUM

(Courtesy Billboard Benelux)
As of 11/2/79
SINGLES

This Week	Last Week	Singles
1	1	YOU CAN DO IT, Al Hudson & The Partners, MCA
2	5	GOTTA GO HOME, Boney M, Ariola
3	NEW	GIMME GIMME GIMME, Abba, Vogue
4	3	A BRAND NEW DAY, The Wiz Stars, MCA
5	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
6	10	WE DON'T TALK ANYMORE, Cliff Richard, EMI
7	NEW	GANGSTERS, Specials, Chrysalis
8	NEW	MESSAGE IN A BOTTLE, Police, A&M
9	9	DREAMING, Blondie, Chrysalis
10	NEW	WHATEVER YOU WANT, Status Quo, Vertigo



PERSONALITY GUEST—Television's Gary Sandy, star of "WKRP In Cincinnati," addresses guests at CBS Records of Canada's recent 25th anniversary luncheon, held in conjunction with the Variety Club of Canada. On the dias, from left, is CBS Canada chairman Arnold Gosewich, CBS Records Group deputy president Dick Asher and Chief Barker of the Variety Club of Ontario, Reg Bovaird.

Broadcasters' Steele Says Deregulation Agenda Vital

By DAVID FARRELL

OTTAWA—There is an urgent need to define an appropriate agenda for government deregulations in the broadcast and telecommunications field, the Canadian Assn. of Broadcasters' president reported in a recent speech dealing with "Deregulations—Prospects and Impact."

The association, representing 90% of all broadcast interests in Canada, wants more say in its day to day operation, "because detailed rules and guidelines are hampering" the industry today, president Ernie Steele said.

The objective now is to change government's iron-glove grip on communication outlets, which Steele is advocating in speeches and on paper in the form of a proposal delivered to the federal government earlier this month at the federal-provincial conference here.

Key objectives being sought from the new Conservative government include a roll-back on regulations prohibiting an FM license from repeating a top 40 song more than 18 times per week; a general re-assessment of the need to regulate content on FM radio on a per hour basis; and re-evaluation of the government's decree that television licenses must program a minimum of 60% Canadian content between 6 a.m. and 6 p.m. and 50% in the prime-time slot between 6 p.m. and midnight.

To underscore the over-regulations in the broadcast industry, Steele pointed out that, while broadcast and cable license have doubled between 1969 and 1978, the personnel strength of the federal regulatory body quadrupled while its cost skyrocketed from less than \$2 million to \$15 million.

TV Show Airing New Talent

TORONTO—CHUM radio's buy-in at CITY-TV has given the music industry here a big shot in the arm as a vehicle for promoting new talent, particularly new wave talent, judging from the content of three new shows aired by the cable company in the past month.

The Saturday night spot is the most ambitious new music program undertaken by a Canadian tv station, mostly on the basis that the cameras and reporters are sent out to cover the entertainment scene, rather than the usual route where performers are asked to perform in a hastily decorated studio with live audience.

"Inside The New Music" is a magazine format running 30 minutes and includes hot gossip, music

Polygram Pickup

MONTREAL—Polygram will handle distribution for the Cream and Hi labels in Canada, following the shutdown of their previous distributor, GRT. First product under the new deal is Snail's "Flow" LP, which will be issued in LP, 8-track and cassette versions simultaneously.

Polygram will also issue Cream-Hi product by such artists as Al Green, Ann Peebles and O.V. Wright, among others, notes Bobby Weiss, the label's international vice president.

N.Y.'s Jazz Clubs Active

• Continued from page 45

more variety in its musical fare than most New York jazz spots as it sprinkles in some of the leaders of the jazz new wave like David Murray and Blood Ulmer on a calendar with traditional jazz artists and popular crossover acts.

For the true jazz fan with a hearty musical appetite, the creative booking experiments of Max Gordon and Stanley Crouch have yielded highly stimulating results.

These along with the normally high caliber programming that the Village Vanguard and The Tin Palace respectively offer, have earned

Assistance in preparing this story provided by Robert Ford Jr.

and maintained both outlets a reputation for the city's most consistently adventurous and exciting jazz.

Crouch, writer, musician, and booking director for the Tin Palace, brings more of a new wave edge to the club, though "what I'm trying to do here," he says, "is deal with jazz at its best, whatever the style. If I could get Roy Eldridge, I'd have him."

In the meantime, Crouch works up jazz alchemy with his "In The Tradition," featuring a core of Arthur Blythe, Fred Hopkins, and Steve McCall, then tapping the talents of pianists such as Stanley Cowell or Hilton Ruiz to round out the group.

Crouch also provided the World Saxophone Quartet its first public exposure. There have been solo evenings with drummer Jerome Cooper. And Air, James Newton, Clifford Jordan and Barry Harris, and James Blood Ulmer are representative fare.

"It's got to be quality," declares Crouch, because today most people "do not have the money. Inflation means it's got to be excellent, or my money stays in my pocket." Adds Crouch: "I want this club to be the Five Spot of today."

Local Village papers carry Tin Palace announcements, and public radio jazz programs keep their listeners posted on club activity. But Crouch also claims word of mouth to be a major factor in club success and boasts that taxi cab drivers have dropped off out of town fares at the Tin Palace when asked to recommend a hot jazz spot.

For more than a quarter of a century Max Gordon's Village Vanguard has been the cornerstone of Manhattan jazz, and the name is synonymous with performances of jazz giants past and present.

The title of Gordon's autobiography just sold to St. Martin's Press last summer, "Live At The Village Vanguard," tells it all. The world-renowned club has been the site of numerous historic album dates including those of John Coltrane, Keith Jarrett, and most recently the homecoming dates of long-time expatriate Dexter Gordon. This word of mouth via record has brought the Vanguard name to more continents than any other club could claim. It is

Study C'right Law

LOS ANGELES—Law Lectures Institute will present two intensive courses on all aspects of the copyright law. Copyright authority Melville B. Nimmer will deliver six hour lectures each day. The courses are slated for Jan. 11-12 at the Beverly Hilton Hotel in Beverly Hills and Jan. 17-18 at New York's Sheraton Hotel.

purely as a service that Vanguard dates are advertised in the Village Voice.

Recent years have seen Max Gordon experiment with a trombone nonet led by Slide Hampton. He has also booked a bass octet, has returned vocalist Abby Lincoln to performing, and has developed programs with Count Basie sideman Frank Foster as sextet leader.

With favorites such as Phil Woods, Illinois Jacquet, Bill Evans, and Warne Marsh-Sal Mosca frequenting, Gordon readily admits that he veers from avant-garde and fusion groups when booking, flatly stating "we don't go in for people who are just blowing their tops."

But Gordon, who has seen the children of past customers now attending the club as adults, observes that the one-time rock and later fusion fans are now refining their tastes.

"I like to see it happen," he says. "Young people are starting to listen to the older jazz, the swing jazz. They're listening to bebop. People are returning to the realities of jazz. Young people are finding their way home."

Nero Suit Names RCA

NEW YORK—An \$8.6 million action in U.S. District Court here by pianist Peter Nero charges that his albums were among 9.5 million albums newly manufactured and sold by RCA Records between 1971 and 1973 after they had been deleted from the catalog.

While the suit claims Nero first became aware that RCA manufactured a "large" number of his records in this manner in 1978, the label had admitted to such manufacture and sale at current prices in a pre-trial order filed March 23, 1977 in a multimillion-dollar action by Rod McKuen and Stanyan Music (Billboard, April 23, 1977). A settlement was reached with McKuen before the case went to trial.

Nero, who recorded 15 albums for RCA during contractual relationships with RCA extending from 1960 to 1968, alleges that the label "defrauded and caused (him) economic disparagement when it covertly and illegally manufactured a large number of his records for sale as cut out merchandise."

Billboard SPECIAL SURVEY For Week Ending 11/10/79

Billboard Special Survey Hot Latin LPs™

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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO Las cuentas claras Muzart 1758	1	OSCAR DE LEON El mas grande TH 2063
2	LOS CADETES DE LINARES Rames 1036	2	CELIA CRUZ & SONORA PONCENA La ceiba Vaya 84
3	JIMMY EDWARD Am-Fm Texas best 1003	3	D. SANTOS & J. PACHECO Los distinguidos Fania 549
4	WALLY GONZALEZ Falcon 5026	4	ANDY & PELLIN Encuentro cercano Velvet 3002
5	MANOLO MUNOZ En accion Gas 4209	5	LOS VIRTUOSOS Arrollando Discolor 8801
6	LOS TIGRES DEL NORTE El tahir Fania 577	6	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550
7	LOS CLASICOS El primo ARV 1056	7	ORQ. LA TERRIFICA Pura Artotomax 617
8	RAMON AYALA Soldado raso Fredy 1126	8	ORQ. LA MASACRE New generation 812
9	JOAN SEBASTIAN Muzart 1774	9	CHARANGA CASINO SAR 1001
10	ROBERTO PULIDO ARV 1051	10	WILLIE COLON Solo Fania 535
11	JOSE DOMINGO Con motivos Mericana melody 5628	11	JOE CUBA El pirata del caribe Tico 1434
12	YOLANDA DEL RIO Arcano 3456	12	HECTOR LAVOE Fania 545
13	MAZZ El Cara 012	13	WILLIE ROSARIO TH 2070
14	JULIO IGLESIAS Emociones Alhambra 3122	14	FANIA ALLSTARS Cross over Columbia 36109
15	CAMILO SESTO Pronto 1058	15	RICARDO REY & BOBBY CRUZ Rainbow 501
16	RAMON AYALA Punaloda tapera Fredy 1142	16	CHARANGA AMERICA El sonido 2085
17	CAMILO SESTO Sentimientos Pronto 1042	17	J. PACHECO & CASANOVA Los amigos Fania 540
18	TONY DE LA ROSA Siempre Hacienda 7902	18	W. COLON & R. BLADES Siembra Fania 537
19	ALBERTO VAZQUEZ Gas 4217	19	DIMENSION LATINA Velvet 3001
20	ANGELA CARRASCO Pronto 1048	20	LOS HIJOS DEL REY Autenticos Karen 43
21	PERLA DEL MAR La medallita Joey 2058	21	ORQ. TIPICA NOVEL Canta y encanta Fania 539
22	VICENTE FERNANDEZ A pesar de todo Caytronic's 1526	22	ELADIO JIMENEZ Nuestra 103
23	CHELO Mas Jose Alfredo Jimenez Muzart 1768	23	BORINQUEN ALLSTARS Borinquen 1378
24	LOS FELINOS Muzart 1772	24	ADALBERTO Salsa Fania 536
25	RUBEN NARANJO Los exitos El sarape 1146	25	ORQ. YAMBU Dónde estaban tu Chevere 3013

NOVEMBER 10, 1979, BILLBOARD

Radio Infringement Rights Decision Due

By ROBERT ROTH

NEW YORK—The minimum number of radio speakers which makes a business location liable for a performing rights license may be decided soon in a lawsuit pending in Chicago federal court.

ASCAP temporarily suspended collection of licensing fees from locations using radios connected to multiple speakers following the Supreme Court's 1975 decision in the Aiken case, which held that the owner of a restaurant which had a radio connected to four speakers was not liable for copyright infringement.

The Society had told the high court that it had 5,150 locations so licensed which netted it an annual income of \$246,000.

With the enactment of the new Copyright Act which took effect Jan. 1, 1978, ASCAP resumed its licensing in this area, but one year later had only about 3,000 signed up.

A section of the law which was supposed to clarify who was liable for licensing did not specify the number of speakers which made an unlicensed business an infringer so the Society brought four test cases (Billboard, Jan. 20, 1979).

Two of these cases have not been settled and the defendant in the Chicago suit, a fast food chain called Cal's Inc., recently filed a motion for summary judgment, claiming it is exempt from copyright infringement under the law.

Its attorneys rely in part on the legislative history of section 110 (5) of the Copyright Act in which the conference committee on the bill which became the law discussed the Aiken case.

The committee stated that "a small commercial establishment" of the type involved in that case would be exempt. "The Cal's restaurants have no more (than four speakers) and, therefore, must also be exempt," they argue.

ASCAP's reply is due Dec. 1 before U.S. District Judge Prentice H. Marshall.

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Lifelines

Births

Son to Ken and Judy Morris in New York Oct. 27. Father is songwriter-producer.

Daughter, Sunshine Amber, to Linda and Scott Spain in Irvine, Calif., Oct. 23. Father is recording engineer for International Automated Media.

Daughter, Rhani Lee, to Christine Matuscheck and Michael Lee in Los Angeles Oct. 24. Mother is with Billboard's disco chart department; father is national promotion director for Tom Hayden & Associates.

Marriages

Chris Hillman, member of Capitol's McGuinn, Clark & Hillman group, to Connie Pappas, personal manager, Oct. 27 in Los Angeles.

Sam Bardin to Patra Mattix in Las Vegas last month. He records for Vegas Records.

Deaths

Jimmie Skinner, 70, singer and composer who frequently guested on "Grand Ole Opry" in Nashville, of a heart attack Oct. 27 at his home in Hendersonville, Tenn. He was the composer of "Doing My Time," "Let's Say Goodbye Like We Said Hello" and other country-bluegrass songs.

Closeup

PEGGY LEE—Close Enough For Love, DRG SL5190. Produced by Hugh Fordin.

She's back on vinyl after a long absence. And what she has to say in her impeccably-produced 10-song recital is precisely what a legion of her followers have impatiently awaited. Peggy's singing again and all's right with the world.

Lee has never, in her 40-year career, been one to pine for the good old days. Nor does she whine that "they aren't writing songs the way they once did." She is alert to and appreciative of late 1979 compositions, far more so than most of her aging colleagues. And she still is capable of turning out a gem of a tune herself as she does in this attractively packaged album which, if it exhibits a weakness, is in its deplorable lack of informative annotation.

Peggy chose Richard Hazard as her arranger-conductor for the Los Angeles sessions last May 30-31 which resulted in this, one of the year's most musically impressive entries. Contributing to the success of the undertaking are Hazard's sidemen, guitarists John Pisano, Dennis Budimir and John Chiodini; Max Bennett, plucking both acoustic and electric bass; John Guerin, drums and percussive effects, and perhaps most of all, piano and keyboards contributions by the sensitive and gifted Ian Underwood.

Lee kicks it off with a moderate-tempoed "You" from Tom Snow's contemporary catalog. "I'm talkin' 'bout you," she insists, as electronic sounds complement her entreaties to a lover. "Close Enough For Love" is taken a tad slower, and with the lyrics she composed herself, Peggy establishes a classic Billie Holiday mood on a simple and arresting ballad which evokes the ambience of a 2 a.m. romantic liaison.

Yet even more sensuous is Michael Franks' "A Robinsong." Peggy revels in his frank, ultra-amorous lyrics:

"Baby, I'm so glad you found me/I tremble when you do the things you do/Baby, wrap yourself around me/My heart sings when you do the things you do."

When she started singing with Benny Goodman's band in 1941, a song like "A Robinsong" would have been banned from radio broadcasts. But Lee's remarkable talent has long enabled her to sound angelic one moment and whoreish the next. No female is equipped with more vocal versatility than the venerable blonde from the North Dakota farmlands, who in recent years has courageously fought and defeated a plethora of physical ailments which only temporarily sidetracked her enviable professional career.

Cole Porter's "Just One Of Those Things" wraps side one. In Lee's hands it spins off the turntable as

freshly and appetizing as it did when it was first performed in the mid-1930s. One has no way of knowing which of the three guitarists is plucking the solo fills behind Peg's pert lyricizing, but he is effective.

Side two opens with another oldie, Will Donaldson and Ned Wever's "I



Peggy Lee: a superb return.

Can't Resist You." Surprisingly, there's an emphatic, undeniable disco feel to the Hazard chart which suits Lee and her wondrous adaptability as does one of her gowns. "Come In From The Rain" is cruel, in a way. For Peggy's deeply emotional version, if one may be blunt, is vastly superior to the original by the composer, Melissa Manchester, who conceived the tune a few seasons back in a collaboration with Carole Bayer Sager.

"In The Days Of Our Love" (Marjan McPartland-Peggy Lee) pops through the twin speakers dramatically. One quickly surmises that Lee's intensely personal lyric reflects a period in her life when she was deeply in love with guitarist David Barbour, the gentlemanly and handsome husband who fathered Peggy's daughter Nikki. It is intensely moving. The listener can almost hear Peggy's heartbeats as she delineates the delicate lyrics.

"Through The Eyes Of Love" (Marvin Hamlisch-Carol Bayer Sager) is still another ballad which Lee performs more emotionally, more feelingfully, than the composers were capable. And perhaps even more touching is the album's closing track, Arthur Hamilton's "Rain Sometimes," in which Lee convincingly philosophizes:

"Rain sometimes, money down the drain sometimes, reason to complain sometimes, that's how it will be/Champagne sometimes, lobster flown from Main sometimes, we'll ride the gravy train sometimes, just you wait and see."

Underwood's acoustic piano is particularly tasty on this finale, and in a subtle way, Peggy achieves the best beat on the entire album.

DRG has a musically powerful LP here, one which screams for radio exposure. DAVE DEXTER JR.

Stiff Label To Solo On Limited Basis

NEW YORK—Stiff Records, the English new wave label, distributed in the U.S. by both Columbia and Epic Records as Stiff/Columbia and Stiff/Epic, is going out on its own with a new Stiff label that will be independently pressed, distributed and marketed.

All releases on the independent Stiff label will be pressed and shipped in limited quantities and sold only C.O.D. with no returns.

Barry Taylor, general manager of Stiff, says the label will continue to maintain its distribution agreement with CBS. The new Stiff move is similar to what Virgin Records and

Island Records do when some of their releases are not deemed commercial enough for Atlantic or Warners. These are then released through JEM.

Retailers will be encouraged not to order large quantities of the \$3.99 wholesale priced disks which are shipped from Stiff's New York office and through the Rounder Records distributed system.

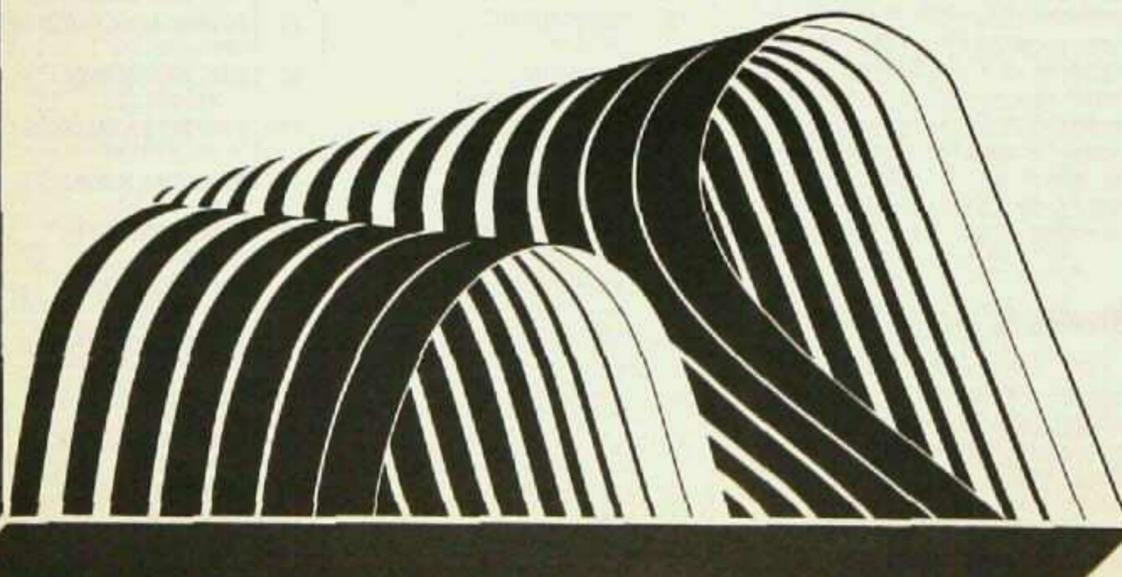
First release will be "The Whole Wide World" LP by Wreckless Eric which ships this week, and the single "Take The Cash (K.A.S.H.)." Wreckless Eric will tour the U.S. in November and December.

Billboard

VIDEOCASSETTE TOP 40

Billboard Debuts Industry's First-Ever Videocassette Top 40 Chart.

Kick-off of this new innovative chart feature will be in Billboard's November 17, 1979 issue (On sale November 12). The First Videocassette Top 40 Chart. Watch for it in the Tape | Audio | Video section next week. Billboard again leads the way in this fast-growing field with the industry's first-ever Videocassette Top 40 Chart. As the industry grows and research dictates, the chart will likewise be expanded to reflect that growth and to report the dynamics of this segment of the industry that means extra business/profits to the retailing outlets, subdistributors, distributors and manufacturers.



NOVEMBER 10, 1979, BILLBOARD

AFM-Label Contract

• Continued from page 1

With its terms unanimously agreed to by the union's negotiating committee, ratification is considered a certainty. Ballots must be returned to the AFM headquarters here by Nov. 26.

Manufacturers will continue to pay the approximate levy of 0.5% on sales to each of the funds on all recordings produced under AFM jurisdiction. Trust fund dollars go to finance free concerts by musicians across the country, and the special payments furnishes "royalties" to sidemen in proportion to the number of sessions they play. Each fund receives more than \$15 million a year.

Under the agreement, wages for regular three-hour sessions, \$127.05 under the pact which expired Oct. 31, go to \$137.21 as of Nov. 1, and to \$146.81 a year later. Special sessions (two-hours), previously \$83.85, rise to \$90.56 and then to \$96.90.

Over the run of the pact, three-hour symphonic sessions go from \$134.67 to \$145.44 to \$155.62; and four-hour sessions from \$179.56 to \$193.92 to \$207.49.

The Canadian session rate, \$105 under the expiring pact, and the Puerto Rican rate, formerly \$76.23, also rise proportionately, 8% in the first year and 7% in the final 13 months.

Record labels and AFM negotiations also reached agreement on new terms that are expected to stimulate more U.S. recording of chamber music (24 players or less), and on-location symphonic and opera tapings.

The new pact allows for a four-hour chamber music session at \$151.20 starting Nov. 1, and \$161.78 a year later, in which up to 45 minutes of music may be used. Musicians must be given 15 minutes of rest each hour.

For on-location symphonic recordings, musicians will be paid according to finished product time,

or the equivalent of one hour's pay for each 10 minutes of accepted music. But payment of at least one session's wages must be made.

Only complete works may be recorded and no excerpts issued under this proviso. In addition, labels will be permitted to record multiple performances of a symphonic or operatic work at no penalty.

In a letter to AFM members, union president Victor Funtealba characterizes the new conditions affecting symphonic and operatic recordings as "historic."

"It is the feeling of both union and management that these new provisions will result in additional employment for our members" and eventually reduce "the flood of foreign recordings in the classical music field to a mere trickle."

Under the new deal, health and welfare payments go up marginally—for instance, from \$3.50 a service to \$3.75—and orchestrators and copyists receive modest increases.

There was no change negotiated in pension and welfare payments to the union, which remain at 10% of session rates.

In a special letter to RIAA members following conclusion of the agreement, president Stan Gortikov wrote that matters pertaining to video and audio/visual will "be discussed in separate later negotiations outside of this settlement."

There had been advance speculation that videodisk and videocassette problems would figure in the bargaining. **IS HOROWITZ**

Nearly To 20th-Fox

LOS ANGELES—Brian Francis Neary has signed an exclusive songwriting pact with 20th Century-Fox Music Publishing. In the past Neary has had his compositions recorded by Dionne Warwick, David Soul, Donna Fargo and others.

What's Shakin'? Quakes On LP

By DAVE DEXTER JR.

LOS ANGELES—Music publisher Hiroshi Kuwashima carefully divides his time into two sections in his suburban Tarzana office here.

As the U.S. representative of Japan's Watanabe Music Publishing Corp., he acquires subpublishing rights for his firm and succeeds frequently in placing American-made disks with Tokyo record firms for release in Japan.

He has a telex unit in his office. It hums from early morning until late at night with messages, virtually all transmitted in Japanese.

When he isn't involved with Watanabe business, Kuwashima toils as a record producer, and one of his forthcoming releases is hardly your every day kind of LP.

"We selected seven of the most damaging earthquakes in history and by combining a computer with the actual reading of a seismograph, we have put together an album which we figure will appeal to people in every part of the world," Kuwashima notes.

He and his coproducer, Sam McWhorter, used the facilities of the California Institute of Technology in nearby Pasadena. "They cooperated beautifully," says Kuwashima, who has resided in California 11 years and who speaks English faultlessly.

The finished record offers awesome low-end sounds. Ominous bass rumblings such as have perhaps

never before been recorded re-create the frightening temblors which devastated Guatemala, Iran, Turkey, China, Japan, Mexico and San Francisco in the 20th century. "They are as accurate as science can make them," Kuwashima declares.

Fifteen minutes of original music composed by British composer-pianist Mark Saphire underscores the quake sounds and narration is by actor Jose Ferrer.

McWhorter and Kuwashima spent 18 months on the album, which will first be released next month by Teichiku Records in Japan. A U.S. release will follow in 1980, the label yet to be decided by the producers.

Warners Program

• Continued from page 4

dropped out of the program.

The interns' salaries were set by the three labels, according to Rolontz, with Barber revealing that the Elektra trainees were paid \$12,500.

"Most people who come in off the street into a record company start in the mailroom or as a secretary," says Barber, "but this way we've had a chance to learn all aspects of the company, from publicity to accounting, sales and promotion. We even worked out of the WEA distribution branch for a couple of weeks pulling orders."

According to Barber, about 1,000 college students applied for the intern slots. Selections were based on recommendations from campus advisors and experience in such activities as campus concert promotion and reviewing for student newspapers.

The program was organized by David Horowitz of Warner Communications, along with the heads of the three WEA labels.

A&M International's Year

• Continued from page 10

length, of the artist singing two or three songs, are prepared three to six months in advance on acts the label feels are needed. Most of them are done by Claire Baron of the creative services department with others coming out of A&M London at a cost of "hundreds of thousands of dollars."

The clips are serviced around the world to deejays and journalists and are also used on local television stations outside the U.S.

Seven months ago, the international department began preparing 20-minute taped interviews in which the affiliate can blank out the interviewer's voice so that the artist portion can be used on radio.

"We have found that intelligent marketing, good promotion and coherent strategies used in conjunction with the release of our product show that international markets can be developed and proven highly successful," states Losmann.

With artist tours, coordination is done by manager and promoter, although there are times when A&M initiates tours based on interest in a particular country. All promotional tours are initiated by A&M.

Losmann states that the possibility exists that future Alfa product, such as the Yellow Magic Orchestra will be released in the U.S. but only "if it could be meaningful in the U.S. and internationally."

He adds that Mexico is one market "that can be explored more in the areas of marketing and promotion. They are not as progressive as Brazil or Argentina. There is good potential there and we've only started."

A&M acts on the road or getting set to embark on international tours are Rita Coolidge, Herb Alpert, Dickies, Joan Armatrading, Joe Jackson, Garland Jeffreys, Police, Squeeze, Supertramp and Peter Allen.

NOVEMBER 10, 1979, BILLBOARD

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Rise
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BT JCA36228 \$7.98
CA CS4790 \$7.98

BANDY, MOE
One O' A Kind
LP Columbia JC36228 \$7.98
BT JCA36228 \$7.98
CA JCT36228 \$7.98

BANDY, MOE / JOE STAMPLEY
Just Good Ol' Boys
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CA JCT36202 \$7.98

BECK, ROBIN
Sweet Talk
LP Mercury SRM13787 \$7.98

BEE, TOM
Color Me Red
LP Mother Earth MERTLP493

BENATAR, PAT
In The Heat Of The Night
LP Chrysalis CHR1235 \$7.98

BERRY, MIKE
I'm A Rocker
LP Epic JE36071 \$7.98

BLEND
Blend
LP MCA 3175 \$7.98
BT MCAT3175 \$7.98
CA MCAC3175 \$7.98

BLOCK, RORY
You're The One
LP Chrysalis CHR1233 \$7.98

BLONDIE
East To The Beat
LP Chrysalis CHE1225

BLUE STEEL
No More Lonely Nights
LP Infinity INF9018

BOTTLES
Bottles
LP MCA 3177 \$7.98
BT MCAT3177 \$7.98
CA MCAC3177 \$7.98

BOYER, BONNIE
Got To Give Into Love
LP Columbia NJC36254 \$6.98

BRAND X
Product
LP Passport P89840 \$7.98

BUZZCOCKS
Singles Going Steady
LP A&M SP001 \$7.98

CARN, JEAN
When I Find You Love
LP Philadelphia Int 1 JZ36196 \$7.98
BT JZA36196 \$7.98
CA JZT36196 \$7.98

CARTER, CARLENE
Two Sides To Every Woman
LP Warner Bros. BSK3375 \$7.98

CHAPIN, HARRY
Legends of the Lost & Found
LP Elektra BB703

CHARLES, RAY
Ain't It So
LP Atlantic SD19251 \$7.98
BT TP19251 \$7.98
CA CS19251 \$7.98

CHEAP TRICK
Dream Police
LP Epic FE35773 \$8.98
BT FEA35773 \$8.98
CA FET35773 \$8.98

CHILD, DESMOND, & ROUGE
Runners In The Night
LP Capitol ST11999 \$7.98

CHROMIUM
Star To Star
LP Infinity INF9017 \$5.98

COHEN, LEONARD
Recent Springs
LP Columbia JC36264 \$7.98

CONLEE, JOHN
Forever
LP MCA3174 \$7.98
BT MCAT3174 \$7.98
CA MCAC3174 \$7.98

CONNIFF, RAY
I Will Survive
LP Columbia PC36255 \$6.98
BT PCA36255 \$6.98
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Sonny Curtis
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Happy People
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DALE, KENNY
Only Love Can Break A Heart
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DERRINGER, RICK
Guitars & Women
LP Blue Sky JZ36092 \$7.98
BT JZA36092 \$7.98
CA JZT26092 \$7.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; QL—quadraphonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

DR. JOHN
Tango Palace
LP Horizon SP740 \$7.98

DUDEK, FINNIGAN, KRUEGER BAND
Dudek, Finnigan, Krueger Band
LP Columbia JC35770 \$7.98
BT JCA35770 \$7.98
CA JCT35770 \$7.98

DUNCAN SISTERS
Duncan Sisters
LP Earmarc EMLP4001 \$7.98

EAGLES
The Long Run
LP Asylum 5E508 \$8.98

EARNEST, DEADLY, & THE HONKY TONK HEROES
Deadly Earnest & The Honky Tonk Heroes
LP Pacific Arts PACG7134 \$7.98

EMERSON, LAKE & PALMER
In Concert
LP Atlantic SD19255 \$7.98
BT TP19255 \$7.98
CA CS19255 \$7.98

FALL
Live At The Witch Trials
LP A&M SP003 \$7.98

FASHION
Product Perfect
LP A&M SP002 \$7.98

FIREFALL
Undertow
LP Atlantic SD16006 \$8.98
BT TP16006 \$8.98
CA CS16006 \$8.98

FLYER
Send A Little Love My Way
LP Infinity INF9021 \$5.98

FOGHAT
Boogie Motel
LP Bearsville BHS6990 \$7.98

FORBERT, STEVE
Jackrabbit Slim
LP Nemperor JZ36191 \$7.98
BT JZA36191 \$7.98
CA JZT36191 \$7.98

FUNKADELIC
Uncle Jam Wants You
LP Warner Bros. BSK3371 \$7.98

FURAY, RICHIE
I Still Have Dreams
LP Asylum 6E231 \$7.98

GALLAGHER, RORY
Top Priority
LP Chrysalis CHR1235 \$7.98

GAMMA 1
Gamma 1
LP Elektra 6E219 \$7.98

GARY'S GANG
Gangbusters
LP Columbia JC36240 \$7.98
BT JCA36240 \$7.98
CA JCT36240 \$7.98

GATLIN, LARRY
Straight Ahead
LP Columbia JC36250 \$7.98
BT JCA36250 \$7.98
CA JCT36250 \$7.98

GOLDEN EARRING
No Promises, No Debts
LP Polydor PD16223 \$7.98

GONZALEZ
Move It To The Music
LP Capitol ST11995 \$7.98

GOSDIN, VERN
The Best Of Vern Gosdin
LP Elektra 6E228 \$7.98

GRANT, EDDY
Walking On Sunshine
LP Epic NJE36244 \$6.98

GRAY, DIVA, & OYSTER
Hotel Paradise
LP Columbia NJC36255 \$6.98

HALL, DARYL / JOHN OATES
X-Static
LP RCA AFL13494 \$7.98
BT AFS13494 \$7.98
CA AFX13494 \$7.98

HAMMER
Hammer
LP Asylum 6E232 \$7.98

HAMNER, LOWRY, & THE CRYERS
Midnight Run
LP Mercury SRM13795 \$7.98

HAYES, ISAAC
Don't Let Go
LP Polydor PD16224 \$7.98

HILL, Z.Z.
The Mark Of Z.Z.
LP Columbia NJC36125 \$6.98
BT NCA36125 \$6.98

HOLLOWELL, TERRI
Just You & Me
LP Con Bro CBLP055X

HOLMES, RUPERT
Partners In Crime
LP Infinity INF9020

HOOPER, STIX
The World Within
LP MCA3180 \$7.98
BT MCAT3180 \$7.98
CA MCAC3180 \$7.98

HUGHES, BILL
Dream Master
LP Epic NJE35521 \$6.98

HUNTER, IAN
Shades of Ian Hunter / Ballad of Ian Hunter & Mott The Hoople
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IAN, JANIS
Night Rain
LP Columbia JC36139 \$7.98
BT JCA36139 \$7.98
CA JCT36139 \$7.98

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Everything You've Heard Is True
LP Warner Brothers BSK3304 \$7.98

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Jolis & Simone
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KOOL & THE GANG
Ladies' Night
LP De Lite DSR9513 \$7.98

LAKESIDE
Rough Riders
LP Solar BXL13490 \$7.98
BT BXS13490 \$7.98
CA BXX13490 \$7.98

LANE, CRISTY
Simple Little Words
LP United Artists UALA978H \$7.98

LIA, ORSA
Orsa Lia
LP Infinity INF9015

LIVE WIRE
Pick It Up
LP A&M SP4793 \$7.98
BT ST4793 \$7.98
CA CS4793 \$7.98

LOGGINS, KENNY
Keep The Fire
LP Columbia JC36172 \$7.98
BT JCA36172 \$7.98
CA JCT36172 \$7.98

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Love Is Back
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BT JZ36130 \$7.98
CA JZT36130 \$7.98

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Lowrell
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You Can Make It Dancin'
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CA SC8525 \$7.98

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Talk of the Town
LP Windsong BXL13498 \$7.98
BT BXS13498 \$7.98
CA BXX13498 \$7.98

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Manolo
LP A&M SP4783 \$7.98
BT ST4783 \$7.98
CA CS4783 \$7.98

MARTIN, STEVE
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MATHIS, JOHNNY
Mathis Magic
LP Columbia JC36216 \$7.98
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CA JCT36216 \$7.98

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Tall, Dark & Handsome
LP A&M SP4780 \$7.98

MCENTIRE, REBA
Out Of A Dream
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MESSINA, JIMMY
Oasis
LP Columbia JC36140 \$7.98
BT JCA36140 \$7.98
CA JCT36140 \$7.98

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Mickey Mouse Disco
LP Disneyland / Vista 2504 \$7.98

MILLER, ROGER
Making a Name for Myself
LP 20th Century-Fox T592 \$7.98

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Slow Dancin'
LP Roadshow BXL13443 \$7.98

MOORE, GARY
Back On The Streets
LP Jet JZ36187 \$7.98

MOORE, MELBA
Burn
LP Epic JE36128 \$7.98
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CA JET36128 \$7.98

MORODER, GIORGIO
E=MC²
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MOTELS
Motels
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Mother's Finest Live
LP Epic JE35976 \$7.98
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CA JET35976 \$7.98

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Pretty Paper
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CA JCT36189 \$7.98

SINGS Kristofferson
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BT JCA36188 \$7.98
CA JCT36188 \$7.98

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Take Heart
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Oh Johnny!
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Special View
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OVERSTREET, TOMMY
The Real Tommy Overstreet
LP Elektra 6E226 \$7.98

PAGES
Future Street
LP Epic NJE36209 \$6.98

PARSONS, ALAN, PROJECT
Eve
LP Arista AL9504 \$8.98

PARTON, STELLA
The Best of Stella Parton
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Priority
LP Planet P003

POP
Go!
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POTLIQUOR
Potliquor
LP Capitol ST11998 \$7.98

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Pink Cadillac
LP Asylum 6E222 \$7.98

QUATRO, SUZI
Suzi & Other Four Letter Words
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The Glow
LP Warner Bros. HS3369 \$8.98

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ROGERS, KENNY
Kenny
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How High
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CA SC8528 \$7.98

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Marathon
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BT FCA36154 \$8.98
CA FCT36154 \$8.98

SAYER, LEO
Here
LP Warner Bros. BSK3374 \$7.98

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No One Home
LP Tabu NJZ38091 \$6.98

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Coconut Gove
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SHANKAR, L.
Touch Me There
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SHOES
Present Tense
LP Elektra 6E244 \$7.98

SILK
Midnight Dancer
LP Philadelphia Int 1 JZ36025 \$7.98

SIMMS BROTHERS BAND
Simms Brothers Band
LP Elektra 6E220 \$7.98

SIMPLE MINDS
Life In A Day
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Slick
LP WMOT F9583 \$7.98

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States
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Holiday In Hollywood
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Storm
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Cornerstone
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Good To Me
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BT TP19257 \$7.98
CA CS19257 \$7.98

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TJM
LP Casablanca NBLP7172 \$7.98

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She's Killing Me
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BT JCA36061 \$7.98
CA JCT36061 \$7.98

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Tears
LP MCA 3172 \$7.98
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CA MCAC3172 \$7.98

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The Beat
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Townley
LP Harvest ST12007 \$7.98

JETHRO TULL
Stormwatch
LP Chrysalis CHR1238 \$7.98

20/20
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Night After Night
LP Polydor PD16234 \$7.98

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CA JET36177 \$7.98

VARIOUS ARTISTS
Permanent Wave
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VARIOUS ARTISTS
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BT S88527 \$7.98
CA SC8527 \$7.98

VERLAINE, TOM
Tom Verlaine
LP Elektra 6E216 \$7.98

VILLAGE PEOPLE
Live & Sleazy
LP Casablanca NBLP27183

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The Best of Jacky Ward... Up Til Now
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Should I Come Home
LP Capitol ST11947 \$7.98

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HORN Featuring MACEO PARKER
Say Blow By Blow Backwards
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One Of Those People
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Red Hot
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Lauren Wood
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Out Of The Woods
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WOODS, ROZALIN
Flashback
LP A&M SP4785 \$7.98
BT BT4785 \$7.98
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YACHTS
Yachts
LP Polydor / Radar PD16220 \$7.98

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BT JEA36263 \$7.98
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Little Giant
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Sneakin' Around
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JONES, PHILLY JOE
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KAMUCA, RICHIE
Charlie
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KLUGH, EARL see Bob James.

KONITZ, LEE see Shelby Manne Quartet.

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Featuring LEE KONITZ
French Concert
LP Galaxy GXY5124 \$7.98

MASSO, GEORGE, QUINTET
Choice N.Y.C. Bone
LP Famous Door HL129

MINGUS, CHARLES
At Antibes
LP Atlantic SD2-3001 (2) \$7.98
BT TP2-3001 \$7.98
CA CS2-3001 \$7.98

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The Riverside Trios
LP Milestone M47052 (2) \$8.98

MONTGOMERY, WES
Groove Brothers
LP Milestone M47051 (2) \$8.98

MUHAMMAD, DAWAN
Deep Stream
LP Evidence Artistic 1004

NEWMAN, DAVID "FATHEAD"
Scratch My Back
LP Prestige P10108 \$7.98

PONTY, JEAN-LUC
A Taste For Passion
LP Atlantic SD19253 \$7.98
BT TP19253 \$7.98
CA CS19253 \$7.98

SIDRAN, BEN
The Cat & The Hat
LP Horizon SP741 \$7.98

SURMAN, JOHN
Upon Reflection
LP ECM11148 \$6.98

TAYLOR, BILLY
Jazz Alive
LP Monmouth Evergreen MES7089 \$7.98

VARIOUS ARTISTS
Individuals
LP Columbia CG36213 (2) \$8.98

WALLACE, BENNIE
The 14-Bar Blues
LP Inner City IC3025 \$7.98

WOOD, JOHN, & TONY DUMAS
Inner Merge
LP Los Angeles LAPR1005 \$7.98

THEATRE / FILMS / TV

APOCALYPSE NOW
Soundtrack
LP Elektra DP90001

THE WHO FILM QUADROPHENIA
Soundtrack
LP Polydor PD26235

YANKS
Soundtrack
LP MCA 3181 \$7.98
BT MCAT3181 \$7.98
CA MCAC3181 \$7.98

ALBENIZ, ISAAC
Iberia, Books 1 & 2
Arrau
LP Odyssey Y35229 \$3.98

BACH, JOHANN SEBASTIAN
Harpsichord Music
Malcolm
LP Treasury STS15491 \$4.98

Organ Music
Richter
LP Treasury STS15489 \$4.98

BARTOK, BELA
Piano Concerto No. 3; Ravel:
Piano Concerto In G Major
Katchen, London Symph. Orch.,
Kertesz
LP Treasury STS15494 \$4.98

JAZZ

ADDERLEY, CANNONBALL
What I Mean
LP Milestone M47052 (2) \$8.98

COBHAM, BILLY
Billy Cobham-B.C.
LP Columbia JC35993 \$7.98
BT JCA35993 \$7.98
CA JCT35993 \$7.98

DANKO, HAROLD
Coincidence
LP Dreamstreet DR104 \$7.98

DANKO, HAROLD, & THE GELTMAN BAND
Chasin' The Bad Guys
LP Inner City IC1069 \$7.98

(Continued on page 74)

Number One

SPECIAL HOLIDAY EDITION

1979

MUSIC OF THE YEAR: '79

Hot from Billboard's
Talent in Action
Year End Awards!

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HOUSTON: The Holland Group is proud to present **NUMBER ONE: MUSIC OF THE YEAR: '79**. A six hour radio documentary based on Billboard's 1979 Talent in Action Year End Awards.

MUSIC OF THE YEAR captures the radio audience unlike any special broadcast this year ... With the same blend of music and interviews ... The same blend of hard hitting information and exciting entertainment. The same blend of production and content that made The Holland Group's last production "Woodstock: Ten Years Later" a smash from coast to coast.

Not a Year-End Countdown or Awards Presentation Show.

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It takes the audience on a six hour journey through today's music industry. We'll look at the makings of a number one artist or number one song step by step ... From the artist to the producer. From the publisher to the record company. From the radio programmer to the radio listener.

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MUSIC OF THE YEAR features exclusive interviews with many of the winners of the 1979 Billboard Talent in Action Year End Awards (they won't even be announced until Billboard's Talent in Action issue, December 22nd).

Plus the music that made them **NUMBER ONE** ... In categories like ... Single of the Year ... Album of the Year ... Male and Female Artists of the Year ... New Artists of the Year ... Box office, Stadiums & Festivals Artists of the Year ... Comedy Artist of the Year ... and more.

And ... this musical documentary looks at the trends in music that will capture your audience in the 1980's.

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Album Airing Practice Hit

Continued from page 3

sics and big new releases. "All of a sudden it's a disastrous thing," relates the program director. "I've been doing it for three years."

Bullet would consider deleting one or two songs from the late airings to discourage copying. However, other broadcasters in the market must agree to follow suit.

WMET's album airings come only once or twice a month, claims p.d. Bob Coburn. "The real key to this is inflation," comments Coburn. "Records have become so expensive that the audiences can't afford it."

Coburn wonders whether a "hunk of tape" really replaces the album purchase, and insists that most WMET listeners don't have sophisticated home taping gear.

Max Tuchten of Chicago's Hear Here Records feels the issue may be getting too much attention. "I think they (record companies) can lower prices on records," comments Tuchten. "If we're selling that many less records it's not because of blank tape."

"To some degree we're losing sales to tape. But I don't put too much weight on this issue."

Hegewisch Records manager Ken St. Jean would like stations to insert their call letters into the airings. He points out that this practice has been used by radio to prevent competitors from stealing exclusive airings.

"I agree with the retailers who say it hurts sales, because it does," St. Jean contends. "I go through cases and cases of blank tape."

"We're in the record business, not the blank tape business."

Carl Rosenbaum, owner of the rapidly growing Flip-Side chain, sides with radio.

"I think that radio stations are not at fault," explains Rosenbaum. "I would do what I have to do as a radio station to get the listener."

DENVER SNOW

First Of Season Does Little Harm To Store, Club Business

By DICK KELLEHER

DENVER—The first measurable snowfall of the season fell in metro Denver Monday (29), delighting skiers and doing little damage to the area's music business.

"It's snowing like a bitch out there," exclaimed Becky Zeman. Zeman is the office manager of Boulder's Northstar Recording Studio, and reported that no sessions were cancelled due to the snow. "It started about 8:30 this morning," she said and estimated about two inches had fallen by early afternoon.

The National Weather Bureau reported 2 1/2 inches of snow had fallen by Tuesday morning.

Ben Fitzpatrick, vice president in charge of marketing at Mountain-Earls Recording Studio, also in Boulder, reaffirmed the busy activ-

ity of that area despite the snow. Fitzpatrick said there was a jingle being mixed down on Monday morning that started right on time. "There weren't a great many musicians who had to come in," he stated. "It probably lowered morale a little, but that was all."

Peaches' Westminster store on Denver's west side, usually the harder hit part of town when it snows, reported no slowdown. Said product manager Monty Allison: "Business has been pretty good, no worse than any other Monday."

In contrast, Scott Ardrey, store manager of a Budget Record Store in Aurora, on Denver's far east side, reported business off "by 25%."

He said none of the snow was sticking to the ground, but added the

weather was "kind of crappy" and business was "slow."

Two area discos reported business off while a live music club reported attendance down only slightly. Eric Noe, disco manager of the Lady And The Dove in far southeast Denver, said there was no snow on the streets in his area but the roads were wet. "It's definitely slow," he said.

"The first cold snap of the season always affects business," said Dave Griego, manager of Lyle Alzado's Disco. He reported that Monday night "the disco was a little slower than normal."

Sue Anderson, bar manager at My Sweet Lass, a 3.2 teen nightclub featuring hard rock bands, reported that "Mondays are usually pretty slow." She said the snow had hurt business "a little bit."

Ivy Hill Will Add a Charge

Continued from page 1

charge on all overdue accounts. "I don't think anyone else is doing this yet," comments Kern, "however, I'm sure the pressing plants and tape duplicators are facing the same problems we are and will probably follow suit."

Kern claims that with everyone paying high interest rates, some accounts are forced to take longer to pay their bills. "We must pay our suppliers within 30 days," states Kern, "and I feel our accounts should pay us within 30 days."

Surprisingly, Kern states that his firm has had few problems collecting from smaller record labels. "Payment records are not in relation to the size of the company," says Kern. "It seems that the larger companies are taking 60 days or longer to pay their bills."

Should the Ivy Hill 1.5% charge take effect in January as expected, Kern believes the practice will continue as long as interest rates are at their current levels. "I feel we're at a stage where we're better off not to take some of the business coming our way."

Kern predicts other record industry-related companies will follow suit by adding a monthly percentage on overdue accounts on or about the same time the Ivy Hill charge goes into effect.

Cleveland's Mirus Bows Label

NEW YORK—Mirus Music, Inc., a six-month-old national distribution organization based in Cleveland, plans to establish its own label setup early next year.

A partnership between Piks Distributing, also based in Cleveland, and Ron Iaforano of Mirus, the company is in the process of signing several acts.

Iaforano, formerly Midwest representative for Arista, sees the label and the lines handled by the firm as "collectively putting together a pow-

erful bargaining tool" within independent distribution dealings.

"I think we'll have more opportunities for national distribution deals at the beginning of next year, as lots of labels shake loose from major label ties," he maintains. "The timing for an organization of our type is also good in view of the decreasing amount of labels available to independent distributors."

Currently, Mirus Music, which includes music publishing and international licensings sections, handles

four labels, Seeds & Stems, Heat and New Moon/Cloudborn, each with varying market sounds.

Seeds & Stems features a return by rocker Mitch Ryder and a jazz group, the Bob Szajner Triad. Heat is hitting the r&b area with the Gangsters' "I Feel You When You're Gone," with an LP, "Life Is Not Easy... Without You," due soon.

And New Moon/Cloudborn's first release is a 12-inch single by Ruby Lipps, "(At The) Roller Rink" and "(In The) Summertime."

Iaforano hopes to be part of the growing label base out of Cleveland, with two CBS-distributed labels, Cleveland International and Sweet City, giving the town renewed music industry identity.

Besides Piks distribution, Mirus Music, Inc. has independent distribution ties with Schwartz Bros. in Washington, D.C., Malverne in the Northeast, Pickwick in Atlanta and Tone in Miami, among other markets.

Oregon Retailer Sells & Retires

LOS ANGELES—Don McLeod, for 10 years a leading Oregon record retailer, has sold his holdings in three Portland stores, a warehouse and an import album business to local businessman Ung Rung Choi.

The two rock-oriented Music Millennium stores and the one exclusively classical Musical Offerings outlet in Portland, along with the imports business, Intergalactic

Trading Co., are under the direction of Dave Williams.

Williams, named general manager and operations chief, was with McLeod nine years.

The imports business has dropped its wholesale end, concentrating on direct mail nationally.

McLeod has retired to a ranch in the wilderness of Washington state.

Awards To Writers

NEW YORK—ASCAP has distributed \$942,600 in special awards to writer members this year. The awards represent monies over and above performance royalties in ASCAP's sample surveys.

The cash awards are determined by panels in two categories: pop and standards, although some composers are ineligible because their royalty payments exceed the limits imposed by the panels.

New LP/Tape Releases

Continued from page 72

BEETHOVEN, LUDWIG VAN Symphony No. 7 In A Major (Op. 92), Prometheus Overture (Op. 43) Vienna Philh. Orch., Abbado LP Treasury STS15495 \$4.98

BERLIOZ, HECTOR Requiem LP Argo ZRG872 \$8.98

BRITTEN, BENJAMIN Rejoice In The Lamb, Missa Brevis, A Ceremony Of Carols Choir of St. John's College, Cambridge LP Argo ZRG5440 \$8.98

DEBUSSY, CLAUDE Images (Three Series); Estampes Jacques LP Nonesuch H71365 \$4.98

GAY, JOHN Beggar's Opera Stevens LP AX 67046/2 CA AX57046/2

HANDEL, GEORGE FRIDERIC Messiah Ameling, Reynolds, Langridge, Howell, Chorus & Orch. of the Academy of St. Martin-in-the-Fields, Marriner LP Argo D1803 \$26.94

Messiah Choruses Chorus & Orch. of the Academy of St. Martin-in-the-Fields, Marriner LP Argo ZRG872 \$8.98

MAHLER, GUSTAV Symphony No. 3 In D Minor Forrester, California Boys' Choir, Los Angeles Philh., Mehta LP London CSA2249 \$17.96

MENOTTI, GIAN CARLO The Medium & The Telephone Keller, Powers, Dame, Matice, Rogier, Cotlow, Balaban LP Odyssey Y235239 \$7.98

MOZART, WOLFGANG AMADEUS Don Giovanni Raimondi, Berganza, Te Kanawa, van Dam, Moser, King, Riegel, Macurdy, National Theatre of the Paris Opera Orch. & Chorus; Maazel LP Columbia M335192 (3) \$26.98

Duo No. 1 in G for Violin & Viola, K. 423; Duo No. 2 in B-Flat for Violin & Viola, K. 424 Fuchs LP Odyssey Y35228 \$3.98

Flute Concerto No. 2 In D Major (K. 314); Bach: Suite No. 2 In B Minor; Gluck: Orpheus et Eurydice (Excerpts) Claude Monteux, London Symph. Orch., Pierre Monteux LP Treasury STS15493 \$4.98

Le Nozze Di Figaro Tomowa-Sintow, Cotrubas, von Stade, van Dam, Krause, Vienna Philh. Orch., von Karajan LP London OSA1443 \$35.92

PONCHIELLI, AMILCARE Gioconda Gala Tebaldi, Caballe, Milanov, Pavarotti, Bergonzi, del Monaco, Milnes, Merrill, Bastianini, Soliti LP London OS26594 \$8.98

PUCCINI, GIACOMO Madama Butterfly, Opera for Orchestra National Philh. Orch., Camarata LP Phase 4 SPC21186 \$8.98

RAVEL, MAURICE Nocturnes; Ravel: Mother Goose Suite L'Orchestre de la Suisse Romande, Ansermet LP Treasury STS15488 \$4.98

ROSSI, SALAMONE Music of Salamone Rossi New York Pro Musica, Greenberg LP Odyssey Y35226 \$3.98

SCHUBERT, FRANZ Quartet No. 14 in D Minor (Op. Posth.) ('Death & The Maiden'); Quartet No. 10 in E Flat Major (Op. 125, No. 1) Vienna Philh. Quartet LP Treasury STS15410 \$4.98

SHOSTAKOVICH, DIMITRI Song Cycles Nesterenko, Bogacheva, Maxim Shostakovich, Moscow Chamber Orch., Barshar LP Columbia M234594 (2) \$17.98

Symphony No. 5 (Op. 47) L'Orchestre de la Suisse Romande, Kertesz LP Treasury STS15492 \$4.98

STRAUSS, CLAUDE Four Last Songs Te Kanawa, London Symph. Orch., Davis LP Columbia M35140 \$8.98

STRAVINSKY, IGOR Agon/Canticum Sacrum Robinson, Chitjian, Los Angeles Festival Symph. Orch., Stravinsky LP Odyssey Y35227 \$3.98

VERDI, GIUSEPPE Four Sacred Pieces Hillis, Chicago Symph. Orch., Soliti LP London OS26610 \$8.98

CLASSICAL COLLECTIONS

BREAM, JULIAN Music Of Spain: Lute, Vol. 1 LP RCA Red Seal ARL13435 \$8.98

BUDAPEST QUARTET The Great Historical Recordings, Vol. 1 LP Odyssey Y335240 \$11.98

CARRERAS, JOSE, ENGLISH CHAMBER ORCHESTRA Zarzuela LP Philips 9500649 \$8.98

DE LOS ANGELES, VICTORIA Songs By Rodrigo, Moreno, Bautista, Albeniz LP Columbia M35139 \$8.98

DEMPSTER, STUART In The Great Abbey Of Clement VI LP 1750 Arch S1775 \$7.98

GOULD, MORTON, & THE NATIONAL PHIL. ORCH. Holocaust—The Story Of The Family Weiss LP RCA Red Seal ARL12785 \$8.98

HOROWITZ, VLADIMIR The Horowitz Concerts 1978/79 LP RCA Red Seal ARL13433 \$8.98

KOSTELANETZ, ANDRE And Vienna Dances LP Columbia M35167 \$8.98

PAVARTOTTI, LUCIANO O Sole Mio—Neapolitan Songs LP London OS26560 \$8.98

VON STADE, FREDERICA Italian Opera Arias LP Columbia M35138 \$8.98

CHRISTMAS COLLECTIONS

BRITTEN, BENJAMIN (see listing under Classical)

CHOIR OF ST. JOHN'S COLLEGE, CAMBRIDGE & GEORGE GUEST Christmas At St. John's LP Argo ZRG782 \$8.98

CHRISTMAS STARS/SUTHERLAND, TEBALDI, PRICE Sing Best Loved Christmas Favorites LP London OS26408 \$8.98

DENVER, JOHN, & THE MUPPETS A Christmas Together LP RCA AFL1-3451 \$7.98

FIEDLER, ARTHUR, BOSTON POPS Pops Christmas Party LP RCA Gold Seal AGL13436 \$4.98

HANDEL, GEORGE FRIDERIC (see "Messiah" listings under Classical)

KING'S COLLEGE CHOIR A Festival Of Lessons & Carols LP Argo ZRG5450 \$8.98

MANTOVANI All Time Christmas Favorites LP London BF720/21 \$8.98

PAVARTOTTI, LUCIANO O Holy Night LP London OS26473 \$8.98

PRICE, LEONTYNE A Christmas Offering LP London OS25280 \$8.98

SINGERS, ELIZABETHAN—LOUIS HALSEY Sir Christmas LP Argo ZRG5446 \$8.98

SUTHERLAND, JOAN Joy Of Christmas LP London OS25943 \$8.98

TEBALDI, RENATA Christmas Festival LP London OS26241 \$8.98

VIENNA CHOIR BOYS Britten: A Ceremony Of Carols/Seven English Christmas Carols LP RCA Red Seal ARL13437 \$8.98

WHISPERS Happy Holidays To You LP Solar BXL13489 \$7.98

POPE JOHN PAUL II Sings At The Festival Of Sacrosong LP Infinity 9899

NOVEMBER 10, 1979, BILLBOARD

EXECUTIVE PRODUCER: MICK FLEETWOOD.

Well, now that we've got your attention, we want to tell you about a man named Turley Richards.

Turley Richards? What does he have to do with Mick Fleetwood? Plenty.

Last year, Turley went to L.A. to check out the climate, cut some songs, and look up some old friends.

Well, talk about your typical overnight sensation stories, Mick Fleetwood—a friend of a friend—heard Turley's songs,

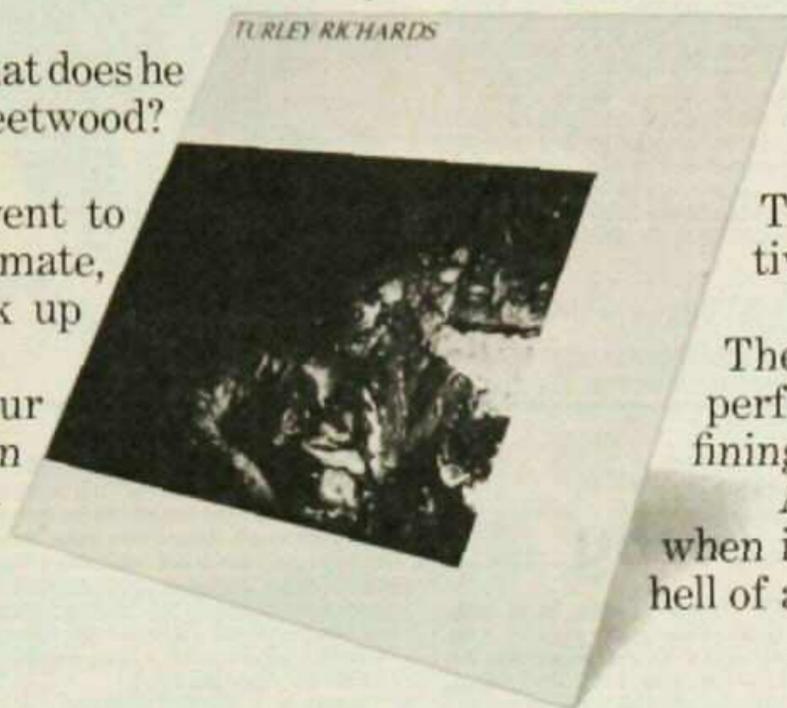
and to make this long story short, flipped out. That's how Mick Fleetwood came to be Turley

Richards' executive producer. Talk about being in the right place at the right time!

But there's a lot more to Turley Richards than his executive producer.

There's the years of playing. The years of writing, singing, performing. And the years of refining, growing.

And now, there's the magic when it all comes together with one hell of an album.



TURLEY RICHARDS "THERFU"

PRODUCED BY TURLEY RICHARDS. EXECUTIVE PRODUCER: MICK FLEETWOOD. SD 19260

ON ATLANTIC RECORDS AND TAPES 

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/10/79

Number of LPs reviewed this week 52 Last week 60

Spotlight

Pop

TOTO—Hydra, Columbia FC36229. Produced by Toto, Tom Knox. The following to the quintet's top-selling debut LP continues its professional yet energetic, rock sound. Though still capable of riveting hooks, Toto stretches out on this release by adding more jazz elements. Steve Lukather's guitar work throughout is breathtaking. This group of studio musicians shows growth as writers as the compositions show lyrical depth. "99" is notable for it continues the band's expansion into r&b, which "Georgy Porgy" from the last LP established. "All Us Boys" will likely take its place in the Toto catalog as a classic rocker.

Best cuts: "All Us Boys," "Hydra," "99," "Mama," "White Sister."

Dealers: The fans have been waiting for this one.

RUFUS AND CHAKA—Masterjam, MCA 5103. Produced by Quincy Jones. Always striking a perfect balance between funk, soul, rock and ballads, Rufus with Chaka Khan has endured over the years. This tasty effort is no exception in the band's long line of noteworthy LPs. Chaka's vocals are as dynamic as ever and the five-piece band itself is tight as usual. A seven-piece horn section, three members of which belong to Seawind, add another dimension to the already strong compositions. The production, as could be expected, is superb.

Best cuts: "Masterjam," "Do You Love What You Feel," "What Am I Missing?" "Walk The Rockway," "Live In Me."

Dealers: "Do You Love What You Feel" is taking off as a single.

BOOMTOWN RATS—The Fine Art of Surfacing, Columbia JC36248. Produced by Robert John Lange, Phil Wainman. On this band's second American release, lyrical wit, a good commercial sense and musicianship merge for tasty results. Bob Geldof's vocals alternate between the styles of David Bowie and Elvis Costello, though he establishes his own identity. With the able support of the five remaining members, what emerges is a solid collection of 10 infectious pop-rock songs with a definite British slant and sense of humor. "I Don't Like Mondays," the controversial ballad which went No. 1 in the U.K. is included.

Best cuts: "I Don't Like Mondays," "Keep It Up," "Someone's Looking At You," "Diamond Smiles," "When The Night Comes."

Dealers: Band has a growing following.

SYLVESTER—Living Proof, Fantasy F-79010. Produced by Harvey Fuqua, Sylvester. Charisma is what Sylvester is known for and his live show bubbles with it. This two-record set, three sides of which are live, manages to capture that enthusiasm well. All the singer's best songs are here including rousing versions of "Dance (Disco Heat)" and "You Make Me Feel Mighty Real." Disco is not his only mode as he proves on side two which is all traditional soul and gospel. The studio side four is new material which is high-quality disco. Backing by a 12-piece band on both the live and studio material is tight and the vocal backings of Two Tons of Fun injects added personality.

Best cuts: "Can't Stop Dancing," "In My Fantasy," "Dance (Disco Heat)," "You Make Me Feel Mighty Real," "Black Bird," "Sharing Something Perfect Between Ourselves."

Dealers: Sylvester has a loyal following.

TANYA TUCKER—Tear Me Apart, MCA MCAS106. Produced by Mike Chapman. The transition hit at on Tucker's last album, "TNT," has exploded here in the hands of super-producer Chapman. Tucker's dynamite into full-blown, hard-core Blondie-style rock, from the rough, grainy new edge on her voice to the sizzling sparks of energy she whips up. This is a gritty, steamy, technically-superior effort that ought to win her legions of new followers. Country's loss is rock's gain: driving funky undercurrents highlight Tucker in a totally new light. Tucker's vocals are backed by electric, slide and acoustic guitars, dobro, mandolin, keyboards, drums and bass.

Best cuts: "Lay Back In The Arms Of Someone," "Blind Love," "San Francisco (Be Sure To Wear Some Flowers In Your Hair)," "Crossover Of Desire."

Dealers: Tucker's new image is displayed on the classy sepia cover visuals. Display prominently in rock bins and support through in-store airplay.

Soul

INSTANT FUNK—Witch Doctor, Salsoul SAB529 (RCA). Produced by Bunny Sigler. Second album from this nine-piece band strongly showcases its r&b abilities, and features fine solo and harmony vocal work atop action-packed (percussion, keyboards, horns) instrumentation. On the title cut and "Slap Slap Licked Lip," the group lives up to its name; on "I Want To Love You" and "I Had A Dream," it opts for majestic, melodic ballads. Nothing here is perhaps as distinctive as its "Got My Mind Made Up" smash, but the album is assured of solid sales.

Best cuts: "Witch Doctor," "Bodyshine," "I Want To Love You."

Dealers: Salsoul is mounting a substantial push for this, complete with cosmetics tie-in.



Country

STEVIE WONDER'S JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Tamla T13371C2. Produced by Stevie Wonder. It's been three years since "Song In The Key Of Life" and the wait was worth it. There's a lot of music contained on this two-record set that displays a wide range of influences. Conceived originally as the musical score to the film, "The Secret Life Of Plants," a healthy dose of the album is comprised of instrumental passages, grandiose and orchestral in nature. Included within these compositions are a multitude of sound effects like bird calls, volcanic eruptions, singing of animals and more. Judging by Wonder's delivery, it's apparent that a lot of emotion and sensitivity towards his subject were put into this long awaited project. As a whole, it may not be one of Wonder's more commercial, yet the beauty of the music and the very melodic and commercially-oriented vocal tracks more than compensate. With the exception of a few sidemen contributing instrumental parts, Wonder is a one-man show, composing, arranging, producing and performing on all instruments.

Best cuts: "Send One Your Love," "Black Orchid," "Same Old Story," "Come Back As A Flower," "The Secret Life Of Plants."

Dealers: This is more than a soundtrack album but a major work by a bona fide superstar.

Disco

BILLIE JO SPEARS—The Billie Jo Album, United Artists UT973. Produced by Larry Butler. Spears' popularity in the U.S. market is outdistanced by her broad appeal in the U.K. This collection of her past hits should help diminish this discrepancy—her smooth, easy vocal style is well matched to a contemporary-flavored selection of songs. With producer Butler at the helm, arrangements are tasty and stylish, and the usual stellar cast of Nashville players gives the album a sophisticated air of MOR country.

Best cuts: "Misty Blue," "I Will Survive," "Blanket On The Ground."

Dealers: "Best Of" packages sell well, and Spears' audience is loyal.

TOM T. HALL—O! T's In Town, RCA AHLL3495. Produced by Roy Dea, Tom T. Hall. O! T is making some national splashes with a spate of media exposure and a new book just out, but this newest LP shows his musical career is as exhilarating as ever. Hall's musical virtuosity is showcased through a fine new collection of original tunes that give him plenty of room for inventive embellishment. He's a storyteller in a class by himself.

Best cuts: They're all highly playable.

Dealers: Hall's covering a lot of bases these days. Display visibly.

Jazz

CHICK COREA & HERBIE HANCOCK—Polydor PD26238. Produced by Chick Corea, David Rubinson. Taped during the two pianists' 1978 concert tour, this two-LP package is strong followup to the previously issued performance issued on Columbia. And how pleasing it is to hear Chick and Herbie running through six titles on only two acoustic pianos with no reliance on electronic gimmicks. Hancock's on the left speaker, Corea comes through on the right. It's a delectable combination of musicianship.

Best cuts: "The Hook," "Bouquet," "Homecoming."

Dealers: One of the strongest autumn vinyl packages with two jazz superstars at their best.

VARIOUS ARTISTS—Havana Jam II, Columbia PC236180. Produced by Bert deCoteaux, Mike Berniker. This is the sec-

ROD STEWART GREATEST HITS VOL. 1, Warner Bros. HS3373. Produced by Tom Dowd. With the possible exception of "Ain't Love A Bitch," this album neatly capsules Stewart's biggest singles successes. The material is culled from Stewart's Warner debut on "Atlantic Crossing" through his most recent "Blondes Have More Fun" LP and even includes his signature "Maggie May" recorded during his Mercury days. For the most part, the material is comprised of ballads such as "Tonight's The Night," "I Don't Want To Talk About It," "I Was Only Joking," "The First Cut Is The Deepest," "Sailing" and "You're In My Heart," although the pace changes with "Hot Legs" and "Do Ya Think I'm Sexy?" Also included is "The Killing Of George" (Part I and II). This package is an authentic "greatest hits" set.

Best cuts: These are all bona fide hit singles.

Dealers: Display prominently. This will probably be a major Christmas seller.



ond set of disks to come out of that historic series of concerts held in Cuba earlier this year by many prominent jazz and rock artists. Unlike that first set, this two-disk collection focuses solely on jazz. Because fewer artists are represented, this allows more room to such outstanding artists as Weather Report, CBS Jazz All-Stars, Trio of Doom and Cuban acts Irakere and the Cuban Percussion Ensemble. Set is designed for jazz fans though John McLaughlin, Tony Williams and Jaco Pastorius who make up Trio of Doom, may spur rock sales.

Best cuts: All are excellent.

Dealers: Set is excellently produced.

Classical

AMII STEWART—Paradise Bird, Ariola/Hansa SW50072. Produced by Barry Leng. Last time out Stewart did a knock out version of "Knock On Wood" which hit No. 1 on the pop charts. On this LP, she offers an equally stunning version of that rock standard, "The Letter." It's disco all right but enough of the rock flavor is kept. However, Stewart proves she is not just fit for the discos. On "Paradise Bird," "Right Place, Wrong Time" and "Paradise Found," a softer, less intense mood is captured. It is "Jealousy" though, a hot disco number, that really kicks off the album. Backing by session musicians is strong and maintains the rock feel.

Best cuts: "Jealousy," "The Letter," "Right Place, Wrong Time."

Dealers: Last album went Top 20 on the pop charts.

BRAHMS: THE FOUR SYMPHONIES—Chicago Symphony, Solti, London CSA2406. Classical buffs can select from great recordings of these popular symphonies produced over several generations. Yet this new set dislodges virtually all others from contention, quite an achievement. Solti really propels the music but also gives it plenty of room to breathe, and his orchestra glories in the execrable difficulties. Sonics that stereo buffs will thrill to make this one of Solti's best records in several years.

VERDI: DON CARLOS—Carreras, Freni, Ghiaurov, Berlin Philharmonic, Karajan, Angel SZDX3875. Verdi's treatment of this complex historical drama brought forth some of opera's

most moving big arias, making "Don Carlos" a favorite with knowledgeable fans. Opera sales have been outstanding in the past year and this new set has impressive strengths in all departments, including exceptionally lucid production. Lead tenor Carreras turns in an impressive performance and Karajan's direction also carries much weight.

First Time Around

THE INMATES—First Offence, Polydor PD16241. Produced by Vic Maile. When lead vocalist Bill Hurley breaks into sneering vocals, the listener has to do a double take to make sure it isn't Mick Jagger of the mid-'60s he's listening to. Though reminiscent of George Thorogood and Southside Johnny, the four-man British Inmates seem to have been force fed Muddy Waters, Chuck Berry and early Rolling Stones records for breakfast. This raw, blues-based rock is invigorating and well-played. It offers a diversion from the many Beatles-influenced groups now emerging. Band opens the LP with a good version of the rock standard "Dirty Water" and the Rumour brass section lends its able support on several selections.

Best cuts: "The Walk," "Dirty Water," "Three Time Loser," "If Time Could Turn Backwards."

Dealers: Play in-store and pitch to Thorogood and blues devotees.

SABU—Ocean SW49902 (Ariola). Produced by Paul Sabu. This four-man band, led by producer Sabu, makes music that seems tailor-made for the times. Although the beat is disco, the feel is rock because of Sabu's use of some heavy metal rock guitar and a tight three-man horn section. Except for the ballad, "You're Mine Forever," all the material here is upbeat disco-rock fusion. While lyrics are not the kind to engrave in stone, this LP isn't for listening anyway. Nearly everything here is great dance music.

Best cuts: "Rockin' Rollin'," "We're Gonna Rock," "You're Mine Forever."

Dealers: This sound is becoming increasingly popular.

Billboard's Recommended LPs

pop

GLEN CAMPBELL—Highwayman, Capitol S0012008. Produced by Glen Campbell, Tom Thacker. Campbell's latest is a potpourri blending his trademarked ballad laments and sprightly pop affairs. Jimmy Webb wrote two of the songs, while Doug Kershaw lends backup support on "Cajun Caper" with a stirring fiddle solo. String arrangements highlight several of the cuts, though the mood is appropriately funky for "Hound Dog Man," Campbell's countrified ode to such '50s heroes as James Dean. **Best cuts:** "Highwayman," "Cajun Caper," "Darlin' Darlinka."

CINDY BULLENS—Steal The Night, Casablanca NBLP7185. Produced by Cindy Bullens, Mark Doyle. The singer debuts on Casablanca after a critically acclaimed LP last year on UA ("Desire Wire") with another set of hard-driving rock'n'roll. Tight instrumentation and bold, energetic vocals characterize the short, punch tunes, which were coproduced by Bullens and her lead guitarist. A couple of semi-ballads give a bit of variety to the set, though the tempo is mostly full-throttle throughout. **Best cuts:** "Steal The Night," "Hodling Me Crazy," "Trust Me," "Raincheck On Romance."

DOBIE GRAY—Infinity 9016. Produced by Rick Hall. Gray's second album for the label is highlighted by a longish (6:40) disco-oriented reworking of "The 'In' Crowd," a top 15 hit for Gray in 1965. Other highlights here include a pair of pretty ballads with the low-key soulfulness of his "Loving Arms" hit of several years back. "Sunny Day To Rain" and "We Had It All." A pleasant grab-bag of styles and all work well. **Best cuts:** those cited plus "Stumblin' Back To You," "Bridge Of Silence."

GENE COTTON—No Strings Attached, Ariola SW50070. Produced by Steve Gibson. Veteran of several moderate pop chart hits, Cotton returns here with a well-balanced mix of uptempo cuts and ballads. Cotton is equally adept at a country-tinged ballad like "Fall In Love" as on a hard-driving rock track like "Make Time For Love." Lots of hit single candidates here. **Best cuts:** those cited plus "Maybe Tomorrow," "Billy The Kid," "Like A Sunday In Salem."

FRANK MILLS—Sunday Morning Suite, Polydor PD16225. Produced by Frank Mills. The man who had the left-field smash of the year with "Music Box Dancer" returns here with another collection of sprightly piano-based ditties. Mostly the

(Continued on page 78)

Spotlight—The most outstanding new product of the week's release and that with the greatest potential for top of the chart placement, picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Rip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

NOVEMBER 10, 1979, BILLBOARD

Crezy?



Out of the Heartland of this wecky country comes

Head East

A band that's been working like crezy to fans all across the land...
Their new album is

"A Different Kind of Crezy"

It looks like crezy but it sounds so sane...

From Head East and A&M Records & Tapes. 

Produced by Jeff Glixman. Management: BNB Associates

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Continued from page 76

mood is light and frothy, but the tempo swings on one dynamic cut: "Ski Fever," which could be a new theme song for the "Wide World Of Sports." In an age when adult contemporary formats are blurring with the regular pop-rock list, Mills is a champion of old-school MOR. **Best cuts:** "Ski Fever," "Peter Piper."

BISHOP & GWINN—This Is Our Night, Infinity INF9019. Produced by Fred Mollin Productions Inc., Matthew McCauley, Inc. This new male-female duo, consisting of Randy Bishop and Marty Gwinn, tackles a broad range of pop styles here, scoring most impressively on bold rock numbers like "Santa Monica Pier," "Livin' In Two Different Cities" and "You Take Me To Heaven." The coverage also includes softer MOR styled cuts and some midtempo tracks. All-star backup musicians include David Sanborn, John Klemmer and members of the Section and Toto. **Best cuts:** Those cited.

JORMA KAUKONEN—Jorma, RCA AFL13446. Produced by Jorma Kaukonen, David Kahne. This is pretty much a one-man effort by Kaukonen. He wrote all but one of the songs, does all the vocals, and plays all the guitars. No other instruments are used. There is no denying Kaukonen's ability with the guitar, both acoustic and electric, and his somewhat nasal vocals do have their own appeal. However, Kaukonen's songs and lyrics are just not that striking. **Best cuts:** "Straight Ahead," "Too Long Out/Too Long In," "Valley Of Tears."

SCORPIONS—Best Of The Scorpions, RCA AFL13516. Produced by Peter Dierks. Culled from the group's four previous LPs (yes there have been that many) the "Best Of" collection is a witch's brew of heavy metal and hard rock pyrotechnics that sound a bit dated to sophisticated ears. This five-man German group does what it does well, and if it is a little heavy handed it is not without entertainment value. **Best cuts:** "Virgin Killer," "Steamrock Fever," "Backstage Fever."

ROGER WHITTAKER—Mirror Of My Mind, RCA AFL13501. Produced by Eric Robertson, John Mackswith. RCA's most prolific rich voiced MOR attraction once more surveys a program of pseudo folk songs, many of his own creation. Though the material tends to meld into one sentimental gesture, Whittaker always seems to mean what he sings. Sessions were made in Canada and London. **Best cut:** "You Are My Miracle."

PENETRATION—Coming Up For Air, Virgin International VI2131 (JEM). Produced by Steve Lillywhite. Onstage, Penetration plays a slam-bang sort of punk rock but on record the five-person group is considerably more disciplined, with singer Pauline Murray's sometimes shrieking vocals resolving themselves into real words in real songs. This is the second LP by the British group, and the first one to be released in the U.S. It shows considerable growth in instrumental prowess, pacing and songwriting ability. **Best cuts:** "She Is The Slave," "Lifeline," "Party's Over."

PATRICE RUSHEN—Pizzazz, Elektra 6E243. Produced by Patrice Rushen, Charles Mims Jr., Reggie Andrews. Young Los Angeles pianist defected from jazz about a year ago and now is composing prolifically, slanting her records to a wider market. Her eight tracks on this LP are all her own tunes. And all are mired via loud, unmusical vocals. Yet it's possible Rushen could attract a modicum of play in discos. **Best cuts:** "Call On Me."

KIM FOWLEY/VARIOUS ARTISTS—Vampires From Outer

Space, Bump BLP40050798. Veteran producer Kim Fowley assembles some of his latest finds on this one-record set which features seven acts spread out over 12 cuts. Surprisingly, most of this is very pleasing, subtle and melodic pop-rock. Laurie Bell's "If You're Gonna Change Your Heart" and the Dog Rangers' "Nobody Seems To Know What Love Is" have more in common with Leo Sayer or Ian Gomm than the raw new wave rock Fowley's past and LP graphics might indicate. **Best cuts:** Those mentioned plus "Somebody Else's Girl" by Randy Winburn.

SHAUN CASSIDY—Live, Warner Bros. HS3265. Produced by Michael Lloyd. Cassidy's fifth LP is a single-disk live collection of his three gold singles and other past hits plus several previously unrecorded tunes. Basically the package documents his move to more rock-oriented material over the past two years, in such new cuts as "Break For The Street" and "Bad Boy." Cassidy continues to have a good feel for oldies, with "You've Lost That Lovin' Feeling" done here. **Best cuts:** those cited plus "Hey Deanie," "Hard Love," "Rip It Up."

STARJETS—Epic NJR36245. (CBS). Produced by Pip Williams, David Batchelor, Starjets, Rhett Davies. Young, loud and snotty is the way this quartet plays its rock'n'roll. Although the sound is not as crude or dense, most of the songs are reminiscent of the Ramones. One notable exception is "I'm So Glad," a midtempo ballad with r&b undertones, fresh harmonies and a stirring guitar solo. Of the rockers, "It's A Shame" stands out with its strong vocals and feel of one of Joe Jackson's better songs. **Best cuts:** "I'm So Glad," "It's A Shame," "Schooldays," "Run With The Pack."

THE NOW—Midsong International MS1014. Produced by Bobby Orlando. While most of the new crop of young rock bands try to put some element of danger in their lyrics or pose, this three-man one-woman band revels in its brand of teenage saccharin. With such songs as "I Wanna Go Steady With You," "He's Taking You To The Movies" and "Can You Fix Me Up With Her," this group is about as new wave as Bo Donaldson and the Heywoods. However, when this group does flex some muscle, the results are credible. "What's Her Name" is an irresistible uptempo rock song while "T.V. Private Eye" has a loping, near-reggae beat. **Best cuts:** "What's Her Name," "T.V. Private Eye," "Christine," "Reaction."

HEAD EAST—A Different Kind Of Crazy, A&M SP4795. Produced by Jeff Glixman. Meaty, mainstream rock is what this band delivers. Bowed by the strong vocals of John Schlitt and Mike Somerville's guitar work, this LP is a good example of no frills rock that does not have new wave influences. Although the bulk of the songs are upbeat, the ballads ("Lonelier Now," "Morning") are well done. The latter especially has a nice feel due to the keyboard work of Roger Boyd. **Best cuts:** "Morning," "Keep A Secret," "Lonelier Now," "Too Late."

TOMITA—Tomita's Greatest Hits, RCA ARL13439. No producer listed. Japanese electronic composer Isao Tomita's reworkings of popular compositions, all done on synthesizers, are intriguing and hypnotic. Tomita does not provide a consistent backbeat for the listener to use as a focal point. This makes the music very dreamy and hard to make sense of on the first listening. **Best cuts:** "Star Wars Main Title," "Space Fantasy (Based On Also Sprach Zarathustra)."

HORSLIPS—Short Stories/Tall Tales, Mercury SRM13809. Produced by Steve Katz. Known in the past for its melding of Irish history with rock, Horslips goes all out for rock this time.

With the twin guitar attack of Johnny Fearn and Charles O'Connor, and more complex lyrics than your average band, the sound is reminiscent of Thin Lizzy or Blue Oyster Cult of the "Agents Of Fortune" era. Except for the beautiful acoustic number "Rescue Me," which features notable vocals and harmonies which bring to mind Simon & Garfunkel, everything is uptempo. **Best cuts:** "Law On The Run," "Rescue Me," "Unapproved Road," "Back In My Arms."

soul

FERN KINNEY—Groove Me, Malaco 6361. Produced by Carson Whitsett, Wolf Stephenson, Tommy Couch. (TK). Kinney tackles both disco and soul material on her latest album, with a soul number, "Sun, Moon, Rain" emerging as the prettiest cut on the album. Also likely to generate dance floor interest is a hypnotic disco reworking of "Pillow Talk," Sylvia's 1973 smash. Kinney's expressive, adaptable vocals top a background featuring synthesizers, bass and horns. **Best cuts:** those cited plus "Angel On The Ground," "Baby Let Me Kiss You."

country

HANK SNOW—Instrumentally Yours, RCA AHL3511. Produced by Hank Snow. Few careers have spanned the length of time or the shifts in music as successfully as this veteran's. Here he shows why, as his fingers expertly caress the strings of his guitar through a selection of beautiful classic arrangements. He's a master at his craft, whether it's on "Spanish Eyes," "Sweetheart Of Sigma Chi," "Indian Love Call" or "Wabash Blues." **Best cuts:** All are fine.

DAVID HOUSTON—From the Heart Of Houston, Derrick DRC1002. Produced by Ray Baker, Tillman Franks. Houston's mellifluous vocal style shines in a format equally at home on country or MOR turntables. There's pedal steel, harmonica, lots of acoustic guitar and background vocals, but healthy doses as well of piano, percussion, electric guitar, bass and strings to add a pop air. **Best cuts:** "Let Your Love Fall Back On Me," "Best Friends Make The Worst Enemies," "Faded Love And Winter Roses."

MOE BANDY—One Of A Kind, Columbia 36228. Produced by Ray Baker. Traditional country is back in the saddle again as Bandy belts out some unadulterated country tunes. Hefty doses of steel guitar, ribald honkytonk piano and rock solid bass patterns back Bandy's country inflections. **Best cuts:** "I Cheated Me Right Out Of You," "One Of A Kind," "The Bitter With The Sweet," "Sweet Kentucky Woman."

ROY HEAD—In Our Room, Elektra 6E234. Produced by Jimmy Bowen. Head has a lively set of uptown country numbers sweetened by strings and keyboards. The uptempo items are good for pacing, but Head comes through best with slower ballads such as "Things I Could Never Leave Behind." **Best cuts:** "In Our Room," "Things I Could Never Leave Behind," "The Fire Of Two Old Flames."

DON COX—On The Line, ARC MC5901. Produced by Hoyet Henry, Sonny Throckmorton, Bob Morris, Roy Segal, Bob Saporiti. A fine debut album by this San Jose-based country artist whose smooth singing talents are both impressive and highly listenable. Production is stylish, bright and loaded with polish, from the basic tracks to the finishing touches of

lively instrumentation. **Best cuts:** "Damned If I Do (Damned If I Don't)," "It's My Way Of Loving You," "Crazy Arms."

jazz

LARRY CORYELL—Return, Vanguard VSD79426. Produced by Danny Weiss. Coryell plays some dazzling guitar here, and the Brubeck brothers, Darius, Chris, and Dan help out respectively on piano, bass, and drums. Ray Mantill fills out the ensemble on percussion. The result is a fusion jazz LP that explores several musical moods. But front and center is Coryell's beef-like guitar. **Best cuts:** "Crisco At The Disco," "Three Mile Island," "Sweet Shuffle."

TINY MOORE & JETHRO BURNS—Back To Back, Kaleidoscope F9. Produced by David Grisman. Grisman has assembled a band comprising electric five-string mandolin (Moore) with Burns on acoustic mandolin and guitar, bass and drums as backup. The quintet plays old classics by Lester Young, Duke Ellington and Dizzy Gillespie, not without humor. One must hear this unorthodox program to believe the sounds that are achieved. **Best cuts:** "Groovin' High," "In A Mellotone," "Tickle Toe," "Out Of Nowhere."

GEORGE FEYER PLAYS THE ESSENTIAL JEROME KERN—Vanguard VSD87/88. Feyer, remembered for his "Echoes Of" series of piano albums, follows "essential" Cole Porter and George Gershwin sets with a 35-song tribute to master melodist Jerome Kern, really the granddaddy of the modern American musical theatre. With rhythm accompaniment, Feyer breezes through the program with unbanded sides. **Best cuts:** "I'm Old Fashioned," "The Last Time I Saw Paris."

TOMMY DORSEY—The Complete, Vol. 4/1937, Bluebird AXM25564. Produced by Frank Driggs. This latest two-record in the continuing series of reissues of the Dorsey band's old Victor recordings is heavily Clambake Seven, the small band within a band Dorsey frequently recorded. There's a good number of solid Edyth Wright vocals too. **Best cuts:** All.

GLENN MILLER—The Complete, Vol. 5/1940, Bluebird AXM25565. Produced by Frank Driggs. The two-pocket addition to a complete reissue of all of the Miller band's studio work is an interesting package. There are a few hits ("Blueberry Hill," "A Handful Of Stars"), a few covers ("Beat Me Daddy Eight To The Bar," "Five O'Clock Whistle") and some misses ("A Cabana In Havana," "Be Happy," "Fifth Avenue"). In all the selections show how far Miller had yet to grow in popularity. **Best cuts:** Those mentioned.

RED GARLAND—Saying Something, Prestige P24090. Produced by Bob Weinstock, Orrin Keepnews. This double-LP offers nine tracks taped in 1957 and 1961 by the bop pianist. And in his group are men like John Coltrane, Donald Byrd, Oliver Nelson and Charlie Persip. Tunes are reliable standards plus a pleasant original by Garland. **Best cuts:** "Undecided," "Solitude," "Lazy Mae."

DONALD BYRD—And 125th Street, N.Y.C. Elektra 6E247. Produced by Donald Byrd. Leader-producer Byrd blows his trumpet and flugelhorn expressively through eight tracks, but it is difficult to find a true jazz approach on any of them with the vocals and sluggish, non-rhythmic electronic support. Byrd relies on as accompaniment. Strings are no bargain either, in this eminently disappointing LP from a man who in

(Continued on page 81)

NOVEMBER 10, 1979, BILLBOARD

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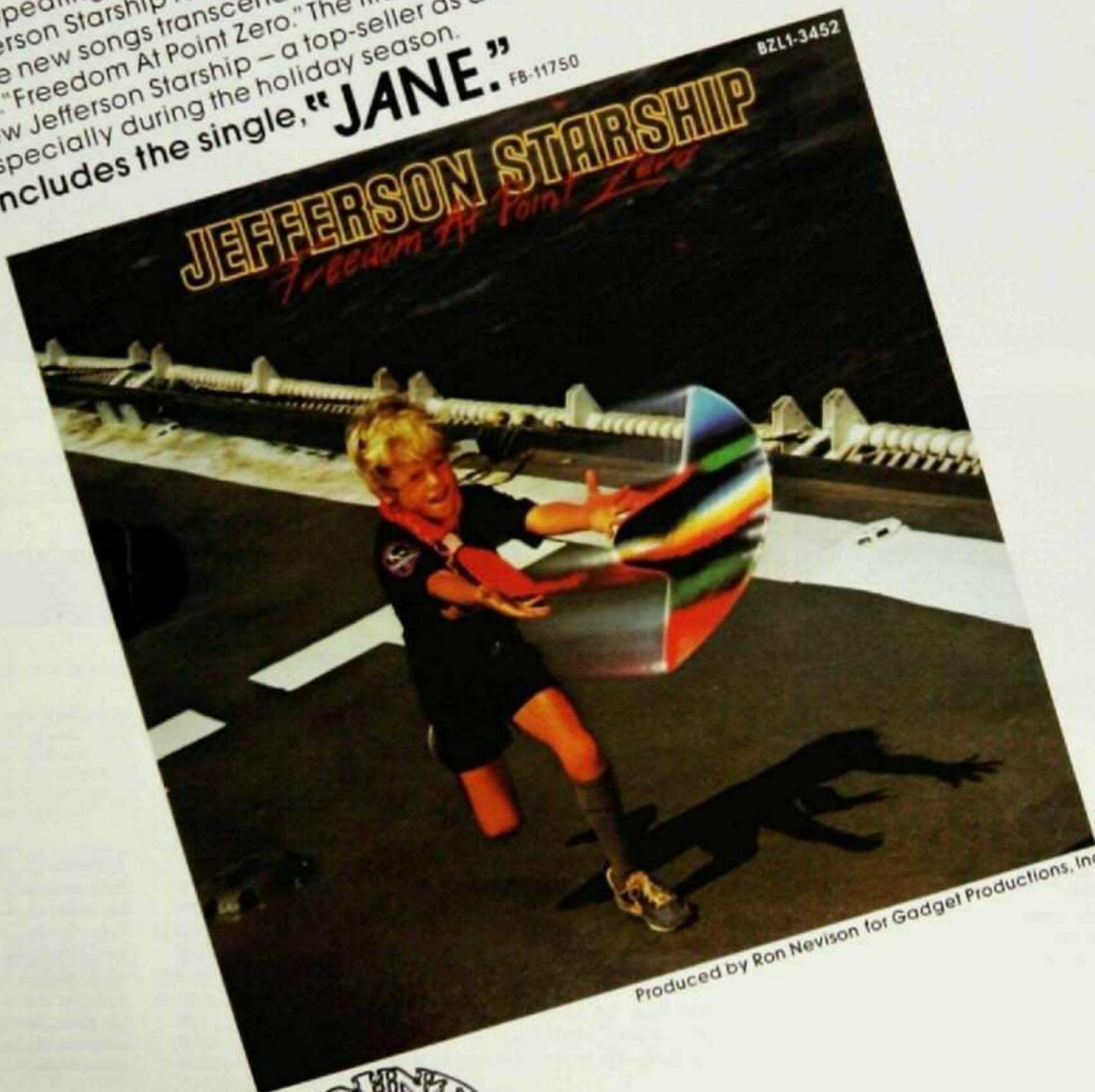


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- 11/6 The Pabst Theatre, Milwaukee, Wis.
- 11/7 The Vogue Theatre, Indianapolis, Ind.
- 11/8 Bogart's, Cincinnati, Ohio
- 11/10 The Royal Oaks Theatre, Detroit, Mich.
- 11/12 Clark University, Worcester, Mass.
- 11/13-15 The Paradise Theatre, Boston, Mass.

- 11/17 Hofstra Playhouse, Hempstead, L.I., N.Y.
- 11/19 Rutgers University, New Brunswick, N.J.
- 11/20-24 Bottom Line, N.Y.C., N.Y.
- 11/25 Englewood Plaza, Englewood, N.J.
- 11/27-30 Starr's, Philadelphia, Pa.
- 12/2 Bayou, Washington, D.C.
- 12/3 The Empire Theatre, Richmond, Va.
- 12/4 Duke University, Durham, N.C.
- 12/5 Agora Ballroom, Atlanta, Ga.
- 12/7 Armadillo World Headquarters, Austin, Texas

- 12/8 Rockefeller's, Houston, Texas
- 12/9 Palladium, Dallas, Texas
- 12/10 The Magicians Theatre, Tulsa, Okl.
- 12/13-15 Roxy, Los Angeles, Ca.
- 12/14 Guitar Institute of Technology, Los Angeles, Ca.
- 12/16-19 Great American Music Hall, San Francisco, Ca.
- 12/21-22 Euphoria, Portland, Ore.
- 12/23 The Place, Seattle, Wash.
- 12/27 Rainbow Music Hall, Denver, Colo.
- 12/29 Uptown Theatre, Kansas City, Kansas

MANAGEMENT: TED KURLAND ASSOCIATES



Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 11/10/79

Number of singles reviewed
this week 78 Last week 92

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Pop

FOREIGNER—Head Games (3:26); producers: Roy Thomas, Mick Jones, Ian McDonald; writers: Gramm, Jones; publishers: Somerset/Evansongs, ASCAP, Atlantic 3633. Foreigner follows "Dirty White Boy" with the album's title track which is another kick it out rocker. Lou Gramm's expressive lead vocal brings home the song's lyrical message while Mick Jones' searing lead guitar is upfront.

HERB ALPERT—Rotation (3:50); producers: Herb Alpert, Randy Badazz; writers: Andy Armer, Randy Badazz; publishers: Almo/ASCAP, A&M 2186. Alpert follows up his No. 1 "Rose" with another catchy instrumental that highlights his superb horn blowing. This tune has its own distinct hooks.

JOE JACKSON—It's Different For Girls (3:42); producer: David Kershenbaum; writer: Joe Jackson; publisher: Albion, Adm. by Almo, ASCAP, A&M 2186. English rocker turns in another look at soured relationships. Though the lyrics may be scathing, the instrumentation is laidback and backup singers provide nice harmonies.

BONNIE RAITT—You're Gonna Get What's Coming (3:28); producer: Peter Asher; writer: Robert Palmer; publisher: Ackee, ASCAP, Warner Bros. WBS49115. Raitt's version of this Robert Palmer number cooks with some tasty guitar licks. Asher's production utilizes the basic rock instruments surrounding Raitt's vocal admirably.

STEVE FORBERT—Romeo's Tune (3:28); producer: John Simon; writer: S. Forbert; publisher: Rolling Tide, ASCAP, Nemperor Z597525 (CBS). Folk-rock singer offers a beautiful love song that is notable for its rollicking melody and pleasantly ragged vocals. Lyrics are especially well conceived.

recommended

TANYA TUCKER—Lay Back In The Arms Of Someone (3:53); producer: Mike Chapman; writers: Nicky Chinn, Mike Chapman; publishers: Chinnichap, adm. by Careers, BMI, MCA 41144.

FOGHAT—Third Time Lucky (3:45); producers: Foghat, Tony Outeda; writer: Dave Everett; publisher: Riff Bros., ASCAP, Bearsville BSS49125.

SPYRO GYRA—Jubilee (3:55); producers: Jay Beckenstein, Richard Caldera; writer: Jeremy Wall; publishers: Harlem/Crossed Bear, BMI, Infinity INF50041.

DIANA ROSS—It's My House (3:34); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick O'Val, ASCAP, Motown M1471F.

MAYNARD FERGUSON—Theme From Star Trek (3:18); producer: Jay Chattaway; writers: A. Courage, G. Roddenberry; publisher: Brain, BMI, Columbia 111151.

BLUE OYSTER CULT—You're Not The One (I Was Looking For) (3:14); producer: Tom Werman; writers: A. Bouchard, C. Bouchard; publisher: B. O'Call Songs, ASCAP, Columbia 111145.

THE BEACH BOYS—It's A Beautiful Day (3:15); producer: Bruce Johnston; writers: M. Love, A. Jardine; publishers: Brother/Jardine/Challove, BMI, Caribou Z599031 (CBS).

PAT BENATAR—Heartbreaker (3:26); producer: Peter Coleman; writers: G. Gill, C. Wade; publisher: Dick James, BMI, Chrysalis CHS2395.

DUROCS—Saving It All Up For Larry (3:22); producers: Elliot Mazer, Scott Mathews, Ron Nagle; writers: R. Nagle, S. Mathews; publishers: Lucky Pork/Proud Pork, ASCAP, Capitol P4787.

THE BOTTLES—Too Late To Dance (3:15); producer: Jeremy Levy; writer: Peter Bayless; publisher: Subliminal, ASCAP, MCA41145.

BOB A-RELA—Stop (3:57); producers: George Lagios, Pat DeSano; writers: Battista, Mogol, Rossi, Ipperiali; publisher: none listed, Channel CD107B.

THE DOOLEYS—Wanted (3:29); producer: Ben Findon; writers: B. Findon, M. Myers, B. Puzey; publisher: Bubbly, ASCAP, Epic 950796 (CBS).

SAD CAFE—Strange Little Girl (3:34); producer: Eric Stewart; writer: Mulford; publisher: Man-Ken, BMI, A&M 22005.

DAVID WOLFF—Come On Over (2:53); producers: Ed Sprigg, David Wolff; writer: James P. Pennington; publishers: Chinnichap/Careers, BMI, Buddha BDA617 (Arista).

Soul

INSTANT FUNK—Witch Doctor (3:32); producer: Bunny Sigler; writer: Bunny Sigler; publishers: Henry Suemay/Unichappell, BMI, Salsoul 572108 (RCA). Punctuated by a snappy horn section, this is a strong piece of midtempo funk. Solid vocals and hook make disk work.

ATLANTIC STARR—Loin' You (3:45); producer: Bobby Eli; writer: Wayne I. Lewis; publisher: Almo/Newban/Audio, ASCAP, A&M 2198. Group delivers a tender and rather sensitive love ballad, paced by a gently swaying rhythm unit and marvelous lead vocals and harmonies.

recommended

BARRY WHITE—How Did You Know It Was Me? (3:37); producer: Barry White; writer: R. Coleman; publisher: Ba-Da-De, BMI, 20th Century Fox TC2433.

ONE WAY FEATURING AL HUDSON—Now That I Found You (3:26); producers: One Way, Rich Becker; writers: John Unger, Dick Bozzi; publisher: Boz, BMI, MCA 41146.

NYTRO—Orbit Of The Sun (3:38); producer: Norman Whitfield; writer: Earnest Reed Jr.; publishers: May Twelfth/Warner Tamerlane, BMI, Whitfield WH149105 (Warner Bros.).

DAVID RUFFIN—I Get Excited (2:52); producer: Don Davis; writer: Steven (Steff) Hairston; publisher: Groovesville, BMI, Warner Bros. WBS49123.

JERI-Q—Who's Taking You Home (4:12); producer: Jerome Q. Jones; writer: Jerome Q. Jones; publishers: Ascent/New Beginnings, BMI, Source SOR41143 (MCA).

DELORES HALL—Never Needed You Anyway (4:06); producers: Robert Thiele Jr., Mark Kamins; writers: Albright, Kanter, Thiele Jr.; publishers: Coco Rose, New Doorway Tunes, ASCAP, Capitol P4800.

SPLENDOR—Take Me To Your Disco (4:57); producers: Philip Bailey, Tommy Vicari, Robert Nunn; writers: R. Nunn, R. Shaw; publishers: Splendorful/Heavenly Thoughts, BMI, Columbia 111067.

Country

MICKY GILLEY—A Little Getting Used To (3:20); producer: Foster & Rice; writer: J. Taylor; publisher: First Lady,

BMI, Epic 950801. This is a powerfully building ballad with Gilley's distinctively crisp vocals leading the way. Solid bass lines supported by percussion, piano and subtly blended strings make the arrangement a standout.

EDDY ARNOLD—If I Ever Had To Say Goodbye To You (3:05); producer: Bob Montgomery; writer: Steve Gibb; publisher: Angel Wing, ASCAP, RCA JH11752. A stunningly beautiful song gets a warm delivery from a country master. His Perry Como-flavored vocal is perfectly right for the stylish, contemporary setting created by Montgomery's production.

GAIL DAVIES—Blue Heartache (1:56); producers: Gail Davies, Garth Fundis; writer: Paul Craft; publisher: Lizzie Lou, BMI, Warner Bros. 49108. Davies has come up with a spunky, sparky fast-moving tune for her debut Warner Bros. single. The bluegrass-tinged arrangement (which should appeal to traditional country fans as well as contemporary listeners) features Davies' fine harmonies.

RAY PRICE—Misty Morning Rain (3:23); producer: Fred Foster; writer: Don Chappell; publisher: Almarie, BMI, Monument 45290. The silver-throated richness of Price's singing plays well against this beautifully sad ballad that derives its energy through a classic arrangement with definite MOR feel.

FREDDY WELLER—Go For The Night (2:34); producer: Buzz Cason; writer: B. Cason F. Weller; publishers: Buzz Cason, ASCAP/Young World, BMI, Columbia 11149. Right-on-target new single from Weller proves his vocal excellence while charting new musical waters for him. High-driving production is both catchy and unusual, with pop/country ear appeal and instrumental fireworks.

CHARLIE RICH—You're Gonna Love Yourself In The Morning (2:37); producer: Larry Butler; writer: D. Fritts; publisher: Combine, BMI, United Artists X1325Y. This classic is well suited to Rich's smooth, warm vocal style, while his keyboards shine. The arrangement's orchestrated to balance between MOR and country, and the strings are strongly defined with crescendo fills.

HELEN CORNELIUS—It Started With A Smile (3:05); producer: Tom Collins; writers: Helen Cornelius, Johnny Koonse; publishers: Pi-Gem, BMI/Chess, ASCAP, RCA JH11753. Slivers of piano introduce Cornelius' solo outing, sliding gracefully into a gentle whispery ballad arrangement. She's a winsome vocalist who sounds confident and assured here on a song she co-wrote.

recommended

GLEN CAMPBELL—My Prayer (2:37); producers: Glen Campbell-Tom Thacker; writer: Michael Smotherman; publisher: Seventh Son, ASCAP, Capitol P4799.

ROGER YOUNG—It's A Hurtin' Situation (2:21); producers: Royce Clark, Bill Jones; writer: Rose Covington; publisher: Daydreamer, BMI, Dessa 796.

BOBBY HOOD—It Takes One To Know One (3:11); producer: Jerry Fuller; writer: Jerry Fuller; publishers: Blackwood/Fullness, BMI, Chute CRO009.

JEANNE PRUETT—Back To Back (2:43); producer: Walter Haynes; writers: Jerry McBee, Jeanne Pruett; publishers: Scott Ch/Brand, ASCAP, IBC 0005A.

DENNIS SMITH—California Calling (2:35); producers: Harrison Tyner-Don Fowler; writers: Daniel Willis Bill Wence; publisher: Christy Lane, ASCAP, Adonda AD79021.

CHARLIE ALBERTSON—She Was Charlie's Pride (2:17); producer: Hilltop Productions; writer: Even Stevens; publisher: Debbave, BMI, Hilltop HTS144.

CHRIS LeDOUX—Cabello Diablo ("Devil Horse") (3:02); producer: Bill Harris; writer: Charlie Daniels; publishers: Hat Band/Night Time, BMI, Lucky Man Music 6520.

Disco

recommended

MELBA MOORE—Night People (3:49); producer: Pete Bellotte; writers: M. Moore, B. Hawes, M. Farrow; publishers: Epitaph, ASCAP/Ensign/Industrial Strength, BMI, Epic 950805 (CBS).

IANICE McCLAIN—Smack Dab In The Middle (4:11); producers: Mill Tennant, Thom Page; writers: Tennant, Page, Smith; publisher: K-Four, ASCAP, RFC RCS49103 (Warner Bros.).

Adult Contemporary

recommended

GLEN CAMPBELL—My Prayer (2:37); producers: Glen Campbell, Tom Thacker; writer: Michael Smotherman; publisher: Seventh Son, ASCAP, Capitol P4799.

MIREILLE MATHIEU—A Man And A Woman (3:26); producer: Paul Anka; writer: Paul Anka; publisher: Paul Anne, BMI, Anola 7775.

ROGER WHITTAKER—You Are My Miracle (4:54); producers: Eric Robertson, John Mackswith; writer: Roger Whittaker; publisher: Tembo, CAPAC, RCA JH11760.

AL MARTINO WITH KATHY KEATES—I Think About You (2:57); producer: Nate Chacker; writers: K. Fleming, D. Morgan; publisher: Pi-Gem, BMI, Capitol P4798.

BOBBY HART—The Loneliest Hart (3:27); producers: Bobby Hart, Barry Richards, Phil Gernhard; writers: Richards, Hart; publisher: Father, BMI, Curb/Warner Bros. WBS49079.

First Time Around

THE POP—Waiting For The Night (3:25); producer: Earle Mankey; writers: R. Prescott, D. Swanson; publisher: Urban Blue, Arista AS0475. Debut single from this Los Angeles-based band is a catchy rocker powered by heavy handed guitar riffs. Lead vocal, with its intense delivery, is especially effective.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 78

years past contributed much to the jazz scene. **Best cuts:** "Marilyn," "Morning."

DENNY ZEITLIN—Soundings, Arch S1770. Produced by Denny Zeitlin, Phil Sawyer. Northern California pianist simply sits and improvises throughout nine of his own themes, taped live at two sites in San Francisco. He is accomplished, no doubt. Yet his keyboard meanderings require intense concentration from listeners. **Best cuts:** "Through The Arcade," "The Edge."

ARNETT COBB—Live At Sandy's, Muse MR5191. Produced by Bob Porter. Cobb made this live LP 14 months ago at a club in Beverly, Mass., backed by stellar musicians like Buddy Tate, George Duvivier, Eddie Vinson, Alan Dawson and Ray Bryant, all giants over the decades. There are but five tracks, but each is a gem with the venerable tenor saxophonist reconfirming his prowess, first established 35 years ago with Lionel Hampton's big band. **Best cuts:** "September Song," "Broadway."

MORGANA KING—Everything Must Change, Muse MR5190. Produced by Mitch Farber. Actress-singer who once studied opera is at ease with eight tracks and a harmonious sextet behind her vocals. All songs are standards and she handles them soulfully, with Jack Wilkins' guitar rating kudos for sympathetic accompaniment. Those who hear it will surely enjoy King's easy, intimate warbling. **Best cuts:** "Out Of Nowhere," "Just The Way You Are."

DVORAK: CELLO CONCERTO, CARNIVAL OVERTURE—Rostro-

povich, Czech Philharmonic, Talich, Quintessence PMC7142. This historic early Rostropovich performance with its special interpretive fervor is one of several very attractive fall releases in the Quintessence budget classical line. The deeply probing Czech orchestra accompaniment adds a special intensity, and there is enough frequency range and detail to provide lots of listening excitement despite the absence of stereo.

RACHMANINOFF: SYMPHONIC DANCES, THREE RUSSIAN SONGS—Moscow Philharmonic, Kondrashin, Bolshoi Theatre Orchestra and Chorus, Svetlanov, Quintessence PMC7136. "Symphonic Dances," Rachmaninoff's final composition, has a macabre, sardonic tone, thematic twists that are unexpected and rich and varied orchestration that give it a powerful appeal. Kondrashin's interpretation ranks as one of the finest and the orchestra sound of the Soviet licensed recording has special richness. Svetlanov directs Bolshoi Theatre forces in a fine performance of the folk song arrangements.

CHOPIN: 24 PRELUDES—Bela Davidovich, Philips 9500666. Davidovich's playing demonstrates perfect proportioning of volume, color and shading in each Prelude with beautiful technical finish. The Chopin Preludes is one of the touchstone scores by which pianists are judged, and this fluent rendition gets better with each hearing. A New York recital debut was a major success, and Davidovich will play throughout the U.S. this season.

COUNT BASIE—Basie Jam No. 3, Pablo 2310840. Produced by Norman Granz. At 75, Basie's sparse pianologous sound as

fresh, and inspirational, as they did in the late '30s. And with an unrehearsed group comprising Benny Carter, John Heard, Eddie "Lockjaw" Davis, Clark Terry, Al Grey and Joe Pass improvising along with him, the Count has an LP here which merits accolades. There are but four titles; each is superbly performed; each swings. **Best cuts:** "Moten Swing," "I Surrender, Dear."

STAN GETZ & FRIENDS—Early Getz, Prestige P24089. Reissue produced by Orrin Keepnews, Ira Gitler. Here is a mind-blowing collection of the tenor saxophonist's best work of 1949, 1950 and 1953, 32 takes in all, some dubbed from 78 r.p.m. shellacs. All show Getz with small groups; all are valuable, extremely musical samples of Getz shortly after he had left the Stan Kenton and Woody Herman bands. It's a two-LP set with notes by Gitler. **Best cuts:** "Pennies From Heaven," "Cuddles," "What's New?"

THE JOHNNY MINCE QUARTET—Summer Of '79, Monmouth Evergreen MES7090. Produced by Bill Borden. Clarinetist Mince, a star of the Ray Noble and Tommy Dorsey big bands of the 1930s, is a fixture these nights in New York clubs. Now he has his first LP as a leader. All nine tunes are evergreens, and each displays superior musicianship with backing by Lou Stein, Bob Haggart and Cliff Leeman. **Best cuts:** "Poor Butterfly," "If I Had You."

PEGGY LEE—Close Enough For Love, DRG SL5190. Produced by Hugh Fordin. Pretty things, swingin' things and Peggy Lee add up to listenable tracks. There's even some disco touches, although the small instrumental backing can't really get it all going. But, the group's non-disco tracks are musical moments

to remember. Mixed bag of standards and newer arrivals, including a wonderful find in Arthur ("Cry Me A River") Hamilton's "Rain Sometimes." **Best cuts:** "Rain Sometimes," "A Robinson."

BOOKER ERVIN—The Freedom And Space Sessions, Prestige P24091. Reissue produced by Orrin Keepnews. Tenor man Ervin died in 1970. The best of his recorded output is presented in this double LP of 11 masters he taped for Don Schlitten in 1963-64 with Jacki Bayard, Richard Davis and Alan Dawson prominent in the backup combo. **Best cuts:** "Stella By Starlight," "A Lunar Tune."

disco

KAREN SILVER—Hold On I'm Comin', Arista AB4248. Produced by John Driscoll, Gino Soccio. Sam & Dave's r&b classic "Hold On I'm Comin'" is given an electronic Eurodisco feel here with a pulsating rhythm track that avoids the 4/4 downbeat in favor of a slightly more complicated beat. Unfortunately the rest of the LP is pretty much the usual filler material. **Best cut:** "Hold On."

FIRE AND ICE—Butterfly FLY3110 (MCA). Produced by Lalo Schifrin. Fire and Ice is a disco orchestra which interprets the music of veteran composer Lalo Schifrin. This album also marks Schifrin's foray into the disco realm. The Fire and Ice group relies on strong vocals, horns, strings, a fiery rhythm section and a melody line behind all six tracks. **Best cuts:** "Inferno," "Lady On Ice," "Ring Of Fire."

Billboard HOT 100

Chart Bound

I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (A&M 2199)
MESSAGE IN A BOTTLE—Police (A&M 2180)
SEE TOP SINGLE PICKS REVIEWS, page 81

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producers) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producers) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	6	HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Singer, J.D. Souther, Asylum 48545	35	41	5	I WANT YOU TONIGHT—Pablo Cruise (Bill Schnee), C. Levin, D. Jenkins, A. Willis, A&M 2195	69	26	21	MY SHARONA—The Knack (Mike Chapman), D. Finger, B. Averre, Capitol 4731
2	3	12	DIM ALL THE LIGHTS—Donna Summer (George Moroder & Pete Bellotte), G. Summer, Casablanca 2201	36	38	12	STREET LIFE—Cruaders (William Felder, Sita Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	70	NEW ENTRY	1	CHIQUITITA—Abba (Benny Andersson, Bjorn Ulvåus), B. Anderson, B. Ulvåus, Atlantic 3629
3	5	7	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474	37	48	4	COOL CHANGE—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4789	71	28	22	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Douer, B. Holland, Motown 1459
4	4	16	RISE—Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151	38	55	4	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	72	34	17	LONESOME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748
5	1	14	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	39	44	5	I NEED A LOVER—John Cougar (John Punter), J. Mellencamp, Riva 202 (Mercury)	73	35	10	FINS—Jimmy Buffett (Norbert Patnam), J. Buffett, D. McCall, B. Chance, T. Corcoran, MCA 41109
6	7	6	BABE—Styx (Styx), D. DeYoung, A&M 2188	40	60	4	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	74	54	16	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, MCA/Curb 41065
7	10	4	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein, Giorgio Moroder), P. Jabara, B. Roberts, Columbia/Casablanca 1-1125	41	52	6	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Targlin, Tamla 54306 (Motown)	75	81	3	I STILL HAVE DREAMS—Richie Furay (Val Garay), B. Matstone, Asylum 46534
8	8	6	TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077	42	47	4	CONFUSION—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 95064 (CBS)	76	80	3	POW WOW—Cory Daye (Sandy Linter), S. Linter, L.R. Brown, New York Int'l 11748 (RCA)
9	9	10	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Napp, B. Morrison, United Artists 1315	43	43	6	MY FORBIDDEN LOVER—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3620	77	78	3	KNEE DEEP—Funkadelic (George Clinton), G. Clinton, Warner Bros. 49040
10	11	12	PLEASE DON'T GO—X.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	44	50	7	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	78	89	2	THE GIRL IN ME—Mazzy Star (Denny Dierke), R. Parker Jr., Windsong 11729 (RCA)
11	14	11	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Finger, Capitol 4771	45	46	5	WHO LISTENS TO THE BUREAU—The Sports (Pete Salley, Cummings, Pendlebury, Arista 0458)	79	90	2	READY FOR THE 80'S—Village People (Jacques Morali), J. Morali, H. Belolo, F. Hurtt, S. Whitehead, Casablanca 2220
12	6	16	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 9-50742	46	49	9	IF YOU WANT IT—Nilefytte (Sandy Torano & Barry Miraz), S. Torano, H. Johnson, Ariola 7747	80	85	2	WHEN I THINK OF YOU—Leif Garrett (Michael Lloyd), J. Williams, Scotti Brothers 502 (Atlantic)
13	15	5	SHIPS—Barry Manilow (Barry Manilow, Ron Dante), I. Hunter, Arista 0464	47	59	4	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	81	93	2	I JUST CAN'T CONTROL MYSELF—Nature's Drive (Michael Stokes), M. Stokes, L. Smith, R. Carter, Infinity 50027 (MCA)
14	13	21	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), K. Kerr, W. Jennings, Arista 0419	48	53	5	IT'S ALL I CAN DO—The Cars (Roy Thomas Baker), R. Ocasak, Elektra 46546	82	86	2	TOO LATE—Mike Stone and Shoes (Mike Stone), G. Kiebe, Elektra 46557
15	12	10	DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618	49	57	5	PRETTY GIRLS—Melissa Manchester (Steve Buckingham), L.D. Bello, Arista 0456	83	NEW ENTRY	1	DEJA VU—Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459
16	17	11	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001	50	58	5	LOVE PAINS—Yvonne Elliman (Steve Barri), M. Price, D. Walsh, S. Barri, RSO 1007	84	NEW ENTRY	1	RAPPER'S DELIGHT—Sugar Hill Gang S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette)
17	16	17	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	51	42	8	LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	85	45	7	5:15—The Who (John Entwistle), P. Townshend, Polydor 2022
18	21	8	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773	52	63	4	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	86	NEW ENTRY	1	VIDEO KILLED THE RADIO STAR—The Buggles (The Buggles), T. Horne, G. Downes, B. Woolley, Island 49114 (Warner Bros.)
19	20	20	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	53	64	2	JANE—Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chuquico, P. Kantner, Grant 11750 (RCA)	87	87	4	SHE'S GOT A WHOLE NUMBER—Keith Herman (Robert W. Walker), K. Herman, R. Walker, Radio 418
20	22	15	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freedland, EMI America 8019 (Capitol)	54	61	5	SLIP AWAY—Jan Lloyd (Bruce Fairbairn), R. Ocasak, Scotti Bros. 505 (Atlantic)	88	91	2	LIFE DURING WARTIME—Talking Heads (Brian Eno), D. Byrne, Sire 49075 (Warner Bros.)
21	27	10	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079	55	65	6	GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Brashfield, R. Byrne, RCA 11695	89	NEW ENTRY	1	MISTRUSTED LOVE—Mistress (Thomas Jefferson Kaye), B. Hopkins, RSO 1009
22	25	12	IF YOU REMEMBER ME—Chris Thompson & Night (Richard Perry), C. B. Sager, M. Hamloch, Planet 45904 (Elektra/Asylum)	56	19	14	SAIL ON—Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	90	NEW ENTRY	1	THE SHAPE OF THINGS TO COME—The Headboys (Peter Ker), G. Boyler, B. Lewis, C. Malcolm, D. Rem, RSO 1005
23	31	5	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193	57	19	14	IN THE STONE—Earth, Wind & Fire (Maurice White), M. White, D. Foster, A. White, ARC/Columbia 1-11093	91	92	2	LAY IT ON THE LINE—Triumph (Mike Levine), Emmett, RCA 11690
24	24	10	GOTTA SERVE SOMEBODY—Bob Dylan (Jerry Wesley, Barry Beckett), B. Dylan, Columbia 1-11072	58	62	4	HIGHWAY TO HELL—AC/DC (Robert John Lange), Young, Young, Scott, Atlantic 3617	92	94	2	DON'T DROP MY LOVE—Anita Ward (Frederick Night), F. Night, Juana 3425 (T.R.)
25	56	6	LADIES NIGHT—Kool & The Gang (Emir Deodat), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	59	69	5	PETER PIPER—Frank Mills (Frank Mills), F. Mills, Polydor 2002	93	68	14	SPOOKY—Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Sharino, Middlebrooks, Polydor 2001
26	51	2	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	60	74	2	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	94	96	2	I DO THE ROCK—Tim Curry (D. Wagner, M. Kamen), T. Curry, D. Wagner, A&M 2166
27	29	9	RAINBOW CONNECTION—Kermit The Frog (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	61	72	3	WAIT FOR ME—Darryl Hall & John Oates (David Foster), D. Hall, RCA 11747	95	97	2	I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
28	32	8	PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	62	77	3	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	96	66	12	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000
29	33	6	DREAM POLICE—Cheap Trick (Tom Werman), R. Nielsen, Epic 9-50774	63	NEW ENTRY	1	ATOMIC WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	97	73	15	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 95060 (CBS)
30	30	13	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)	64	76	2	HOLD ON—Jan Gomm (Martin Rushent), I. Gomm, Shift/Epic 9-50747	98	75	13	FOUND A CURE—Ashford & Simpson (Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870
31	39	7	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087	65	18	11	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	99	83	11	SURE KNOW SOMETHING—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205
32	36	7	VICTIM OF LOVE—Elton John (Pete Bellotte), P. Bellotte, S. Levay, I. Biz, MCA 41126	66	23	26	NO CHANCE—Moon Martin (Craig Leon), M. Martin, Capitol 4794	100	79	5	HEY, HEY, MY, MY—Neil Young & Crazy Horse (Neil Young, David Briggs, Tim Mulligan), N. Young, Reprise 49031 (Warner Bros.)
33	37	7	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	67	82	2	TRAIN, TRAIN—Blackfoot (Al Nalli & Henry Weck), S. Medlocke, Atco 7207 (Atlantic)				
34	40	5	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785	68	70	4					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle)

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HOT 100 A-Z—(Publisher-Licensee)

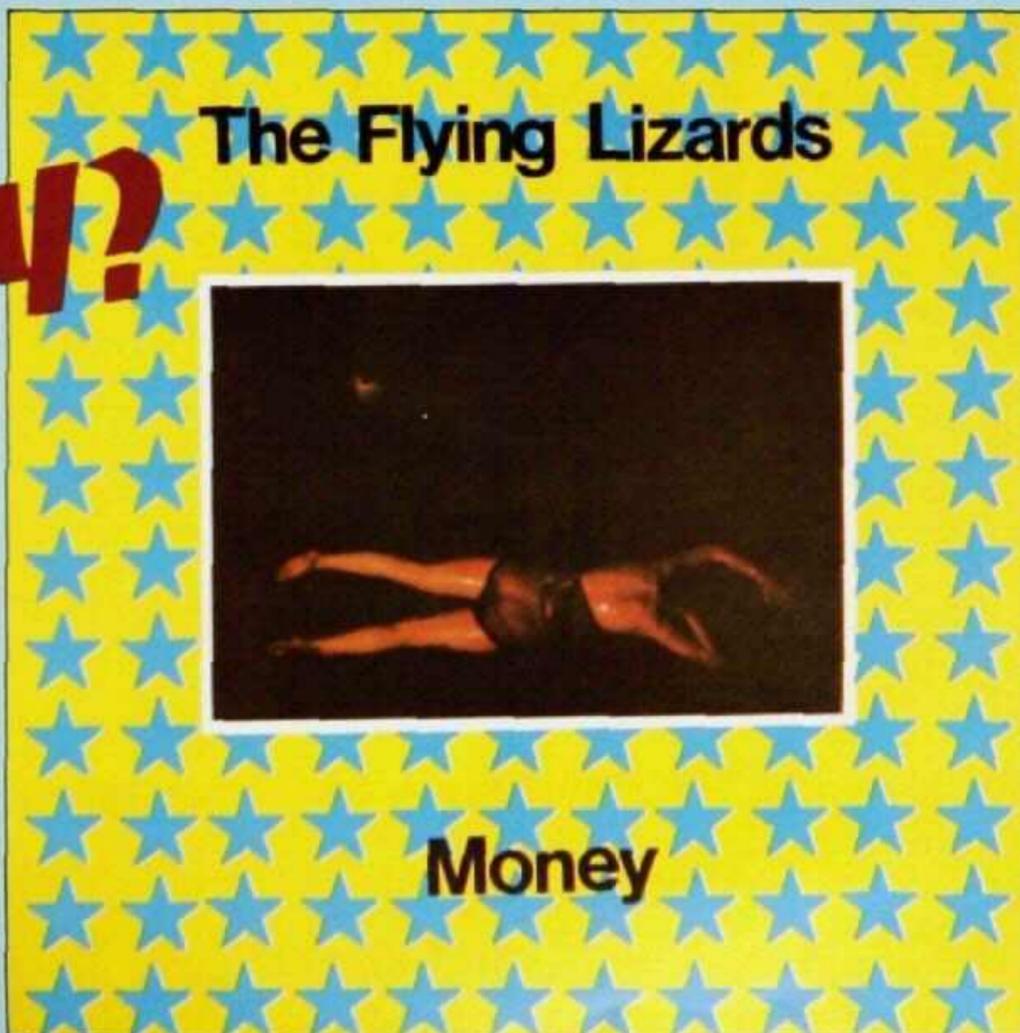
Babe (Epic/Armo, ASCAP)	34	Don't Stop Me Now (Univ./Jet, BMG)	97	I Need A Lover (H.G. ASCAP)	29	Life During Wartime (Inev./Blurb, Atlantic, ASCAP)	88	Pine Wine (Unichappell/Featherbed, Lark, BM)	76	Still (Jobete/Commodores, ASCAP)	3	Wait For Me (Hot/Cha/Sis, Confrontations, BM)	47
Better Love Next Time (House Of Gold, BM)	36	Don't Drop My Love (Night, BM)	92	I Still Have Dreams (Balm/Gong, Mountain, ASCAP)	75	Lonesome Loser (Screen Gems, EMI, BM)	75	Pretty Girls (New Bianca, ASCAP, ASCAP)	49	Street Life (Four Knights Living, BM)	70	We Don't Talk Anymore (ATV, BM)	62
Broken Hearted Me (Chappell/Salmaker, ASCAP)	18	Don't Let Go (Screen Gems/EMI, BM)	92	Heartache Tonight (Casey Country, Red Cloud/Gay/Isis Age, ASCAP)	63	Love Pains (World Song/Golden Clover, RSCAP)	25	Rapper's Delight (Sugar Hill, BM)	84	Sure Know Something (Mad Vincent, BM/Kiss, ASCAP)	99	What Can I Do With This Broken Heart (Cold Zinc, BM/First Concourse/Silver Nightingale, ASCAP)	56
Chiquita (Unisc, ASCAP)	70	Don't Let Go (Screen Gems/EMI, BM)	61	Heaven Must Have Sent You (Shore, Agale, BM)	73	Lowin', Touchin', Squeezin' (Wood High, Nightingale, BM)	22	Ready For The 80's (Can't Stop, BM)	17	Take The Long Way Home (Aimo, Delicate, ASCAP)	23	When I Think Of You (Shepherd's Fold/Saber Music, BM)	80
Come To Me (Cicada/Triumph, BM)	16	Don't Stop 'Til You Get Enough (Miran, BM)	42	Hey, Hey, My, My (Silver Fiddie, BM)	101	Midnight Wind (Bugsy/Stigma, BM)	46	Rise With You (Aimo, ASCAP)	64	The Girl In Me (Raydio, ASCAP)	78	Where Were You When I Was Falling In Love (Bobby Goldsboro/House Of Gold, ASCAP, BM)	74
Cool Change (Screen Gems/EMI, BM)	42	Dream Police (Screen Gems/EMI, BM)	37	Highway To Hell (Edward B. Marks, BM)	59	My Forbidden Lover (Chic, BM)	89	Sad Eyes (Carriers, BM)	56	This Is It (Taylors, ASCAP)	57	Who Listens To The Radio (Australian Turnaround, EMI)	45
Cruisin' (Bertram, ASCAP)	41	Dreaming (New Blue/Monster Island, ASCAP)	29	It's All I Can Do (Lalo, BM)	67	My Sharona (Eighties/Small Hill, ASCAP)	48	Send One Your Love (Intelle/Black Dub, ASCAP)	7	Talk A Little (Black Dub, ASCAP)	26	You Decorated My Life (Music City, ASCAP)	8
Damned If I Do (Woodsongs/Carriers/Hing, BM)	44	Escape (The Holmes Line Of Music, ASCAP)	40	Just Can't Control Myself (Wilson, BM)	94	No Chance (Rocklam, BM)	53	She's Got A Whole Number (Twin But/Remtal, ASCAP)	60	Talk A Little (Black Dub, ASCAP)	26	You Decorated My Life (Music City, ASCAP)	8
Deja Vu (Kool/Arigala, BM)	83	Find A Cure (Nick O'Val, ASCAP)	38	Know A Heartache When I See One (Chappell, ASCAP)	11	No More Tears (Olga/Fedora, BM)	77	Ships (Jan Hunter/April, ASCAP)	60	Talk A Little (Black Dub, ASCAP)	26	You Decorated My Life (Music City, ASCAP)	8
Dim All The Lights (Sweet Summer Night, BM)	12	Get It Up (Five Got The Music, ASCAP)	70	I Know A Heartache When I See One (Chappell, ASCAP)	11	Nowhere Lives This Way Again (Hing, BM)	101	Ships (Jan Hunter/April, ASCAP)	60	Talk A Little (Black Dub, ASCAP)	26	You Decorated My Life (Music City, ASCAP)	8
Do That To Me One More Time (Moonlight & Magnolias, BM)	38	Get It Up (Five Got The Music, ASCAP)	70	I Just Can't Control Myself (Wilson, BM)	94	Let Me Know (I Have A Right) (Foster/Vines, ASCAP)	19	Ships (Jan Hunter/April, ASCAP)	60	Talk A Little (Black Dub, ASCAP)	26	You Decorated My Life (Music City, ASCAP)	8

Gimme,
Gimme, Gimme,
Gimme
Teenarama!



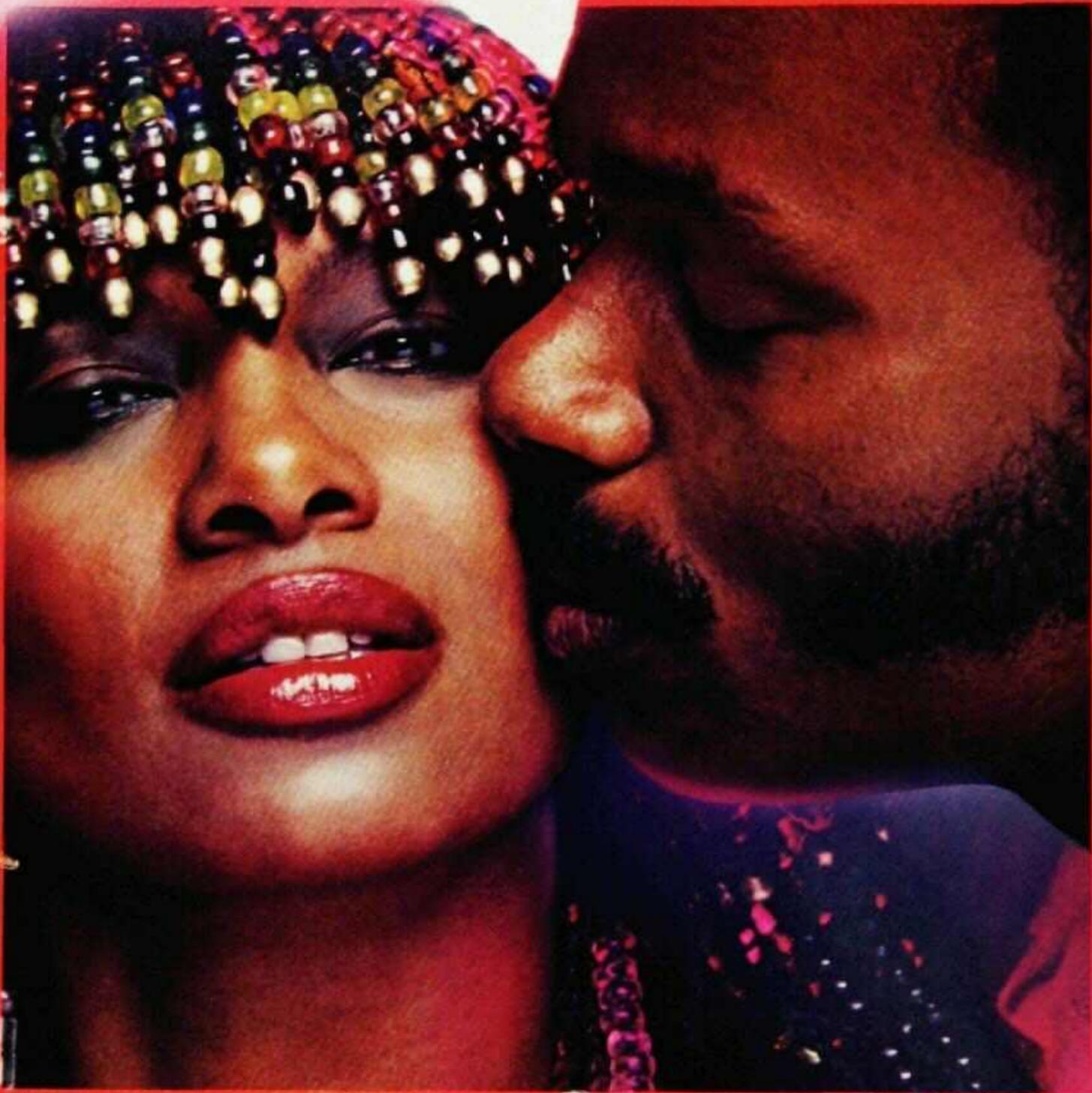
"Teenarama" brings out the juvenile delinquent in you.
"Teenarama." The new single from The Records. VA 33130
"Teenarama." Specially remixed for single release. 67002
On Virgin Records.
Produced by Robert John Lange from The Records' album.

YOU
WANT
MONEY?



You got money!!
"Money?" The new single from the Flying Lizards. 67003
"Money?" A UK Top 5 single that cost \$20 to produce.
A familiar song that will never sound the same again.
The best things in life are free. But everybody wants (money).
Music with a difference...
On Virgin Records
Produced by David Cunningham

THE HOTTEST COUPLE OF THE YEAR
ARE BACK WITH "TWICE THE FIRE"
PD-1-6239



The new album from Peaches & Herb, featuring the hit "Roller Skatin' Mate."
On Polydor/MVP Records and Tapes. PC 2001

Produced by Freddie Perren for Grand Slam Productions, Inc.



Management: Prime Time Production, Ltd.

Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE							
			ALBUM	B-TTRACK	CASSETTE				ALBUM	B-TTRACK	CASSETTE				ALBUM	B-TTRACK	CASSETTE					
★	1	4	EAGLES The Long Run Atlantic 38 508	8.98	8.98	8.98	★	40	4	SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98	71	66	8	BETTE MIDLER Thighs And Whispers Atlantic SD 16004	7.98	7.98	7.98		
	2	10	LED ZEPPELIN In Through The Out Door Swan Song SS 16002 (Atlantic)	8.98	8.98	8.98		37	15	17	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2795 (Warner Bros.)	8.98	8.98	8.98	72	48	17	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	
★	4	5	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	★	42	5	5	BONNIE RAITT The Glow Warner Bros. BSK 3269	8.98	8.98	8.98	73	55	47	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	
	4	3	COMMODORES Midnight Magic Motown M 8526	8.98	8.98	8.98		39	21	11	TALKING HEADS Fear Of Music Sire SRK 6076 (Warner Bros.)	7.98	7.98	7.98	★	180	2	OUTLAWS In The Eye Of The Storm Arista AL 3507	8.98	8.98	8.98	
	5	7	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	★	44	3	3	ELTON JOHN Victim Of Love MCA MCA-5134	8.98	8.98	8.98	75	58	32	SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	7.98	7.98	7.98	
★	7	2	FLEETWOOD MAC Tusk Warner Bros. ZMS 3250	15.98	15.98	15.98		41	43	21	ELECTRIC LIGHT ORCHESTRA Discovery WE FE 35769 (CBS)	8.98	8.98	8.98	★	130	2	ANNE MURRAY I'll Always Love You Capitol SD 12017	8.98	8.98	8.98	
★	8	5	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	★	46	4	4	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7182	13.98	13.98	13.98	77	59	22	DIANA ROSS The Boss Motown M7 923	7.98	7.98	7.98	
★	53	2	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98		43	28	27	DONNA SUMMER Bad Girls Casablanca NBLP-2-7150	13.98	13.98	13.98	78	78	4	JIMMY MESSINA Oasis Columbia JC 36140	7.98	7.98	7.98	
★	51	2	BARBARA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98		44	35	5	FOGHAT Boogie Motel Bearsville BMS 6390 (WE)	8.98	8.98	8.98	★	88	7	ISAAC HAYES Don't Let Go Polydor PD 1-4224	7.98	7.98	7.98	
★	12	4	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98		45	32	12	CHIC Risqué Atlantic SD 18003	8.98	8.98	8.98	★	87	16	VARIOUS ARTISTS Studio 54 Casablanca NBLP-2-7161	13.98	13.98	13.98	
★	13	7	KENNY ROGERS Kenny United Artists UAA 579	8.98	8.98	8.98	★	56	3	3	DARYL HALL & JOHN OATES X-Static RCA AFL 1 3434	7.98	7.98	7.98		81	79	48	KENNY ROGERS The Gambler United Artists UAA 6 934	7.98	7.98	7.98
	12	9	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	★	57	7	7	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36293	7.98	7.98	7.98	★	87	16	VARIOUS ARTISTS Studio 54 Casablanca NBLP-2-7161	13.98	13.98	13.98	
	13	10	THE KNACK Get The Knack Capitol SD 11948	7.98	7.98	7.98	★	54	5	5	SOUNDTRACK Quadrophonia Polydor PD-2-6235	13.98	13.98	13.98	★	101	8	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98	
	14	14	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98		49	52	10	VAN MORRISON Into The Music Warner Bros. HS 3290	8.98	8.98	8.98		84	73	72	THE CARS Elektra EE 125	7.98	7.98	7.98
	15	6	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98		50	50	6	WEATHER REPORT 8:30 ABC/Columbia PC2 36030	13.98	13.98	13.98		85	75	10	SAMMY HAGAR Street Machine Capitol ST 11983	7.98	7.98	7.98
	16	11	BOB DYLAN Slow Train Coming Columbia FC 36129	8.98	8.98	8.98	★	92	2	2	RICK JAMES Fire It Up Gordy GB 990 (Motown)	8.98	8.98	8.98		86	86	20	THE WHO The Kids Are Alright MCA 2-11005	12.98	12.98	12.98
	17	18	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	★	63	2	2	POLICE Regatta De Blanc A&M SP 4792	7.98	7.98	7.98		87	80	32	G.Q. Disco Night Arista AB 4275	7.98	7.98	7.98
	18	19	FUNKADELIC Uncle Jam Wants You Warner Bros. BSK 3371	8.98	8.98	8.98		53	39	22	EARTH, WIND & FIRE I Am Aric FC 35730 (CBS)	8.98	8.98	8.98		88	89	16	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98
	19	16	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98		54	49	27	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98		89	77	31	VAN HALEN II Van Halen II Warner Bros. HS 3312	7.98	7.98	7.98
	20	20	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98		55	38	11	ASHFORD & SIMPSON Stay Free Warner Bros. HS 3357	8.98	8.98	8.98	★	174	2	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	8.98	8.98	8.98	
	21	22	JOURNEY Evolution Columbia FC 35791	8.98	8.98	8.98		56	41	8	FRANK ZAPPA Joe's Garage Zappa SR21 1503 (Mercury)	7.98	7.98	7.98		91	62	17	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	8.98	8.98	8.98
	22	23	JETHRO TULL Stormwatch Chrysalis CHR 1238	7.98	7.98	7.98		57	47	23	CRUSADERS Street Life MCA 3894	7.98	7.98	7.98		92	65	18	NICK LOWE Labour Of Lust Columbia JC 36087	7.98	7.98	7.98
★	26	7	MOLLY HATCHET Fierin' With Disaster Epic JE 36118	7.98	7.98	7.98		58	60	21	TEDDY PENDERGRASS Teddy P.R. FE 36003 (CBS)	8.98	8.98	8.98		93	93	14	RED SPEEDWAGON Nine Lives Epic FE 35988	8.98	8.98	8.98
	24	17	CARS Candy-O Elektra SE 567	8.98	8.98	8.98	★	59	61	19	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98		94	96	16	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
	25	25	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98	★	72	4	4	GLORIA GAYNOR I Have A Right Polydor PD-1-6231	8.98	8.98	8.98		95	95	59	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
★	27	4	BLONDIE Eat To The Beat Chrysalis CHR 1275	8.98	8.98	8.98	★	70	10	10	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98		96	97	28	WAYLON JENNINGS Greatest Hits RCA AHL 1 3378	7.98	7.98	7.98
★	29	10	FRANCE JOLI France Joli Prestige PRL 12179	7.98	7.98	7.98	★	164	2	2	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98		97	98	12	ROBERT JOHN EMI America SW 17007	7.98	7.98	7.98
★	30	8	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	★	74	5	5	SHOES Present Tense Elektra EE 244	7.98	7.98	7.98	★	109	7	FAT BACK BAND XII Spring SP 6723 (Polydor)	7.98	7.98	7.98	
★	25	24	JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.98	★	115	2	2	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5507	7.98	7.98	7.98		99	83	16	KINKS Low Budget Arista AB 4240	7.98	7.98	7.98
★	37	4	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98	★	76	3	3	JEAN LUC-PONTY A Taste Of Passion Atlantic SD 19253	7.98	7.98	7.98		100	84	38	CHEAP TRICK Cheap Trick At Budokan Epic JE 35795	8.98	8.98	8.98
★	31	31	O'JAY'S Identify Yourself P.R. FE 36027 (CBS)	8.98	8.98	8.98	★	114	2	2	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98		101	85	14	B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	36	17	SOUNDTRACK The Muppets Atlantic SD 16081	7.98	7.98	7.98		67	67	8	BRENDA RUSSELL Horizon SP 739 (A&M)	7.98	7.98	7.98		102	90	32	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	7.98	7.98	7.98
	33	34	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98		68	69	14	PLEASURE Future Now Fantasy F 9518	7.98	7.98	7.98		103	91	33	BAD COMPANY Desolation Angels Swan Song SS 8508 (Atlantic)	7.98	7.98	7.98
	34	33	LITTLE RIVER BAND First Under The Wire Capitol SD 11954	8.98	8.98	8.98		69	64	26	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T-583 (RCA)	7.98	7.98	7.98		104	103	8	LED ZEPPELIN Led Zeppelin IV Atlantic SA 19129	7.98	7.98	7.98
★	45	3	JOE JACKSON I'm The Man A&M SP 4794	7.98	7.98	7.98		70	71	6	JUDAS PRIEST Unleashed In The East Columbia JC 36179	7.98	7.98	7.98								

NOVEMBER 10, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional for all manufacturers.

Tom Scott drives the music home!

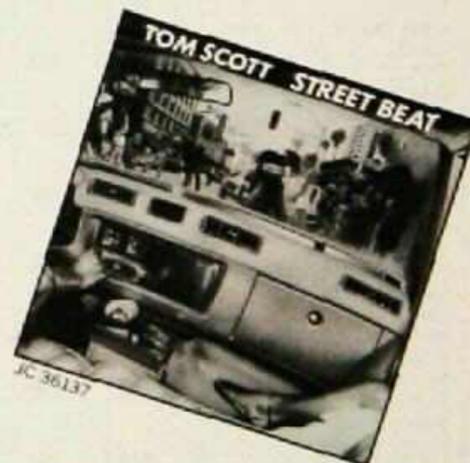


Tom Scott has taken his sax from Los Angeles, where he formed the L.A. Express, to New York, where he created the New York Connection, to studios all over the country where he's worked with everyone from Joni Mitchell to McCartney and Steely Dan.

And now he's taking it right to where the music lives. On the street.

On his new solo album, "Street Beat," Tom combines his street sense with everything he's picked up from working as a musician, composer and producer.

The results are some savvy sounds.



"Street Beat." The new Tom Scott.
On Columbia Records and Tapes.

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	104	8	IAN GOMM Gomm With The Wind Sire EPIC 9176103	7.98	7.98	7.98
★	NEW ENTRY		APRIL WINE Harder - Faster Capitol ST 17013	7.98	7.98	7.98
107	107	20	CHUCK MANGIONE An Evening Of Magic A&M SP 4701	13.98	13.98	13.98
★	116	4	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-14229	7.98	7.98	7.98
109	112	4	U.K. Night After Night Polydor PD-14234	7.98	7.98	7.98
★	141	20	SMOKEY ROBINSON Where There's Smoke Tama 17-266 (Mercury)	7.98	7.98	7.98
★	122	4	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98
112	82	14	HEARTBEAT Curtis Mayfield RSD RS-1-3052	7.98	7.98	7.98
113	94	17	PAT TRAVERS BAND Go For What You Know Polydor PD-14232	7.98	7.98	7.98
★	NEW ENTRY		TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Reprise WEA 5110	8.98	8.98	8.98
★	127	17	LTD Devotion A&M SP 4771	7.98	7.98	7.98
116	99	14	RY COODER Bop Till You Drop Warner Bros. BSA 3254	7.98	7.98	7.98
117	108	60	BLONDIE Parallel Lines Chrysalis CHR 1152	▲	7.98	7.98
118	120	6	SUZI QUATRO Suzi And Other Four Letter Words RSD RS-1-3064	7.98	7.98	7.98
119	121	10	JEFF LORBER FUSION Water Sign Arista AR 4234	7.98	7.98	7.98
★	NEW ENTRY		STEVE FORBERT Jackrabbit Slim Epic 12 36131	7.98	7.98	7.98
121	81	12	THE RECORDS Vegas 98 13130 (Atlantic)	7.98	7.98	7.98
122	100	9	MISTRESS RSD RS-1-3059	7.98	7.98	7.98
123	125	61	DONNA SUMMER Live And More Casablanca NBLP 7115	▲	12.98	12.98
124	68	16	SMIFF 'N' THE TEARS Fickle Heart Atlantic SD 13242	7.98	7.98	7.98
★	136	13	JOHN COUGAR John Cougar RCA RCL 7481 (Mercury)	7.98	7.98	7.98
126	128	26	MINNIE RIPERTON Minnie Capitol SD 11936	7.98	7.98	7.98
127	117	16	SCORPIONS Love Drive Mercury 3981-3795	7.98	7.98	7.98
128	102	8	LED ZEPPELIN Houses Of The Holy Atlantic SD 13130	7.98	7.98	7.98
★	139	2	BELL & JAMES Only Make Believe A&M SP 4764	7.98	7.98	7.98
★	NEW ENTRY		NATURE'S DIVINE In The Beginning Infinity 980 8013 (MCA)	7.98	7.98	7.98
131	133	8	GAMMA Delta 98 219	7.98	7.98	7.98
132	116	13	SOUTHSIDE JOHNNY & ASBURY JUKES The Jukes Mercury 3981-3793	7.98	7.98	7.98
133	123	26	JOHN STEWART Bombs Away Dream Babies RSD RS-1-3055	7.98	7.98	7.98
134	134	8	RITA COOLIDGE Satisfied A&M SP 4781	7.98	7.98	7.98
135	135	9	SUPERTRAMP Crime Of The Century A&M SP 4647	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs (registering greatest proportion of upward progress this week)	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	126	12	★	JOURNEY Infinity Columbia IC 94912	7.98	7.98	7.98
★	146	5	★	MOLLY HATCHET Molly Hatchet Type II 35141	7.98	7.98	7.98
★	147	4	★	TOM JOHNSTON Everything You've Heard Is True Warner Bros. BSA 3304	8.98	8.98	8.98
139	121	27	★	BLACKFOOT Strikes Arista SD 38112 (Atlantic)	7.98	7.98	7.98
★	160	2	★	BARRY MANILOW Greatest Hits Arista ATL 8601	13.98	13.98	13.98
★	159	2	★	POPE JOHN PAUL II Pope John Paul II Sings At The Festival Of Sacrosong Infinity 980 8099 (MCA)	9.98	9.98	9.98
142	142	20	★	WINGS Back To The Egg Columbia FC 36067	▲	8.98	8.98
★	158	19	★	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98
144	144	15	★	DAVE EDMUNDS Repeat When Necessary Swan Song SS 9507 (Atlantic)	7.98	7.98	7.98
145	145	6	★	KENNY ROGERS Ten Years Of Gold United Artists UA LA 825-H	7.98	7.98	7.98
146	149	5	★	ARETHA FRANKLIN La Diva Atlantic SD 15248	7.98	7.98	7.98
147	138	21	★	KISS Dynasty Casablanca NBLP 7152	▲	7.98	7.98
148	148	5	★	ABBA Greatest Hits Atlantic SD 13114	7.98	7.98	7.98
149	129	9	★	LED ZEPPELIN Physical Graffiti Swan Song SS 200 (Atlantic)	11.98	11.98	11.98
150	140	50	★	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 32647	▲	8.98	8.98
151	151	32	★	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98
152	156	12	★	BOB JAMES Lucky Seven Tappan Tex. IC 36054 (CBS)	7.98	7.98	7.98
153	157	24	★	SWITCH Switch II Gandy 67 988 (Mercury)	7.98	7.98	7.98
154	105	88	★	VAN HALEN Warner Bros. BSA 3025	▲	7.98	7.98
155	124	9	★	GARY NUMAN & TUBEWAY ARMY Replicas Arista SD 38111 (Atlantic)	7.98	7.98	7.98
★	NEW ENTRY		★	SOUNDTRACK Monty Python's Life Of Brian Warner Bros. BSA 3296	8.98	8.98	8.98
★	NEW ENTRY		★	THE HEADBOYS The Headboys RSD RS-1-3068	7.98	7.98	7.98
158	150	10	★	MOON MARTIN Escape From Domination Capitol ST 11333	7.98	7.98	7.98
159	113	11	★	DAVID WERNER David Werner Epic 12 36126	7.98	7.98	7.98
160	119	39	★	BEE GEES Spirits Having Flown RSD RS-1-3041	▲	8.98	8.98
★	171	2	★	20/20 20/20 Portrait NBL 36205	7.98	7.98	7.98
162	161	51	★	POCO Legend MCA AA 1095	7.98	7.98	7.98
163	165	3	★	HARRY CHAPIN Legends Of The Lost And Found Elektra RB 703	12.98	12.98	12.98
164	118	12	★	RAINBOW Down To Earth Polydor PD 14271	7.98	7.98	7.98
★	175	2	★	BRAND X Product Portrait PB 9840 (JEM)	7.98	7.98	7.98
★	NEW ENTRY		★	SLY & THE FAMILY STONE Back On The Right Track Warner Bros. BSA 3303	8.98	8.98	8.98
★	NEW ENTRY		★	JOHN DENVER & THE MUPPETS A Christmas Together RCA AF 11 3451	7.98	7.98	7.98
168	168	3	★	RONNIE MILSAP Images RCA AF 11 3346	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	166	5	BARBARA MANDELL Just For The Record MCA 3165	7.98	7.98	7.98
170	169	12	B.B. KING Take It Home MCA 3151	7.98	7.98	7.98
★	190	2	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98
172	152	11	RANDY NEWMAN Born Again Warner Bros. BSA 3146	8.98	8.98	8.98
★	183	2	LAKE SIDE Rough Riders Solex BELL 3490 (RCA)	7.98	7.98	7.98
★	NEW ENTRY		PEACHES & HERB Twice The Fire Polydor/MYP PD 1 6229	8.98	8.98	8.98
★	NEW ENTRY		RUPERT HOLMES Partners In Crime Infinity 980 8020 (MCA)	7.98	7.98	7.98
176	176	21	ATLANTA RHYTHM SECTION Underdog Polydor PD 1 6206	7.98	7.98	7.98
177	178	10	MAUREEN MCGOVERN Maureen McGovern Warner Bros. BSA 3327	7.98	7.98	7.98
★	NEW ENTRY		WAYLON JENNINGS What Goes Around Comes Around RCA AF 11 3483	7.98	7.98	7.98
★	NEW ENTRY		STIX HOOPER The World Within MCA MCA 3180	7.98	7.98	7.98
180	186	5	POINT BLANK Airplay MCA 3160	7.98	7.98	7.98
181	163	17	MAXINE NIGHTINGALE Lead Me On Windup BKL 3404 (RCA)	7.98	7.98	7.98
182	172	9	LED ZEPPELIN II Atlantic SD 13127	7.98	7.98	7.98
183	173	23	KANSAS Monolith Kocher FZ 38008 (CBS)	8.98	8.98	8.98
★	NEW ENTRY		SHALAMAR Big Fun Solex BKL 3479 (RCA)	7.98	7.98	7.98
185	162	8	POINTER SISTERS Priority Planet F 9083 (Elektra Arhcom)	8.98	8.98	8.98
186	189	2	FOREIGNER Foreigner Atlantic SD 13109	7.98	7.98	7.98
★	199	9	MICHAEL JOHNSON Dialogue EMI America SW 17010	7.98	7.98	7.98
★	NEW ENTRY		YVONNE ELLIMAN Yvonne RSD RS-1-3038	7.98	7.98	7.98
★	NEW ENTRY		ATLANTA RHYTHM SECTION Are You Ready Polydor PD 2 4236	11.98	11.98	11.98
★	NEW ENTRY		SNAIL Flow Gandy CHR 1012	7.98	7.98	7.98
191	182	71	FOREIGNER Double Vision Atlantic SD 13999	7.98	7.98	7.98
192	177	7	LED ZEPPELIN The Songs Remains The Same/Soundtrack Swan Song SS 201 (Atlantic)	11.98	13.98	13.98
193	192	28	TRIUMPH Just A Game RCA AF 11 3224	7.98	7.98	7.98
194	194	284	PINK FLOYD Dark Side Of The Moon Harvest SMOAS 11163 (Capitol)	7.98	7.98	7.98
195	185	3	LED ZEPPELIN Led Zeppelin III Swan Song SD 7201 (Atlantic)	8.98	8.98	8.98
196	196	5	CORY DAVE Cory & Me New York Int'l/BEL 1 3406 (RCA)	7.98	7.98	7.98
197	197	77	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11638	7.98	7.98	7.98
198	198	103	SOUNDTRACK Saturday Night Fever RSD RS 2-4001	12.98	12.98	12.98
199	167	17	MASS PRODUCTION In The Purest Form Capitol SD 3211 (Atlantic)	7.98	7.98	7.98
200	200	7	LED ZEPPELIN I Atlantic SD 13126	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	59, 148
AC/DC	17
Herb Alpert	7
April Wine	160
Ashford & Simpson	55
Atlanta Rhythm Section	176, 189
B-52's	101
Bad Company	103
Bar Kays	82
Pat Benatar	111
Bee Gees	160
Bell & James	129
Blackfoot	139
Blondie	26, 117
Angela Bofill	64
Karla Bonoff	33
Brand X	165
Jimmy Buffett	29
Carole	88
Cars	24, 84
Chesnut Trick	15, 100
Harry Chapin	163
Chic	45
Commodores	4
Ry Cooder	116
Rita Coolidge	134
John Cougar	125
Crosstaders	57
Tim Curry	61
Charlie Daniels	54
Cory Daye	196
John Denver & The Muppets	167
Doobie Brothers	73
Bob Dylan	14
Eagles	1
Earth, Wind & Fire	53, 150
Dave Edmunds	144
Electric Light Orchestra	41
Yvonne Elliman	188
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Fleetwood Mac	6
Steve Forbert	120
Foreigner	5, 186, 191
Foghat	44
Aretha Franklin	146
Funkadelic	18
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Crysalis Gayle	47
Gloria Gaynor	60
Ian Gomm	105
G.O.	87
Sammy Hagar	85
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Molly Hatchet	23, 137
Rupert Holmes	175
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Michael Jackson	12
Millie Jackson & Isaac Hayes	108
Bob James	152
Bob James & Earl Klugh	62
Rick James	51
Waylon Jennings	96, 178
Elton John	97
Robert John	40
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Julian Priest	70
France Joli	27
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Journey	21, 136
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K.C. & The Sunshine Band	143
B.B. King	170
Kinks	99
Kiss	147
Kool & The Gang	28
Lakeside	173
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Nick Lowe	92
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Barbara Mandrell	169
Chuck Mangione	107
Jimmy Messina	78
Steve Martin	158
Mass Production	199
Curtis Mayfield	112
Maureen McGovern	177
Bette Midler	71
Stephanie Mills	138
Ronnie Milsap	168
Mistress	122
Van Morrison	49
Anne Murray	76
Nature's Divine	130
Randy Newman	172
Maxine Nightingale	181
Gary Numan & Tubeway Army	155
O'Jays	31
Outlaws	74
Robert Palmer	72
Alan Parsons Project	19
Teddy Pendergrass	58

NEARS \$9 MILLION GROSS

New Building For 'Soundsheets' Firm

By ALAN PENCHANSKY

CHICAGO—Annual sales for Eva-Tone Soundsheets Inc. will approach the \$9 million mark this year as the company cuts the ribbon on a new Clearwater, Fla., production facility.

Eva-Tone is the leading manufacturer of sound recordings on flexible plastic sheets. Opening of the new \$1.5-plus million headquarters and production center brings with it sales force expansion and greater production capacity than ever before, corporate spokesman Mel Ardelean explains.

"We're at the strongest point we've ever been with more presses than ever before," Ardelean says.

The new 90,000 square foot facility, which replaces a building less than half that size, occupies a 16-acre site.

According to Ardelean, Eva-Tone's annual sales figure will be up by more than \$2 million this year. The privately held company posted \$6.5 million in sales in 1978.

Constructing the new plant reportedly cost half the estimated price of expanding the existing Chicago facility. Eva-Tone was founded in the Chicago area, and had been based in Deerfield, Ill.

Lower construction costs were not the only reason for the migration, however. Ardelean says there is increased room for growth in the Florida city, and the company also was concerned about improved quality of life for employees.

Eva-Tone now is employing about 220 persons. Ardelean says 70% of the Illinois work force packed its bags along with the company.

The U.S. government is the largest user of soundsheets, followed by advertising and sales promotion clients and by music industry users including publishers, labels and instrument manufacturers. Ardelean says

many blind persons receive books and periodicals on the sheets, through government programs.

Eva-Tone's process was invented in 1962 by company president Dick Evans. The company dates from 1925 with equipment for manufacture of rubber stamps and rubber plates, a division now dwarfed by the soundsheet operation.

Ardelean says the company investigated transport and shipping access to Clearwater before making the switch. Eva-Tone also is pleased with the quality of Florida's labor market and with prospects for greater energy efficiency in the Gulf Coast community.

With a large scale southward migration of business said to be taking place, Eva-Tone sought to "join in on the ground floor of the Sun Belt business community," Ardelean relates.

An interruption in production was prevented by opening a temporary pressing operation in Florida as an interim phase. This was followed by the move into the new facility and the late October shut-down of the Deerfield operation.

The company is able to turn out about 2.5 million soundsheets weekly, explains Ardelean.

Soundsheets are offered in four basic sizes and can be ordered in runs of as few as 500. On orders of 1/2 million or more, costs drop to below six cents per sheet.

Hiring of four new salesmen accompanied the move, reports Ardelean.

Boulder Goes BMI

LOS ANGELES — Elektra/Asylum's new act Boulder, which has just released its debut album, has signed with BMI.

The Country Music Assn. will host a delegation from the People's Republic of China Friday through Sunday (9-11). Headed by Chinese Ambassador to the U.S. Chai Zemin and his wife, the delegation will also consist of the Chinese cultural counselor and his assistants, plus Dr. Michael Oksenberg, and Jim Free, special assistant to President Carter. The trip to Nashville, in the planning stages for many months, became a reality through the efforts of CMA members Frances Preston, Irving Waugh and Joe Talbot.

While in the city, the delegation will be received at a reception hosted by BMI, tour the Country Music Hall of Fame and Museum, brunch at the Governor's Mansion, tour the Hermitage, visit the "Grand Ole Opry" and a Sunday brunch at Tom T. Hall's farm. The hope of CMA is that the trip will result in a tour of China for a group of country music artists.

KIIS-AM in Los Angeles is abandoning its adult contemporary format and adopting religious programming Dec. 2. Unlike KBRT-AM in nearby Avalon which plays Christian music, KIIS will buy programming from various ministers and ministries. Tom Murphy, Jerry Mason and Larry McKay have been invited to stay as air talent though their only function would be to introduce the shows and give call letters. These call letters may change though to what and when is not certain.

With approval of the station manager, KINK-FM's program director Mike Bailey and music director Les Sarnoff recently aired the entire new Steve Martin album "Comedy Is Not Pretty," even though it was stickered with a warning that the LP contains language that may offend some people. Promoting the airing of the LP on the Portland, Ore., station with messages stating its possibly offensive aspects, Bailey reports that the response was "completely positive. We had phone response both thanking us for playing the album and expressing amazement that we had the guts to do what we had done."

Michael Jackson and the Jacksons are aiding efforts by the Chicago Public Library to stimulate reading among teenagers. Special bookmarks and bookcovers with Michael Jackson's photo and autograph are being made up. The library also will reproduce Michael's "personal favorites" reading list and the star's endorsement of reading's pleasures.

Tom Heiman, owner of Peaches Records and Tapes, denies the substance of a rumor which appeared last week. "Although we continue to negotiate terms and programs with our suppliers, as we have for the past 17 years, we have not asked for any change in their normal method of billing including 'a new account number.'" ... Meanwhile, Joe Smith, chairman of Elektra/Asylum,

Inside Track

called to tell us our recent Track items about E/A trimming its personnel and artist rosters is not correct. Smith also says our count of 125 persons who were with the label at the beginning of the year is incorrect. The number should be 185, according to Smith who also denies the artist roster will be trimmed.

Flo and Eddie recently told a music symposium to beware of unscrupulous record labels, managers and agents, adding that since they were so "honestly spoken, they talked themselves right out of the business." ... Frank Sinatra's 64th birthday celebration at Caesars Palace in Las Vegas, will also mark his 40th anniversary in show business and will be an NBC-TV special next month.

Recording group Sea Level goes to court in Macon, Ga., Monday (5) seeking a permanent restraining order against Capricorn Records, its label for the past three years and three albums—from releasing the group's fourth album which has been in the can since early summer. The group was granted a temporary restraining order in August, and after two postponements, the hearing scheduled for Bibb County Superior Court will become a reality. ... In other court-related news involving Capricorn, a suit filed by the Allman Brothers Band to halt the release of a greatest hits package titled "Decades" is still pending in the courts. ... Capricorn's legal action with Polygram is also pending. No hearing date has been set, but both sides are answering legal documents and assembling evidence. ... On an upbeat note, a Capricorn spokesman states that label president Phil Walden will turn the company around by the end of the year. The label recently won a legal battle with the Marshall Tucker Band over the release of a live album. The album should be shipping shortly.

Harry W. "KC" Casey of KC & the Sunshine Band produced the latest LP by Teri DeSario, "Midnight Madness" for Casablanca. The production marks Casey's first time outside the TK realm as a producer. In addition, Casey duets with DeSario on two tracks and co-wrote one of the tunes on the album.

The \$100,000 Disco Classic came to the L.A. area last week. That's a national dance contest and the winners did their steps at the Plaza Mall where L.A. Rams football player Syd Justin viewed the competition. He's also a featured vocalist on the "\$100,000 Disco Classic" LP which is on sale wherever the competition is held. ... Ricardo deCampos has been signed to newly formed Green Baron Productions and his first LP will be out on EarMarc. Ron Baron and Gloria Jones are the heads of the firm and coproducers of the debut LP due in January. The two principals have also written all the tunes in the LP.

Acts Toiling As Blank Tape Salesmen

• Continued from page 3

tinuing its "Is It Live ... Or Is It Memorex" campaign with Ella Fitzgerald, recently added Chuck Mangione, Melissa Manchester and Nelson Riddle have also been seen in Memorex ads.

And Ray Charles plugs the merits of 3M/Scotch with that firm's "The Truth Comes Out Campaign."

"I don't think blank tape is hurting record sales," maintains Al Pepper, marketing manager/audio division, Memorex. "To deny that some people do in fact tape records without paying their dues would be silly."

"But to distort that and say it has a major impact on the record business is ludicrous. The record business is a multi-billion dollar business while the blank tape business is a couple of million dollar business. Who's kidding whom? When the record business caught a cold and we didn't get pneumonia, the inference was that we had done it."

Pepper indicates that every reputable blank tape manufacturer belongs to the long-established International Tape Assn. trade group and reports its shipments to it.

"Now, if all those people stopped buying LPs and started buying blank tape," he continues, "it would show up in the sales figures like some enormous bubble. But it hasn't. Sure, the blank tape business has had consistent growth, but not at the expense of the record business."

Overlooked, feels Pepper, is the staggering recent growth of the car stereo business. Pepper, like other blank tape executives, believes that

consumers are buying LPs and blank tape to make car programs.

"In that sense," he states, "blank tape firms are enhancing record sales. And good records sell more tape."

Pepper suggests that outraged record firms and retailers ought to re-evaluate their own businesses before pointing a finger at blank tape.

"Disco, the lack of monster hit product and three price increases for LPs over the last 16 months may be contributing to the record sales slump," he adds.

"And \$16 for a Fleetwood Mac 'Tusk' LP might just be a little hard to swallow for a 14-year-old."

"When you give an artist a million dollar contract one year and then the profits come roaring back the next year in the form of returns which forces a record company to cut advertising on new product, that hurts record sales. Blank tape hasn't hurt Ella Fitzgerald, Chuck Mangione, Nelson Riddle or Melissa Manchester."

Why do recording artists link themselves with blank tape firms? In addition to the obvious monetary benefit, they "want to be associated with a quality product," indicates Pepper.

"Absolutely," agrees Sandy Cohen, national sales manager for TDK. "Stevie Wonder uses TDK. I don't think he would endorse it if he didn't use it or like it." And the Bee Gees have been using Ampex Grand Master professional studio tape for years.

"Blank tape," says Cohen, "is not

hurting record sales. The record business hasn't had any hit products this year. A lot of our accounts are record dealers and many of them tell me that business has begun to pick up with the new fall releases from many of the big artists."

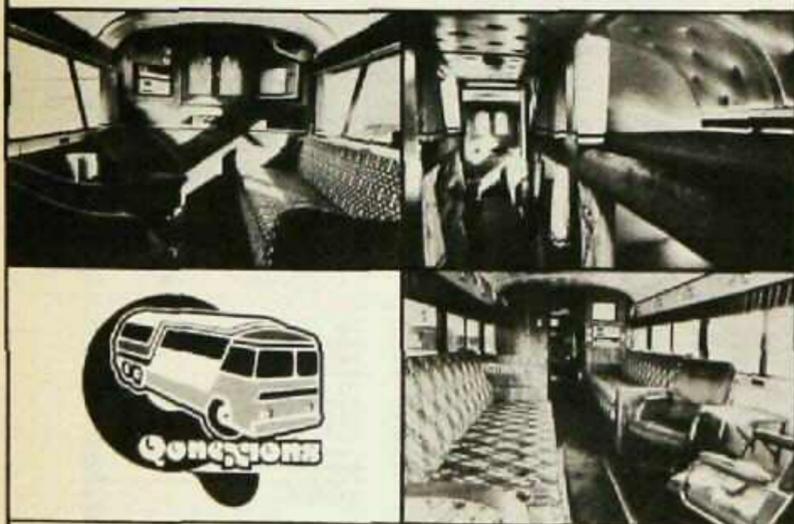
"When you do what KRTH-FM did a few Sundays ago in Los Angeles, advertise the fact it was going to play entire, hot new albums without interruption, there's no doubt in my mind that affects the business," states Sal Licata, senior vice president of Chrysalis. "Sure, consumers will tape it. But how much? I don't know."

"The LP business," he continues, "is not what it should be. Nobody is going to argue that. But 90% of that is coming from the recession we're in. Perhaps blank tape is having an effect within the other 10%. Kids have been taping off the air for years. How much it's hurting no one knows."

Blondie inked its deal with Ampex earlier in the year, adds Licata, and "that was a situation it and its management company was approached for an endorsement. And they have every right to do something like that. I'm sure Blondie has no intention of wanting to tell consumers to tape albums from the air and not buy records."

The hook of the Ampex campaign is that many recording artists, like Blondie, use Ampex professional tape in the studio and that consumers can get studio-like quality with Ampex Grand Master cassette tape.

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