

Billboard

85th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Feb. 2, 1980 • \$3.00 (U.S.)

MIDEM's Emphasis 'Rational'

By MIKE HENNESSEY

CANNES—The 14th MIDEM closed its doors Thursday (24) after a week in which the normally larger-than-life music industry was seen to be cutting itself down to a rational size. Attendance was given as 5,485, about 300 under last year's figure.

The consensus among participants was that, in keeping with the austere atmosphere in which the new decade has been ushered in, much of the previous year's MIDEM hype and hysteria had been eliminated and people were actually able to sit down, talk and do deals in a businesslike and realistic manner.

In many ways, MIDEM reflected the way the international music industry is evolving and the slogan "small is beautiful" was much evoked. However, the more telling interpretation would be that the dinosaurs of the industry are now mighty cost conscious and the days of MIDEM flag-waving would appear to be over, at least in the short term.

EMI Records had a minimal delegation and the PolyGram Group, which last year had 150 representatives here and a stand presentation costing \$300,000, was this year stand-less and represented by only 30 persons.

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PATRIOTIC COUNTRY—RCA artist Jim Ed Brown, right, steadies his singing partner, Helen Cornelius, as she puts an American flag honoring the U.S. hostages in Iran on top of their touring bus. Looking on is fellow Top Billing performer Jimmy C. Newman. Top Billing is providing all its artists with the flags to fly until the hostages are freed.

CBS Warns Dealers On Promo Record Sales

By ROMAN KOZAK

NEW YORK—Concurrent with an overall industry crackdown on the retail sale of promotional records, CBS Records legal department is sending letters to dealers it suspects of selling such product asking them to "cease and desist" and threatening court action if they don't.

In the last year 15 such letters have been sent

to different dealers, the latest on Jan. 15. In the letters CBS reminds the dealers that promotional records are manufactured solely for review purposes, no royalties are paid on them, and consequently the sale of such records defrauds the artists. Names of the dealers receiving this letter are not available.

(Continued on page 62)

Court Ups CBS' BMI Fee

By DOUG HALL

NEW YORK—While the CBS-TV antitrust suit against ASCAP and BMI grinds into its second decade, BMI will be getting an additional \$900,000 a year in performance royalties but ASCAP will still be getting nothing out of the network.

BMI, which had been receiving annual payments of \$1.7 million, had these payments increased to \$2.6 million in an order handed down by the U.S. District Court for the Southern District of New York last week.

But ASCAP has not received any payments since March of 1978 when CBS

(Continued on page 62)

Dealers Rally To Viddape

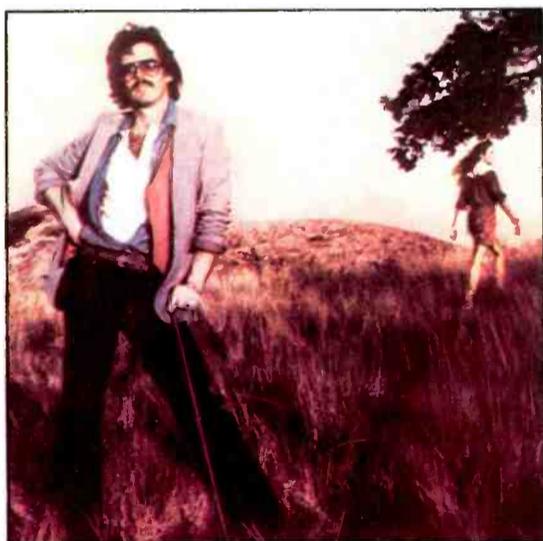
By JOHN SIPPEL

LOS ANGELES—Despite the general lack of manufacturer marketing support today, U.S. record/tape/accessories retailers are increasingly stocking and selling more and more blank videotape.

A frontrunner, Integrity Entertainment's 140-plus Wherehouse/Big Ben's stores prominently displays near their entrances eye-catching signs reading "10% over our cost." This message is also institutionally carried in boxed areas in print ads.

Founder/president Lee Hartstone has in verbal and printed reports to stock-

(Continued on page 34)



"HEARTS UNDER FIRE" (IA-5000) is the premier album that showcases the enormous sensitivity of DANN ROGERS. DANN'S smash single "LOOKS LIKE LOVE AGAIN" (IAS-500) is from this debut album and is sky-rocketing in all of the major Top 100 charts. Airplay (both AC and Top-40) has been nothing short of phenomenal. On International Artists Records, Tapes & Filmworks. Produced by Ian Gardiner. (Advertisement)



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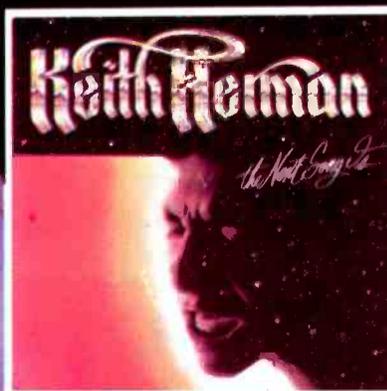
(Advertisement)



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From his new album
"THE NEXT SONG IS..."
Produced by Robert W. Walker
ALBUM RR 2002, SINGLE RR 419



Radio Records, Inc.

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MALICE IN WONDERLAND



Hear NAZARETH'S mischievous new album *MALICE IN WONDERLAND*,^{SP 17-23} deftly produced by ex-Doobie Brother Jeff (Skunk) Baxter who has led NAZARETH through the complex maze of rock 'n' roll.

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ON A&M RECORDS & TAPES

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Rogers, Summer Are Top NARM Nominees

By PAUL GREIN

LOS ANGELES—Kenny Rogers and Donna Summer lead all nominees for the 1979 best seller awards of the National Assn. of Recording Merchandisers, just as they led the pack in nominations for both the Grammy Awards and the American Music Awards.

Top label in the NARM sweepstakes is Columbia, with nine bids (including one for the ARC label). Tied with six nominations are Warner Bros., MCA (counting one for Infinity) and Atlantic (counting two for Swan Song and one for Co-

tillion). Casablanca trails with five nominations.

UA and RCA each have four bids, as do Epic, Portrait & the Associated Labels (counting one for Philadelphia International) and Motown (counting one each for Tamla and Gordy). A&M and Capitol each have three nominations; Asylum, RSO, Polydor, London and Sesame Street each have two. Labels with one are Mercury, Ovation, Arista, Laff and Disney.

Rogers is the year's top artist nominee with four bids; Summer is close

behind with three. Rogers' "The Gambler" is up for best selling album, best selling album by a male artist and best selling country album by a male artist. His subsequent "Kenny" LP is also nominated in the latter category.

Summer's "Bad Girls" is entered as best selling album, best selling album by a female artist and best selling black music album by a female artist.

Supertramp, the Knack, Led Zepelin and the Eagles are each nominated for best selling album and best

selling album by a group. Receiving two bids each in the comedy album category are Steve Martin and Richard Pryor. And Luciano Pavarotti makes it twice in the classical album division.

The only other double nominees are "The Muppet Movie," entered both as best selling movie soundtrack and best selling children's album, and, indirectly, Barbra Streisand. The artist's second greatest hits LP is nominated as best selling album by a female artist, while the soundtrack to her movie "The Main

Event" is entered in the soundtrack category.

Ballots in the 16 categories have been sent to all regular NARM members who are retailers, rackjobbers and one-stops.

Awards for best selling seven and 12-inch singles and best selling album by a new artist will be chosen by write-in votes. The results in all categories will be announced at the closing night of the 1980 NARM convention, March 26 at the MGM Grand Hotel in Las Vegas.

(Continued on page 53)

Polygram Buy Could Blend London Label

By IRV LICHTMAN

NEW YORK—As Polygram Corp. U.S.A. begins to lay groundwork for the absorption of British Decca's London label here, a number of areas remain unresolved.

One thing is certain: London is about to lose its independent status here after more than 30 years as a result of the approval by the boards of both British Decca and Polygram of the purchase of "certain of Decca's recording and music publishing" interests (Billboard, Jan. 26, 1980).

Although Decca shareholders must formally approve the sale in February, Polygram here has already established a new unit, Polygram Classics, to contain both its present Deutsche Grammophon and Philips lines and London's classical catalog. Guenther Hensler has been named president of the division, following a stint, since 1977, as deputy managing director of Metronome Musik GmbH, a Polygram subsidiary.

Jim Frey and Scott Mampe will continue to head DG and Philips, respectively, as vice presidents and directors. Apparently, an individual will be named to a similar post at London, the third operating unit within Polygram Classics.

Early last year, Polygram formed Classics International, combining the central marketing and administrative organizations for DG and Philips, and the new setup incorporates this concept.

It's understood that no more than 10 London staffers out of an approximate total of 55 will make the switch to the Polygram classical division.

It's expected that D.H. Toller-Bond, who has run London for more

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PRESSING MOMENT—Brad Miller, president of Mobile Fidelity Sound Labs, receives a gold disk from the Victor Co. of Japan to commemorate the one millionth disk pressed by JVC. At the presentation in Las Vegas are; Yasuo Hirao of the Victor Co., Gary Giorgi of Mobile Fidelity and Miller.

Illicit Singapore Cassettes Barred By the Russians

By MIKE HENNESSEY & PETER JONES

CANNES—Vigilance on the part of officials in the Russian trade organization Mezhdunarodnaya Kniga frustrated an attempt last year by exporters in Singapore to flood the Soviet Union with pirate cassettes.

This was revealed by Margarita Voronkova, assistant director of the legal department of VAAP, the Russian performing rights society, when she addressed the international lawyers' meeting here at MIDEM.

She said that the International Federation of Producers of Phonograms and Videograms (IFPI) had warned of the danger of pirate material emanating from Singapore.

After exhaustive checking it was discovered that the material offered by the exporter was illicit, so no purchase was made.

Voronkova said that the rights of producers of records were fully protected under Soviet law though this was less the result of strict supervision or strong copyright legislation than the consequence of the special conditions applying in the U.S.S.R.

There is one record company, Melodiya, with its own network of shops, eight recording studios, seven pressing plants and an annual output of 205 million records with 1,000 new titles a year.

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COOL REACTION

S.F. Quake No Jolt In Music Community

By JIM McCULLAUGH

LOS ANGELES—Although it measured between 5 and 6 on the Richter scale, the earthquake that jolted San Francisco (nearby Livermore was site of the epicenter) at 11 a.m. Thursday (24) had minimal impact on the local music community.

"Everything was really shaking for about 15 to 20 seconds," recalls Ginger Mews, vice president and studio manager for the Filmways/Heider recording studio complex on Hyde St. "I have a wind chime in my office that I have never seen vibrate as much. And downstairs the clipboards were rattling on the wall.

"But there was no structural or equipment damage and none of the sessions was disrupted." Sammy Ha-

gar was tracking for a Capitol project and an advertising session was also going on.

"It was more of an eerie feeling that people had," she continues, "like feeling sick or faint."

Studio manager Gail Davis at producer David Rubinson's Automatt recording studios on Folsom St., notes: "From where I was sitting the venetian blinds were shaking and you could see the plants swaying. But for the most part it was light and there was no disruption. Nothing electrical failed."

Both Herbie Hancock and Con-Funk-Shun were in session at the time but Davis adds, "Nobody came running out of the studio. The building is totally brick and very solid."

Nanette Grimm, assistant manager at Pat Gleason's Different Fur recording studios on 19th St., says, "We had an earthquake four or five months ago that was stronger than this one. We had no sessions going on at the time but nothing was disrupted and there was no damage to the studio or to any of the equipment."

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NECAA MEET EYES 2,500

By ED HARRISON

LOS ANGELES—The National Entertainment & Campus Activities Assn.'s 20th annual convention in Washington, D.C., Feb. 13-17 at the Sheraton Washington Hotel is expected to draw 2,500 delegates representing more than 500 colleges and 300 business firms.

In addition to more than 100 educational sessions, the convention will offer more than 60 talent showcases and 25 hours of film screenings. Completing the convention schedule are the 25 hours of exhibit time which gives delegates an opportunity to meet artists, managements and representatives of talent, products, and services related to the campus activities market.

At the heart of the convention and organization is the cooperative booking concept, enabling schools in a specific geographic location to

(Continued on page 70)

Agencies' 1979 Contraband Haul Placed At \$50 Million

By ROMAN KOZAK

NEW YORK—The FBI and local law enforcement agencies confiscated more than \$50 million worth of allegedly illegal record counterfeiting and tape duplicating equipment, counterfeit LPs, pirated 8-tracks and cassettes and related materials in 1979. There are no comparable figures for last year's haul.

In addition, there were several important criminal prosecutions and adjudications, and strengthened anti-piracy statutes in New York and California.

The estimated value of the confiscated hardware and software is only a sampling of 28 major actions in 16 states, says Jules Yarnell, special

counsel on antipiracy for the Recording Industry Assn. of America.

Among the software seized in various raids were more than 108,000 allegedly pirate and bootleg 8-tracks and cassettes, 27,000 counterfeit LPs, 500,000 counterfeit and pirated Spanish language 8-track labels, 60,000 counterfeit sleeves and "thousands of additional LPs and

tapes taken in large tonnage seizures that are not broken down by item," says the RIAA.

Also, about \$5 million worth of raw materials, counterfeit records and tapes and machinery were destroyed during 1979 under court orders in connection with previous confiscations.

Included were: 173,000 counterfeit LPs and tapes in a seizure from

(John LaMonte) head of the House of Sounds in June, thousands of 8-tracks machinery and raw materials in a raid on R&A Audio (operated by Ramon Gutierrez) in July, and 4,300 8-tracks in an action against Elton and David Sewell (David's House of Novelties) in September.

Some of the \$50 million plus equipment and software seized during the year included:

—An estimated \$10 million in tape duplicating equipment and 8,000 allegedly counterfeit 8-tracks in a raid on J&J Sales in Fort Worth, owned by Jerry May, in November.

—\$10 million worth of allegedly

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Billboard (ISSN 0006-2510) Vol. 92 No. 5 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y., and at additional mailing offices. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send form 3579 to Billboard, 117 Church St., Whitinsville, Mass. 01588, (617) 234-2292.

Motown Boosts Promo Staff By 5 For AOR Push

By CARY DARLING

LOS ANGELES—With upcoming releases in fusion jazz and new wave rock, Motown has added five people to its promotion department.

Richard Sanders is in charge of FM promotion including AOR, an area of radio not usually covered by Motown.

"We're going after AOR," says Gary Davis, senior vice president of promotion. "We went after it with Stevie Wonder. And we'll be after it with Dr. Strut and Grover Washington."

A definite move into AOR will be made with the upcoming release by the Planets, an English new wave act.

"WBCN-FM in Boston is playing Rick James, Marvin Gaye, Billy Preston, Syretta and Stevie Wonder. When you've got a station like that playing your records, it's just a matter of working at it and knocking on doors," states Davis.

(Continued on page 61)

MCA Wins a Point; CBS Must Produce Document

By RICHARD M. NUSSER

NEW YORK—MCA Distributing Corp. has succeeded in its attempt to force CBS Inc. to make a deposition in its behalf in federal court here in order to bolster MCA's claim that industry custom doesn't require it to absorb the returns of a newly acquired label.

The action is related to a suit filed in a Texas federal court by Big State Distributing Corp. that contends that MCA is responsible for returns accrued as a result of MCA's purchase of ABC Records in February 1979. MCA maintains the distributors must absorb those returns.

The CBS subpoena is an attempt by MCA and ABC to have another major distributor offer testimony and documents that will bolster their argument. CBS had initially responded by sending an executive to testify, but withheld MCA's requests to produce related documents, particularly those related to agreements between CBS and Jet Records.

In ordering CBS to comply, the court here ruled that the Jet Records pact didn't have to be produced, and instead directed CBS to produce documentation of "three randomly selected distribution deals."

The material will be used solely to determine trade customs and industry practice, the court says. It calls for memoranda between CBS, its branches and accounting departments, and its customers regarding distribution deals. CBS has until the end of January to produce the documents.

In addition, CBS has to produce an executive who is "informed as to CBS' practice and policy concerning the acceptance of returns of previously sold records when it appointed a new distributor for an associated label."

Ironically, CBS may not have to answer the subpoena after all, de-

(Continued on page 62)



AWARD TIME—Michael Jackson receives double platinum records for his Epic LP "Off The Wall" from producer Quincy Jones and actress Jane Fonda backstage at the Inglewood, Calif., Forum.

REPORT BY CORONER

Asphyxiation Cause Of 11 Cincy Deaths

By SHAWN HANLEY

LOS ANGELES—Asphyxiation has been determined as the cause of death of the 11 persons who died at the Dec. 3, 1979, Who concert at Cincinnati's Riverfront Coliseum.

According to the report by Dr. Frank P. Cleveland, Hamilton County Coroner, released Jan. 18, only some of the victims, ranging from ages 15 to 27, suffered minor physical injuries and were not a contributing factor to death.

To further investigate the fatalities, toxicological analyses were taken from the seven male and four female victims, which revealed that all 11 had used some amount of drugs.

Of the various drugs detected, all were found in low levels and did not contribute to the cause of death. The recovered substances that were measurable were ethyl alcohol,

methaqualone and cocaine. Marijuana was used by six of the victims in "insignificant amounts."

Three victims had been "under the influence" by statutory definition as determined by the amount of ingested ethyl alcohol found. One of those victims also had used methaqualone—commonly called quaaludes—in what was termed a possible "therapeutic dosage."

Another three victims, though not found with quantities to have been judged "under the influence," had consumed low amounts of alcohol. Two of these victims had also used

(Continued on page 62)

Executive Turntable



Losmann



Sievers



Hensler



Pieretti

Record Companies

Jack Losmann is upped to international vice president of A&M Records in Los Angeles. He had been international managing director for the label since March 1979. . . . Guenter Hensler is now president of Polygram Classics in New York, a new division of PolyGram Corp. U.S.A. Hensler, since 1977, was deputy managing director of Metronome Musik GmbH in Hamburg, Germany. . . . Ron Ellison moves to ARC Records in Beverly Hills as marketing vice president. Ellison was national promotion director at Mercury. . . . John Sievers moves up at MCA Records in Los Angeles to classical division director. He was working on an advisory basis with MCA for six months. . . . David Lawhon takes on additional duties of planning and coordination of the manufacturing and distribution resources within EMI Music Europe International. Based in Los Angeles, he continues as a technical and manufacturing member of the EMI Music Worldwide Management Board. . . . Paul Pieretti joins Bearsville Records in Burbank as national promotion director. Formerly, he was both regional and West Coast promotion director for Casablanca Records. . . . Julie Farr moves to Elektra/Asylum Records in Los Angeles as systems director. She comes from Arthur Young & Co., where she evaluated, designed and implemented manual and data processing systems in the management services division. . . . Also at Elektra/Asylum in Los Angeles Michael Barackman is upped to a&r director. Barackman did a&r for Planet for one year. . . . Laurie Steinberg moves up at CBS Records in New York to associate director of press and public affairs. Steinberg was press and public affairs manager for CBS Records. . . . Peter Wassung moves to Polydor as New York local promotion manager. He did Northeast regional promotion on an AOR level for Capitol Records. . . . Tim Devine moves up at Warner Bros. Records in Los Angeles to product manager. Previously, he was a Warner Communications trainee. . . . Robert L. Rogel becomes business affairs vice president for Radio Records in Ft. Lauderdale, Fla. Rogel was vice president of McGee Enterprises, a management/production company in Miami. . . . Michael Dion jumps to the post of national sales manager for Mobile Fidelity Sound Labs in Chatsworth, Calif. He held a number of positions with ABC Records, including field operations director.



Steinberg



Rutledge



Banyai

Marketing

Mary Keller becomes president of the Music Stop chain in Detroit. She moves up from sales and operations vice president and succeeds Louis Kwiker, who is now president of Integrity Entertainment Corp. . . . Lee Friedman resigns as president of Boutwell/Niocua Ltd. in New York, an independent merchandising firm. . . . Sandra Rutledge takes over the new post of administrative services vice president for the Record Bar chain based in Durham, N.C. She was previously management information systems vice president. Also at the Record Bar, Ralph King is promoted to marketing vice president. He was formerly sales director. On the store level, Kevin Ruby transfers to Odessa, Tex., as manager from the same post in Chesterfield, Mo. Tina Bush, manager in Moline, Ill., takes Ruby's former post. David Coleman, assistant manager in Nashville, becomes manager in Moline, Ill. Bill Bryant, who has resigned his post of manager in Mobile, Ala., to return to graduate school, is replaced by Guy Thibaut, presently manager in Tampa. He is being replaced in Tampa by Howard Campbell, a former clerk in the store. . . . Chris Veremis, account executive with Alta Distributing in Southern California, has left that post. . . . Pete Richards, formerly with Pickwick International and Lieberman Inc. as a national director of warehousing and traffic, now heads P.R. Systems, Inc. in Minneapolis. The firm is a consulting company for retail-wholesale record operations.

Publishing

Frank F. Banyai moves up to the newly created post of international vice president at United Artists Music in Los Angeles. He was assistant to the president. . . . Ralph Peer II becomes senior vice president of the Peer-Southern Organization in San Juan, P.R. He was first vice president. Also at Peer-Southern, Angel I. Fonfrias retires as manager. Taking Fonfrias' place is Paquito Fonfrias, who was assistant manager. . . . Dan Wright joins Screen Gems-Colgems-EMI Music Inc. in Los Angeles as manager of the David Gates catalog. Formerly, Wright managed various stores for the Stereo West chain in San Francisco and produced commercials for radio. . . . Robbie Leff joins Chappell Music in Los Angeles for general professional activity. He was formerly a professional manager for the Bicycle Music Co.

Related Fields

Fred W. Nichols, Paul A. McGuire and Dean R. Slagle are upped at Audio-Technica U.S. Inc., in Fairlawn, Ohio. Nichols, formerly marketing vice president, moves to senior vice president. McGuire, formerly national sales manager, goes to sales vice president. Slagle, formerly operations manager, to operations vice president. . . . Also at Audio-Technica in Fairlawn, Ohio, Dave Jensen becomes national accounts sales manager. He was formerly Central regional sales manager. . . . Murray Trotiner joins C.H. Mitchell Co. in North Hollywood, Calif. in the firm's expansion program concentrating on the marketing of consumer electronics. He was with the Fanon/Courier Corp. for

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FEBRUARY 2, 1980, BILLBOARD

JUDGE RULES NO DISCRIMINATION

Zoslaws Plan Appeal In No. California Lawsuit

By JOHN SIPPEL

LOS ANGELES—A decision last week exonerating a retailer and four branch distributors in Northern California of precedential charges of conspiracy and discriminatory practices filed eight years ago by a Bay Area retailer will be appealed, according to counsel Maxwell Keith.

Federal District Court Judge Robert F. Peckham had ruled against Marin Music Center and its proprietors, Charles and Jane Zoslaw. They had charged that defendants WEA, MCA, ABC and Polygram, along with Tower Records and its advertising agency, Don Robertson, conspired to provide partial treatment to the Sacramento-based chain.

The suit alleged the defendants provided competing chain retailers with lower wholesale prices, more ad dollars, direct shipping to individual stores, personal sales calls and additional discounts, among other charges.

Judge Peckham decided the litigation carried none of the elements to

provoke Robinson-Patman jurisdiction, holding that the approximately \$200,000 in inter-state trade disclosed by the plaintiffs was not enough. Defendants' proviso that plaintiff return goods outside of the state was also held inconsequential.

The charge that the defendants conspired among themselves was ruled out by Peckham, who held plaintiffs failed to properly authenticate that charge.

The suit originally named other defendants, including Capitol, Eric-Mainland, CBS, RCA Distributing and Integrity Entertainment. These defendants settled out of court. The only settlement amount on the record was Integrity, which as a publicly held company disclosed it settled with the Zoslaws for \$150,000.

The Zoslaws alleged the defendants' actions undermined their independent retail record/tape/accessories/hardware business. In May 1977, the store went out of business. The plaintiffs blamed consistently dwindling profits.

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I WILL SURVIVE



Thanks to you

General News

KIDDIE SONGS

RCA Label, Roger Whittaker
Tie Contest With UNESCO

NEW YORK—RCA Records and singer/writer Roger Whittaker will play key roles in a worldwide children's songwriting contest designed to assist efforts by UNESCO to aid handicapped children.

UNESCO is inviting youngsters up to age 15 to write poems on any subject which promotes the cause of peace and understanding, two winning entries of which will be developed by Whittaker, who has penned 300 songs himself, into two new songs.

Whittaker himself gave birth to the idea for the contest as a result of a radio and television series he hosted in England. The audience would be invited to send in their poems which he would restructure into songs and then perform on the air.

At a press conference in New York last week, he credited such a submission with the creation of his big international hit, "The Last Farewell." Rob Summer, president of RCA Records, spoke on behalf of the label.

RCA has agreed to release a 45 r.p.m. recording of the two songs, which it will market next fall as a commercial single, profits from which will be contributed to UNESCO. In addition, RCA will make available a specially packaged version of the 45 available free for sale by UNESCO.

According to Lucio Attinelli, director of special events for UNESCO, the lyric competition will be carried out through the National Commissions for UNESCO which exist in the organization's 148-member countries.

Initial judging will be done by experts selected by the Commissions, with the top five songs from Asia, Africa, Middle East, Europe and the Americas then forwarded to UNESCO headquarters in Paris.

An international jury in that city, including violinist Yehudi Menuhin and actor Peter Ustinov, among others to be named later, will select the best six entries. These will be forwarded to Whittaker who will choose the two winners himself based on the "suitability of the material to his style and to his type of presentation."

Whittaker is expected to introduce the winning entries at a concert at Radio City Music Hall in October, which will also benefit UNESCO. Winners and their parents will be invited to New York by RCA to witness the event.

The press conference elicited some discord when Attinelli insisted that entries from South Africa, not a member state of UNESCO, could not participate in the contest. Whittaker said, however, that he would accept entries from all children.

Whittaker also indicated, following the press conference, that EMI, which handles his product in most of the world, had agreed to its participation in the project. Whittaker said he planned to record the songs in languages other than English.

4-CHANNEL TOMITA DISK

NEW YORK—RCA Records is importing a quad version from Japan of Tomita's new album, "Bolero."

While the label has not marketed a quad album of its own for some time, it's understood that the electronic music artist desired a domestic quad version, so Red Seal agreed to import the package, which carries a suggested list price of \$11.98, compared to \$8.98 for the stereo version.

In addition to a "Quadradisk" seal, the Japanese version has different artwork.

Both sets feature the same repertoire. Besides "Bolero," the all-Ravel program includes "Mother Goose Suite," "Daphnis & Chloe: Suite No. 2" and "Pavan For A Dead Princess."

L.A. Distributor Wins Court Point

By JOHN SIPPEL

LOS ANGELES—Record Merchandising won round one of its struggle to maintain its solvency here Thursday (24) as recently appointed trustee Irving Sulmeyer and creditors' committee counsel Martin Goldman supported the present operation of the pioneer independent label distributor.

Sulmeyer told assistant U.S. trustee Joseph C. Carroll, presiding at the first creditors' meeting, that Record Merchandising president Sid Talmadge was esteemed in the industry. Both Sulmeyer and Goldman emphasized Talmadge and his counsel Robert Yaspan must come up with a meaningful reorganizational program by mid-February.

Sulmeyer stated that Record Merchandising's profit margins are too low in that a gross profit of 10%-12% is totally inadequate. Sales revenues, under \$100,000 monthly today, must be boosted to \$400,000 monthly, which Sulmeyer termed the break-even point.

"This business is losing \$30,000 per month in our judgment," Sulmeyer said. Despite substantial cuts in payroll and personnel, Record Merchandising has a weekly \$8,000 payroll, Sulmeyer added.

The firm requires fresh merchandise and cannot go on living off past accounts receivable for too long, Sulmeyer explained.

The meeting was told that there are no secure creditors. Sulmeyer and Talmadge confirmed that there is between \$75,000 and \$80,000 cash in the bank, an amount which has not changed since Sulmeyer was appointed in mid-December.

When questioned by creditors, Talmadge stated he has two salesmen working here for collective salaries of about \$700 weekly and an-

(Continued on page 10)



BLONDIE WRITER—Jack Lee takes time out from a rehearsal in Los Angeles with his new band to receive a platinum album of Blondie's "Parallel Lines" from Ann Munday, general manager of Chrysalis Music. Lee wrote two tunes on the LP including "Will Anything Happen" and "Hangin' On The Telephone."

Grammy Awards Seen In Chicago At Granada

CHICAGO—Projection television screening of the Feb. 27 Grammy awards broadcast will be viewed at the Granada theatre by local NARAS members. The annual event has been moved from the Park

West nightclub.

The program, scheduled to begin at 6 p.m. here, also will include live performances by group Heaven and Earth, country singer Joe Sun and others.

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NEW RCA HIGHS *Parent Firm Tops \$7 Billion, But Record Label \$\$ Decline*

NEW YORK—Although RCA Records was burdened with a "severe business decline" in 1979, RCA Corp. as a whole hit new highs in earnings for the second consecutive year, with sales topping the \$7 billion mark for the first time in its history.

Comment on the downturn in the fortunes of the label by RCA chairman Edgar Griffiths was the most pessimistic in recent memory, with label gains cited in recent years. In an annual report for RCA's showing in 1978, Griffiths, then president and chief executive officer, cited the label as an "outstanding performer; its earnings were by far the best in its history."

According to knowledgeable sources, the label's volume for 1978 was approximately \$500 million, which amounted to a gain of 25% over 1977.

While RCA does no break down financial showings of its consumer products division, Griffiths stated, "RCA Records experienced a severe business decline for the year primarily as the result of an industry slowdown that produced large returns by dealers. An intensive cost reduction program was undertaken and an improvement trend is now noticeable."

Like other large music industry firms, the label reduced its staff by several hundred and late in the year abandoned a Nashville-based label,

Free Flight Records, it had established earlier in 1979.

1979 was also marked by the establishment, in January, of a distribution agreement with A&M Records, which generated additional income by such acts as Supertramp, Joe Jackson, Styx and Herb Alpert.

For the full year 1979, net income for RCA Corp. rose 2% to \$283.8 million, equal to \$3.72 a common share, from \$278.4 million, or \$3.65 a share in 1978. Sales for 1979 rose 13% to a new high of \$7.45 billion from \$6.60 billion.

Net income for the three months ended Dec. 31, 1979 was \$70.1 million, or 92 cents a share. This compared with \$75.2 million, or 99 cents a share, in the same period of 1978. Sales for the fourth quarter reached a new high of \$1.98 billion, an increase of 7% over \$1.85 billion a year ago.

Griffiths said that earnings for the year and the fourth quarter were adversely affected by large increases in

expenditures for company-funded research and development, and for the SelectaVision videodisk system, which RCA plans to market nationally during the first quarter of 1981. Developmental funds for the videodisk amounts to more of an outlay than for any other product in the firm's history.

The National Broadcasting Co., which experiencing lower earnings for the full year, produced the single best profit quarter in its history in the final three months of 1979.

No Craig Dividend

LOS ANGELES—The board of directors of Craig Corp. have decided to discontinue paying quarterly dividends due to uncertain economic conditions. The declaration of future cash dividends will necessarily depend upon business conditions, operating results and capital requirements.

Record Shack's Dec. Sales Up 8%

FORT WORTH, Tex.—The U.S. Radio Shack division of Tandy Corp. recorded sales of \$178,744,000 for the month of December 1979, up 8% over sales of \$164,939,000 in December of 1978. Sales of U.S. Radio Shack stores in existence more than

one year rose 4% during December 1979.

Radio Shack's parent company, Tandy Corp., reports consolidated sales for the month of December were \$208,727,000, an increase of 10% over the December 1978 sales of \$189,782,000.

Consolidated sales for the quarter ended Dec. 31, 1979 were approximately \$446,663,000, a 13% gain over the year earlier sales of \$395,269,000.

Quarter Revenue Up At Josephson

NEW YORK—Revenues for the three months ended Dec. 31, 1979 for Marvin Josephson Associates, Inc. were \$10,328,500, up 5% as compared with last year's \$9,843,000.

Earnings were \$1,489,700 or 57 cents per share on 2,595,700 shares and equivalents, down 14% (16% on the per share basis) as compared with last year's \$1,727,200 or 68 cents per share on 2,549,400 shares and equivalents.

Revenues and earnings for the six months ended Dec. 31, 1979 were \$19,394,200 and \$2,450,800, respectively, as compared with the prior year's six-month results of \$19,403,200 and \$3,270,800. The earnings decline was 25%.

Earnings per share for the six months were down 26% at 95 cents on 2,590,000 shares and equivalents as compared with last year's \$1.28 on 2,547,300 shares and equivalents.

Alvin H. Schulman, president, notes the company is forming a new division called ICM Television Marketing which will engage in syndication of current and new television programming.

The company's directors also declared the regular quarterly common stock dividend of 15 cents per share payable Feb. 15, 1980 to stockholders of record Feb. 1, 1980.

Craig Corp. Profits Up In 2nd Quarter

LOS ANGELES—Earnings at Craig Corp. for the second quarter ended Dec. 31, 1979 were \$338,000 or 11 cents per share on sales of \$31,889,000 compared with \$317,000 or 10 cents per share on sales of \$27,345,000 for the corresponding quarter last year.

Market Quotations

As of closing, January 24, 1980

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	28	125	1%	1 1/4	1 1/2	- 1/4
47%	32%	ABC	7	1848	36 1/2	36	36 1/2	+ 1/2
41%	33%	American Can	6	135	36%	35 1/2	35 1/2	Unch.
22 1/4	14	Ampex	10	275	20	19 1/2	19 1/2	+ 1/8
3%	1%	Automatic Radio	-	26	3%	3 1/2	3 1/2	Unch.
56%	44%	CBS	8	1780	53%	53%	53%	+ 1/4
37 1/4	18 1/2	Columbia Pictures	9	2261	32%	32	32%	+ 3/4
13%	6%	Craig Corp.	24	28	7 1/4	7	7 1/4	- 1/4
48 1/2	33	Disney, Walt	12	1218	47%	46 3/4	47	+ 1/2
3 1/4	1%	EMI	-	524	3	3	3	Unch.
18%	9%	Filmways, Inc.	8	145	10%	10%	10%	- 1/4
19%	13%	Gulf + Western	4	595	19%	18 1/2	19	- 1/4
17	10%	Handyman	5	146	11 1/2	11 1/4	11 1/2	- 1/4
34 1/4	17	Harrah's	15	289	35%	35 1/4	35%	+ 3/4
8 1/2	3 1/2	K-tel	6	17	7 1/4	7 1/4	7 1/4	+ 1/4
3 1/4	1 1/2	Lafayette Radio	-	-	-	-	-	Unch.
37 1/4	27%	Matsushita Electronics	8	1	29 1/4	29 1/4	29 1/4	+ 1/4
57%	37%	MCA	10	306	56%	56%	56%	+ 1/4
39	16 1/2	Memorex	3	693	18%	17 1/2	18 1/4	+ 3/4
66	46%	3M	9	2495	50%	49%	50	+ 3/4
57 1/4	36	Motorola	12	2632	56%	55 1/2	55 1/2	- 1 1/2
32	24%	North American Philips	5	97	30	29%	30	- 1/4
22%	15%	Pioneer Electronics	12	10	16%	16 1/2	16 1/2	Unch.
28 1/4	21%	RCA	6	1277	23	22%	22%	+ 1/4
10%	6%	Sony	21	440	7%	7 1/4	7 1/4	+ 1/4
33%	15	Storer Broadcasting	12	472	33%	31 1/2	31 1/2	+ 3/4
8 1/2	3%	Superscope	-	30	3%	3%	3%	Unch.
35 1/4	18 1/2	Taft Broadcasting	10	39	33%	32%	32%	- 1/2
20%	16	Transamerica	5	694	18%	17 1/2	17 1/2	+ 1/4
49	30	20th Century	7	215	48	47 1/2	47 1/2	- 1/4
55 1/2	32%	Warner Communications	10	706	54%	53 1/2	54	+ 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	-	-	2	3	Integrity Ent.	-	50	1 1/4	1 3/4
Data	-	-	-	-	Koss Corp.	10	210	5%	5%
Packaging	5	-	7 1/2	8 1/4	Kustom Elec.	11	-	1%	1 1/2
Electrosound	-	-	-	-	M. Josephson	8	26	13	13%
Group	5	38	5%	6%	Orrox Corp.	11	39	5%	6%
First Artists	-	-	-	-	Recoton	3	-	1%	1 1/2
Prod.	14	70	4%	4%	Schwartz Bros.	6	6	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 Volmer, 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.

Higher Earnings At Electrosound

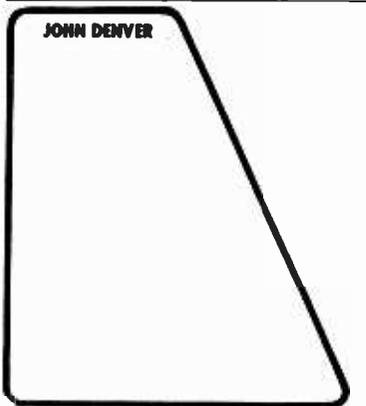
NEW YORK—The Electrosound Group, which operates pressing plants in New York, Pennsylvania and California, reports higher earnings on reduced sales for the six months ended Nov. 30, 1979, as compared with the similar period a year earlier.

Richard Burkett, president, announces net earnings of \$1,514,000 for the period, marking an increase

of 6% over prior year net earnings of \$1,426,000. Sales for the six-month period totaled \$13,707,000, some 20% less than the prior year's \$17,172,000.

For the three months ended Nov. 30, 1979, sales came to \$7,607,000, and net earnings to \$902,000. Sales of \$9,528,000 were realized for the same quarter a year earlier, while net earnings were \$916,000.

FEBRUARY 2, 1980, BILLBOARD



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Billboard SALES BAROMETER

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	54%	12%	34%	43%	12%	45%
PREVIOUS WEEK	26%	28%	46%	24%	36%	40%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	46%	10%	44%	17%	44%	39%
PREVIOUS WEEK	38%	25%	37%	7%	55%	38%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	53%	11%	36%	32%	29%	39%
PREVIOUS WEEK	39%	30%	31%	31%	22%	47%

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

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'Reggae' Opening March 20 In N.Y. After Revamping

NEW YORK—The on again, off again Broadway musical, "Reggae," based on the music and people of Ja-

maica, West Indies, has been given a new lease on life and will open at the Biltmore Theatre here, March 20.

The show, first proposed about two years ago, has undergone a number of changes, and for a while was even called "Star." It is being produced by Michael Butler, who shot into prominence with his successful Broadway production of "Hair," and Eric Nezhad.

The show's opening date will coincide with the release of the original cast album being produced for 20th Century-Fox Records by Michael Kamen, the show's musical director.

"Reggae," with a cast of 25, will skirt the customary out-of-town, or off-Broadway tryouts and will open directly on Broadway.

DYLAN FOR GRAMMY SPOT

LOS ANGELES—Bob Dylan makes his first appearance on a Grammy Awards show when the 22nd annual event is televised Feb. 27 on CBS-TV. Also set by executive producer Pierre Cossette as presenters and performers are George Benson, Johnny Cash, the Charlie Daniels Band, the Doobie Brothers, Kenny Loggins, Dionne Warwick and classical flutist James Galway.

Dylan, who has never won a Grammy for his critically acclaimed albums (though he did share in a 1972 award for the "Concert For Bangla Desh" project), is nominated this year for best male rock vocal performance with the religious-themed "Gotta Serve Somebody."

Distributor Grows

LOS ANGELES—California Record Distributors is now handling the Fantasy family of labels, Muse, Muse-Timeless and Deluxe Records in the Pacific Northwest.

SEEING DOUBLE?

Artists' Switching Hectic For Labels

By MIKE HYLAND

NASHVILLE—Within the past 18 months, many country music artists have switched labels, causing both single and album releases from two labels on the same artist. Billboard survey indicates that while two labels issuing product on the same artist at the same time can be beneficial for the artist, it can also cause problems for the labels.

"It can cause problems and often does," states Jim Foglesong, president of MCA Records/Nashville. "It depends on the product more than it depends on the artist. If we feel we have a bona fide hit with an artist who has left the label, we'll go with it.

If not, it will take our promotion people away from our current product."

"The situation can have both positives and negatives," says Frank Leffel, national country promotion manager for Mercury Records. "It can cause problems, but it all depends on the strength of the product. There are some radio stations that aren't crazy about playing an artist on two labels."

However, Pam Green, music director at WHN-AM in New York disagrees. "It doesn't cause any problems at WHN as long as the record is a hit. We're looking

(Continued on page 31)

Soviet Artist Pullouts Led By Svetlanov

By ALAN PENCHANSKY

CHICAGO—Soviet conductor Yevgeny Svetlanov's withdrawal from two scheduled Chicago Symphony appearances is the latest in a rash of cancellations by Soviet artists brought on by the freeze in East-West political relations.

Word of Svetlanov's cancellation was delivered last week. The conductor had been scheduled to make his Chicago Symphony debut leading programs on Thursday, Friday and Saturday (31, 1 and 2), as well as conducting three concerts the following week.

The Soviet pull-back of cultural ties also has resulted in cancellation of appearances by violinist Vladimir Spivakov, conductor Yuri Temirkanov and pianist Andrei Gavrilov.

Filling in for Svetlanov will be Varujan Kojian, the Utah Symphony's music director elect and Seattle Symphony music director Rainer Meidel.

Asher a Speaker

NEW YORK—Dick Asher, deputy president and chief operating officer, CBS Records Group, will be the guest speaker at the Feb. 4 meeting of the Music and Performing Arts Lodge, B'nai B'rith. Asher will offer an overview of the industry, followed by an informal question and answer session.

Digital Output Moves Into Easy Listening Album Field

CHICAGO—The easy listening repertoire is beginning to figure in digital recording projects, as demonstrated by a January release from London Records and one from Angel Records expected in March.

To date, digital recording has involved classical repertoire primarily with some jazz productions and a sprinkling of rock. The first digital easy listening release, shipping this month by London is "Digital Spectacular," by the Stanley Black Orchestra, with Black's piano solos.

Popular songs from shows and movies and recent hits such as "Rise" and "I Will Survive" are interpreted on the album. The list price is \$9.98.

Overall, four digital albums are scheduled for release by Angel in March. Angel's entry into the easy listening digital category is "Franck Pourcel Conducts A Digital Concert," with the Franck Pourcel Orchestra of Paris. Remaining digital titles will be classical. List price of the Angel digital releases is \$10.98.

Distributor

Continued from page 6
other salesman in San Francisco whose salary he did not provide.

Yaspan explained to the court that Record Merchandising anticipates obtaining outside operational capital after the reorganization plan is tendered.

Talmadge, under interrogation, stated Record Merchandising offered a 100% return and/or exchange in 1979. In 1980 the distributor will give a 20% return. His labels continue to provide him with a 100% return, he said.

The court was told that Record Merchandising intends to concentrate on its rackjobbing division, Record Rack, in order to increase its gross profit, claiming that rackjobbing is more profitable than independent label distribution.

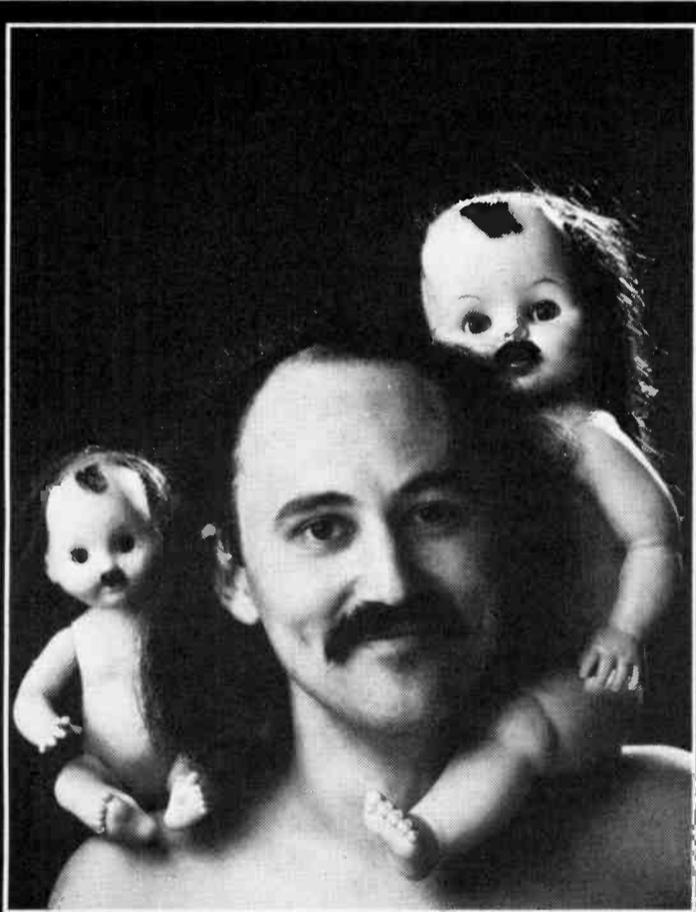
Sulmeyer explained that independent label distribution has continually shown less impact in the industry.

Record Merchandising voluntarily petitioned for bankruptcy under Chapter XI late last year (Billboard, Dec. 8, 1979), listing assets of \$3,932,193 against liabilities of \$4,664,999.

New Label Starts

CHICAGO—Offices of Steeple-Chase Productions, Inc., U.S. manufacturing and distributing arm of Denmark's SteepleChase Records, will be opened Friday (1) at 3943 W. Lawrence, Chicago 60625 (312) 463-6146.

FEBRUARY 2, 1980, BILLBOARD



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LATEST ALBUM: 'MAD LOVE'

Ronstadt In Return To Basics
Simple Cover Foregoes Normal Superstar Trappings

By PAUL GREIN

LOS ANGELES—Linda Ronstadt's forthcoming "Mad Love" album marks a return to rock'n'roll basics for the singer, a move reflected in the album design, which is less elaborate and tougher in terms of image.

For one thing, the cover is relatively inexpensive to produce, in that it foregoes the traditional trappings of superstar packages. It's a single-pocket, two-color cover with a non-glossy matte seal and a regular Asylum label on the disk. The singer's last three LPs had four-color sleeves and special color labels; her last five had double-pocket gatefold spreads.

John Kosh, who has designed all of Ronstadt's covers since "Prisoner In Disguise" in 1975, also decided on a fairly radical image change. Gone is the reflective, subdued Linda of "Simple Dreams" (a cover that won Kosh a Grammy) or the playful exuberance of "Living In The U.S.A."

Instead we have a stark, gritty, rather urgent black and white shot of the singer in a phone booth, taken by veteran war correspondent Peter Howe. "The shot was a grainy, crude texture," says Kosh, "giving it a photojournalistic quality—somewhere between a newspaper and a scandal sheet."

"We wanted to get away from

the demure look of Linda's past albums where everything was carefully planned and lit. Before, we'd spend days working on the sets, costume, hairstyling and makeup; here it was looser.

"There's a tough, slightly racy element this time. It's more immediate and direct—like we're selling a newspaper instead of a slick magazine."

"Mad Love," to be released in mid-February, is a big expansion move for Ronstadt. True, it includes another Neil Young tune and covers of a couple more rock'n'roll oldies—this time Little Anthony & the Imperials' "Hurt So Bad" and the Hollies' "I Can't Let Go"—but it also marks her first serious flirtation with music of the new wave.

Mark Goldenberg of the Cretones and Elvis Costello each have three songs on the album, and Billy Steinberg's "How Do I Make You" is the punky first single from the set.

Ronstadt's album also typifies the industry's trend to simplicity in design. "It's a reaction to the psychedelic period," Kosh says. "We saw so many ideas worked to death; now we realize that imagery need not be cluttered and muddled. When the bubble burst and we were forced to go back to design

on a 12-inch square, it taught us discipline."

Several of Kosh's other recent covers also reflect this trend to simplicity: the Eagles' "The Long Run," with its stark ("brooding," says Kosh) black and white design and James Taylor's "Flag," with its simple design of colorful nautical flags (which, reveals Kosh, spells out "Man Overboard").

Other basic covers are Dan Fogelberg's "Phoenix," with its simple red design on a burlap finish and Aerosmith's "Live Bootleg," with coffee stains and rubber stamping on striped paper to give it a bootleg look.

Kosh's other ongoing clients include Melissa Manchester, Karla Bonoff, Bonnie Raitt, the Pointer Sisters and Stephen Bishop. He also has designed albums in the past couple of years by the Moody Blues, Rod Stewart, ELO and Jimmy Buffett.

And he's done the cover of "Thin Red Line," the debut album by the Cretones, the L.A. band that's helped give Ronstadt her entrée into the new rock.

Kosh, who has been in this field since he was art director on the Beatles' "Abbey Road" and "Let It Be" LPs a decade ago, estimates that he designs 50 covers a year. His partner in Kosh & Co. is Kay Steele.

**5 New Stores
On Way For
Harmony Hut**

By JEAN CALLAHAN

WASHINGTON—Harmony Hut, Inc. will open five new stores this year and move into a new \$3.5 million office and distribution complex, now under construction in Lanham, Md.

To announce its marketing and expansion plans for the 1980s, the company held a special presentation inviting representatives from 30 labels and their distributors to the Madison Hotel here Jan. 14.

Backing up this kind of enthusiasm with dollars, Harmony Hut is committing an initial \$200,000 of its budget to be added to the advertising money provided by record manufacturers.

The five new stores will bring Harmony Hut's total retail outlets to 25 stores, all of which will be located in shopping malls once the chain's downtown Washington store is closed to make way for subway excavation.

"We're going into malls, we're stocking the broadest possible range of product and we are communicating with the total market," Stuart Schwartz, Harmony Hut's chief executive officer, told the assembled label reps. "We are aware that the market is changing but our company has anticipated these changes."

"We are prepared to make the necessary adjustments in our marketing and merchandising strategies to meet any new demands in the market. We have product that has been a stable value for many years. Even at \$8.98, prerecorded music enjoys a strong competitive position in the entertainment market."

Harmony Hut research indicates, for example, that the '60s generation, while still committed record buyers, is developing more individual taste in music and the chain intends to stock a wide ranging choice of product to keep up with those customers.

"We can't wait for 'monster hits' to create customers or sales," Clyde McElvene, general merchandising manager, explains. "We've got to develop customers and sell what we've got now. We can't wait for another 'Saturday Night Fever.'"

A fast-paced slideshow entitled "Let's Put It Together" chronicled a brief history of music and opened up the Harmony Hut presentation.

Guest speakers included Joe Waz, staff counselor for the National Citizens' Committee for Broadcasting, and Ted Dorff, general manager of WGAY-AM-FM, Silver Spring, Md., who led the informal discussion among the guests.

**Ball Rolling For
Bruce Cockburn**

NEW YORK—RCA-handled Millennium Records is launching a campaign to aid U.S. recognition for Canadian star Bruce Cockburn.

Built around his debut album and single for Millennium, the drive includes "pre-release awareness," with 5,000 teaser post cards for distribution to press, radio, colleges and retailers and an oversized poster of Cockburn bearing the unifying phrase, "Canada's Best Kept Secret" and a special bio featuring similar artwork as the poster.

The campaign's second stage follows release of the album, "Dancing In The Dragon's Jaw" and single, "Wondering Where The Lions Are."

PROMO ALBUMS *More And More Are Found In L.A. Stores, Some At 99 Cents*

By JOHN SIPPEL

LOS ANGELES—Four retail stores in the local area were stocking promotional LPs in varied quantities in a check of 15 outlets last week.

The World of Records, 800 N. Vermont Ave., an r&b outlet, was the heaviest stocked with "Not For Sale" albums, priced from \$2.59 to \$2.98. Right in front of the checkout counter were several browser fix-

tures containing primarily radio/reviewer copies in quantities of from one to five each.

In wire wall racks, there were titles in quantities of five to 12. The recent Chic, Arthur Blythe, Teri DeSario and Amii Stewart were purchased for \$2.98 each.

A display rack carrying a hand-printed sign pointed up Donna Summer LPs, all of which were corner-cut. It included her entire discography, single and dual pocket, except for the recent volumes one and two at costs of up to \$4.99.

The Platterpuss store at 4661 Hollywood Blvd. carries a much smaller overall stock, primarily rock and country. It carries, as a result, a smaller number of promo albums. The most recent Cher, Charlie Rich on UA and Kenny Rogers were purchased for \$2, \$2.49 and \$2.99, respectively. The receipt provided by the clerk carried a Vogue Books And Records imprint. The clerk rang up a \$4.99 and a \$4.49 sale. He did not ring up the individual album sales. The other promo album purchased was the soundtrack LP from "California Dreaming" for \$2.

Moby Disc, 14410 Ventura Blvd., Sherman Oaks, has its promo LPs interspersed with regular merchandise in most cases. Like Platterpuss, it does not have the heavy stock on individual promo titles that World

of Records has. "Quadrophenia" by the Who was bought for \$5, along with "Rod Stewart's Greatest Hits" at \$2.99, the current Peaches & Herb at \$2.50 and the first Toto at \$2.

On the display case counter were three 25-count piles of bored-cover recent LPs.

The most different range of promo LP titles were available at Aron's, 7725 Melrose Ave. Browsing was briskest on the west wall of the store where about seven boxes, more than half of which were promo LPs, were selling at 99 cents. Contained in browsers were a 12 x 12 sampler and a Warner Bros. demo sampler. Mixed in with jazz and pop stock on the north wall were many promo titles in small quantities. Some were less than a month old. Copies of the Bee Gees' "Greatest Hits" were available for under \$5, for example.

Nearer the register were browsers containing 12-inch disco singles at 19 cents.

Purchased were the latest Exile, 49 cents, Cheryl Ladd, Burt Bacharach and the Houston Symphony. "The Amityville Horror" soundtrack and recent Conway Twitty and Marty Robbins promo albums at 99 cents.

In the four stores, Casablanca promo LPs were by far most available, with RSO and Polydor following in that ranking.

Except for World Of Records, the local survey indicates that the first Denver retail survey showed the Mile High City stores carried more promo albums in quantity (Billboard, Oct. 6, 1979) than did their local counterparts. Ones and twos on most titles in the three other stores here indicates the source of supply could well be radio or reviewer copies.

Dylan Gospel LP?

LOS ANGELES—Bob Dylan is scheduled to cut his next LP in Muscle Shoals, reported to be another religious flavored effort. Some of the new material can be heard in current concerts. Jerry Wexler and Barry Beckett will coproduce.

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L.A. Firm Perking On Easy Listening Albums

LOS ANGELES—Disc-Location, a prime source for easy listening music promotion in the U.S. never gets a free review album, has never seen a promo person and only BBC Rec-

ords even sends it advance release notices.

Disc-Location, a Sherman Oaks, Calif., firm operated by Mr. and Mrs. Jim Schlichting since April

By JOHN SIPPEL

1976, now services a reported universe of from 800 to 1,000 adult contemporary radio stations and/or syndicators with good music LPs.

Not only do the young couple sell beautiful music stations much-sought-after but hard-to-locate import LPs at prices ranging from \$7.50 to \$17 each, but they scour

dusty cutouts warehouses and independent retailers' inventories seeking programming fare.

And, based upon customer station references to listeners wanting these difficult-to-buy albums, they mail vest-pocket catalogs three and four times a year to a reported 6,000 name customer list.

They've seen their volume increase 100% in each of their first three years, but the Schlichtings still must personally tour the U.K. and Continental Europe several times a year, personally finding suitable new releases and unearthing out-of-print catalog LPs.

Proof of Jim Schlichting's expertise is found in his junkets three or four times each year to Australia, where he produces instrumental music with 30 to 40-piece orchestras for Muzak and for individual station or syndicator customers who want a unique sound.

Ironically, Schlichting has almost stopped his visit to Aussie labels, all of whom refuse to ship LPs to Disc-Location here. They claim it violates their affiliate agreements with U.S. labels. The Canadian Talent Bureau, another fertile source for easy listening fare, also refuses to sell the Schlichtings.

Schlichting emphasizes that the potential for breaking good music hits is there. Late in 1978 Disc-Location imported the Johnny Pearson Orchestra's "All Creatures Great And Small" from Rampage Records of England.

It provoked the biggest station sale and resultant exposure of any album the firm ever stocked. The key melody from the LP, "Sleepy Shores," has since been used in national tv spots for Arrid, Whitman sampler and a current holiday diamond commercial. Ironically, the album was never released in the U.S.

Contrastingly, "Wigwam," a cut from the Cravelli Orchestra LP "By Request" on CBS France, was sublicensed by Peters International which released it domestically, and it reportedly sold well.

The Schlichtings realize MOR stations in the U.S. do not back-announce titles and performing artists in the main nor do they communicate together to exchange breaking hit information.

But they find that the key beautiful music outlets in large cities are starting to identify their music, forcing competition to imitate the listener-call-provoking practice.

Jim Schlichting, who became interested in easy listening programming when as an undergraduate at the Univ. of Illinois in Chicago he worked part-time at WLAK-FM there, started Disc-Location after working several years for Schulke Radio Productions at their base here in Van Nuys.

"Actually we started looking for albums that were considered dogs by the industry," Schlichting explains. "Anita Kerr, the Johnny Mann Singers and Reader's Digest good music boxed albums were our targets. We often went through 25,000 cutouts a day to find 100 suitable LPs.

"By November 1976, we decided we had to make our first trip to Europe," Jim Schlichting explains.

In 1979 Disc-Location imported an estimated 600 new LP titles. About 70% of its business is today imports, the remainder cutouts. And the cutouts appear in the most unexpected places. While in England, the young couple visited a long-time Manchester retail shop, where they found a bonanza in three copies of the Ivor Raymond Singers on British Decca.

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Vol. 92 No. 5

Thank God For Americans!

By MIKE COLLIER

Although the rest of the world sells about four times as many records as are sold in the U.S. ... we would be in bad shape without the States.

Who else would so clearly show us the way not to go?

No other country in the world ships out records on guarantee.

And let's face it, the recent statement from U.S. companies that only "special" releases will be exempt from a restricted return privilege is a joke. Which artist or manager will accept that they are not special.

In the U.K. manufacturers complain bitterly that retailers (and wholesalers) have a 5% exchange privilege. Other countries throughout the world have similar arrangements.

How do you get dealers to order records, you may ask. Well, sales in the U.K., Germany, France, Holland and Japan pro-rata to the U.S. population, are as good, if not better, than the final counts achieved in the U.S.

No manufacturer outside the U.S. would even contemplate pressing and shipping vast quantities of records ... and then getting them all back. What use are all the buzz words like cross collateralize, amortize if you've got no idea how many records have been sold?

That's lesson one in what not to do.

Lesson two is labels. In the States, before anyone thinks about whether a record is a hit, or not, it has to be labeled. Is it AOR, MOR, pop, disco, country or whatever? Because of this, radio stations which concentrate on one particular type of music are not sent any of the others. Disk jockeys might read a review of a record that is labeled jazz and, therefore, not bother to listen to it. Maybe it's a hit.



Mike Collier: "Neither music nor business seems to feature strongly at the moment."

If you had to categorize the best selling records in the U.K. in 1979 in the American manner, they would line up something like this: religious, jazz fusion, amateurish folk, disco, and so forth. I have never heard anyone go into a record store and ask for the latest AOR record. Have you?

How about a whole new wonderful system of labeling—hit or miss?

Lesson three is originality, also known as "new ideas." Think about it. Who were the innovative artists in the last 20 years? Elvis, the Beatles, Stones, Rod Stewart, Elton John and the Bee Gees. All British except Elvis. You could add Fleetwood Mac, Peter Frampton, 10cc, the recent number one Rupert Holmes, who also happen to be British, but that would be going over the top.

If you added that the top producer in the U.S.—Mike Chapman is also British—it would become insulting.

'Who else would so clearly show us the way not to go?'

I spend a lot of time in the States meeting record company executives, so it is easy to understand them. If you asked them right now what they were looking for they would reply "something like Blondie," instead of "hits."

Here's a suggestion for the New Year to the leaders of the U.S. record industry.

Start from scratch. Listen with open ears. If you like what you hear, go with it. Don't worry about what the committee will say. Point out to the artists and their managers that you are not in business to buy equipment, cars and good times ... but to sell records.

Once upon a time the record industry was known as the music business. Neither music nor business seems to feature strongly at the moment.

Happy 1980!

Mike Collier is managing director of Carlin Music Corp. in London.

Black Music Is Pop Music

By LARRY DEPTE

Black music is music in one of its oldest, yet youngest states. It is an art of expression and universal in concept, yet it is segmented in exposure. It is a music that has no categorization, or boundaries, yet it is constantly labeled r&b, soul and now black music.

The 1970s served as a time for demonstration. During that decade, black music demonstrated it could change with industry trends. As the industry changed from a singles-oriented market to a thriving LP-oriented industry, the major record distributors began to question whether black music could sell albums in quantity. As a result, they were slow in making a full-scale commitment.

At first glance, one might understand their apprehension. Less than 10% of radio programming played black music, and even less than that played it on a consistent basis. Con-

'Fastest growing segment of today's record business'

sequently, the major rack distributors did not consistently stock black product, thus denying it the benefit of the wide-scale distribution enjoyed by other segments of the music industry. And so, in the early '70s, black music had obvious hurdles to overcome.

However, through the zealous efforts of black-rooted music companies such as Motown, Atlantic and Philadelphia International, the rest of the music industry was made aware of the profitability of black music. Artists such as the O'Jays, the Three Degrees, Stevie Wonder, Aretha Franklin, Roberta Flack, Billy Paul, Isaac Hayes, Harold Melvin & the Blue Notes, for example, broke through the gold barrier.

Then CBS entered the black market with all its resources. Shortly after, all the major record labels channeled their resources and energy to create a level of competition which the industry had not previously seen.

Black music became a vital source of sales for the major distributors by the end of the '70s.



Larry Depte: "It became a vital source of sales by the end of the '70s."

Looking back on 1979, we find that half of all gold singles certified by the Recording Industry Assn. of America, and an even larger percentage of platinum singles were by artists classified as black. In the case of LPs, 28% of platinum and 24% of gold came from black artists.

The percentages would have been still higher if Motown had been included. But at that time, Motown did not participate in the RIAA certification program.

What we have witnessed in the last 10 years is that black music is the fastest growing segment of music in today's record business. It has demonstrated its viability and profitability, and it has proven its reliability as a basis and as a stimulant for the growth of the record

business as a whole.

It is ironic that part of the reason for the success of black music is its universal popularity, and yet the very fact it is titled black music segments it from the category of music known as popular.

I maintain that black music is popular music, as verified by the sales it has obtained.

As we look to the '80s, let's hope it will bring an atmosphere whereby music will not be categorized by the color and origin of its creators, but by its universal concept and content.

Larry Depte is president of Philadelphia International Records.

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.

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Radio Programming

Country WCXI And AOR WRIF Are Big Winners In Motor City

DETROIT—The two big winners in this market in the October/November Arbitron ratings are country-formatted WCXI-AM and AOR outlet WRIF-FM.

The country Golden West station is benefiting from the fact that WDEE-AM abandoned the format early this year, leaving a clear field for WCXI. WOEE is now known as WCZY and plays beautiful music.

Although the Golden West chain is owned by Gene Autry, this is the first station of the chain that has moved into the country format. Program director Bill Ford is making the most of the situation and includes a number of old Autry records in the format. The DJs make frequent remarks about playing records made by the "boss."

WCXI switched from a contemporary format in February, but it was not until this latest Arbitron book that the ratings substantially

improved. The station climbed from a 2.0 share in the July/August book to a current 5.6.

Morning man Deano Day, who was hired from WDEE climbed in ratings from a 1.8 to a 6.3. R.T. Griffin, who has been in country radio for 20 years climbed from 2.6 to 7.1.

Ford says the station's success is due to attention to country music's roots. "Too many programmers cut off their library at 1965," Ford says. He also has increased visibility of the station by having the DJs make 400 local public appearances in the past 10 months.

Over at ABC's WRIF-FM program director Tom Bender has achieved an overall growth in share from 4.8 to 6.3 by playing "a purer form of AOR. We play many more new wave acts and have purged the Top 40 crossover acts such as Cat Stevens, Paul Simon and Al Stewart," he says.

Bender explains, "Detroit is more hard rock-oriented than either coast. For example Jimi Hendrix is more important here.

Bender has also assembled a lineup of the market's top rock DJs. He hired WWWW-FM's morning team Jim Johnson and George Buyer just before the rating period. As a result Johnson and Buyer delivered a 6.0 share in morning drive up from 3.9 in July/August while the Burkhardt/Abrams SuperStar W-4 fell from 4.0 to 3.2.

Bender also hired Karen Savelly away from WABX-FM and installed her in the 6 to 10 p.m. slot. The station's share in that time period climbed from 6.0 to 10.0. Bender wooed CBS promotion man Ken Calvert back into radio and placed him in the midday period. Calvert registered a 6.8, up from 5.0.

Some of Bender's success, as seen by the competition, is the result of an Arbitron book that does not favor adult radio. "It's just not a good book for adult radio," says CKLW-AM program director Bill Gable.

Gable's formerly rocking outlet that now is adult contemporary beams a signal into Detroit from nearby Windsor, Ont. Gable points out that the latest Arbitron is the first to use Extended Sample Frame in this market. The audience measurement system has been in use in larger markets for more than a year.

It is a method to include listeners without listed phones in the survey. Some critics claim this technology skews Arbitron's figures to a younger and often non-white listenership. Most unlisted numbers are not held by up-scale people who pay to be unlisted, but by lower income people who move so much they just get left out of the phone book.

CKLW fell from a 5.5 share in the summer and a year ago to 4.4. The old-line MOR giant in the market, WJR-AM also had a bad book. The station fell from 14.1 to 10.0 overall and in the 7 p.m. to midnight slot from 22.6 to 5.0, a reflection that Detroit Tigers play-by-play added a substantial summer audience.

WJR program director Jim Long says the new numbers have forced him to take a hard look at what the station is doing. One thing he did was to hire Jim Davis away from WOMC-FM to be afternoon drive man. Davis registered a 6.6, down from a summer rating of 10.2 when Mark Avery was in that slot.

Avery was deemed to have "too old an image" to continue on WJR, so he was snapped up by WOMC program director Dave Shafer, who installed him in morning drive on the Metromedia MOR outlet.

Avery delivered a 4.3 share, up from the 3.1 the station had in the summer. Shafer also hired Tom Dean, who has been at ABC's WXYZ-AM and WDEE, at the start of the rating period to handle afternoon drive. Dean came through with a 5.0 share, up from a summer's share of 3.1.

Shafer also hired Steve Peck from WABX to be music director so that Jim Scollin can put down that second hat and concentrate on his midday jock duties.

WNIC-FM's adult contemporary format held its own overall with a 3.5 share in both the summer and fall books, but morning drive climbed from 2.3 and 3.3 reflecting a new morning drive team of program director Jim Harper and Jerry St. James.

Religious B'casters Attack License Fees

By JEAN CALLAHAN

WASHINGTON — "Ninety-nine percent of the BMI and ASCAP 'pool' is a cesspool," shouted Tom Harvey of WTLN-AM-FM Orlando, Fla., a member of the Religious Broadcasters Music License Committee.

He is also a principal in the Alton Rainbow versus ASCAP class action suit currently pending in the U.S. District Court for the Southern District of New York which seeks to avoid blanket music licensing. Harvey made his comments during the religious broadcasters' 37th annual confab.

Harvey doesn't think that he and other religious broadcasters ought to pay for blanket music licenses when much of the music he'd pay for is, in his opinion "filthy music that talks about drugs and sex with naked women on the album covers."

In a special workshop Jan. 20 at the National Religious Broadcasters' 37th annual convention here, Harvey and his associates, Norman Bie, Alton Rainbow attorney and co-owner of WSST-AM, Largo, Fla., and Clinton Fowler, president of the Religious Broadcasters Music License Committee and vice president and general manager of KGER-AM, Long Beach, Calif., urged religious broadcasters to support the Alton Rainbow case. They also proposed strategies for dealing with the music licensors while the case is still in the courts.

The Alton Rainbow case is a class action suit against ASCAP and BMI and the licensing organization's blanket licenses for music use on radio.

Religious radio stations pay more than \$6 million in license fees each

Religious Radio Salvation Seen In Appealing Music

WASHINGTON—Contemporary religious music was seen as the salvation of religious radio by Craig Hodgson of the Christian Broadcasting Network at a Monday (21) session of the National Religious Broadcasters convention.

"Music is the trend of the future," Hodgson said, but he counselled, "Don't just play music because the artist is a good brother or sister in the

year, according to Norman Bie, and use little of the music to which these payments entitle them. Bie told the Christian broadcasters that they might consider buying taped programs from Christian producers who would pay ASCAP and BMI and label tapes containing ASCAP and BMI music. Bie suggested that broadcasters who would buy the tapes as packages would then not have to pay the license fees.

Bie also advised religious broadcasters to support songwriters and composers who view their music "not just as a business, but a Christian ministry as well to allow the use of their music without charge" on religious stations.

"What we're really talking about here is religious freedom," Bie concluded, taking strong exception to a licensing organization position which he said was characterized by an ASCAP attorney. "They (religious broadcasters) are licensed by the Federal Communications Commission as commercial stations. They're simply in the God business," Bie quoted the unnamed attorney as saying.

Another strategy urged on the religious broadcasters was to use Harvey's American Assn. of Religious Broadcasters, a company recently set up to compete with ASCAP, BMI and SESAC that would license inspirational music and contract to represent songwriters and composers who wish to sign independently with Christian radio stations.

The Religious Broadcasters Music License Committee has raised about \$100,000 so far and is actively seeking funds to support the Alton Rainbow case. The group expects the case to be heard by June.

Lord. The songs you play must not only be biblically correct and inspirational, but must also be musically appealing."

He then presented an analysis of religious stations' performance in the October/November Arbitrons and broke down the religious stations in six formats.

Of these six formats, the network-
(Continued on page 30)

RUNS 2 HOURS

RKO Eagles Special

"Eagles." Produced by Ron Hummel, RKO Radio Network. Air date: Feb 2 or 3.

NEW YORK—This two-hour special, the second in a series of six planned this year by RKO, charts the successful country-rock group from its simple country-oriented beginnings in 1971 to its sophisticated urban appeal today.

In a and-then-I-wrote, and-then-I-recorded easy style told by Eagles members Glen Frey and Don Henley, the show recounts how Michael Jackson played a crucial role in their first hit, "Take It Easy."

Along the way the members talk about and play "Best Of My Love," "On The Border," "One Of These Nights," "Hotel California," "New Kid In Town," "Lying Eyes" and a number of selections from the latest album, "Long Run," including the title track.

Circumstances of these recordings, changes in the group's personnel and how the songs were written are all discussed for an informative and entertaining show.

An unidentified announcer becomes overly dramatic at times: "The Eagles beg to be seen as scarred and limping survivors of shattered dreams," but for the most part the questions put together by RKO's KFRC-AM San Francisco program director Les Garland brings out important information in a straightforward way.

And the group's philosophy comes out along the way too. They advise not to look for leaders in the 1980s, but that one has to be one's own leader.

The show, to be carried on 120 stations, will be followed in April by a special on Donna Summer.

DOUG HALL

FEBRUARY 2, 1980, BILLBOARD



"It ain't the chemicals
in meat...it's the price
that'll kill ya."

GALLAGHER—
the comic of the 80's—
on United Artists Records
and Tapes.



Management:
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Through his unbridled energy
and thorough devotion to his craft and his purpose,
he came to symbolize all the virtues that make music our most valuable
source of peace and brotherhood.

As if like magic, wherever he would raise the baton,
the peoples of the world, for those precious moments,
would become one.

CBS Records.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/24/80)

TOP ADD ONS - NATIONAL

- THE BABYS—Back On My Feet Again (Chrysalis)
- BARRY MANILOW—When I Wanted You (Arista)
- TOTO—99 (Columbia)

PRIME MOVERS - NATIONAL

- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- STEVE FORBERT—Romeo's Tune (Nemperor)

BREAKOUTS - NATIONAL

- LINDA RONSTADT—How Do I Make You (Asylum)
- ANDY GIBB—Desire (RSO)
- RUPERT HOLMES—Him (Infinity)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- LINDA RONSTADT—How Do I Make You (Asylum)
- SPINNERS—Working My Way Back To You (Atlantic)
- DAN FOGELBERG—Longer (Full Moon/Epic) 5-1
- QUEEN—Crazy Little Thing Called Love (Elektra) 12-6

KQEO—Albuquerque

- ANDY GIBB—Desire (RSO)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- FLEETWOOD MAC—Sara (WB) 12-9
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 8-2

KENO—Las Vegas

- ROD STEWART—I Don't Want to Talk About It (WB)
- NEIL DIAMOND—September Morn (Columbia)
- SMOKEY ROBINSON—Crusin' (Motown) 23-18
- LED ZEPPELIN—Fool In The Rain (Atlantic) 22-14

KFMB—San Diego

- QUEEN—Crazy Little Thing Called Love (Elektra) 18-6
- DAN FOGELBERG—Longer (Full Moon/Epic) 23-16

KJRB—Spokane

- ANDY GIBB—Desire (RSO)
- BOOMTOWN RATS—I Don't Like Mondays (Columbia)
- PAT BENATAR—Heartbreaker (Chrysalis) 16-10
- FLEETWOOD MAC—Sara (WB) 5-1

KTAC—Tacoma

- DONNA SUMMER—On The Radio (Casablanca)
- LINDA RONSTADT—How Do I Make You (Asylum)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 21-15
- DAN FOGELBERG—Longer (Full Moon/Epic) 22-16

KCPX—Salt Lake City

- DONNA SUMMER—On The Radio (Casablanca)
- BARRY MANILOW—When I Wanted You (Arista)
- QUEEN—Crazy Little Thing Called Love (Elektra) 20-13
- DAN FOGELBERG—Longer (Full Moon/Epic) 10-2

KRSP—Salt Lake City

- RUPERT HOLMES—Him (Infinity)
- Z.Z. TOP—I Thank You (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra) 14-6
- DAN FOGELBERG—Longer (Full Moon/Epic) 8-4

KTLK—Danver

- PATRICE RUSHEN—Haven't You Heard (Arista)
- Z.Z. TOP—I Thank You (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra) 18-13
- STEVE FORBERT—Romeo's Tune (Nemperor) 13-6

KJRB—Seattle

- THE DIRTY BAND—An American Dream (United Artists)
- LINDA RONSTADT—How Do I Make You (Asylum)
- KOOL & THE GANG—Ladies Night (De-Lite) 6-1
- DAN FOGELBERG—Longer (Full Moon/Epic) 17-13

KYYX—Seattle

- DONNA SUMMER—On The Radio (Casablanca)
- LINDA RONSTADT—How Do I Make You (Asylum)

KCBN—Reno

- RUPERT HOLMES—Him (Infinity)
- LINDA RONSTADT—How Do I Make You (Asylum)
- STYX—Why Me (A&M) 38-28
- DIONNE WARWICK—Deja Vu (Arista) 36-26

North Central Region

TOP ADD ONS:

- RUPERT HOLMES—Him (Infinity)
- BARRY MANILOW—When I Wanted You (Arista)
- STEVE FORBERT—Romeo's Tune (Nemperor)

PRIME MOVERS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- THE SPINNERS—Working My Way Back To You (Atlantic)

BREAKOUTS:

- ANDY GIBB—Desire (RSO)
- YELLOW MAGIC ORCHESTRA—Computer Games (Horizon)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)

CKLW—Detroit

- YELLOW MAGIC ORCHESTRA—Computer Games (Horizon)
- TOTO—99 (Columbia)
- DAN FOGELBERG—Longer (Full Moon/Epic) 28-13
- SPINNERS—Working My Way Back To You (Atlantic) 16-7

WDRQ—Detroit

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- DONNA SUMMER—On The Radio (Casablanca) D-14
- SPINNERS—Working My Way Back To You (Atlantic)

WTAC—Flint

- THE DIRTY BAND—An American Dream (United Artists)
- DONNA SUMMER—On The Radio (Casablanca)
- QUEEN—Crazy Little Thing Called Love (Elektra) 14-7
- LED ZEPPELIN—Fool In The Rain (Atlantic) 20-14

Z-96 (WZZR-FM)—Grand Rapids

- PINK FLOYD—Another Brick In The Wall (Columbia)
- LINDA RONSTADT—How Do I Make You (Asylum)
- QUEEN—Crazy Little Thing Called Love (Elektra) 23-8

D★ PRINCE—I Wanna Be Your Lover (WB) 21-12

WAKY—Louisville

- ANDY GIBB—Desire (RSO)
- RUPERT HOLMES—Him (Infinity)
- DAN FOGELBERG—Longer (Full Moon/Epic) 15-5
- TOTO—99 (Columbia) 26-14

WBGN—Bowling Green

- BARRY MANILOW—When I Wanted You (Arista)
- LINDA RONSTADT—How Do I Make You (Asylum)
- PINK FLOYD—Another Brick In The Wall (Columbia) 27-15
- DAN FOGELBERG—Longer (Full Moon/Epic) 15-7

WGCL—Cleveland

- STEVE FORBERT—Romeo's Tune (Nemperor)
- BARRY MANILOW—When I Wanted You (Arista)
- QUEEN—Crazy Little Thing Called Love (Elektra) 22-14
- DONNA SUMMER—On The Radio (Casablanca) 18-9

WZZP—Cleveland

- ANDY GIBB—Desire (RSO)
- RUPERT HOLMES—Him (Infinity)
- SMOKEY ROBINSON—Crusin' (Tamla) 27-16
- NEIL DIAMOND—September Morn (Columbia) 26-17

Q-102 (WKQR-FM)—Cincinnati

- THE DIRTY BAND—An American Dream (United Artist)
- SPINNERS—Working My Way Back To You (Atlantic)
- QUEEN—Crazy Little Thing Called Love (Elektra) 29-18
- STEVE FORBERT—Romeo's Tune (Nemperor) 28-17

WNCI—Columbus

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- NEIL DIAMOND—September Morn (Columbia)
- PRINCE—I Wanna Be Your Lover (WB) 25-15
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 19-9

WCUE—Akron

- PINK FLOYD—Another Brick In The Wall (Columbia)
- ANDY GIBB—Desire (RSO)
- QUEEN—Crazy Little Thing Called Love (Elektra) 21-10
- DAN FOGELBERG—Longer (Full Moon/Epic) 29-21

13-Q (WKTQ)—Pittsburgh

- CHUCK MANGIONE—Give It All You Got (A&M)
- SALAMAR—The Second Time Around (Solar)
- DR. HOOK—Better Love Next Time (Capitol) 18-11
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 22-14

WPEZ—Pittsburgh

- TOMMY JAMES—Three Times In Love (Millennium)
- RUPERT HOLMES—Him (Infinity)
- FLEETWOOD MAC—Sara (WB) 19-12
- THE EAGLES—The Long Run (Asylum) 13-7

Southwest Region

TOP ADD ONS:

- PINK FLOYD—Another Brick In The Wall (Columbia)
- BONNIE POINTER—I Can't Help Myself (Motown)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)

PRIME MOVERS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- SHALAMAR—The Second Time Around (Solar)
- QUEEN—Crazy Little Thing Called Love (Elektra)

BREAKOUTS:

- ANDY GIBB—Desire (RSO)
- COMMODORES—Wonderland (Motown)
- THE INMATES—Dirty Water (Polydor)

KILT—Houston

- PINK FLOYD—Another Brick In The Wall (Columbia)
- BONNIE POINTER—I Can't Help Myself (Motown)
- DAN FOGELBERG—Longer (Full Moon/Epic) 25-18
- SHALAMAR—The Second Time Around (Solar) 32-22

KRBE—Houston

- DAN FOGELBERG—Longer (Full Moon/Epic)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- QUEEN—Crazy Little Thing Called Love (Elektra) 12-3
- TOTO—99 (Columbia) 28-18

KLIF—Dallas

- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- KOOL & THE GANG—Too Hot (De-Lite)
- FLEETWOOD MAC—Sara (WB) 11-4
- THE EAGLES—The Long Run (Asylum) 7-2

KNUS-FM—Dallas

- LED ZEPPELIN—Fool In The Rain (Swan Song)
- RUPERT HOLMES—Him (Infinity)
- NEIL DIAMOND—September Morn (Columbia) 38-26
- PINK FLOYD—Another Brick In The Wall (Columbia) D-10

KFJZ-FM (Z-97)—Ft. Worth

- FOGHAT—Third Time Lucky (Bearsville)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- KENNY ROGERS—Coward Of The County (UA) 14-9
- QUEEN—Crazy Little Thing Called Love (Elektra) 17-8

KINT—El Paso

- ROBERT JOHN—Lonely Eyes (EMI/America)
- SPINNERS—Working My Way Back To You (Atlantic)
- QUEEN—Crazy Little Thing Called Love (Elektra) 23-16
- ISAAC HAYES—Don't Let Go (Polydor) 12-4

WKY—Oklahoma City

- NICOLETTE LARSON—Let Me Go Love (WB)
- SPINNERS—Working My Way Back To You (Atlantic)
- RUPERT HOLMES—Him (Infinity) 26-17
- DAN FOGELBERG—Longer (Full Moon/Epic) 23-14

KELI—Tulsa

- PINK FLOYD—Another Brick In The Wall (Columbia)
- JACK JONES—Love Boat Theme (Tapestry)
- SMOKEY ROBINSON—Crusin' (Tamla) 10-5
- DAN FOGELBERG—Longer (Full Moon/Epic) 4-1

WTIX—New Orleans

- ANDY GIBB—Desire (RSO)
- THE INMATES—Dirty Water (Polydor)
- DONNA SUMMER—On The Radio (Casablanca) 40-26
- SHALAMAR—The Second Time Around (Solar) 28-19

WNOE—New Orleans

- ANDY GIBB—Desire (RSO)
- NEIL DIAMOND—September Morn (Columbia)
- PRINCE—I Wanna Be Your Lover (WB) 5-1
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 21-9

KEEL—Shreveport

- ANDY GIBB—Desire (RSO)
- COMMODORES—Wonderland (Motown)
- DAN FOGELBERG—Longer (Full Moon/Epic) 40-14
- SPINNERS—Working My Way Back To You (Atlantic) 20-6

Midwest Region

TOP ADD ONS:

- KENNY LOGGINS—This Is It (Columbia)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- PINK FLOYD—Another Brick In The Wall (Columbia)

PRIME MOVERS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- ANNE MURRAY—Daydream Believer (Capitol)

BREAKOUTS:

- LINDA RONSTADT—How Do I Make You (Asylum)
- RUPERT HOLMES—Him (Infinity)
- ANDY GIBB—Desire (RSO)

WLS—Chicago

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- KENNY LOGGINS—This Is It (Columbia)
- FLEETWOOD MAC—Sara (WB) 30-17
- QUEEN—Crazy Little Thing Called Love (Elektra) 40-29

WEFM—Chicago

- PINK FLOYD—Another Brick In The Wall (Columbia)
- TOTO—99 (Columbia)
- STEVE FORBERT—Romeo's Tune (Nemperor) 17-10
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 7-1

WROK—Rockford

- ANDY GIBB—Desire (RSO)
- RUPERT HOLMES—Him (Infinity)
- STEVE FORBERT—Romeo's Tune (Nemperor) 17-4
- TOM JOHNSTON—Savannah Nights (WB) 26-18

WIFE—Indianapolis

- TOMMY JAMES—Three Times In Love (Millennium)
- TURLEY RICHARDS—You Might Need Somebody (Atlantic)

(Continued on page 22)

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FEBRUARY 2, 1980, BILLBOARD

Pacific Southwest Region

TOP ADD ONS:

- RUPERT HOLMES—Him (Infinity)
- THE BABYS—Back On My Feet Again (Chrysalis)
- SHALAMAR—The Second Time Around (Solar)

PRIME MOVERS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- O'JAYS—Forever Mine (P.I.R.)

BREAKOUTS:

- ANDY GIBB—Desire (RSO)
- LINDA RONSTADT—How Do I Make You (Asylum)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)

KFI—LA

- DAN FOGELBERG—Longer (Full Moon/Epic)
- RUPERT HOLMES—Him (Infinity)
- QUEEN—Crazy Little Thing Called Love (Elektra) 17-11
- O'JAYS—Forever Mine (P.I.R.) 8-5

KRTH (FM)—LA

- DAN FOGELBERG—Longer (Full Moon/Epic) 18-13
- SHALAMAR—The Second Time Around (Solar) 23-19

KFI—LA

- BABYS—Back On My Feet Again (Chrysalis)
- SHALAMAR—The Second Time Around (Solar)
- ANDY GIBB—Desire (RSO) 6-19
- DONNA SUMMER—On The Radio (Casablanca) 9-1

KCBQ—San Diego

- DAN FOGELBERG—Longer (Full Moon/Epic)
- DOLLAR—Shooting Star (Atco)
- GEORGE BURNS—I Wish I Was 18 Again (Mercury) 26-14
- ROBERTA FLACK/DONNY HATHAWAY—You Are My Heaven (Atlantic) 24-22

KFXM—San Bernardino

- BARRY MANILOW—When I Wanted You (Arista)
- SPINNERS—Working My Way Back To You (Atlantic)
- QUEEN—Crazy Little Thing Called Love (Elektra) 28-20
- STYX—Why Me (A&M) 19-14

KERN—Bakersfield

- ANDY GIBB—Desire (RSO)
- LINDA RONSTADT—How Do I Make You (Asylum)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 10-5
- THE EAGLES—The Long Run (Asylum) 6-3

KOPA—Phoenix

- BABYS—Back On My Feet Again (Chrysalis)
- TOTO—99 (Columbia)
- PAT BENATAR—Heartbreaker (Chrysalis) 12-5
- DAN FOGELBERG—Longer (Full Moon/Epic) 19-6

Pacific Northwest Region

TOP ADD ONS:

- BARRY MANILOW—When I Wanted You (Arista)
- Z.Z. TOP—I Thank You (WB)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)

PRIME MOVERS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- KOOL & THE GANG—Too Hot (De-Lite)

BREAKOUTS:

- LINDA RONSTADT—How Do I Make You (Asylum)
- (D) PATRICE RUSHEN—Haven't You Heard (Elektra)
- RUPERT HOLMES—Him (Infinity)

KFRC—San Francisco

- SHALAMAR—The Second Time Around (Solar)
- TOTO—99 (Columbia)
- PINK FLOYD—Another Brick In The Wall (Columbia) 25-17
- DAN FOGELBERG—Longer (Full Moon/Epic) 21-14

KYA—San Francisco

- QUEEN—Crazy Little Thing Called Love (Elektra)
- SMOKEY ROBINSON—Crusin' (Tamla)
- FLEETWOOD MAC—Sara (WB) 16-10
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 13-7

KROY—Sacramento

- RUPERT HOLMES—Him (Infinity)
- LINDA RONSTADT—How Do I Make You (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet) 23-12
- PRINCE—I Wanna Be Your Lover (WB) 19-11

KYNO—Fresno

- QUEEN—Crazy Little Thing Called Love (Elektra)
- NEIL DIAMOND—September Morn (Columbia)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia) 20-12
- ISAAC HAYES—Don't Let Go (Polydor) 19-13

KGW—Portland

- RUPERT HOLMES—Him (Infinity)
- LINDA RONSTADT—How Do I Make You (Asylum)
- DAN FOGELBERG—Longer (Full Moon/Epic) 25-15
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 11-6

KING—Seattle

- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- BARRY MANILOW—When I Wanted You (Arista)

Billboard®

A Dynamic Carousel of Sound

In the April 26th Issue (Advertising Deadline: April 4, 1980)

All who are part of this dynamic carousel of sound will want to take part in **Billboard's Spotlight On Nashville**—the ideal spot for your advertising message to document your contribution and participation.

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Ad Deadline: April 4
Date of Issue: April 26



BILLBOARD SPOTLIGHTS NASHVILLE

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (1/24/80)

Continued from page 20

- WNDE—Indianapolis**
- ANDY GIBB—Desire (RSO)
 - HALL & OATES—Wait For Me (RCA)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 17-7
 - NEIL DIAMOND—September Morn (Columbia) 16-8

- WOKY—Milwaukee**
- RUPERT HOLMES—Him (Infinity)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 17-12
 - THE EAGLES—The Long Run (Asylum) 27-17

- WZUW—Milwaukee**
- RUPERT HOLMES—Him (Infinity)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 22-12
 - ANNE MURRAY—Daydream Believer (Capitol) 16-5

- KSLQ—St. Louis**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - RUSH—The Spirit Of Radio (Mercury)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 14-5
 - PAT BENATAR—Heartbreaker (Chrysalis) 8-4

- KXOK—St. Louis**
- ROBERT PALMER—Can We Still Be Friends (Island)
 - CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 8-3
 - BARRY MANILOW—When I Wanted You (Arista) 26-15

- KIOA—Des Moines**
- ANNE MURRAY—Daydream Believer (Capitol)
 - ANDY GIBB—Desire (RSO)
 - MICHAEL JACKSON—Rock With You (Epic) 9-3
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 22-12

- KDWB—Minneapolis**
- DIONNE WARWICK—Deja Vu (Arista)
 - DAN FOGELBERG—Longer (Full Moon/Epic)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 11-7
 - TOTO—99 (Columbia) 7-3

- KSTP—Minneapolis**
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
 - BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
 - ANNE MURRAY—Daydream Believer (Capitol) 14-10
 - MICHAEL JACKSON—Rock With You (Epic) 10-5

- WHB—Kansas City**
- RUPERT HOLMES—Him (Infinity)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 15-8
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 8-3

- KBQ—Kansas City**
- DONNA SUMMER—On The Radio (Casablanca)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 14-7
 - DAN FOGELBERG—Longer (Full Moon/Epic) 17-9

- KKLS—Rapid City**
- RUPERT HOLMES—Him (Infinity)
 - TOMMY JAMES—Three Times In Love (Millennium)
 - THE EAGLES—The Long Run (Asylum) 5-2
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 10-8

- KQWB—Fargo**
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
 - BARRY MANILOW—When I Wanted You (Arista)
 - FLEETWOOD MAC—Sara (WB) 11-3
 - NEIL DIAMOND—September Morn (Columbia) 15-6

- KLEO—Wichita**
- TOMMY JAMES—Three Times In Love (Millennium)
 - BETTE MIDLER—When A Man Loves A Woman (Atlantic)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 20-9
 - NEIL DIAMOND—September Morn (Columbia) 18-8

Northeast Region

- TOP ADD ONS**
- ANDY GIBB—Desire (RSO)
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
 - RUPERT HOLMES—Him (Infinity)

- PRIME MOVERS**
- DONNA SUMMER—On The Radio (Casablanca)
 - THE SPINNERS—Working My Way Back To You (Atlantic)
 - THE DIRT BAND—An American Dream (UA)

- BREAKOUTS**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - MICHAEL JACKSON—Off The Wall (Epic)
 - WAYNE NEWTON—Years (Arista)

- WABC—New York**
- ANDY GIBB—Desire (RSO)
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
 - DONNA SUMMER—On The Radio (Casablanca) 19-11
 - SMOKEY ROBINSON—Crusin' (Tamla) 12-6

- WXLO—New York**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - WHISPERS—And The Beat Goes On (Solar)
 - DIONNE WARWICK—Deja Vu (Arista) 18-14
 - SPINNERS—Working My Way Back To You (Atlantic) 12-8

- WPTR—Albany**
- ANDY GIBB—Desire (RSO)
 - TOMMY JAMES—Three Times In Love (Millennium)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 21-10
 - THE DIRT BAND—An American Dream (UA) 11-5

- WTRY—Albany**
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - ANDY GIBB—Desire (RSO)
 - ISAAC HAYES—Don't Let Go (Polydor) 24-19
 - DAN FOGELBERG—Longer (Full Moon/Epic) 20-9

- WKBW—Buffalo**
- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
 - TARNEY SPENCER—Kathy's Clown (A&M)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 18-8
 - THE DIRT BAND—An American Dream (UA) 30-23

- WYSL—Buffalo**
- MELISSA MANCHESTER—A Fire In The Morning (Arista)
 - ROBERT JOHN—Lonely Eyes (EMI) 14-6
 - GEORGE BURNS—I Wish I Was Eighteen Again (Mercury) 17-4

- WBBF—Rochester**
- ANDY GIBB—Desire (RSO)
 - SPINNERS—Working My Way Back To You (Atlantic)
 - STEVE FORBERT—Romeo's Tune (Nemperor)
 - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 18-12

- WRKO—Boston**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - MICHAEL JACKSON—Off The Wall (Epic)
 - SPINNERS—Working My Way Back To You (Atlantic) 26-17
 - TAVARES—Bad Times (Capitol) 30-21

- WBZ—Boston**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)

- F-105 (WVBF)—Boston**
- DAN FOGELBERG—Longer (Full Moon/Epic)
 - SPINNERS—Working My Way Back To You (Atlantic)
 - FLEETWOOD MAC—Sara (WB) 33-23
 - QUEEN—Crazy Little Thing Called Love (Elektra) 11-7

- WDRC—Hartford**
- DONNA SUMMER—On The Radio (Casablanca)
 - RUPERT HOLMES—Him (Infinity)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 21-15
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 13-7

- WPRO (AM)—Providence**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - WAYNE NEWTON—Years (Arista)
 - NEIL DIAMOND—September Morn (Columbia) 13-9
 - DONNA SUMMER—On The Radio (Casablanca) 28-26

- WPRO-FM—Providence**
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - DIONNE WARWICK—Deja Vu (Arista)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 22-15
 - THE EAGLES—The Long Run (Asylum) 7-4

- WICC—Bridgeport**
- PINK FLOYD—Another Brick In The Wall (Columbia)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - DONNA SUMMER—On The Radio (Casablanca) 30-21
 - THE DIRT BAND—An American Dream (UA) 24-15

Mid-Atlantic Region

- TOP ADD ONS**
- TOTO—99 (Columbia)
 - DONNA SUMMER—On The Radio (Casablanca)
 - THE BABYS—Back On My Feet Again (Chrysalis)

- PRIME MOVERS**
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
 - QUEEN—Crazy Little Thing Called Love (Elektra)
 - DIONNE WARWICK—Deja Vu (Arista)

- BREAKOUTS**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - RUPERT HOLMES—Him (Infinity)
 - ANDY GIBB—Desire (RSO)

- WFIL—Philadelphia**
- DONNA SUMMER—On The Radio (Casablanca)
 - TOTO—99 (Columbia)
 - DIONNE WARWICK—Deja Vu (Arista) 10-7
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 14-11

- WZZD—Philadelphia**
- RAY AYERS—Don't Stop The Feeling (Polydor)
 - STEVIE WONDER—Outside My Window (Tamla)
 - WHISPERS—And The Beat Goes On (Solar/RCA) 21-5
 - INSTANT FUNK—Bodyshine (Salsoul) 36-27

- WIFI-FM—Philadelphia**
- DONNA SUMMER—On The Radio (Casablanca)
 - TOTO—99 (Columbia)
 - ROBERT PALMER—Can We Still Be Friends (WB) 27-17
 - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 29-18

- WPGC—Washington**
- RUPERT HOLMES—Him (Infinity)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - PRINCE—I Wanna Be Your Lover (WB) 10-6
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 12-5

- WGH—Norfolk**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - BABYS—Back On My Feet Again (Chrysalis)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 12-8
 - THE EAGLES—The Long Run (Asylum) 22-6

- WCAO—Baltimore**
- DONNA SUMMER—On The Radio (Casablanca)
 - TOTO—99 (Columbia)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 10-3
 - SPINNERS—Working My Way Back To You (Atlantic) 16-8

- WYRE—Annapolis**
- TOTO—99 (Columbia)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - ANDY GIBB—Desire (RSO) 29-22
 - DAN FOGELBERG—Longer (Full Moon/Epic) 20-14

- WLEE—Richmond**
- ANDY GIBB—Desire (RSO)
 - BARBRA STREISAND—Kiss Me In The Rain (Columbia)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 16-10
 - DAN FOGELBERG—Longer (Full Moon/Epic) 13-8

- WRVQ—Richmond**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)
 - KOOL & THE GANG—Too Hot (De-Lite) 26-16
 - TOTO—99 (Columbia) 27-14

- WAEB—Allentown**
- THE DIRT BAND—An American Dream (United Artists)
 - ANDY GIBB—Desire (RSO)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 21-11
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 17-9

- WKBO—Harrisburg**
- BABYS—Back On My Feet Again (Chrysalis)
 - RUPERT HOLMES—Him (Infinity)
 - ISAAC HAYES—Don't Let Go (Polydor) D-24
 - DAN FOGELBERG—Longer (Full Moon/Epic) 22-12

Southeast Region

- TOP ADD ONS**
- PAT BENATAR—Heartbreaker (Chrysalis)
 - KOOL & THE GANG—Too Hot (De-Lite)
 - BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

- PRIME MOVERS**
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
 - DONNA SUMMER—On The Radio (Casablanca)
 - SHALAMAR—The Second Time Around (Solar)

- BREAKOUTS**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - ANDY GIBB—Desire (RSO)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)

- WQXI—Atlanta**
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
 - KENNY LOGGINS—Keep The Fire (Columbia)
 - PINK FLOYD—Another Brick In The Wall (Columbia) 27-10
 - TOTO—99 (Columbia) 19-10

- Z-93 (WZGC-FM)—Atlanta**
- PAT BENATAR—Heartbreaker (Chrysalis)
 - RUPERT HOLMES—Him (Infinity)
 - BARBRA STREISAND—Kiss Me In The Rain (Columbia) 14-5
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 18-10

- WBQQ—Augusta**
- PAT BENATAR—Heartbreaker (Chrysalis)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - MOLLY HATCHET—Flirtin' With Disaster (Epic) 26-18
 - SHALAMAR—The Second Time Around (Solar) 19-9

- WFOM—Atlanta**
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
 - BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 16-8
 - DAN FOGELBERG—Longer (Full Moon/Epic) 5-4

- WSGA—Savannah**
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)

- WFLB—Fayetteville**
- TAVARES—Bad Times (Capitol)
 - KOOL & THE GANG—Too Hot (De-Lite)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 31-25
 - YELLOW MAGIC ORCHESTRA—Computer Games (Horizon) 27-18

- WQAM—Miami**
- ANDY GIBB—Desire (RSO)
 - KENNY ROGERS—Coward Of The County (United Artist) 21-16
 - NEIL DIAMOND—September Morn (Columbia) 27-21

- WMJX (96X)—Miami**
- BABYS—Back On My Feet Again (Chrysalis)
 - TAVARES—Bad Times (Capitol)
 - YELLOW MAGIC ORCHESTRA—Computer Games (Horizon) 22-4
 - STEVE FORBERT—Romeo's Tune (Nemperor) 16-10

- Y-100 (WHYI-FM)—Miami**
- PATRICE RUSHEN—Haven't You Heard (Elektra)
 - DAN FOGELBERG—Longer (Full Moon/Epic)
 - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 18-12
 - ISAAC HAYES—Don't Let Go (Polydor) 26-16

- WLOF—Orlando**
- ROD STEWART—I Don't Want To Talk About It (WB)
 - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 30-17
 - FLEETWOOD MAC—Sara (WB) 15-9

- Q-105 (WRBQ-FM)—Tampa**
- DONNA SUMMER—On The Radio (Casablanca)
 - MICHAEL JACKSON—Off The Wall (Epic)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 11-9
 - SMOKEY ROBINSON—Crusin' (Tamla) 16-8

- BJ-105 (WBWJ-FM)—Orlando**
- ANDY GIBB—Desire (RSO)
 - STEVE FORBERT—Romeo's Tune (Nemperor)
 - ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet) 18-10
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 29-25

- WQXQ—Daytona Beach**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - BOOMTOWN RATS—I Don't Like Mondays (Columbia)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 25-15
 - DONNA SUMMER—On The Radio (Casablanca) 38-28

- WAPE—Jacksonville**
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)
 - ROD STEWART—I Don't Want To Talk About It (WB) 14-11
 - THE DIRT BAND—An American Dream (UA) 12-8

- WAYS—Charlotte**
- RUPERT HOLMES—Him (Infinity)
 - DOTTIE WEST—A Lesson In Leavin' (United Artist)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 19-8
 - DAN FOGELBERG—Longer (Full Moon/Epic) 14-7

- WKIX—Raleigh**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)
 - RUFUS CHAKA KHAN—Do You Love What You Feel (MCA) 11-6
 - SHALAMAR—The Second Time Around (Solar) 13-9

- WTMA—Charleston**
- RUPERT HOLMES—Him (Infinity)
 - TURLEY RICHARDS—You Might Need Somebody (Atlantic)
 - NICOLETTE LARSON—Let Me Go Love (WB) D-26
 - DAN FOGELBERG—Longer (Full Moon/Epic) 7-4

- WORD—Spartanburg**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)
 - ANDY GIBB—Desire (RSO) X-19
 - STYX—Why Me (A&M) 21-13

- WLAC—Nashville**
- ZZ TOP—I Thank You (WB)
 - KOOL & THE GANG—Too Hot (De-Lite)
 - KENNY LOGGINS—This Is It (Columbia) 18-9
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 21-11

- (WBQY) 92-Q—Nashville**
- KOOL & THE GANG—Too Hot (De-Lite)
 - ROSKO—She (A&M)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 26-16
 - TOTO—99 (Columbia) 22-12

- WBHQ—Memphis**
- CHUCK MANGIONE—Give It All You Got (A&M)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)
 - STEVE FORBERT—Romeo's Tune (Nemperor) 26-16
 - SHALAMAR—The Second Time Around (Solar) 27-13

- WRJZ—Knoxville**
- LINDA RONSTADT—How Do I Make You (Asylum)
 - MICHAEL JACKSON—Off The Wall (Epic)
 - DONNA SUMMER—On The Radio (Casablanca) 11-22
 - NEIL DIAMOND—September Morn (Columbia) 21-15

- WGOW—Chattanooga**
- KENNY NOLAN—Us And Love (Casablanca)
 - SAUNDRA STEELE—I'm Hung Up On You (UA)
 - NEIL DIAMOND—September Morn (Columbia) 15-7
 - DAN FOGELBERG—Longer (Full Moon/Epic) 13-5

- WERC—Birmingham**
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - SPINNERS—Working My Way Back To You (Atlantic) 13-7
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 21-16

- WSGN—Birmingham**
- PAT BENATAR—Heartbreaker (Chrysalis)
 - MICHAEL JACKSON—Off The Wall (Epic)
 - PRINCE—I Wanna Be Your Lover (WB) 8-2
 - DAN FOGELBERG—Longer (Full Moon/Epic) 12-8

- WHY—Montgomery**
- RUPERT HOLMES—Him (Infinity)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 15-10
 - KOOL & THE GANG—Too Hot (De-Lite) 30-24

- KAAY—Little Rock**
- ANDY GIBB—Desire (RSO)
 - BARRY MANILOW—When I Wanted You (Arista)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 20-13
 - NEIL DIAMOND—September Morn (Columbia) 19-14

- WSEZ (Z-93)—Winston-Salem**
- DONNA SUMMER—On The Radio (Casablanca)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - PAT BENATAR—Heartbreaker (Chrysalis) 33-18
 - NEIL DIAMOND—September Morn (Columbia) 27-17

- WAIV—Jacksonville**
- BABYS—Back On My Feet Again (Chrysalis)
 - LINDA RONSTADT—How Do I Make You (Asylum)
 - PRINCE—I Wanna Be Your Lover (WB) 18-11
 - CHEAP TRICK—Voices (Epic) 22-16

- WZDQ—Chattanooga**
- ANDY GIBB—Desire (RSO)
 - IAN MCLAGAN—Little Troublemaker (Mercury)
 - BOOMTOWN RATS—I Don't Like Mondays (Columbia) 29-22
 - PINK FLOYD—Another Brick In The Wall (Columbia) 20-15

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Pro-Motions

NEW YORK—An estimated three million listeners heard the live broadcast of the *Outlaws* in a coast-to-coast hookup of 30 AOR stations put together by Arista Records.

Mike Bone, vice president of national album promotion for the label, says the original plan was to do three separate *Outlaws* broadcasts from Los Angeles, Chicago and Boston, but the label decided to go for one coast-to-coast hookup instead.

WCOZ-FM Boston was the host station with WCOZ program director Tom Hedges serving as announcer.

★ ★ ★

WHN-AM New York's award-winning subway poster campaign has generated numerous requests from listeners for copies of the four by five-foot posters. Some of the Elvis Presley posters will be given away to listeners as prizes in a phone-in contest. Listeners will be asked to recall their favorite memories of Elvis. Others featured in the country station's poster campaign are Linda Ronstadt, the Eagles, Crystal Gayle, Kenny Rogers, Anne Murray, Johnny Cash, Olivia Newton-John, John Denver and Dolly Parton.

★ ★ ★

While on a swing through the New York area on their U.S. tour Foreigner lead guitarist Mick Jones visited WLIR-FM Garden City, N.Y., and took over an air shift as a sit-in DJ. Joining Jones in the visit to the station was Atlantic national album promotion and special projects manager Alan Wolmark. Jones promoted the hit-selling album by the group, "Head Games."

Bubbling Under The HOT 100

- 101—YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 0463
- 102—GIMME SOMETIME, Natalie Cole & Peabo Bryson, Capitol 4804
- 103—STEPPIN', Gap Band, Mercury 76021
- 104—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 105—STAY WITH ME TILL DAWN, Judy Tzuke, MCA 4113
- 106—TOUCH TOO MUCH, AC/DC, Atlantic 3644
- 107—BODYSHINE, Instant Funk, Salsoul 72112 (RCA)
- 108—THE VERY FIRST TIME, Michael Johnson, EMI-America 8031
- 109—GOT TO BE REAL, Head East, A&M 2208
- 110—DO YOU WANT TO DANCE, Jimmy Messina, Columbia 1-11115

Bubbling Under The Top LPs

- 201—PINK FLOYD, Meddle, Harvest SMAS-832 (Capitol)
- 202—GEORGE BURNS, I Wish I Was Eighteen Again, Mercury SRM-1-5025
- 203—TOMITA, Ravel Bolero, RCA ARL1-3412
- 204—ROGER WHITTAKER, Voyager, RCA AFL1-3518
- 205—SOUNDTRACK, Fiddler On The Roof, United Artists UASI-0900
- 206—PETER BROWN, Stargazer, Drive 108 (TK)
- 207—STIX HOOPER, The World Within, MCA MCA-3180
- 208—DON ARMANDO, Don Armando's Rhumba Band Second Cue, ZE (RCA)
- 209—THELMA HOUSTON, Breakwater Cat, RCA AFL1-3500
- 210—GEORGE JONES, My Very Special Guests, Epic JE-35544

BILLBOARD ARBITRON RATINGS

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

PHILADELPHIA OCTOBER 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24	25-34	35-44	45-54					
AOR	479	405	147	66	37	6	1	98	31	15	4	0	74	AOR	7.1	25.3	11.4	8.3	1.4	16.2	5.0	2.7	0.8	11.3	
AOR	290	238	91	51	10	0	0	53	28	2	1	2	52	AOR	4.2	15.0	8.2	2.4	0.0	9.7	4.4	0.4	0.2	7.7	
BEAUTIFUL	954	946	9	25	70	89	102	35	45	98	128	130	8	BEAUTIFUL	14.0	1.6	4.3	15.7	21.8	5.8	7.2	17.5	24.3	1.3	
BEAUTIFUL	922	887	11	35	45	171	105	20	54	78	145	133	5	BEAUTIFUL	13.2	1.8	5.6	10.9	33.6	3.6	9.5	14.1	25.7	0.7	
BLACK	721	587	63	56	49	31	8	102	107	59	47	25	134	BLACK	10.6	10.8	9.6	11.0	7.6	16.8	17.0	10.6	8.9	20.5	
BLACK	740	604	84	93	34	23	18	94	95	65	39	21	136	BLACK	10.5	13.8	14.9	8.3	4.6	17.2	14.8	11.6	6.9	20.0	
CLASSICAL	130	130	2	10	11	17	19	4	17	20	13	7	0	CLASSICAL	1.9	0.3	1.7	2.5	4.1	0.7	2.7	3.6	2.5	0.0	
CLASSICAL	172	167	5	13	21	33	15	9	15	10	13	9	5	CLASSICAL	2.4	0.8	2.1	5.1	6.5	1.6	2.4	1.8	2.3	0.7	
CONTEMP	763	688	37	83	57	26	51	54	66	85	62	66	75	CONTEMP	11.2	6.3	14.3	12.7	6.4	11.5	10.5	15.2	11.7	11.4	
CONTEMP	1491	1221	96	111	127	79	41	151	146	154	104	77	270	CONTEMP	21.3	15.8	17.8	30.7	15.6	27.6	22.8	27.6	18.4	39.8	
COUNTRY	176	176	3	11	17	46	22	2	6	16	20	18	0	COUNTRY	2.6	0.5	1.9	3.7	11.3	0.3	1.0	2.9	3.8	0.0	
COUNTRY	281	279	3	15	25	18	21	8	20	44	22	51	2	COUNTRY	4.0	0.5	2.5	6.0	3.5	1.4	3.1	7.9	3.9	0.3	
DISCO	386	311	45	44	19	3	11	60	71	26	7	13	75	DISCO	5.7	7.7	7.6	4.2	0.7	9.9	11.4	4.6	1.3	11.4	
DISCO	221	179	32	20	7	6	5	52	28	10	9	8	42	DISCO	3.2	5.3	3.2	1.7	1.2	9.5	4.4	1.8	1.6	6.2	
MOR	667	644	63	89	39	55	11	93	123	70	56	12	23	MOR	9.8	10.8	15.4	8.7	13.5	15.4	19.7	12.5	10.6	3.5	
MOR	348	341	22	36	37	32	24	15	49	55	31	17	7	MOR	5.0	3.6	5.8	8.9	6.3	2.8	7.7	9.9	5.5	1.0	
NEWS	710	706	14	31	36	52	90	6	39	36	66	79	4	NEWS	10.4	2.4	5.3	8.0	12.8	1.0	6.2	6.4	12.5	0.6	
NEWS	867	855	19	44	51	65	98	10	54	44	67	103	12	NEWS	12.4	3.1	7.1	12.3	12.8	1.8	8.4	7.9	11.9	1.7	
PROG ROCK	471	334	145	52	4	2	0	94	20	14	2	1	137	PROG ROCK	6.9	24.9	9.0	0.9	0.5	15.5	3.2	2.5	0.4	20.9	
PROG ROCK	217	182	62	47	13	3	0	34	19	1	2	1	35	PROG ROCK	3.1	10.2	7.5	3.1	0.6	6.2	3.0	0.2	0.4	5.2	
TALK	605	599	5	18	53	55	20	7	24	50	76	95	6	TALK	8.9	0.8	3.1	11.9	13.5	1.1	3.9	9.0	14.4	0.9	
TALK	328	325	15	13	6	32	28	1	3	9	57	22	3	TALK	4.7	2.5	2.1	1.5	6.3	0.2	0.5	1.7	10.1	0.4	
TOP 40	219	145	22	28	6	0	0	28	34	24	3	0	74	TOP 40	3.2	3.8	4.8	1.3	0.0	4.6	5.5	4.3	0.6	11.3	
TOP 40	0	0	0	0	0	0	0	0	0	0	0	0	0	TOP 40	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	

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

Philadelphia: Beautiful Music Most Popular

PHILADELPHIA — Beautiful music emerges as the most popular format in this market as contemporary, black music and news formats are virtually locked in a three-way tie for second place, according to an exclusive Billboard analysis of the October/November Arbitron ratings.

Beautiful music wins a 14.0 share of all listeners over the age of 11, up from last year's performance of 13.2.

Contemporary has slipped from 15.6 a year ago to 11.2, almost tied with black with 10.6 and news with

10.4. Black is almost unchanged from a year ago when it had 10.5.

MOR shows good growth, rising from 5.0 a year ago to 9.8. AOR is up too, from 4.2 to 7.1, as is progressive, up from 3.1 to 6.9.

But the biggest gainer is Top 40, rising from nowhere to 3.2. Disco is another gainer, up from 3.2 to 5.7. As in the other three markets analyzed thus far by Billboard (New York, Los Angeles and Chicago), country and classical are down. Country has slipped from 4.0 to 2.6

and classical music is off from 2.4 to 1.9.

The favorite formats among men 19 to 24 are AOR with a 25.3 share and progressive with 24.9.

Men 25 to 34 prefer MOR for a 15.4 share while men 35 to 44 and 45 to 54 tune in beautiful for 15.7 and 21.8 shares, respectively.

Among women 18 to 24, black is the favorite format for a 16.8 share, while AOR is not far behind with a 16.2. Women 25 to 34 prefer MOR for a 19.7 share while women 35 to 44 and 45 to 54 tune in beautiful mu-

sic for 17.5 and 24.3 shares, respectively.

Progressive rock and black music are the most listened-to formats among teenagers. Progressive wins a 20.9 share while black is close behind with a 20.5.

Looking at estimated numbers of listeners per average quarter hour beautiful is on top with 95,400 listeners. This is followed by contemporary with 76,300, black with 71,200, news with 71,000, MOR with 66,700, talk with 60,500, AOR with 47,900, and progressive with 47,100.

Vox Jox

By DOUG HALL

NEW YORK—ABC's network programming department is growing as the network puts more and more effort into additional special programming.

Two new positions of program director have been created. Leslie Corn, who produced the "Super Seventies," "The Barbra Streisand Special" and the "Supergroups In Concert" series, has been promoted to one of these posts.

The other has been filled by the addition of Drea Besch, who has worked four years as an independent producer for DIR Broadcasting.

Both women report to Dick Foreman, vice president and director of programming for the network.

ABC is planning the largest amount of special programming it's ever undertaken in modern times. Foreman reports 66 hours of specials are in the works.

Lined up for the Contemporary Network, which already broadcast the 10-hour "Super Seventies" are seven more specials including two

rock concerts and a repeat of the Elvis Presley special.

On the FM Network there will be eight more "Supergroups In Concert." Country specials will be featured on the Entertainment Network and the Information Network will feature "Memory Weekends" in addition to four music specials.

Jed Duvall has joined RKO's WHBQ-AM Memphis. He comes from WIBC-AM Indianapolis where he worked for more than six years. . . . Mike Perkins has joined WYDO-FM Pittsburgh as morning man and Tim Maloney has joined the station as overnight jock. Perkins comes from WXGT-FM Columbus, Ohio, and Maloney formerly worked at WXYC-FM Chapel Hill, N.C.

John Lee Walker has been promoted to vice president of programming for KYNO-AM-FM Fresno, Calif. He had been program director for the FM station. . . . "The Voice Of Waterbury" has been stilled with

the death of Robert Gillespie, who held the title on WATR-AM Waterbury, Conn., for 25 years. He was also a former program director of WAVZ-AM New Haven.

WSOY-FM Decatur, Ill., program director Larry King will switch formats on the station Feb. 17 from Peters Productions' beautiful music to Peters' Love Rock format. The new format will be promoted as "Non-Stop Stereo Rock" and the station will be known as Y-103.

John Bayliss, who was reported in this column (Billboard, Jan. 26, 1980) as leaving the divisional presidency of Combined Communications to buy a station in Santa Maria, Calif., points out that he has always wanted to own his own station. Two years ago he came close to buying WLQA-FM Canton, Ohio, but backed out to continue at Combined. He says he's also been offered two network presidencies in the past two years.

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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 (1/23/80)

Top Add Ons-National

- J. GEILS BAND—Love Stinks (EMI/America)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- D.L. BYRON—This Day And Age (Arista)
- CLASH—London Calling (Epic)

Top Requests/Airplay-National

- TOM PETTY AND THE BREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

National Breakouts

- OFF BROADWAY—On (Atlantic)
- UNDERTONES—(Sire)
- PRETENDERS—(Sire)
- BRUCE WOOLLEY & THE CAMERA CLUB—(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)

- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- UTOPIA—Adventures In Utopia (Bearsville)
- IAN MCLAGAN—Troublemaker (Mercury)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KISW-FM—Seattle (Steve Stalon)

- J. GEILS BAND—Love Stinks (EMI/America)
- ROMANTICS—(Nemperor)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- J. GEILS BAND—Love Stinks (EMI/America)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- CLASH—London Calling (Epic)
- ROBERT GORDON—Bad Boy (RCA)
- SYLVAIN SYLVAIN—(RCA)
- PRETENDERS—(Sire)
- J. GEILS BAND—Love Stinks (EMI/America)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- THE ROSE—Soundtrack (Atlantic)

KMOD-FM—Tulsa (Bill Bruin)

- BABYS—Union Jacks (Chrysalis)
- ROCKETS—No Ballads (RSO)
- UTOPIA—Adventures In Utopia (Bearsville)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- STEVE HOWE—(Atlantic)
- NO NUKES—Various Artists (Asylum)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

KBBC-FM—Phoenix (J.D. Freeman)

- MCGUINN, CLARK & HILLMAN—City (Capitol)
- EDDIE DANIELS—Morning Thunder (Columbia)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- ELECTRIC HORSEMAN—Soundtrack (Columbia)
- SUSAN MUSCARRELLA—Rainflowers (Pacific Arts)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- JUDIE TZUKE—Stay With Me Till Dawn (MCA)
- CHRISTOPHER CROSS—(WB)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)

KRST-FM—Albuquerque (Sam Cornish)

- STEVE WALSH—Schemer-Dreamer (Kirshner)
- J. GEILS BAND—Love Stinks (EMI/America)
- ROCKETS—No Ballads (RSO)
- TREVOR RABIN—Face To Face (Chrysalis)
- D.L. BYRON—This Day And Age (Arista)
- ROBERT GORDON—Bad Boy (RCA)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- Z Z TOP—Deguello (WB)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- PINK FLOYD—The Wall (Columbia)

WLWQ-FM—Columbus (Steve Runner)

- CLASH—London Calling (Epic)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- J. GEILS BAND—Love Stinks (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- EAGLES—The Long Run (Asylum)

WYDD-FM—Pittsburgh (Jim Kinney)

- J. GEILS BAND—Love Stinks (EMI/America)
- CLASH—London Calling (Epic)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- SYLVAIN SYLVAIN—(RCA)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- EAGLES—The Long Run (Asylum)

WLPX-FM—Milwaukee (Bobbin Beam)

- RUSH—Permanent Waves (Mercury)
- CLASH—London Calling (Epic)
- PRETENDERS—(Sire)
- OFF BROADWAY—On (Atlantic)
- J. GEILS BAND—Love Stinks (EMI/America)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- RUSH—Permanent Waves (Mercury)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

WEBN-FM—Cincinnati (Curt Gary)

- J. GEILS BAND—Love Stinks (EMI/America)
- CLASH—London Calling (Epic)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- D.L. BYRON—This Day And Age (Arista)
- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

Midwest Region

TOP ADD ONS

- J. GEILS BAND—Love Stinks (EMI/America)
- CLASH—London Calling (Epic)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- ROCKETS—No Ballads (RSO)
- D.L. BYRON—This Day And Age (Arista)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

BREAKOUTS

- RUSH—Permanent Waves (Mercury)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- OFF BROADWAY—On (Atlantic)
- PRETENDERS—(Sire)

WMBX-FM—Detroit (John Duncan)

- J. GEILS BAND—Love Stinks (EMI/America)
- XTC—Drums And Wires (Virgin)
- UFO—No Place To Run (Chrysalis)
- JAM—Setting Sons (Polydor)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- D.L. BYRON—This Day And Age (Arista)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STYX—Cornerstone (A&M)
- Z Z TOP—Deguello (WB)
- AEROSMITH—Night In The Ruts (Columbia)

WJLJ-FM—Elgin/Chicago (T. Marker/W. Leisering)

- OFF BROADWAY—On (Atlantic)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- PRETENDERS—(Sire)
- STEVE HOWE—(Atlantic)
- DEXTER GORDON—Great Encounters (Columbia)
- SPECIALS—(Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- BLONDIE—Eat To The Beat (Chrysalis)
- GARY NUMAN—The Pleasure Principle (Atco)

WMM5-FM—Cleveland (John Gorman)

- J. GEILS BAND—Love Stinks (EMI/America)
- D.L. BYRON—This Day And Age (Arista)
- CLASH—London Calling (Epic)
- ROMANTICS—(Nemperor)
- THE ROSE—Soundtrack (Atlantic)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- Z Z TOP—Deguello (WB)

Southeast Region

TOP ADD ONS

- J. GEILS BAND—Love Stinks (EMI/America)
- D.L. BYRON—This Day And Age (Arista)
- JAM—Setting Sons (Polydor)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- NO NUKES—Various Artists (Asylum)

BREAKOUTS

- CLASH—London Calling (Epic)
- DUKES—(WB)
- UNDERTONES—(Sire)
- OFF BROADWAY—On (Atlantic)

WRAS-FM—Atlanta (Mark Williams)

- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- D.L. BYRON—This Day And Age (Arista)
- UNDERTONES—(Sire)
- CLASH—London Calling (Epic)
- JAM—Setting Sons (Polydor)
- ROCKETS—No Ballads (RSO)
- B-52'S—(WB)
- PINK FLOYD—The Wall (Columbia)
- MARIANNE FAITHFUL—Broken English (Island)
- SQUEEZE—Six Squeeze Songs Crammed Into Dne Ten Inch Record (A&M)

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

- J. GEILS BAND—Love Stinks (EMI/America)
- D.L. BYRON—This Day And Age (Arista)
- LYDIA LUNCH—(Ze)
- RUSH—Permanent Waves (Mercury)
- 999—The Biggest Prize In Sport (Polydor)
- NO NUKES—Various Artists (Asylum)
- PAT METHENY GROUP—American Garage (ECM)
- PETER GREEN—In The Skies (Sail)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)

Northeast Region

TOP ADD ONS

- J. GEILS BAND—Love Stinks (EMI/America)
- D.L. BYRON—This Day And Age (Arista)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)

TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- EAGLES—The Long Run (Asylum)

BREAKOUTS

- JAM—Setting Sons (Polydor)
- ROBERT GORDON—Bad Boy (RCA)
- 999—The Biggest Prize In Sport (Polydor)
- SYLVAIN SYLVAIN—(RCA)

WNEW-FM—New York (Maryanne McIntyre)

- D.L. BYRON—This Day And Age (Arista)
- JAM—Setting Sons (Polydor)
- 999—The Biggest Prize In Sport (Polydor)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- DIRK HAMILTON—Thug Of Life (Elektra)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WRNY-FM—New York (G. Axelbank/M. LoCicero)

- D.L. BYRON—This Day And Age (Arista)
- ROCKETS—No Ballads (RSO)
- ROBERT GORDON—Bad Boy (RCA)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- CLASH—London Calling (Epic)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- NO NUKES—Various Artists (Asylum)
- UTOPIA—Adventures In Utopia (Bearsville)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WLIR-FM—Long Island (D. McNamara, L. Kleinman)

- SYLVAIN SYLVAIN—(RCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- FLYING BURRITO BROTHERS—Live From Tokyo (Regency)
- CHRISTOPHER CROSS—(WB)
- JOHN HAMMOND & THE NIGHTHAWKS—(Vanguard)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)

ZETA-7 (WORJ)-FM—Orlando (Bill Mims)

- J. GEILS BAND—Love Stinks (EMI/America)
- D.L. BYRON—This Day And Age (Arista)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- SYLVAIN SYLVAIN—(RCA)
- GARY NUMAN—The Pleasure Principle (Atco)
- CLASH—London Calling (Epic)
- J. GEILS BAND—Love Stinks (EMI/America)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)

WKDF-FM—Nashville (Alan Sneed)

- D.L. BYRON—This Day And Age (Arista)
- J. GEILS BAND—Love Stinks (EMI/America)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- DUKES—(WB)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- KENNY LOGGINS—Keep The Fire (Columbia)

WQDR-FM—Raleigh (Ron Phillips)

- J. GEILS BAND—Love Stinks (EMI/America)
- FELIX CAVALIERE—Castles In The Air (Epic)
- CHARLIE DORE—Where To Now (Island)
- OFF BROADWAY—On (Atlantic)
- DUKES—(WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- NO NUKES—Various Artists (Asylum)
- PINK FLOYD—The Wall (Columbia)
- FLEETWOOD MAC—Tusk (WB)

WBUR-FM—Buffalo (Jeff Appleton)

- J. GEILS BAND—Love Stinks (EMI/America)
- GAMMA—Gamma I (Elektra)
- IAN MCLAGAN—Troublemaker (Mercury)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- D.L. BYRON—This Day And Age (Arista)
- OFF BROADWAY—On (Atlantic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- FLEETWOOD MAC—Tusk (WB)

WBON-FM—Boston (Kate Ingram)

- JOHN LEE & GERRY BROWN—Chaser (Columbia)
- ROBERT GORDON—Bad Boy (RCA)
- OFF BROADWAY—On (Atlantic)
- JESS RODEN—Stonechaser (Island)
- RUTS—The Crack (Virgin International)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- CLASH—London Calling (Epic)

WMMR-FM—Philadelphia (Jane Morris)

- PRETENDERS—(Sire)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- OFF BROADWAY—On (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- STYX—Cornerstone (A&M)

WBRU-FM—Providence (Jeremy Schlesberg)

- J. GEILS BAND—Love Stinks (EMI/America)
- JAM—Setting Sons (Polydor)
- ROCKETS—No Ballads (RSO)
- D.L. BYRON—This Day And Age (Arista)
- LONELY BOYS—(Harvest)
- 999—The Biggest Prize In Sport (Polydor)
- CLASH—London Calling (Epic)
- UTOPIA—Adventures In Utopia (Bearsville)
- PINK FLOYD—The Wall (Columbia)
- THE POLICE—Reggatta de Blanc (A&M)

WHCN-FM—Hartford (Ed O'Connell)

- J. GEILS BAND—Love Stinks (EMI/America)
- SYLVAIN SYLVAIN—(RCA)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

Western Region

TOP ADD ONS

- J. GEILS BAND—Love Stinks (EMI/America)
- CLASH—London Calling (Epic)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- D.L. BYRON—This Day And Age (Arista)

TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

BREAKOUTS

- UTOPIA—Adventures In Utopia (Bearsville)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- THE ROSE—Soundtrack (Atlantic)
- ROMANTICS—(Nemperor)

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KSAN-FM—San Francisco (David Perry)

- J. GEILS BAND—Love Stinks (EMI/America)
- OFF BROADWAY—On (Atlantic)
- RUTS—The Crack (Virgin International)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- FOREIGNER—Head Games (Atlantic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- PEARL HARBOR & THE EXPLOSIONS—(WB)

KLOS-FM—Los Angeles (Ruth Pinedo)

- J. GEILS BAND—Love Stinks (EMI/America)
- ROMANTICS—(Nemperor)
- UTOPIA—Adventures In Utopia (Bearsville)
- CLASH—London Calling (Epic)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- EAGLES—The Long Run (Asylum)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

KSJO-FM—San Jose (Paul Wells)

- J. GEILS BAND—Love Stinks (EMI/America)
- D.L. BYRON—This Day And Age (Arista)
- ROBERT GORDON—Bad Boy (RCA)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- OFF BROADWAY—On (Atlantic)
- THE ROSE—Soundtrack (Atlantic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- UFO—No Place To Run (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)

KGB-FM—San Diego (Bruce Tucker)

- CLASH—London Calling (Epic)
- UTOPIA—Adventures In Utopia (Bearsville)
- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- D.L. BYRON—This Day And Age (Arista)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- HOMEGROWN 7—(HGB)

KOME-FM—San Jose (Dana Jang)

- CLASH—London Calling (Epic)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- OFF BROADWAY—On (Atlantic)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- PINK FLOYD—The Wall (Columbia)

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SOLOING OBOIST *Chi Symphony's Ray Still Joins Slim Corps Of Talent*

By ALAN PENCHANSKY

CHICAGO—Only a handful of classical musicians working in the U.S. have major label exposure to benefit their solo careers. One of the musicians to lately join this slim corps is Chicago Symphony principal oboist Ray Still.

This highly regarded first chair player's solo recording activity has shifted into high gear in the past two years, and Still has plans to pare down orchestral commitments so that even more of his repertoire can be captured on tape. Labels involved in the presentation of his solo work include Telefunken, Angel, RCA and the American Gramophone Co.

Fellow musicians look upon Still as one of the top soloists in the world today and many regard the Chicago Symphony woodwind section as one of the world's strongest. Nonetheless, Still's recording credits to date have been sparse.

"I have students that have made more recordings than I have," Still relates. "In a way it's been my fault because I haven't gone out after the recordings and pushed them."

Still also believes there has been general neglect of American soloists in terms of recording. "In Europe anybody can make a record," he insists. "And we have great soloists over here."

Certain to erase much of Still's anonymity with record listeners is a new album of oboe quartets—including the great Mozart quartet—taped for EMI.

The disk brings Still into partnership with three of today's most brilliant string players, Itzhak Perlman, Pinchas Zukerman and Lynn Harrell. The album was taped in New York in December, as an outgrowth of Still's concert work with these familiar younger performers.

Telefunken has two albums in which Still is featured. Bassoon player Milan Turkovic of Vienna's Concentus Musicus, who also appears on the recent releases, invited Still to take part in the European recordings. Music of Poulenc, Schumann and Hindemith is heard.

Recent releases from RCA also have given Still's playing wider exposure. Two "Music From Ravinia" chamber music albums spotlight his work, including a Bach album with the Second "Brandenburg" and the "Wedding Cantata" with its obligatory oboe part.

This year London Records will provide another solo showcase for Still with its recording of the complete Bach "Brandenburgs" under Sir Georg Solti.

Not all of Still's recording work is classical either. Still is heard on the album "Fresh Aire III" a new rock-classical fusion production released by American Gramophone Records of Omaha, Neb., an audiophile label.

Still says he will be working with American Gramophone on a solo album, expected to be taped this spring. It will feature a partita by Baroque composer Telemann, backed with a side of familiar classical pieces arranged for oboe.

Still's career with the Chicago Symphony began in 1953, the same season that brought the legendary Fritz Reiner to the podium. His appointment as principal oboist came the following year, and Still has participated in virtually every Chicago Symphony recording since.

Of the orchestra's dozens of albums, those produced in the late '50s with Fritz Reiner for RCA are regarded by many audio buffs as technically the finest, and Still agrees with this assessment.

The performer says he hears too much "homogenization of tone" in today's disks and also sides with listeners who prefer a simple, fixed microphone perspective.

Says Still: "An oboe sounds like a flute and sounds like a clarinet these days. You don't hear the timbral differences."

Still is leader of the recently founded Chicago Symphony Winds, made up of first chair players, and his recording plans also revolve around this group.

The complete Mozart works for wind ensemble will be given performances by the group this year. These performances are being taped for broadcast by WFMT-FM, and Still also is talking to commercial labels about taping the cycle.

In 1978-79 Still performed the Richard Strauss oboe concerto with Sir Georg Solti and the Chicago Symphony. One of his highest recording priorities is to document this interpretation, and the project is being discussed by conductor, soloist and London Records.

Still's new recording of the famous Mozart quartet with Perlman, Zukerman and Harrell was instigated by an Aspen Festival performance of the work.



NEEL SIGNS—Conductor Boyd Neel, who recently celebrated his 75th birthday, personalizes copies of "A Concert For Strings," recently released in Canada on the Vox/Turnabout label at Toronto's Book Cellar stores.

N.Y. City Opera Sets Fall Tour As Far As Arizona

NEW YORK—The New York City Opera will sponsor a five-week tour of a newly formed National Opera Touring Co. which will begin in the fall of this year.

Beverly Sills, general director of the New York City Opera, announced the plans at a recent Brown & Williamson-sponsored press conference. The tobacco company's Kool cigarettes will sponsor four engagements of the tour as Kool Super Nights.

The touring company, comprising 63 members including an orchestra of 27, will present Frank Corsaro's New York City Opera Production of "La Traviata." Among the cities and universities on the tour are Utica, Ithaca and Elmira, N.Y.; Akron, Cincinnati and Columbus, Ohio;

Purdue Univ. in Indiana; Decatur, Ill.; Madison, Wis.; Iowa City and Ames, Iowa; Omaha, Neb.; Kansas City and Wichita, Kan.; Oklahoma City; Albuquerque; Las Vegas and Tempe, Ariz.

In the spring of 1981 the company will tour the Southeast, again presenting "La Traviata" in South Carolina, Alabama, Florida and Louisiana.

Sills says she plans to be closely involved in the project and will fly to some of the cities "to see how the people are doing."

Asked if a recessionary time was not a bad time to launch such a project, she replied, "There is no good time for opera."

Classical Notes

GRAMMY PICKS: Here's one reviewer's unofficial Grammy award ballot in the classical field. **BEST ALBUM**—Brahms: Symphonies Complete, Chicago Symphony, Solti (London); **BEST ORCHESTRAL RECORDING**—Brahms: Symphonies Complete, Chicago Symphony, Solti (London); **OPERA RECORDING**—Shostakovich: Lady Macbeth, Rostropovich cond. (Angel); **CHORAL PERFORMANCE**—Brahms: A German Requiem, Chicago Symphony Chorus and Orchestra (London); **CHAMBER MUSIC**—Berg: Chamber Concerto, Barenboim, Zukerman, Boulez (DG); **INSTRUMENTAL SOLOIST**—Bartok: Piano Concertos, Pollini (DG); **INSTRUMENTAL SOLOIST (UNACCOMPANIED)**—Rzewski: The People United Will Never Be Defeated, Oppens (Vanguard); **VOCAL SOLOIST**—Frederica Von Stade Song Recital (CBS); **ENGINEERING**—Stravinsky: Firebird Suite, Atlanta Symphony (Telarc); **PRODUCER:** James Mallinson (London).

Jazz Pianist & BBC Plan London Concert

PARIS — French jazz pianist Jacques Dieval has written and will later record a new concerto for trio and orchestra, the work being premiered at London's Royal Festival Hall in June when Dieval's jazz group will work with the BBC Symphony Orchestra.

Dieval has long argued that jazz and classical music are closely related, though his view is that jazz essentially has more rhythm, balance and fluidity leading to intuitive improvisation.

He adds his support for French composer Henri Dutilleux, who claimed that without jazz, classical music written in the 20th century "would have shown serious signs of sclerosis."

TOP 50

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	11	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
2	6	6	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
3	5	8	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
4	2	7	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
5	12	6	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
6	3	15	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
7	7	14	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
8	8	13	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
9	9	15	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
10	4	12	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
11	10	13	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
12	16	6	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP)
13	14	7	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
14	11	12	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
15	13	14	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
16	28	3	WORKING MY WAY BACK TO YOU Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
17	18	13	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
18	15	10	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
19	33	7	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
20	39	2	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
21	21	12	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
22	26	8	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
23	30	6	ROMEO'S TUNE Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP)
24	22	32	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
25	35	3	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
26	17	11	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
27	31	8	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
28	27	19	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP)
29	42	2	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
30	24	14	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
31	23	16	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
32	34	8	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
33	41	3	CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)
34	36	8	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
35	46	2	99 Toto, Columbia 1-11173 (Hudmar, ASCAP)
36	NEW ENTRY		DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
37	38	11	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
38	40	7	DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)
39	47	2	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI)
40	NEW ENTRY		THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
41	44	2	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
42	45	2	THE VERY BEST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
43	43	8	VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI)
44	48	2	THEME FROM LOVE BOAT Jack Jones, Polydor/MGM 14851 (Aaron Spelling Prod., BMI)
45	NEW ENTRY		ON THE RADIO Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
46	NEW ENTRY		I DON'T WANT TO TALK ABOUT IT Rod Stewart, Warner Bros. 49138 (Crazy Horse, BMI)
47	49	6	STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI)
48	NEW ENTRY		WONDERLAND Commodores, Motown 1479 (Jobete/Commodores, ASCAP)
49	NEW ENTRY		YEARS Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
50	NEW ENTRY		TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)

Counter-point

Jackson On Airplay: Not Too Crucial

By JEAN WILLIAMS

LOS ANGELES—Millie Jackson, the outspoken queen of raw material, knows her strengths, so she's able to sell records without airplay. At the same time, she maintains she is constantly building her audience by giving it exactly what it expects from her.

According to Jackson, "I am a word of mouth artist and I am fortunate to be one of the few artists who sell records with little or no airplay."

Her material tends to be too risqué for radio but she notes that her audience is growing.

From the release date of her latest Spring LP, "Live And Uncensored," Nov. 21, 1979, to date, the LP has reportedly sold 200,000 copies—without airplay.

Jackson, who manages her own career, insists she has tried to move out of the realm of off-color material. "There were no bleeps on the album 'Lovingly Yours' but saleswise it was the worst LP I ever did," she says.

She cites a 1975 LP, "Still Caught Up," as her favorite, "but it was a damned album from the start mainly because of its name. It followed 'Caught Up' and people thought it was the same record. 'Still Caught Up' was the best produced and arranged LP I've done. I had an excellent choice of songs and everything about the LP was what I wanted, but people got confused and it didn't go gold."

All of Jackson's LPs were produced through her own production company, Keishval Enterprises, and while she is coproducer she is responsible for hiring her own outside producers. "The reason I don't produce myself alone is because I get too damned involved in myself and I would never get the (bleep) project done, and I also record two LPs a year," she says.

Jackson, who speaks in off-color, lively terms, points out that her famous, earthy monologs on her LPs are mostly adlib. "I say whatever comes to mind and it works."

She points out that her audience is 60% women and 80% are in the lower income bracket. "I believe I appeal to this group because I'm speaking a language they can relate to. She maintains the person we see onstage is not the same in private life. After thinking over that statement she says, "Well, maybe, in a way I'm the same."

The singer/producer/writer says she is interested in crossing into the pop field, "naturally, any (bleep) would be but I will not compromise what I do in order to cross."

She further insists her audience will not accept her moving away from the kind of material she does. "I can't blame them. People come to see me or buy my records because they know what I'm doing and they don't want me to do anything else. If they want to hear something different they buy another artist."

Jackson has released 11 LPs in the U.S. as a solo artist, one with Isaac Hayes, a "Best Of" LP in England, "Live In Japan" released only in Japan and two "Best Of" LPs in Africa.

Her Isaac Hayes collaboration, "Royal Rappin's," released last fall, was originally scheduled to be recorded with Joe Simon, also a Spring artist.

(Continued on page 27)

FEBRUARY 2, 1980, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 2/2/80

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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	14	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	39	8	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★	80	2	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's, BMI)
★	5	19	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	35	7	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)	★	81	2	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)
★	3	15	PEANUT BUTTER— Twennynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★	40	8	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	72	9	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)
★	4	10	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★	43	7	SIT DOWN AND TALK TO ME—Lou Rawls (C. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	74	7	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)
★	5	2	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	38	9	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessie, BMI)	★	74	7	DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)
★	10	10	I SHOULD LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	39	13	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenae, ASCAP)	★	85	2	YOU'RE MY SWEETNESS—Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI)
★	7	13	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbree, ASCAP/Freddie Dee, BMI)	★	46	5	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	★	86	2	REGRETS—James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)
★	12	11	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	41	5	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	87	NEW ENTRY	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)
★	9	16	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★	48	7	WORKING MY WAY BACK TO YOU—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	78	3	I'M AT YOUR MERCY—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)
★	11	10	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★	43	7	I CAN'T HELP MYSELF—Bonnie Pointer (K. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	★	89	2	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)
★	11	6	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecnip, BMI)	★	44	2	YOU ARE MY HEAVEN— Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	80	4	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)
★	12	5	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	45	8	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	★	81	NEW ENTRY	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)
★	13	11	GIMME SOMETIME— Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	★	46	8	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	82	2	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
★	14	16	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	★	47	4	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)	★	83	NEW ENTRY	HANG ON IN THERE BABY—Alton & Johnny (J. Bristol), Polydor 2050 (Bushka, ASCAP)
★	15	16	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Tume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	48	5	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	★	84	NEW ENTRY	RUNNIN' FROM THE LAW—Stargard (R. Runnels), Warner Bros. 49165 (Eilechro, BMI)
★	16	15	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Belter Nights, ASCAP)	★	49	7	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)	★	85	NEW ENTRY	LOVE AIN'T EASY—Barry White (B. White, P. Patti), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da-Ke, BMI)
★	17	23	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★	50	7	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	★	86	3	WITH YOU I'M BORN AGAIN—Billy Preston & Sreeta (D. Shire, C. Connors), Motown 1477 (Check Out, BMI)
★	18	13	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	51	5	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	★	87	2	I CAN'T STOP—Sik (J.B. Jefferson, R. Roebuck, C.B. Simmons), P.I.R. 9-3730 (CBS) (Mighty Three, BMI)
★	19	5	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★	52	3	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★	88	NEW ENTRY	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★	20	11	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz ASCAP)	★	53	8	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	★	89	NEW ENTRY	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)
★	21	7	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★	54	5	STRAIGHT FROM THE HEART— Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/ Medad, BMI)	★	90	NEW ENTRY	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)
★	22	7	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	55	4	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)	★	91	2	SMACK DAB IN THE MIDDLE— Janice McClain (Tennant, Page, Smith), RFC 49103 (Warner Bros.) (K-Four, ASCAP)
★	23	7	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	56	2	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	★	92	3	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	24	7	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, Bhu/Twelf Street/Whiffie, ASCAP)	★	57	5	WALKING ON SUNSHINE— Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)	★	93	17	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovscod, ASCAP/Irvine/McDorsbov, BMI)
★	25	7	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	60	5	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-Ie-Joe, BMI)	★	94	11	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)
★	26	17	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★	61	13	I DON'T EVER—Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	★	95	7	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Saggifire, ASCAP/Ninth/Irving/Criga, BMI)
★	27	3	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★	62	3	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★	96	13	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-D-Val, ASCAP)
★	28	18	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★	63	3	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	97	12	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1- 11134 (Saggifire/Modern American/ASCAP/Irving, Foster Frees, BMI)
★	29	18	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★	64	2	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★	98	14	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyrona, BMI)
★	30	21	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems/EMI, BMI)	★	65	11	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	★	99	8	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)
★	31	5	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	★	66	3	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★	100	15	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)
★	32	13	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-D-Val, ASCAP)	★	67	3	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★			
★	33	8	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★	68	10	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Polydor) (MCA, ASCAP)	★			
★				★	69	13	I WANT YOU—Wilson Pickett (Roussel, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	★			



SCHOOL AIDS—Members of Arista's GQ group present their \$1,000 check which they won as an Ampex Golden Reel Award winner to Junior High School 22 principal William Green for the school's betterment. Band members have rehearsed there and manager Tony Lopez was once its vice principal. At a well attended ceremony group members Emmanuel Raheim LeBlanc and Keith Crier give Green (in the suit) the check.

RESUMES WITH 'MANDOLAY' HIT

Sweet City: New Lease On Life

LOS ANGELES—Cleveland-based Sweet City Records has signaled its reactivation with the release of "Mandolay" by La Flavour. The single, currently in the disco Top 40, is the first independently distributed material from Sweet City.

From 1976 to mid-1979, Epic handled distribution but, according to Sweet City president Carl Maduri, he was "not happy" with the three-year deal.

"As with all the big majors," he starts, "they work on their own product first. I'm not putting them down, but our material suffered."

One of Sweet City's acts, Wild Cherry, which had a No. 1 hit in 1976 with "Play That Funky Music," will still be released through Sweet City/Epic as this group fell under a different deal.

However, Sweet City's other two acts will be shipped through the label's network of 17 independent distributors. The acts, La Flavour and Sly, Slick & Wicked, are slanted for an r&b and disco audience.

"Sweet City is for r&b and another label, Midwest National, will be for AOR and pop," states Maduri. "Everyone had this image that Sweet City was r&b so we thought we had better separate them."

The only act on Midwest National is Donny Iris, a Wild Cherry member. His LP is slated for release in April. La Flavour's album is due in mid-February as is the first single from Sly, Slick & Wicked.

Maduri admits going independent in fluctuating economic times

may not have seemed wise. "We were really reluctant. Everybody said it would be tough but the independents are hungry for new labels. So, we're not finding it too difficult."

The economy is one reason why Maduri wants to go slow. "We're only looking for four or five acts. We're not going full bolt at this point," he notes.

Sweet City, which is still associated with Mike Belkin Management and Jules Belking concert promotion, has 17 employees. Its Atlanta office was closed after the dissolution with Epic but the Cleveland office was not affected.

Maduri has no plans to move to either New York or Los Angeles. "As far as a radio and a concert market, it's a leading market and the East is just an hour away," says Maduri.

Counterpoint

Continued from page 26

"As for managing myself," Jackson says. "I know a hell of a lot more about me than anyone else. I have found that many managers go with the buck or take the short cut to the buck. I would rather take less money for a job that I know will be good for my career. I intend to last a long time."

"The label is contemplating putting me on Broadway in April. Others have asked me to similar type gigs in New York but I won't do them because I don't want to burn myself out in that market. I am now mapping out my basic plans for the next three months. I know I will be in the studio a lot because I must have two LPs completed this year, one in May, the other in October."

Jackson, who created the group Facts Of Life a few years ago, is gearing up to produce Jean Davis, formerly of the group.

Chris Jones, formerly of Stevie Wonder's operation, has formed his own firm, Cieje Enterprises, and is consulting the Tiger Flower concert

promotion firm of Washington on a series of L.A. Parliament dates.

The Rev. James Cleveland held a "Service Of Thanks" service for the entertainment industry, at his Los Angeles church, Cornerstone Institutional Baptist, Monday (21).

According to a Cleveland spokesperson, "the event was held to give members of the entertainment industry a chance to get together and give thanks for their individual successes. Response was so overwhelming, with more than 400 people that the Rev. Cleveland will make this an annual event."

"Among the artists performing were Linda Hopkins, Cheryl Lynn, Cassetta George, D.J. Rogers and Cleveland. Also at the church were Fay Hauser, Clifton Davis, Robert Guillaume, Martha Reeves, Chuck Cissle, Jayne and Leon Kennedy, H.B. Barnum, Haywood Nelson, Dwayne Jesse, Madge Sinclair, Sam Laws and many more."

John Bradley of John Bradley Associates, Detroit, coordinated the event.

Cocker Dispute Goes To Court

LOS ANGELES—John Robert Cocker, also known as Joe Cocker, is accused in Federal District Court here of owing Elektra/Asylum/Nonesuch Records \$133,138.

In negotiating a December 1977 recording contract, the label agreed to lend Cocker \$125,000, for which he signed a promissory six-month note. In addition, the plaintiff label alleges Cocker ran \$8,138 over projected studio budget, for which contractually he agreed to reimburse the label.

According to the agreement filed with the court, Cocker got a \$450,000 advance against royalties plus a 16.66% royalty of 90% of net sales, less a container charge.

Big Band Dinner

LOS ANGELES—The fourth annual Big Band Reunion will be held March 4 at Sportsmen's Lodge in suburban Studio City.

Sponsored by the Hollywood Press and Entertainment Industry Club headed by Leo Walker, at least a dozen veteran bandleaders will attend, Walker says.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	23	1	OFF THE WALL Michael Jackson, Epic FE-35745	39	39	16	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371
2	12	2	MASTERJAM Rufus & Chaka, MCA MCA-5103	★ 40	60	2	HIROSHIMA Hiroshima, Arista AB-4252
★ 3	4	7	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	41	43	7	BONNIE POINTER Bonnie Pointer, Motown M7-929R1
4	3	12	PRINCE Prince, Warner Bros. BSK 3366	42	47	33	THE BOSS Diana Ross, Motown M7-923
5	5	7	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. K7 2-36294 (CBS)	43	41	8	COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149
★ 6	13	6	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	44	40	10	WITCH DOCTOR Instant Funk, Salsoul SA 8529 (RCA)
★ 7	9	16	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	45	48	4	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256
8	8	33	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)	46	46	23	STAY FREE Ashford & Simpson, Warner Bros. HS-3357
★ 9	14	5	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	47	49	4	IN LOVE Cheryl Lynn, Columbia, JC 36145
10	7	8	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	48	45	33	I AM Earth, Wind & Fire, Ari/Columbia FC 35730
11	11	11	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	49	42	8	THE MUSIC BAND 2 War, MCA MCA-3193
12	12	7	GAP BAND II Gap Band, Mercury SRM 1-3804	50	50	15	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
13	13	10	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	51	51	38	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150
14	10	13	INJOY Bar-Kays, Mercury SRM 1-3781	52	52	29	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)
15	16	13	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	53	53	31	DEVOTION L.T.D., A&M SP-4771
★ 16	19	25	MIDNIGHT MAGIC Commodores, Motown M8-926	54	54	8	CAN'T YOU TELL IT'S ME Tyrone Davis, Columbia JC 36149
★ 17	20	7	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	55	55	12	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239
★ 18	23	20	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	56	59	12	SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)
19	18	10	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamla T13-371C2 (Motown)	57	57	20	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)
20	21	12	PIZZAZZ Patrice Rushen, Elektra 6E-243	58	44	7	CHIC'S GREATEST HITS Chic, Atlantic SD 16011
★ 21	24	5	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	59	65	15	MARATHON Santana, Columbia FC 36154
22	15	8	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	60	56	10	LIVING PROOF Sylvester, Fantasy F 79010
23	17	21	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)	61	63	4	I'M CAUGHT UP Inner Life, Prelude PRL-12175
24	22	7	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	62	64	10	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
25	25	26	PLEASURE Future Now, Fantasy 9578	63	61	32	TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)
26	26	17	RISE Herb Alpert, A&M SP 4790	64	70	2	8 FOR THE 80'S Webster Lewis, Epic NJE 36197
★ 27	37	4	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	65	58	39	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
28	28	19	DON'T LET GO Isaac Hayes, Polydor PD 1-6224	66	62	35	STREET LIFE Crusaders, MCA MCA 3094
29	29	9	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	67	72	3	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
30	31	8	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	68	68	16	THE WORLD WITHIN Stix Hooper, MCA 3180
31	27	5	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)	69	66	19	XM Fatback Band, Spring SP 1-6723 (Mercury)
32	32	33	DIONNE Dionne Warwick, Arista AB 4230	70	67	8	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
33	36	37	SWITCH II Switch, Gordy G7-988 (Motown)	71	69	11	HAPPY HOLIDAYS TO YOU Whispers, Solar BXL1-3490 (RCA)
34	35	12	MASTER OF THE GAME George Duke, Epic JE 36263	72	NEW ENTRY	→	PRESSURE Pressure, LAX MCA 3195 (MCA)
35	34	32	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	73	73	20	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157
36	30	15	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	74	74	10	I WANT YOU Wilson Pickett, EMI/America SW 17019
37	38	14	FIRE IT UP Rick James, Gordy G8-990 (Motown)	75	75	4	SOMETHING MORE Eddie Kendricks, Arista AB 4250
38	33	15	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)				

'HALF MY AUDIENCE IS NEW'

Loggins Logs Successes But Admits Difficulties

By PAUL GREIN

LOS ANGELES—Given the number of former group members who have struck out when they tried for a solo career—artists ranging from David Clayton-Thomas to Mama Cass Elliott—it's not surprising that even one who has made it is aware of the long odds.

"It's even more difficult than I imagined at the beginning," says Kenny Loggins, "to establish an image in the minds of the public as a soloist and not have them waiting for the next Loggins & Messina album."

Still, Loggins is confident he has done this. "I think better than half my audience now is new, from 'Celebrate Me Home' (his 1977 solo debut) on."

The penetration is strongest in urban areas, Loggins believes. "Big cities are big for me; small towns are not. It's like an earthquake. The big cities are the epicenters and then it takes time for the word of mouth to reach the smaller towns."

It hasn't fully filtered down yet, he acknowledges. "They still think of me as the guy who sings 'Danny's Song' and the song about the bear."

In Loggins' view, Loggins & Messina wasn't really a duo. "We had no duo contracts," he says. "We always considered ourselves two soloists who came together a record at a time."

Loggins confirms that during the six-year association, Messina, a former member of Poco and Buffalo Springfield, took the upper hand regarding key business decisions.

"I didn't know anything at the beginning," Loggins says, "and for me to be involved in the business end would have been ludicrous. It was much too early for me to have an opinion. It was better that I stuck to the music."

Musically did he have equality? Loggins responds in the affirmative, with a qualifier. "If it was his tune, he'd have the last word; if it was my tune, I'd usually have the last word."

"There really wasn't a falling out," Loggins says of the 1976 breakup. "It was just a natural thing where the kid grows up and moves out."

"My main concern then was that my first solo album not sound like



Kenny Loggins: Cementing his solo appeal.

Loggins & Messina without Messina. Jimmy and I had been very guitar-oriented, so I felt that in my solo album I should work with a piano player. That also took some of the country out of my music, which was helpful in the transition period."

As a result, pianist Bob James entered the project as arranger and co-producer. James had previously worked with Phil Ramone, who was tapped to produce the album, on Paul Simon's tune "Still Crazy After All These Years."

It was an appreciation of Simon's albums that led Loggins to select Ramone. The two had previously teamed when Ramone produced Barbra Streisand's "A Star Is Born" soundtrack, which included Loggins' "I Believe In Love."

The second Loggins album, "Nightwatch," was produced by James alone when Ramone was tied up with projects by Simon, Billy Joel and Phoebe Snow. For the third LP,

"Keep The Fire," Tom Dowd was brought in.

"I wanted to keep the music simple, straightforward and driving," Loggins says. "I realize it's not Led Zeppelin, but it's not jazz either."

"This is by no means a criticism of Bob," he says, "because I consider Bob a genius, but I felt that when he and I got together we went a little more toward soft pop, and I wanted to go more with rock'n'roll."

"When we perform in concert the tunes kick," Loggins says. "The material changes radically in concert. My albums are sort of mellow while my performances are more high energy. It's that high energy feeling I wanted to put on records."

Over the course of three albums, Loggins has collaborated with such top writers as Jim Webb, Alan & Marilyn Bergman, Michael McDonald, Melissa Manchester, Stephen Bishop and Bob James.

"With Loggins & Messina," he explains, "I'd become a real ballad writer while Jimmy contributed the uptempo things. Then as my solo career approached, I realized I didn't want to build a career on ballads."

"I love singing and performing uptempo material and I figured I'd better start writing it if I was going to perform it. And collaboration seemed to be the best way to push myself into uptempo tunes."

Many felt the key to Loggins & Messina's popularity was their perpetual touring and Loggins, too, is active on the road. He admits that the business downturn has affected his draw, especially in the Midwest, with the size of the venue scaled down as a result. "It's up and down," he says, "depending where we play."

L.A. Club Steps Up Music

LOS ANGELES—The Improvisation nightclub here has stepped up its music activity. During the past two months, club owner Budd Friedman has showcased music acts nightly, with most acts having open-end one night per week engagements.

Lester Chambers & His Blues Band, appearing on Monday nights, have instituted midnight-2 a.m. jam sessions following their shows.

Musicians visiting the Improvisation are invited to go onstage and join Chambers' group for an all-out jam session. The audience gets in

free and musicians hear of the jam through word of mouth.

Among the acts to join Chambers at the midnight blasts, which began about four weeks ago, are George Benson, Earl Klugh, Noel Pointer, Pat Rizzo of War and singer Al Jarreau.

Since the club opened its doors, more than four years ago, it has been a training ground for singers and comics. Both new and established acts are featured, with the established acts using the club to try out new material.

Although it still acts as a training ground for new acts, the Improvisation appears to be taking on a more specialized feel.

Tuesday nights feature the Beverly Hills Unlisted Jazz Band with George Segal; Wednesday has the Songwriters Showcase from 6-10 p.m., followed by comics and singers; Thursdays will have headline acts followed by singers and comics and Friday and Saturday the emphasis is on singers and comics.

The Leslie Drayton Jazz Orchestra takes the stage 4-8 p.m. Sundays and Friedman follows Drayton with talent auditions at 8:30 p.m.

Acts book themselves into the club for auditions, with singers performing one tune and comics taking five minutes.

Friedman selects the best talents, booking them himself for Friday or Saturday night dates. The better the act gets the more it's paid.

GEORGETOWN CLUB CONTROVERSY Ask Halt Of Bayou Sale

By JEAN CALLAHAN

WASHINGTON — Cellar Door Productions' February plans to take over the Bayou, a 500-seat rock club in Georgetown, may be upset by an objection from Michael Schreiberman of New Era Concerts, a local promoter who has been booking acts into the Bayou for the past two years.

Schreiberman's attorney, Howell Beagle of the Washington firm of Verner Liipfert Bernhard McPherson & Alexander, asked the antitrust division of the Dept. of Justice Wednesday (16) to enjoin Cellar Door from going through with the sale.

"Essentially, our position is that for a long time Cellar Door has had a predominant position in the Washington market through its control of the medium-sized and larger auditoriums," Beagle explained.

"This new move to take over the Bayou will have a chilling and serious anti-competitive effect. If the Cellar Door acquires the Bayou there will be no way for independent promoters in

Washington to compete. There will be no way for them to build effective relationships with artists and record labels."

In addition to running the Cellar Door, a small 125-seat nightclub in Georgetown, Cellar Door Productions, owned by Jack Boyle and Dave Williams, is one of the largest concert producers in the country with a strong grip on concert activity from Baltimore to Florida.

In Washington, Cellar Door Productions books acts into the Capitol Centre, the area's largest hall, almost weekly as well as producing shows at Constitution Hall and Lisner Auditorium.

Since March 1978, Schreiberman's New Era Concerts has been booking acts like Joe Jackson, Dire Straits and Karla Bonoff into the Bayou regularly. Now, unless the Justice Dept. enjoins the move, Cellar Door Productions will take over the Bayou Feb. 11. The price tag on the sale is reportedly in the neighborhood of \$500,000.

Chicago Club Debuts

By ALAN PENCHANSKY

CHICAGO—The entertainment policy at George's, a new downtown 275-seat nightclub nestled in the shadow of Chicago's Merchandise Mart, is best talked about not in terms of what it includes, but of how little actually is being ruled out by the new room.

The expensively appointed club which opened its doors in December has quickly gained a reputation as the city's most eclectic night spot. So far the entertainment has ranged from jazz to stand-up comedy, from folk music to a novelty mentalist act, and owner George Bodansky promises that this is just part of the story.

Bodansky, who had a stint in the record business more than 10 years ago with Prestige, ABC/Paramount Records, Atlantic and finally Dunwich Records, is one of Chicago's most successful restaurateurs today.

Acts such as cabaret singer Bricktop and harmonica virtuoso Larry Adler have played his stylish Tango restaurant. However, George's is Bodansky's first major effort in talent presentation.

Tiered dinner seating on three levels and a horseshoe-shaped bar have been put into the nightclub space, located at 230 N. Kinzie Ave. The new room is decorated in heavy opaque glass and green Italian marble.

Bodansky perceives an "entertainment gap" in offerings here for an older, up scale age group, and says there will be considerable experimentation in bookings the first year as he attempts to define this audience's taste.

One man (or woman) shows, such as Vivica Linfors in "I Am Woman" and solo classical guitar and piano are being looked at, says Bodansky. Softer electric rock acts reportedly also will be part of the entertainment mix.

Actual booking of the room is being handled by Jim McNamara, also the booking director for rock new wave club Gaspar's. Says McNamara: "We're just trying to raise the flag right now and see who

salutes. We're trying to hit the groove with what we want to do whether it's jazz or cabaret or nightclub."

Jazz pianist Ramsey Lewis was booked for the room's unveiling, providing a taste of the good old days of Chicago night life when intimate jazz rooms found strong support. Among acts following Lewis have been former LSD guru Timothy Leary, introducing a new stand-up comedy routine; mentalist the Amazing Kreskin and folk singer Thom Bishop.

Other acts being brought in are cabaret singer Judy Kreston followed by Buddy Rich, Morgana King, Sonny Rollins and Bobby Short.

The room is being booked only an irregular basis during the winter, partially because of the seasonal slowdown in entertainment business. However, it opens seven nights per week for dining, offering what is termed a "global" menu.

Agency Plans Own Workshop

NASHVILLE—Top Billing, Inc., the local talent agency, will stage its first career development workshop Feb. 19 in the rehearsal hall of the local AFM offices.

This event is believed to be the first of its kind presented by a booking agency solely without charge to meet the needs of its artists.

Top Billing has extended invitations to its entire talent roster, as well as to the acts' managers and primary band members and leaders, to attend the three-hour workshop.

Tailored by the staff of the agency, the agenda will feature three separate panels to discuss the areas of lighting, publicity and sound.

The seminar will kick off at 10 a.m. with a panel on various aspects of stage lighting, moderated by ex-

(Continued on page 33)

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Billboard SPECIAL SURVEY For Week Ending 1/20/80

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	STYX/THE BABYS—John Bauer Concerts, Colis., Seattle, Wa., Jan. 17 & 18 (2)	30,000	\$9	\$269,739*
2	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents, McNichols Arena, Denver, Co., Jan. 18	11,836	\$9-\$11	\$138,144
3	STATLER BROTHERS/JANIE FRICKE—Varnell Enterprises, Colis., Charlotte, N.C., Jan. 19	11,000	\$6-\$8	\$84,000
4	AEROSMITH/MOTHER'S FINEST—Cross Country Concerts, Civic Center, Springfield, Mass., Jan. 18	9,200	\$7.50-\$8.50	\$74,775
5	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents, Noble Center, Norman, Okla., Jan. 17	8,623	\$7.75-\$8.75	\$73,420
6	WAYON JENNINGS/THE CRICKETS—Entam, Civic Center, Huntington, W. Va., Jan. 19	7,810	\$7.50-\$8.50	\$64,519
7	WAYON JENNINGS/THE CRICKETS—Sunshine Promotions/Entam, Rupp Arena, Lexington, Ky., Jan. 1	7,238	\$7.50-\$8.50	\$59,766
8	ZZ TOP/THE ROCKETS—Entam, Colis., Knoxville, Tenn., Jan. 16	7,633	\$7.50-\$8.50	\$59,214
9	STATLER BROTHERS/JANIE FRICKE—Varnell Enterprises, Civic Center, Asheville, N.C., Jan. 18	7,400	\$6-\$8	\$56,000
10	MOLLY HATCHET/POINT BLANK/38 SPECIAL—Mid-South Concerts/Jet Set Enterprises, Colis., Little Rock, Ark., Jan. 15	5,881	\$6.50-\$7.50	\$42,583
Auditoriums (Under 6,000)				
1	BENEFIT—JAMES TAYLOR/KARLA BONOFF—Bill Graham Presents, Warfield, San Francisco, Calif., Jan. 19 (2)	4,355	\$10-\$12.50	\$53,038*
2	JOE COCKER/THE LOOK—Brass Ring Productions, Music Theatre, Royal Oak, Mich., Jan. 16-18 (3)	4,892	\$10	\$48,920*
3	WEATHER REPORT—Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., Jan. 19	3,049	\$7.75-\$8.75	\$26,246
4	PLEASURE—Electric Factory Concerts, Emerald City Ballroom, Cherry Hill, N.J., Jan. 19 & 20 (3)	2,904	\$7.50-\$9	\$25,887
5	WEATHER REPORT—Electric Factory Concerts, Tower Theatre, Philadelphia, Jan. 20	3,072	\$7.50-\$8.50	\$24,532*
6	DR. HOOK/ALLEN ESTES—Frank J. Russo, Inc., Aud., Worcester, Mass., Jan. 19	3,000	\$6.50-\$7.50	\$20,380*
7	TAJ MAHAL/JOHN HAMMOND—Schon Productions, Guthrie Theatre, Minneapolis, Minn., Jan. 20 (2)	2,424	\$7-\$8	\$17,300
8	DR. HOOK/TOM RUSH—Frank J. Russo, Inc., Civic Center, Portland, Me., Jan. 18	2,413	\$6.50-\$7.50	\$15,040
9	DR. HOOK/ALLEN ESTES—Frank J. Russo, Inc., Performing Arts Center, Providence, R.I., Jan. 17	1,614	\$6.50-\$7.50	\$11,717
10	APRIL WINE/KID SISTER—Feyline Presents, Rainbow Theatre, Denver, Co., Jan. 17	1,450	\$2.50	\$3,625*

Talent In Action

AEROSMITH MOTHER'S FINEST

Nassau Coliseum, Uniondale, L.I.
Tickets: \$9.50, \$8.50

Aerosmith fans turned out Jan. 13 19,000 strong pledging allegiance to the banner behind their notoriously hard-rocking favorite. Smart scheduling placed the band's only metropolitan area appearance in suburbia, homeland of its loyal teen following.

Fans got what they paid to hear—sound and fury in a near non-stop adrenalin rush. The classic "Dream On" served as a breather, but the majority of the 14 songs exploded with Joey Kramer's drum muscle and the guitar work of Brad Whitford and Jimmy Crespo.

Crespo is the new member of the group and did not waste time commanding the spotlight. Rocketing confidently through Aerosmith hits, he won favor with his aggressive use of straight and slide stylings, and electronic shadings that filled the hall.

The band's weak point was in its visual impression, of which it made little. Steve Tyler's razor-edged vocals are appropriate for the music, but his skip-kick, mike-twirling mannerisms hardly varied and wore thin early on. The band also uses no props, except for two alternating backdrops in need of an overhaul.

Mandatory in the 90-minute set were barnstorming versions of "Walk This Way" and signature piece "Train Kept A-Rolling," while radio-active rocker "Three-Mile Smile" introduced the band's new Columbia album to the crowd. Only cover versions of "Remember (Walking In The Sand)" and "Come Together" were exercises in slow motion flatulence, but fans didn't seem to mind.

Mother's Finest from Epic got the night off to a rousing start, although its 45-minute spot met with lukewarm reaction and had some awkward

moments. The performance was not without flaws, but all seven tunes surged ahead in up-tempo power rock, with a brighter edged handle than most offerings in the genre. Joyce Kennedy and Glenn Murdock shared vocals, and their cover of "Mickey's Monkey" was worth the effort.

BOB REIDINGER JR.

RONNIE HAWKINS El Mocambo, Toronto Tickets: \$5.50

Although Toronto has been Hawkins' stomping ground ever since he left Arkansas back in the '50s, the veteran rockabilly dynamo hasn't been on the stage much since his rejoining the Band for its Winterland Waltz in 1978.

A Jan. 11 show at this rock haunt then was one of a series in town designed to snap him and his new band back in shape.

Hawkins put on two 45-minute sets, of approximately a dozen tunes, for a mixed audience of curious onlookers and die-hard fans.

And so it wasn't the Band he had behind him, but his boys snapped and crackled when he commanded like any good cadre of musicians should. And his lady singer—B.J. Cook—well, when she took her solo on "Money" it was as if she had been hungering after the riches all her life.

As for the Hawk, he commanded from the stage. He commanded his band and he commanded the audience and on several occasions he would commandeer some spirits from a passing waitress. And while the audience jived in front of him as he romped through chestnuts like "Forty Days," "Who Do You Love" and "Mary Lou," there was a certain easygoingness coming from the stage. At 45, Ronnie's not bringing the house down the way he once did.

DAVID FARRELL

Las Vegas Meet

• Continued from page 6

"There's a definite need to improve a common ground and goal and to educate groups about available funding," says Montgomery.

A representative of the National Endowment For the Arts will attend, says Montgomery. The new group is tentatively called the Regional Jazz Federation of Western States.

Montgomery hopes the first confab will allow jazz officials from Seattle, Portland, San Francisco, Los Angeles, Las Vegas, Albuquerque, Dallas and Denver to iron out guidelines as well as meet each other.

Plans also call for including Utah and Idaho in the new group, which will detail the use of the media in promoting jazz, setting up administrative programs and seeking out funds from both government and private sectors.

"New York and Washington, D.C. don't need this kind of help," Montgomery says. "We hope this new umbrella group will act as a headquarters, making us more sophisticated and vital."

The Las Vegas Jazz Society, 500 members strong, marks its fifth anniversary May 5.

www.americanradiohistory.com

Jazz

NORTH AMERICAN ALBUM RELEASE SOUGHT

Billy May Band Records Again, Thanks To German Publisher

By DAVE DEXTER JR.

LOS ANGELES — Bandleader Billy May is up and at 'em again after several years of virtual isolation from recording studios.

The portly, bearded, Pittsburgh-reared arranger and conductor whose dance band with its slurping saxophones created an international stir in the early 1950s has taped a new LP in Los Angeles with a rocking aggregation comprised of many of the musicians who performed with him almost 30 years ago.

May's resurgence is the result of a collaboration between one of West Germany's most active music publishers, Gerhard Narholz of Munich, and long-time disk producer Walter Heebner.

"Narholz," Heebner says, "put up the money and gave May six German songs to include in the album. Billy contributed five originals and I composed one."

"Narholz is pressing and distributing the album in West Germany next month on his Intersound label. I'll be setting up contracts for the rest of the world," Heebner adds.

Says May: "We used eight brass, five reeds, four rhythm and one percussion and it came off well. With men like Justin Gordon, Willie Schwartz, Dick Nash, John Best, Alvin Stoller and Ray Sherman, going into the studio again was a pleasure. We taped on 24-track equipment at Capitol with Hugh Davies as chief engineer."

"We are all aware that big bands are a hard sell on disks and tape these days," May says. "But with fresh tunes and contemporary recording techniques we believe there's a market for musical big band sounds."

Heebner, who has produced for RCA and Capitol through the years, reports he has submitted May's tape to four U.S. labels. "We expect to firm up a deal shortly. May's music is distinctive and timeless. That isn't true of a lot of the old name bands."

Another May project—not jazz—will soon be issued. He clefted the

charts and conducted on one of the three LPs Frank Sinatra taped for a forthcoming "Trilogy" boxed set due in the stores in March.

"We employed 55 musicians," May recalls, "including eight brass, five saxophones, two bass players and so many strings I couldn't take the time to count them. Frank's goodies from the 1940s included 'I Had The Craziest Dream' and 'The Song Is You,' which he already had recorded at least twice in years past."

"A funny thing happened on the way to completing the LP," says May. "After we finished 12 songs with Sonny Burke as producer, Frank listened to each track carefully, concluded he could do better, ordered that all the charts be revised

a half-tone higher and then returned to the studio and recorded the whole batch all over again."

"Sinatra," May sighs, "bankrolled the entire project himself."

May and Heebner say a second album also was taped in Los Angeles for the German Narholz. It features modern MOR music arranged by Nelson Riddle for a 30-piece group. Heebner is setting up North American distribution for Riddle's masters.

"Narholz spent about \$100,000 recording the May and Riddle LPs," Heebner says. "For him to amortize his investment we will have to be sure both albums are released in at least a half dozen markets throughout the world."

Billboard SPECIAL SURVEY For Week Ending 2/2/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	13	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	26	31	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
2	1	10	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	27	33	41	PARADISE Grover Washington Jr., Elektra 6E-182
3	2	14	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	28	32	5	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
4	4	12	PIZZAZZ Patrice Rushen, Elektra 6E-243	29	34	8	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
5	5	17	RISE Herb Alpert, A&M SP 4790	30	25	39	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
6	6	14	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	31	24	15	CARRY ON Flora Purim, Warner Bros. BSK 3344
7	7	14	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	32	27	10	NIGHT CHILD Oscar Peterson, Palbo 2312108 (RCA)
8	8	11	STREET BEAT Tom Scott, Columbia JC 36137	33	30	7	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
9	12	3	HIROSHIMA Hiroshima, Arista AB-4252	34	28	32	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
10	10	44	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	35	NEW ENTRY		IN THE TRADITION Arthur Blythe, Columbia JC 36300
11	9	13	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	36	31	11	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
12	11	35	STREET LIFE Crusaders, MCA MCA 3094	37	37	10	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
13	13	23	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	38	38	8	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 36309
14	14	18	8:30 Weather Report, Arc/Columbia PC2-36030	39	39	29	I WANNA PLAY FOR YOU Stanley Clarke, Nipper KZ-2- 35680 (CBS)
15	15	39	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	40	44	4	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
16	16	16	THE WORLD WITHIN Stix Hooper, MCA 3180	41	48	11	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
17	17	11	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	42	49	2	MILESTONES Great Jazz Trio, Inner City IC 6030
18	18	10	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	43	42	13	AIN'T IT SO Ray Charles, Atlantic SD 19252
19	22	13	THE HAWK Dave Valentin, Arista/GRP GRP 5006	44	36	10	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
20	23	8	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	45	45	13	PRODUCT Brand X, Passport PB 9840 (JEM)
21	21	25	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	46	43	52	CARMEL Joe Sample, MCA AA-1126
22	20	56	ANGIE Angela Bofill, GRP/Arista GRP-5000	47	41	5	GIANTS Various Artists, LAX MCA-3188 (MCA)
23	NEW ENTRY		GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	48	46	5	OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
24	29	4	PRESSURE Pressure, LAX MCA-3195 (MCA)	49	NEW ENTRY		GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
25	19	11	MOSAIC John Klemmer, MCA MCA-2-8014	50	35	23	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)

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Billboard® Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	26	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
2	2	55	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS-5735
3	1	18	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL 7035
4	14	5	AIN'T NO STOPPING US NOW Willie Johnson & The Gospel Keynotes, Nashboro 27217
5	6	60	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
6	4	10	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
7	12	14	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
8	19	39	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4362
9	10	5	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
10	NEW ENTRY		LORD, LET ME BE AN INSTRUMENT James Cleveland & The Charles Fold Singers, Savoy SGL-7038
11	8	35	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
12	5	22	GIVE ME SOMETHING TO HOLD ON TO Myrna Summers, Savoy 14520
13	7	35	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
14	24	39	REV. CLAY EVANS Everything Will Be Alright, Jewel 0146
15	9	35	COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
16	11	22	I MUST TELL JESUS Sara J. Powell, Savoy 14516
17	17	73	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
18	20	82	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
19	15	43	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
20	25	115	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2-906
21	32	14	HOMECOMING Pilgrim Jubilee Singers, Nashboro 27212
22	NEW ENTRY		PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
23	13	18	WHEN JESUS COMES Sarah Jane Powell, Savoy 14465
24	27	55	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
25	16	22	THINK OF HIS GOODNESS James Cleveland & The Cleveland Singers, Savoy 14538
26	31	90	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
27	22	5	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
28	29	192	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
29	NEW ENTRY		WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL-7040
30	34	26	SALUTE TO PAUL BEASLEY Gospel Keynotes, Nashboro 7210
31	35	133	SHIRLEY CAESAR First Lady, Hob HBL 500
32	NEW ENTRY		25th SILVER ANNIVERSARY Institutional Radio Choir, Savoy SGL-7041
33	NEW ENTRY		THE MOUNTAIN CLIMBERS Dorothy Norwood, Savoy SGL-7042
34	NEW ENTRY		LET US ALL GO BACK TO THE OLD LANDMARK The Swan Silvertones, Savoy SL-14524
35	NEW ENTRY		SOMETHING WITHIN ME Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL-14540

Gospel



Rehearsal Time: Bobby Jones, left, rehearses new material for the "Nashville Gospel Show" with members of New Life group.

BOBBY JONES AIMS HIGH

Broader Audiences Sought By Gospeler

By MIKE HYLAND

NASHVILLE — Bobby Jones, founder of the gospel group New Life, host of two Nashville area television shows and founder of Project Help and Black Expo, has set his goals for appealing to broader audiences and touring the world.

Jones and New Life have toured in many parts of the country, playing mainly to college audiences and churches. "Our major goal," Jones reports, "is to appear and appeal to broad audiences. We have discovered that a good portion of the audience that watches our 'Nashville Gospel Show' every Sunday morning is white, and we would like to expand that audience in our live shows."

With four years of his own tv series under his belt, Jones' "Nashville Gospel Show" has recently risen to become number one in its Sunday, 9 a.m. timeslot, beating out the Oral Roberts show. Jones, in addition to hosting and entertaining, also serves as executive producer of the half-hour stanza.

Jones is also host of "Symposia," a twice weekly discussion program on the public television channel. He is also an instructor at Tennessee State Univ. and is completing his doctorate at Vanderbilt Univ.

Jones founded the New Life group to be a permanent fixture on the "Nashville Gospel Show." When it debuted in 1976, various musical groups appeared as guests. Jones felt that it needed a consistent group, and founded New Life.

Appealing Religious Music

• Continued from page 18

sponsored study showed black gospel as pulling the largest share of listeners, followed closely by Southern gospel, then contemporary MOR, inspirational MOR, sacred music and Christian contemporary.

The network study also tracked all radio stations rated by Arbitron which programmed at least 25 hours a week of religious format. The study reveals that only 4.5 million people in the U.S. have ever listened to the 225 religious radio stations with audiences large enough to meet Arbitron's minimum reporting standards.

The number represents only 2% of the U.S. population. Of teenagers, religious radio nabs only about 400,000 listeners out of the 22 million teens out there. And only one million of the 34 million U.S. adults

The group has recorded two albums, the first released several years ago on the Triad label, and the most current, "There Is Hope For This World," on the Creed label. The latest album, released two months ago, was recorded at the Nashboro Studios in Nashville and produced by Shannon Williams.

A portion of the group's goal became a reality on Jan. 12, when Bobby Jones and New Life appeared with the Charlie Daniels Band at the sixth annual Volunteer Jam. The group played before more than 12,000, performing "Amazing Grace" and "Will The Circle Be Unbroken" and brought the house down.

Additional exposure for the group on a national basis came with the filming of "Sister, Sister," a tv movie for NBC which starred Paul Winfield, Diahann Carroll and Roslyn Cash, and featured the New Life group.

Prior to the New Life group and the tv show, Jones originated Project Help, an organization established to aid people in their needs. The organization was perpetuated through concerts performed by Jones and the Project Help Choir. Tickets to the concerts were either purchased by donation or canned goods to help needy families.

In 1972, Jones was one of the founders of The Black Expo in Nashville. Presently held at the Nashville Municipal Auditorium, it attracts more than 55,000 annually.

\$5.98 PRICE AT CANAAN

NASHVILLE—Canaan Records, the Southern gospel label distributed by Word, Inc., has announced an immediate price rollback to \$5.98 for both records and tapes. The rollback comes as an inflation fighting move, according to Stan Moser, Word senior vice president.

"This is neither a seasonal nor promotional move, but a permanent price change," explains Moser. "People are looking for leadership in today's record industry and we feel this is another aggressive move by Word. We believe the overall Canaan sales volume will increase significantly."

"We're committed to being an inflation fighter," claims Marvin Norcross, president of Canaan. "Working people buy Canaan Records; there's a demand and we're offering them records at a price they can afford."

First quarter releases for the label include albums by the Happy Goodman Family, the Inspirations, the Rex Nelon Singers and the first solo album by Sam Goodman.

Light & Lexicon Sales Rise 51%

NASHVILLE—The California-based Light Records and Lexicon Music, a gospel record and publishing company, reports gross sales for November 1979 increased 51% over the previous year.

"Contemporary gospel music has arrived as a major seller in the nation's record outlets as well as more than 4,000 Christian bookstores," boasts Larry Jordan, executive vice president of Light and Lexicon.

Jordan states that December sales also looked strong with final figures due shortly. "Our ASCAP check for performance royalties for radio and television airplay was up 100% over 1978," he adds. Contemporary artists enjoying a successful year include the Archers, Andrae Crouch, Jessy Dixon, John Fischer, Jamie Owens-Collins and the Sweet Comfort Band.

Gospel Scene

The Bill Gaither Trio recently presented two benefit concerts to aid the victims of Hurricane Frederick. One concert was done in Mobile, while the second concert took place at Olivet Nazarene College in Kankakee. The shows were a part of the Gaither Trio's fall concert tour, which took them through 15 states.

Lanny Wolfe has formed a new trio. The new members are Gail George and Lori Lewis. The Impact Records act will begin work shortly on a new album.

Johnny Cash recently guested on the "Rex Humbard Show." Cash sang several selections from "A Believer Sings The Truth," a gospel album on the Cachet label. The Humbard show airs on 211 television stations across the country.

Andrae Crouch recently appeared in concert with Dionne Warwick in a tribute to the late Martin Luther King at the Los Angeles Dorothy Chandler Pavilion. . . . Jessy Dixon will appear in concert with Paul Simon later this month. In March, Dixon will appear on the PTL Club.

The third annual "Jubilate" New Year's Eve celebration in Los Angeles honored Roy Rogers and Dale Evans for their outstanding Christian service. More than \$6,000 was presented to quadriplegic Joni Eareckson to help start her new ministry which offers counseling for both physical and spiritual needs as well as a referral system for medical supplies and equipment.

• Continued from page 10

for quality product. We're currently playing three cuts by Waylon Jennings, one of which is a duet with Hank Williams Jr. on Elektra. We have also played three Willie Nelson cuts on several different labels."

"I believe it can cause problems for an artist," claims Jimmy Bowen, vice president of Elektra Records here. "With product coming out on two labels at the same time, it causes more product in the market in a shorter period of time. It also depends on how hot the product and the artist are."

What can be done to correct the problems that arise when two labels are competing with the same artist? "The intelligent thing to do is to recognize the problem and work out a release schedule that works well for everyone," says Bowen. "We sat down and agreed with MCA to a staggered release plan for Mel Tillis. We released our first Tillis album in

Label Switches By Artists Becoming Commonplace

October, while MCA released its last Tillis album this past January."

"We don't want to go head to head with another label," explains Jerry Seabolt, director of operations for United Artists Records. "If people involved at the labels have the welfare of the artists at heart, it should all work out."

Foglesong agrees. "We try to work with the other label whenever possible."

"We try to pay attention to the timing of releases," says Leffel, "and it is conceivable to get in touch with the other label regarding the timing of a release."

However, on the other side of the coin, both CBS and RCA don't

worry about communicating, with other labels regarding releases. "We haven't encountered any major problems scheduling releases," reports Joe Galante, marketing vice president for RCA/Nashville. "Most of our artists have remained with us for the duration of their careers. With Willie Nelson, we've helped increase catalog sales and helped bring attention to Nelson's talent."

"We don't worry about communications between labels," says Rick Blackburn, CBS' marketing vice president. "Willie Nelson has been making records for various labels for 25 years. We can't worry about which label is planning to release a Nelson album or single."

Communications by the labels would be helpful from the radio viewpoint, says Diane Brennan, music director at WBAM-AM in Montgomery, Ala. "It would be helpful if the labels had communications. I don't like to saturate the playlist with product by the same artist, although many times it depends on the artist."

The benefits of an artist being on more than one label at the same time would automatically mean double exposure, but rarely overexposure.

"Being on UA and Columbia has not hurt Crystal Gayle," states Seabolt. "She's a viable, marketable artist, but the labels can get hurt, and it can cause confusion for radio and retail accounts."

With all the major record deals taking place during the past 18 months, will there be more or less movement between labels by artists?

"It goes in spurts," says Bowen. "Late '78 and all of 1979 was a big year for country superstars to move, either by making new deals with their current company or changing labels. I think it will be about another four years before we see any more major movement."

"There are few secrets in this business," notes Foglesong, "and most people know when an artist's contract is about to expire."

Seabolt has developed his own theory about artists changing labels. "By personal observation, there is less movement by artists. It tends to relate to the economy. Each label has had economic cutbacks in the last year, and if an artist has been able to survive the cut, there is some degree of security. Also, there aren't a lot of labels to go to, and the days of the big bucks are gone."

Virginia All-Out To Honor Roy Clark

RICHMOND, Va.—In an unprecedented session, the joint governing bodies of the state of Virginia voted a unanimous resolution Jan. 16 honoring native son Roy Clark.

The MCA recording artist was on hand to watch with members of his family as legislators in both the Senate and the House passed a resolution commending Clark as an outstanding native son and entertainer.

On the same day, Clark also re-

ceived a special gubernatorial citation from Gov. John Dalton, proclaiming Jan. 16 as "Roy Clark Day" in Virginia and recognizing his accomplishments in spreading "the therapy of laughter... and reflecting honor on the state of his birth."

Along with these honors, the entertainer was also given a special Agri-Business award in the shape of a banjo and carved out of walnut from Clark's native home county, commemorating the first instrument the performer ever played.

Following his appearances in both bodies of the Virginia legislature, Clark was the guest of honor at a gala banquet hosted by the Agri-Business Assn. and attended by the governor and the entire membership of the General Assembly. Clark performed at the affair with the entire cast of his stage show, which he had flown in from a just-completed two-week engagement in Las Vegas.



Clark Tribute: As MCA entertainer Roy Clark, right, and his father, Hester Clark, left, look on, Virginia Gov. John Dalton signs the proclamation designating Jan. 16 as "Roy Clark Day" throughout the Commonwealth state.

Statler Bros. Get a Blitz

NASHVILLE—Phonogram/Mercury has launched a sales, promotion and marketing campaign for the new Statler Brothers album.

Besides the album, and a new single, the Statlers are initiating the decade with a major tour and a role in the movie sequel to the boxoffice hit, "Smokey And The Bandit."

Currently charting on the Billboard Hot Country Singles chart is "(I'll Even Love You Better) Than I Did Then," the only previously unreleased track on the new LP "The Best Of The Statler Brothers Rides Again, Vol. II."

The Phonogram/Mercury program keys in on radio advertising, to be coordinated with LP giveaways and specific store tie-ins. Additionally, a two by three-foot color poster of the album cover is being made available. Consumer and trade advertising will be coordinated for both the album and single.

The Statler Brothers tour, which reportedly grossed more than \$5 million in 1979, and included 39 sellout dates, will reach 18 cities in the U.S. over the next 45 days.

The group will travel to Las Vegas to appear in "Smokey And The Bandit, Together Again," the working title of the Burt Reynolds sequel. Plans call for the Statler Brothers to appear in the film as themselves, performing "Do You Know You Are My Sunshine," a former Billboard No. 1 single, and included on the new album.

In addition, they will record "Charlotte's Web," a song written for the film, which will be included in the soundtrack. Jerry Kennedy, the Statler's long-time producer, will oversee the recording. The sequel film is tentatively set for release in December 1980.

Music Mill 50% Share To MDJ

NASHVILLE—Larry McBride, president of MDJ Records and Productions, has acquired a 50% equity

ownership in the Music Mill, a Nashville recording facility.

Harold Shedd, the copartner in the transaction, will be responsible for all MDJ activity in production and recording in Nashville.

McBride and Shedd plan an expansion of the studio facilities, and will immediately upgrade the existing 16-track control room with the latest 24-track equipment, which will allow a full 40-track studio. Additionally, another floor will be added to the one story premises. The structure will house offices, a musicians lounge and a demo studio. Also in the plans is a video facility.

MDJ's artist roster, including Alabama, Stephany Samone, Kenny Seratt, David Smith and Judy Argo, will record exclusively at the Music Mill studio.

'Hee Haw' Looks For a New Base

NASHVILLE—In a mutual agreement reached with Youngstreet Productions, producers and syndicators of "Hee Haw," WTVF-TV here will no longer provide production facilities for the program's tapings.

Explaining the cancellation, Harold Crump, executive vice president and general manager of WTVF, emphasizes the move stems from a change of direction for the station and in no ways reflects on the show.

"Channel 5 has been operating two separate businesses—production and broadcasting—out of the same facility for some time," says Crump. "The management of the station has decided now to concentrate solely on broadcasting and get out of the tv production end. 'Hee Haw' was the only remaining program that we were still producing in our studios."

"Hee Haw's" new season is due to begin filming in June, although Youngstreet has not made a decision as to where it will resume production.

Europe For Lewis

NASHVILLE—Jerry Lee Lewis and The Stamps will tour Europe for two weeks commencing Feb. 7. The Stamps' first European tour will take the group to England, Holland, Belgium and France, opening for Lewis.

The Stamps, headed by J.D. Sumner, will perform a rock and country show, similar to their shows with the late Elvis Presley. The tour is sponsored by Jeffrey S. Kruger of the Kruger Organization.

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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))	
★	★	★	★	★	★			★	★	★	★	★	★			★
★	1	10	★	41	5	69	I'LL BE COMING BACK FOR MORE—T.G. Sheppard (C. Putman, S. Whipple), Warner/Curb 49110 (Tree, BMI)	★	85	2	★	69	85	2	TONIGHT LET'S SLEEP ON IT BABY—Mel Street (M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI)	
★	2	10	★	47	5	70	LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	★	NEW ENTRY	→	★	70	NEW ENTRY	→	COULDN'T DO NOTHIN' RIGHT—Roseane Cash (K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI)	
★	4	9	★	42	7	71	LOVE ME OVER AGAIN—Don Williams (D. Williams), MCA 41155 (Bibo; ASCAP)	★	71	61	14	★	71	61	14	MISSIN' YOU—Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)
★	7	8	★	51	4	72	YEARS—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41162 (Pi-Gem, BMI)	★	72	75	2	★	72	75	2	WHAT I HAD WITH YOU—Sheila Andrews With Joe Sun (C. Putnam, S. Throckmorton), Ovation 1138 (Tree, BMI)
★	5	12	★	NEW ENTRY	→	73	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls (B. Morrison, B. Zerbe, J. Zerbe), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	★	73	60	11	★	73	60	11	GO FOR THE NIGHT—Freddy Weller (B. Cason, F. Weller), Columbia 1-11149 (Buzz Cason, ASCAP/Young World, BMI)
★	6	9	★	41	3	12	YOUR OLD COLD SHOULDER—Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)	★	74	64	7	★	74	64	7	HOLD ON TIGHT—Porter Wagoner (P. Wagoner), RCA 11771 (Owepac, BMI)
★	8	12	★	NEW ENTRY	→	75	BLUE HEARTACHE—Gail Davies (P. Cratt), Warner Bros. 49108 (Lizzie Lou, BMI)	★	75	NEW ENTRY	→	★	75	NEW ENTRY	→	TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190 (Acuff-Rose, BMI)
★	9	11	★	43	5	76	BACK TO BACK—Jeanne Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	★	76	69	14	★	76	69	14	I DON'T WANT TO LOSE YOU—Con Hunkey (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Algee, BMI)
★	10	8	★	44	9	77	BABY, YOU'RE SOMETHING—John Conlee (R. Vanhooy, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)	★	77	62	10	★	77	62	10	I MUST BE CRAZY—Susie Allanson (B. McDill), Elektra/Curb 46565 (Hall-Clement, BMI)
★	12	5	★	45	22	11	DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems/EMI, BMI)	★	78	NEW ENTRY	→	★	78	NEW ENTRY	→	TONY'S TANK-UP, DRIVE-IN CAFE—Hank Thompson (G. Sutton), MCA 41176 (Rodeo Cowboy, BMI)
★	13	7	★	46	5	79	I CAN'T GET ENOUGH OF YOU—Razzy Bailey (J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI)	★	79	NEW ENTRY	→	★	79	NEW ENTRY	→	THE FIRE OF TWO OLD FLAMES—Roy Head (T. Seals, M.D. Barnes), Elektra 46582 (Irving/Down 'N Dixie, BMI)
★	14	10	★	47	18	12	SUGAR FOOT RAG—Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRO-Cromwell, ASCAP/TRO-Hollis, BMI)	★	80	90	2	★	80	90	2	YOU WIN AGAIN—Jerris Ross (H. Williams), Door Knob 9-117 (WIG) (Acuff-Rose, BMI)
★	16	5	★	48	34	9	I AIN'T LIVING LONG LIKE THIS—Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	★	81	NEW ENTRY	→	★	81	NEW ENTRY	→	SUNSHINE—Juice Newton (J. Edwards), Capitol 4818 (Castle Hill, ASCAP)
★	15	9	★	49	11	12	THE SHUFFLE SONG—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)	★	82	NEW ENTRY	→	★	82	NEW ENTRY	→	NIGHT LIFE—Danny Davis & Willie Nelson (Nelson, Buskirk, Breeland), RCA 11893 (Tree/Glad, BMI)
★	17	5	★	50	NEW ENTRY	→	NOTHING SURE LOOKED GOOD ON YOU—Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	★	83	NEW ENTRY	→	★	83	NEW ENTRY	→	DRIFTIN AWAY—Micki Mori (J. Rodriguez), Oak 1010 (Hallnote, BMI)
★	24	4	★	51	26	13	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)	★	84	67	14	★	84	67	14	LAY BACK IN THE ARMS OF SOMEONE—Randy Barlow (N. Chinn, M. Chapman), Republic 049 (Chinnichap/Careers, BMI)
★	19	8	★	52	54	5	COME TO MY LOVE—Cristy Lane (J. Silbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)	★	85	70	14	★	85	70	14	RAINY DAYS AND STORMY NIGHTS—Billie Jo Spears (C. Craig), United Artists 1326 (Mimosa/Wormwood, BMI)
★	21	7	★	53	27	15	DRINKIN' AND DRIVIN'—Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)	★	86	86	3	★	86	86	3	DO YOU REMEMBER ROLL OVER BEETHOVEN—Sonny Curtis (S. Curtis), Elektra 46568 (Skol, BMI)
★	19	20	★	54	25	13	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez (B. McDill), Epic 9-50808 (Hall-Clement, BMI)	★	87	92	3	★	87	92	3	HARBOR LIGHTS—Rusty Draper (J. Kennedy, H. Williams), K L 001 (Nu-Sound) (Chappell, ASCAP)
★	20	5	★	55	57	4	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)—Tom T. Hall (T.T. Hall)/(T.T. Hall), RCA 11888 (Hallnote, BMI)/ (Hallnote, BMI)	★	88	89	2	★	88	89	2	BACK STREET AFFAIR—Joe Douglas (B. Wallace), Foxy Cajun 001 (NSD) (Unichappell, BMI)
★	32	4	★	56	66	5	WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap (B. McDill), RCA 11909 (Hall-Clement, BMI)	★	89	93	2	★	89	93	2	BREAK AWAY—Bill Wence (B. Wence), Rustic 1005 (Cristy Lane/Iron Skillet, ASCAP)
★	31	4	★	57	39	8	CRYING—Stephanie Winslow (R. Orbison, J. Melson), Warner/Curb 49146 (Acuff-Rose, BMI)	★	90	94	2	★	90	94	2	FOR A SLOW DANCE WITH YOU—Jerris Kelly (M. Lloyd, S. Whisenhunt), Little Giant 021 (Mike Lloyd, SESAC)
★	23	3	★	58	52	12	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)	★	91	91	5	★	91	91	5	PROVE IT TO YOU ONE MORE TIME AGAIN—Kris Kristofferson (K. Kristofferson), Columbia 1-11160 (Resaca, BMI)
★	30	8	★	59	28	14	LET JESSE ROB THE TRAIN—Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)	★	92	87	4	★	92	87	4	BEHIND YOUR EYES—The Charlie Daniels Band (J. Boylan), Epic 9-50806 (Great Eastern, BMI)
★	29	8	★	60	53	12	CHAIN GANG OF LOVE—Roy Clark (R. Bowling, B.E. Wheeler), MCA 41153 (Roger Bowling, BMI)	★	93	88	5	★	93	88	5	DEAR MR. PRESIDENT—Max D. Barnes (M.D. Barnes), Ovation 1139 (Plum Creek, BMI)
★	45	5	★	61	56	13	NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)	★	94	NEW ENTRY	→	★	94	NEW ENTRY	→	WHAT'S A NICE GIRL LIKE YOU (Doin' In A Love Like This)—Springer Brothers (K. Walker), Elektra 46575 (Acuff-Rose, BMI)
★	46	4	★	62	59	14	MEN—Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	★	95	95	2	★	95	95	2	NASHVILLE BEER GARDEN—Andy Badale Orchestra (Stanton, Badale, Johnson, Monk), GP 577 (April/Surrey/Anlon/Terry, ASCAP)
★	35	8	★	63	58	12	LOVE HAS TAKEN ITS TIME—Zella Lehr (D. Keen, J. Pritchard, R. Brooks), RCA 11754 (Tree, BMI/Cross Keys, ASCAP)	★	96	NEW ENTRY	→	★	96	NEW ENTRY	→	HER CHEATIN HEART (Made A Drunken Fool Of Me)—Jerry Nail (D. Kirby, J. Nail, J. Okonski), El Dorado 156 (Longhorn)
★	33	9	★	64	80	2	I LOVE THAT WOMAN (Like The Devil Loves Sin)—Leon Everette (P. Huffman, J. Keller), Orlando 105 (PMS) (Wee-Bee/Papa Jo, BMI)	★	97	71	9	★	97	71	9	JUST WHAT THE DOCTOR ORDERED—Becky Hobbs (B. Hobbs), Mercury 57010 (Al Gallico, BMI)
★	48	5	★	65	65	7	PLAY ANOTHER SLOW SONG—Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)	★	98	82	10	★	98	82	10	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), Columbia 1-11079 (Ice Age, ASCAP)
★	49	3	★	66	76	3	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	★	99	68	7	★	99	68	7	LET'S GO THROUGH THE MOTIONS—The Cates (D. Gillon), Ovation 1134 (Short Rose, ASCAP)
★	36	7	★	67	NEW ENTRY	→	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (C.B. Sager, P. Allen), A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	★	100	77	13	★	100	77	13	THIS MUST BE MY SHIP—Carol Chase (R. Murrain, S. Anders, T. Murrain), Casablanca West 4501 (Blackwood/Magic Castle, BMI)
★	37	8	★	68	78	2	I'M INTO THE BOTTLE (TO GET YOU OUT OF MY MIND)—Dean Dillon (D. Rutherford, S. Abbott), RCA 11881 (Pi-Gem, BMI)									
★	40	5					NEVER SEEN A MOUNTAIN SO HIGH—Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50753 (Ronnie McDowell, SESAC/Tree, BMI)									



ROCKING OAKS—The Oak Ridge Boys enliven the stage of Don Kirshner's "Rock Concert." The MCA Records group taped six songs for the television show.

Nashville Scene

By KIP KIRBY

Brenda Lee's heralded "comeback" seems to be rolling along great guns these days. Not only is the tiny MCA singer up for a Grammy as best female country artist of the year, but now she's also playing a small role in the movie, "Smokey And The Bandit II." Lee's also been seen huddling with producer Snuff Garrett to determine which songs she'll be singing in the film. All of this comes hot on the heels of her successful Japanese tour in early January.

Willie Nelson and Kris Kristofferson, two long-time musical partners, layed a concert together recently in Amarillo, Tex. Following their show, they surprised old friend Billy Joe Shaver by dropping in to sit in on his set at a newly-opened club there called the Silver Tooth. We hear the music went on into the wee hours of the night.

Currently whipping up a steadily-growing core of excitement around Nashville is a new group called **Bandera**. The band's sound is delightfully reminiscent of the early Eagles—strong country-rock original material and impressive tight vocal harmonies. In several recent performances at local clubs here, **Bandera** managed to pack in crowds that seemed to multiply with each appearance. Original founder of the band, incidentally, is former L.A.-based musician and cartoonist, Lore, who did the artwork



RARE APPEARANCE—During an unexpected performance on the "Grand Ol' Opry," RCA's Dolly Parton received hugs from her backstage fans. Parton's surprise appearance to the "Opry" came during a holiday visit in Nashville prior to her extended engagement in Atlantic City.

for three New Riders of the Purple Sage album covers (including "Panama Red").

Who Says You Can't Plan Too Far Ahead? ... The Atlas Artist Cowboy Rhythm Band has been set for a concert in Clare, Mich. on Oct. 4, 1980. On the bill will be all the group's members: Ernest Tubb & the Texas Troubadors, Charlie Louvin & the Big Men, Charlie Walker, Justin Tubb, Ernie Ashworth & Little Roy Wiggins, Connie Eaton, Ted Barton, Dick Shuey and Marty Martell. (All this is one group?) Their current single is "Texas Is A Honky Tonk Town."

When Rounder Records Riders In The Sky finished its album and took off for a week's engagement in Aspen, Colo., they converted another fan—John McEuen of Dirt Band fame (and brother of William McEuen, Steve Martin's producer and manager). McEuen sat in with the Riders on a couple of evenings and also invited them into his Aspen Recording Society Studio to add their distinctive "oohs and ahs" to a solo project he's working on.

Columbia's Johnny Duncan touring the north-west with Jim Ed Brown & Helen Cornelius with a projected 100-plus dates on his road agenda for 1980.

"The Coal Miner's Daughter" is getting a

ASCAP Rules Undergo Switch

NASHVILLE—ASCAP has tightened its criteria covering country songs qualifying for the organization's awards presented at the annual ASCAP banquet held here during October's country music week.

Beginning Oct. 6, 1979 and ending Sept. 27, 1980, awards will be given to writers, publishers, artists and producers with songs that have appeared for a total of 10 consecutive weeks on any one of the three music publications' country singles charts and that have reached the number 50 position on any two of these charts.

Previously, any song that had remained on any one of the three country singles trade charts for 10 weeks qualified as an award winner.

Bradshaw Album Next On Agenda

NASHVILLE—Pittsburgh Steelers quarterback Terry Bradshaw will return to Nashville in the next few weeks to begin work on a gospel album.

Bradshaw recorded a country music album in 1975 for Mercury. His new album will be "basically Christian music," according to his producer Jerry Crutchfield of MCA Music.

The album will be released by the Benson Co. with the instrumental tracks already recorded. While in Nashville, Bradshaw and Crutchfield will be selecting material for an upcoming country album.

TOP BILLING WORKSHOP

• Continued from page 28

pert Bob Boatman. Topics due to be covered during this discussion include lighting design and patterns, colors and kinds of gels, cue sheets, costs of lighting systems and the advantages and disadvantages for artists purchasing their own systems.

The second seminar will be devoted to publicity and the ways managers and artists can work more advantageously with the media. Joan Dew, music journalist and coauthor of Tammy Wynette's recent autobiography, will chair this segment.

Following lunch provided by Top Billing, the workshop will continue with a panel on sound, moderated by Rich Carpenter of Carlos Sound. Subjects to be covered include kinds of equipment and relative expense, custom-built systems, working with furnished house p.a.s. setting up sound equipment in different concert situations and mixing techniques.

Says Tandy Rice, president of Top Billing: "This workshop is being conducted for our artists, their professional staffs and our own Top Billing personnel to furnish the latest information on state-of-the-art industry techniques."

If this year's venture is successful, Top Billing plans to continue the workshop series next year with possible topics slated to include contracts, touring and customs and business accounting on the road.

Chart Fax

By GERRY WOOD

T.G. Sheppard showing continuing strength in his No. 1 slot, still flashing that star. The Oak Ridge Boys are close behind and still holding their star, too. With Don Williams, Barbara Mandrell, Anne Murray, Crystal Gayle, Jeanne Pruett, Gail Davies and John Conlee all clustered in the top 10 with stars, it's getting crowded at the top.

Other prime movers include Waylon Jennings, from 16 to a strong starred 13, Willie Nelson, at 16 with a star, giving chase to Ol' Waylon, Johnny Paycheck from 21 to a starred 18, and Buck Owens from 30 to 24 with a star. Ronnie Milsap, who moved 22 notches last week with "Why Don't You Spend The Night," moves another 11 this week—to 21 star. Stephanie Winslow, showing considerable strength for a new act, has taken "Crying" to a starred 22.

Last week's biggest jumper, Mel Tillis has leaped another 15 positions, up to 23 with a star. Zella Lehr continues her healthy showing at a starred 28, while "Numbers" by Bobby Bare shows good numbers at 26 star. Charly McClain with "Men" moves to a starred 27—she and

Bare share honors for the biggest moves—19 spots.

George Burns has become a bona fide country star as his "I Wish I Was Eighteen Again" climbs to a starred 36. Both Johnny Duncan and the Statler Brothers posted formidable moves, up 18 spots, to number 30 and 31. Other prime movers this week on Billboard's Hot Country Singles chart are Jack Freene, Hoyt Axton, Reba McEntire, Streets and Mel Street.

Key new tunes are Conway Twitty with "I'd Love To Lay You Down" debuting at a powerful 39 star. The Bellamy Brothers aren't far behind, at 42 star, with "Sugar Daddy." Moe Bandy and Alabama are hot new entries.

On the LP chart, Kenny Rogers continues his domination at a starred No. 1, but the "Electric Horseman" soundtrack, featuring Willie Nelson, takes a healthy leap from 29 to 16 star. Eddie Rabbit's "Loveline" also moves solidly ahead—to a starred 30.

Key new addition to the album chart is "The Best Of The Statler Brothers Rides Again, Vol. II" on Mercury. It hits at a starred 18 in its first week.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	19	1	KENNY—Kenny Rogers, United Artists LWAK-979
2	2	12	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	3	40	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
4	4	60	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
5	5	18	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
6	6	12	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★ 8	11	11	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
8	7	14	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
9	10	12	CLASSIC CRYSTAL—Crystal Gayle, United Artists LC0-982
★ 10	12	26	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
11	9	17	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
12	11	12	PORTRAIT—Don Williams, MCA 3192
13	13	106	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
14	14	31	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
15	17	39	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★ 16	29	3	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
17	18	43	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
★ 18	NEW ENTRY		THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
19	16	12	THE BEST OF EDDIE RABBITT, Elektra 6E-235
20	20	9	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
21	23	20	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
22	22	11	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
23	25	91	STARDUST—Willie Nelson, Columbia JC 35305
24	24	16	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
25	15	42	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
26	26	17	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
27	21	50	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
28	28	7	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
29	19	37	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
★ 30	39	36	LOVELINE—Eddie Rabbitt, Elektra 6E-181
31	27	24	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
32	32	33	IMAGES—Ronnie Milsap, RCA AHL 13346
33	36	23	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
34	38	61	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
35	35	18	FOREVER—John Conlee, MCA 3174
36	33	16	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
37	30	33	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
38	41	26	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachel CL 33001
39	42	39	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
40	40	10	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
41	43	5	KENNY ROGERS—Kenny Rogers, United Artists UA-LA 689-G
42	45	2	SIMPLE LITTLE WORDS—Cristy Lane, United Artists LT-978
43	44	3	A BELIEVER SINGS THE TRUTH—Johnny Cash, Cachel 9001
44	47	2	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
45	34	4	EVERYTIME TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists UALA-864-H
46	46	9	ME AND PEPPER—Mel Tillis, Elektra 6E-236
47	48	2	ENCORE!—Jeanne Pruett, IBC 1001
48	31	4	DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H
49	NEW ENTRY		EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
50	50	3	GREATEST HITS—Mac Davis, Columbia JC 36317

four-star review from Playboy Magazine (the publication's highest possible rating) for its excellence. Critics will view the movie throughout the month of February at more than 20 screenings across the country, while the premiere takes place in Nashville at the Belle Meade Theatre March 4. All stars of the cast will be on hand, plus, of course, Loretta Lynn herself. Also, deejays attending the Country Radio Seminar in Nashville will be treated to a special showing of

the movie March 14. You Call This A Vacation? ... During the holidays, the Oak Ridge Boys took time off to relax from their hectic touring pace. They changed drummers (new percussionist is Fred Satterfield), added a lead/rhythm guitarist, Pete Cummins, and a second keyboardist, Ron Fairchild, and then rehearsed a new road show for 1980. Sorry, guys, but that isn't what's meant by "taking time off!"

NO AD \$\$ FROM MANUFACTURERS

Blank Videotape—Help Wanted

• Continued from page 1

holders held up video product as a meaningful product for the '80s.

But in most chain stores surveyed nationally, leadership admits it is being low-key about the presence of blank videocassettes. It's as yet not a big dollar grabber. And they point out that manufacturers haven't sup-

plied much in the way of ad dollars or in-store merchandising.

"We just got a good display rack for a pegboard accessories wall from 3M," says Dwight Montjar of Stark Record Service, North Canton, Ohio. It's the only fixture, reportedly, yet supplied by a manufacturer specifically for a piece of product

that is unorthodox in size and won't fit into most existing fixtures.

Mike Reff of the seven Everybody's stores in the Northwest and Mark Willard of Record Theatre, the Buffalo-based chain, are storing blanks in glass showcases near the register. Ira Heilicher of the four

(Continued on page 36)

Audio Dictionary Available From CAMEO Organization

ANAHEIM, Calif.—CAMEO, the Creative Audio & Music Electronics Organization, has made its "Dictionary Of Creative Audio Terms" available.

The 100-page booklet contains 1,000 terms relating to the recording, sound reinforcement and electronic music industries, according to Larry Blakely, president of the 34-member trade organization.

Some 25,000 copies have been published with NAMM, the National Assn. of Music Merchants, purchasing 10,000 for member application. Members of CAMEO will also receive copies, indicates Blakely, while the dictionary will be made available to the interested general public via direct mail. Cost is \$4.95.

The dictionary is the first major project completed by CAMEO and was nearly a year in the making. It was written and edited by Gary Davis & Associates of Topanga, Calif.

"We felt we had to take an educational posture," says Blakely, "because we perceive lack of information on various levels as a hindrance to the expansion of the creative audio electronics marketplace."

CAMEO, in tandem with NAMM, sponsored two educational seminars here at the NAMM Winter Market which ended its three-day run Sunday (20) at the Disneyland Hotel complex.

They included "Procedures For Live Sound Mixing" featuring Stanal Sound's Stan Miller leading a broad ranging question and answer session and "Becoming A Pro Sound Dealer" featuring three successful merchants in that area.

CAMEO also is going to start a series of regular educational seminars for consumers in the fall. Dates and sites, however, have yet to be determined. Blakely hopes the seminars will be in cooperation with CAMEO, local dealers and manufacturers.

CAMEO is also looking at other major established trade shows for possible participation with educational seminars.

The organization will again sponsor CAMEO educational seminars at the NAMM Summer Market this June in Chicago.

CAMEO members now include Acoustic Control, AKG Acoustics, Altec Lansing, ARP, Biamp, Bose, BSR (dbx), Burns Audiotronics (Beyer Dynamic), Cetec Gauss, Cerwin-Vegas, Dallas Musical Instruments, Eastern Acoustic Works, Electro-Voice, Tapco, Eventide Clockworks and EXR.

Also: Fender, JBL, Kustom, MIC-MIX, Musical Instrument Corp. of America, MXR, Peavey, QSC, Roland, SAE, Sequential Circuits, Sesscom, Sound Workshop, Sunn, Tangent, TEAC Tascam, Unicord (Korg, Marshall) and Yamaha.

JIM McCULLAUGH

CAMEO & NAMM SPONSOR

Seminar Message: Fewer Sound Lines

By JIM McCULLAUGH

ANAHEIM, Calif.—The professional sound market continues to grow with more retailers merchandising equipment of this type.

But entering dealers should place emphasis on fewer lines, advocate entire systems, maintain service departments and gain maximum knowledgeability about the products and their local marketplace before making the full-scale commitment.

These were the key messages heard by dealers attending a pro sound panel discussion here Jan. 19 at the three-day National Assn. of Music Merchants Winter Market which ended Sunday.

The CAMEO (Creative Audio & Music Electronics Organization) and NAMM-sponsored seminar was both educational and reflective of present marketing conditions.

Increasing numbers of musical instrument dealers, who make up the bulk of NAMM attendees, are forming pro divisions to merchandise sound-related equipment as a means of adding profitability to their operations.

That market condition is reflected by the increasing number of sound-oriented firms which exhibit at NAMM, this year nearly 140 out of 250 exhibitors. In fact, the proliferation will cause NAMM to relocate its Winter Market to the Los Angeles Convention Center in January of 1981 and away from the traditional Disneyland Hotel complex here.

J.D. Sharp, Bananas At Large, San Rafael, Calif., indicated he got into pro sound in 1976 and is now a combination music store pro sound operation.

"We began," he said, "with a few lines, TEAC Tascam and JBL, for example, and now have hundreds of lines available.

"It was a good time for us to enter the market," he continues, "but if I were entering now I would go for fewer lines and put my emphasis on complete systems. It's taken us years of gaining knowledge to become profitable, however.

"If you are going to enter this market, look at like it as if you were going to become a video dealer, or some other area you know little about. You have to become knowledgeable enough to make decisions that will make you money. Read ev-

erything you can get your hands on. Your best insurance is knowledge.

"As far as inventory goes, concentrate on systems and package them intelligently. A lot of professional equipment carries shorter mark-ups."

"Product knowledge is the best tool to keep your profit up," indicated Ray Hartman of California Musical Instruments who operates American Music in Seattle.

"If your knowledge is good," he added, "then consumers will spend more money with you. An important part of that also is maintaining a good in-house service facility. Take care of everything you sell. Minimize your product lines and maximize your knowledge. That equals profitability."

Hartman admits that he uses a discounting approach for his California Musical Instruments operation.

"That's a viable approach," he emphasized, "because you are working with longer margins. It doesn't work, however, in pro sound where the margins are short. It's a different ballgame. You must know what you're doing."

Fred Bremante, head of Daddy's Junkie Music Stores, a three-store music instrument/pro sound chain in New Hampshire, indicated that he gave one of his store managers an expense account in order for him to visit local clubs on a regular basis.

"That way," he said, "he is able to give out-of-town bands our card and generate goodwill that's been valuable in an advertising sense."

Bremante added that he has had little success advertising in local media but has had extraordinary success with an in-house published newsletter that goes out to 7,500 customers every month.

"I don't want to be in the newspaper business," he said, "but it works and makes money for us."

Hartman indicated that he has had good success by offering bands free recording time if they buy a small studio system.

"We maintain an 8-track studio in our Seattle showroom that doubles as a sales tool. We have also offered to record and press 250 singles for a group when it purchases \$2,000 or more of recording equipment. And that's been a good promotion."

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**T/A/V issue:
April 26, 1980**

Billboard
The Weekly Authority in Tape/Audio/Video Coverage.

**Ad deadline:
March 28, 1980**

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	12	THE GODFATHER Paramount Pictures, Paramount
2	2	12	SATURDAY NIGHT FEVER Paramount Pictures, Paramount
3	3	12	M*A*S*H 20th Century-Fox Films, Magnetic Video, CL-1038
4	6	12	BUTCH CASSIDY AND THE SUNDANCE KID 20th Century-Fox Films, Magnetic Video, CL-1061
5	4	12	GODFATHER, II Paramount Pictures, Paramount
6	5	12	PATTON 20th Century-Fox Films, Magnetic Video, CL-1005
7	7	12	THE SOUND OF MUSIC 20th Century-Fox Films, Magnetic Video, CL-1051
8	19	7	BARBARELLA Dino De Laurentis Cinematografica S.P.A., Paramount
9	17	10	HAROLD & MAUDE Paramount Pictures, Paramount
10	12	12	THE GRADUATE Avco Embassy Pictures, Magnetic Video, CL-4006
11	24	12	FLESH GORDON Graffiti Productions, Meda, M502
12	30	12	LOOKING FOR MR. GOODBAR Paramount Pictures, Paramount
13	21	7	THE SHOOTIST Dino De Laurentis, Paramount
14	23	10	CHINATOWN Long Road Productions, Paramount
15	14	12	THE AFRICAN QUEEN Viacom International, Magnetic Video, CL-2025
16	29	10	THE FRENCH CONNECTION 20th Century-Fox Films, Magnetic Video CL-1009
17	11	12	MURDER ON THE ORIENT EXPRESS EMI Film Distributors, Ltd., Paramount
18	9	7	MANITOU Avco Embassy Pictures, Magnetic Video, CL-4030
19	18	12	THE POSEIDON ADVENTURE 20th Century-Fox Films, Magnetic Video, CL-1058
20	8	8	TOWERING INFERNO 20th Century-Fox Films, Magnetic Video, CL-1071
21	13	12	TORA! TORA! TORA 20th Century-Fox Films, Magnetic Video, CL-1017
22	35	3	THE GENERAL (Not Listed) (Not Listed)
23	22	8	THE TEN COMMANDMENTS Paramount Pictures, Paramount
24	20	12	HELLO DOLLY 20th Century-Fox Films, Magnetic Video, CL-1001
25	25	7	BEST OF HECKEL & JECKEL Viacom International, Magnetic Video, CL-2009
26	26	7	DEATH WISH Dino De Laurentis, Paramount
27	28	7	NASHVILLE American Broadcast Co., Inc., Paramount
28	27	7	MARATHON MAN Gelderse Maatschappij N.V., Paramount
29	10	3	THE LONGEST DAY 20th Century-Fox Films, Magnetic Video CL-1021
30	15	8	KING KONG (1977) Dino De Laurentis, Paramount
31	36	3	WAR OF THE WORLDS Paramount Pictures, Paramount
32	16	8	3 DAYS OF THE CONDOR Dino De Laurentis, Paramount
33	31	12	CARNAL KNOWLEDGE Avco Embassy Pictures, Magnetic Video, CL-40003
34	39	3	LADY SINGS THE BLUES International Copyright Conventions, Paramount
35	NEW ENTRY		THE DEEP Columbia Pictures, Time-Life (Not Listed)
36	NEW ENTRY		STORY OF O Allied Artists, Allied Artists Video, 01009
37	NEW ENTRY		THE LONGEST YARD Long Road Productions, Paramount
38	NEW ENTRY		THE MAKING OF STAR WARS 20th Century-Fox Films, Magnetic Video, CL-1052
39	38	3	SHOOT AVCO Embassy Pictures, Magnetic Video, CL-4013
40	40	3	SHANE Paramount Pictures, Paramount

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

Sound Business: Video

Dealers In Videotape

• Continued from page 34

Great American Music stores in the Twin Cities has it out in the open, but equipped with security devices, with other non-record product.

The Sound Warehouse stores out of Oklahoma City, Disc Records out of Cleveland and the Oz/Music Scene outlets, Atlanta, like many others, stock blank videotape with audio tape.

Montjar says about 55% of the approximately 90 Camelot/Grapevine stores handle Memorex and TDK product. He points up Cincinnati as his most progressive market. Like his peers, he finds the larger the city, the better the movement because hardware is selling well in the big cities.

Jay Jacobs of the four Music Jungles, Knoxville, handles the same two brands. He has a VTR unit in the vicinity of the blank videotape sale area. It boosts interest. Reff rotates one VTR unit among his several Portland outlets.

The Harmony Houses in Detroit display blank tape from TDK, Fuji, Scotch and Maxell in wall baskets near the checkout station. Buyer John Beers ran a quarter-page ad in a Christmas tabloid insert the Carl Thom stores ran in the Motor City Free Press and got excellent response.

Libman finds the MCA/Magnavox DiscoVision videodisk entry in Atlanta causes video excitement and spurred his blank tape sales. He stocks only TDK. He notes he can't get enough of the L-500 product. He uses "good TDK four-color posters" in his stores to attract attention.

The Music Plus stores in Southern California get the best traffic on Scotch blank, states buyer Norton Young because they provide the best ad support. The stores handle TDK, Memorex and Maxell as well. Both Young and Montjar note the tape makers should take a page from the accessories' firms which stage merchandising and sales contest to boost clerk interest.

John Marmaduke of the Hastings Books & Records, and Record/Sound Town chain says buyer Robert Zunick has signs on tape in every store. He needs his first ad money, as do several others.

George Hill, tape buyer for the Danjay Music operation, which supplies 90-plus Budget Tape & Record outlets, is discouraged by the slow movement, but indicates he will continue to encourage store owners to stock TDK and Memorex.

Bud Daily of the Cactus stores in Houston feels advertised sales are the answer. Like so many of his contemporaries, Daily finds the blank videotape buyer is a new demographic for retail. "He's a 30 and up male," Daily adds.

Sterling Lanier of the growing Record Factory outlets, Northern California, and Jim Grimes, National Record Mart/Oasis, Pittsburgh, both are "very limited" in blank videotape, but both indicate that by midyear, their chains will be pushing harder.

Accessories for hardware and software, such as Scotch head-cleaner and Le-Bo and Savoy cassette storage case, are similarly slow, but are being stocked. All interviewed noted that as more such accessories become available, more interest will develop.

The present estimated universe of consumer videocassette recorders in the U.S. is between one and two million. A recent CES Las Vegas video panel projected 1980 sales of VTR's to be between 500,000 and 700,000 units (Billboard, Jan. 19, 1980).



Keefco Video: Paul McCartney, right, chats with director Keith Macmillan at London's Hammersmith Odeon during one of the four nights of the UNICEF concerts for the people of Cambodia. Keefco, the L.A. and London based television production company, videotaped the four successive nights of rock concerts.

90-Minute TV Special Due For UNICEF Rock Dates

LOS ANGELES—Keefco, the L.A. and London-based television production firm which videotaped the four successive nights of the recent UNICEF rock concerts for the people of Cambodia, is in post-production with the project for a 90-minute special as well as four one-hour specials. The concerts were Dec. 26-29.

A U.K. networking has already been confirmed by Thames television for the all-inclusive 90-minute special while EMI Films, which

funded the entire project, is considering various other avenues of distribution for the footage.

Among artists who appeared the four nights were Queen, Paul McCartney and Wings, Ian Dury and the Blockheads, the Clash, Matumbi, the Who, the Pretenders, the Specials, Billy Connolly, Elvis Costello, Dave Edmunds and Rockpile, and others.

Keefco has produced more than 300 films and videotapes of recording artists in the last three years.

GARDENA THE CHOICE

InterMagnetics To Build Vidtape Factory In Calif.

LOS ANGELES—InterMagnetics Corp. is planning to build its first videotape facility in the U.S. in nearby Gardena.

The videotapes will be sold in the U.S. and overseas as both InterMagnetics products and private label goods, says Irv Katz, InterMagnetics chairman.

The factory will include equipment which InterMagnetics will itself construct, including coating, slitting, milling and testing machinery.

The Santa Monica-based company recently sold a videotape manufacturing factory package to a major Japanese firm (whose name has not yet been revealed, per a contractual agreement with the Asian conglomerate).

In addition to its own U.S. facility and the plant in Japan, the firm plans to build and license videotape facilities in other countries, Katz claims.

Videotape is a new venture for the company, which has specialized in building audio tape facilities—and making blank audio tape for global clients.

InterMagnetics will sell its own videotape brand through distribution channels already set up for selling audio and video hardware.

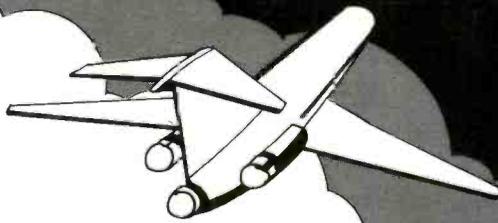
According to statistics gathered by the company, the market this year in the U.S. for blank videotapes should exceed 20 million tapes. And, according to the statistics, buyers of video recorders purchase 10-15 blank tapes during the first year of use.

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#1 Single This Week

VERTIGO/RELIGHT MY FIRE

Dan Hartman

Blue Sky (12-inch) 682



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DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	VERTIGO/RELIGHT MY FIRE/FREE RIDE —Dan Hartman Blue Sky (LP/12-inch*) LP-36302
★2	13	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX —The Whispers Solar (LP/12-inch*) BXL1-3521
3	2	I WANNA BE YOUR LOVER/SEXY DANCER —Prince Warner (LP) BSK-3366
★4	10	EVITA—all cuts —Festival RSO (LP) RS-1-3061
★5	8	HAVEN'T YOU HEARD —Patrice Rushen Elektra (LP/12-inch*) EK-243
★6	9	YOU KNOW HOW TO LOVE ME —Phyllis Hyman Arista (LP/12-inch*) LP 9509
★7	11	I CAN'T HELP MYSELF (Sugar Pie Honey) —Bonnie Pointer Motown (LP) M7-929
8	3	CAN'T STOP DANCING/IN MY FANTASY —Sylvester Fantasy (LP/12-inch*) F-79010/D-149
★9	12	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got) —Debbie Jacobs MCA (LP/12-inch*) MCA 3202

THIS WEEK	LAST WEEK	TITLE-Artist-Label
30	30	BODY SHINE/SLAP, SLAP, LICKEDY LAP —Instant Funk Salsoul (LP/12-inch*) SA-8529
31	33	BLOW MY MIND —Celi Bee APA/TK (LP/12-inch*) APA/TK-77005
32	34	I'LL TELL YOU —Sergio Mendes—Brasil '88 Elektra (LP/12-inch*) AS 11425
33	29	ON THE RADIO —Donna Summer Casablanca (LP) NBLP-7189
34	28	NIGHTDANCER —Jean Shy RSO (12-inch) RSS-308
35	37	READY FOR THE 80'S/SLEAZY —Village People Casablanca (LP) NBLP-2-7183
★36	41	I WANT YOU FOR MYSELF —George Duke Epic (LP/12-inch*)
★37	42	LOVE GUN —Rick James Gordy/Motown (LP/12-inch*) 6519-D
38	39	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND —The B-52's Sire/Warner (LP/12-inch*) BSK-3355
★39	47	HUMP THE GUN —The Three Degrees

★17	25	8	LONGER —Dan Fogelberg Full Moon/Epic 950824
★18	19	15	DON'T LET GO —Isaac Hayes Polydor 2011
★19	21	10	ROMEO'S TUNE —Steve Forbert Nemperor 97525 (CBS)
★20	22	7	DAYDREAM BELIEVER —Anne Murray Capitol 4813
★21	24	9	AN AMERICAN DREAM —The Dirt Band United Artists 1330
★22	44	2	DESIRE —Andy Gibb RSO 1019
★23	23	12	THIRD TIME LUCKY —Foghat Bearsville 49125 (Warner Bros.)
★24	26	7	FOOL IN THE RAIN —Led Zeppelin Swan Song 71003 (Atlantic)
★25	31	7	SEPTEMBER MORN' —Neil Diamond Columbia 1-11175
★26	18	15	WAIT FOR ME —Daryl Hall & John Oates RCA 11747
★27	27	8	WHY ME —Styx A&M 2206
★28	29	11	FOREVER MINE —O'Jays P.L.R. 93727
★29	37	8	WORKING MY WAY BACK TO YOU —Spinners Atlantic 3637
★30	34	11	DO YOU LOVE WHAT YOU FEEL —Rufus & Chaka MCA 41131
★31	12	17	BETTER LOVE NEXT TIME —Dr. Hook Capitol 4785
★32	33	9	VOICES —Cheap Trick Epic 9-50814
★33	32	16	COOL CHANGE —Little River Band Capitol 4789
★34	38	8	WONDERLAND —Commodores Motown 1479

★52	54	7	CAN WE STILL BE FRIENDS —Pink Floyd Columbia 1-11187
★53	59	4	LET ME GO, LOVE —Nicolette Larson Warner Bros. 49130
★54	61	5	FLIRTIN' WITH DISASTER —Molly Hatchet Epic 950822
★55	55	9	GLIDE —Pleasure Fantasy 874
★56	20	24	PLEASE DON'T GO —K.C. & The Sunshine Band TK 1035
★57	79	3	GIVE IT ALL YOU GOT —Chuck Mangione A&M 2211
★58	69	4	KISS ME IN THE RAIN —Barbra Streisand Columbia 1-11179
★59	68	3	WHEN A MAN LOVES A WOMAN —Bette Midler Atlantic 3643
★60	62	5	I'M ALIVE —Gamma Elektra 46555
★61	72	3	I THANK YOU —Z.Z. Top Warner Bros. 49163
★62	73	5	BAD TIMES —Tavares Capitol 4811
★63	28	14	JANE —Jefferson Starship Grunt 11750 (RCA)
★64	77	3	BACK ON MY FEET AGAIN —The Babys Chrysalis 2398
★65	30	12	ROTATION —Herb Alpert A&M 2202
★66	76	3	GOT TO LOVE SOMEBODY —Sister Sledge Cotillion 45007 (Atlantic)
★67	78	9	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta Motown 1477
★68	NEW ENTRY	NEW ENTRY	HOW DO I MAKE YOU —Linda Ronstadt Asylum 46602

★84	NEW ENTRY	NEW ENTRY	YEARS —Wayne Newton Aries II 108
★85	51	9	DIRTY WATER —The Immates Polydor 2032
★86	58	13	HEAD GAMES —Foreigner Atlantic 3633
★87	NEW ENTRY	NEW ENTRY	US AND LOVE —Kenny Nolan Casablanca 2234
★88	NEW ENTRY	NEW ENTRY	THE HARDEST PART —Blondie Chrysalis 2408
★89	91	3	I DON'T WANT TO BE LONELY —Dana Valery Scotti Bros. 509 (Atlantic)
★90	NEW ENTRY	NEW ENTRY	PEANUT BUTTER —Twentyone Featuring Lenny White Elektra 46552
★91	NEW ENTRY	NEW ENTRY	I DON'T LIKE MONDAYS —Boontown Rats Columbia 1-11117
★92	NEW ENTRY	NEW ENTRY	COMPUTER GAME —Yellow Magic Orchestra Horizon 127 (A&M)
★93	93	10	MONEY —The Flying Lizards Virgin 67003 (Atlantic)
★94	66	7	VOLCANO —Jimmy Buffett MCA 41161
★95	70	4	TOO LATE —Journey Columbia 1-11143
★96	67	7	DON'T MAKE ME OVER —Jennifer Warnes Arista 0455
★97	41	11	SHE'S IN LOVE WITH YOU —Suzi Quatro RSO 1014
★98	84	12	SAVANNAH NIGHTS —Tom Johnston Warner Bros. 49096
★99	92	4	TAKIN' IT BACK —Breathless EMI-America 9170
★100	85	8	STARGAZER —Peter Brown Drive 6281 (T.K.)



#1 Single This Week

ROCK WITH YOU

Michael Jackson

Epic 950797 (CBS)



10	LIVING ORPHANS BAND Gold & Platinum, MCA MCA 2-11008	8	SHALAMAR Big Fun, Solar BXL1-3479 (RCA)	69	WAYLON JENNINGS Greatest Hits, RCA AHL 1-3378	96	JOURNEY Evolution, Columbia FC 35797
15	NEIL YOUNG WITH CRAZY HORSE Live Rust, Warner Bros. 2AX 2296	43	KENNY ROGERS The Gambler, United Artists UALA 934	70	CRYSTAL GAYLE Classic Crystal, United Artists L00-982	97	DONNA SUMMER Bad Girls, Casablanca NBLP-2 7150
16	SOUNDTRACK The Rose, Atlantic SD 16010	44	ISAAC HAYES Don't Let Go, Polydor PD-1-6224	71	ROD STEWART Greatest Hits Vol. 1, Warner Bros. HS 3373	98	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD-1-6240
17	NEIL DIAMOND September Morn, Columbia FC 36121	45	BARRY MANILOW One Voice, Arista AL-9404	72	THE BABYS Union Jacks, Chrysalis CHR 1267	99	GILDA RADNER Live From New York, Warner Bros. HS 3320
18	BARBRA STREISAND Wet, Columbia FC 36258	46	UTOPIA Adventures In Utopia, Bearsville BRK 3404 (Warner Bros.)	73	SANTANA Marathon, Columbia FC-36154	100	JIMMY BUFFETT Volcano, MCA MCA-5102
19	HERB ALPERT Rise, A&M SP 4790	47	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	74	THE ALAN PARSONS PROJECT Eve, Arista AL-9504		
20	AEROSMITH Night In The Ruts, Columbia FC 36050	48	PARLIAMENT Gloryhallastoopid, Casablanca NBLP 7195	75	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party, TK 611		
21	VARIOUS ARTISTS No Nukes, Asylum ML-901	49	ANGELA BOFILL Angel Of The Night, Arista/GRP GRP 5501	76	BAR KAYS Enjoy, Mercury SRM-1-3781		
22	RUFUS & CHAKA Masterjam, MCA MCA 5103	50	PINK FLOYD Dark Side Of The Moon, Harvest SMAS 11163 (Capitol)	77	PAVAROTTI O Sole Mio—Favorite Neapolitan Songs, London OS 26560		
23	SMOKEY ROBINSON Where There's Smoke, Tama T7-366 (Motown)	51	SOUNDTRACK Star Trek, Columbia JS 36334	78	BONNIE POINTER Bonnie Pointer, Motown M7-929R1		
24	COMMODORES Midnight Magic, Motown M 8926	52	PHYLLIS HYMAN You Know How To Love Me, Arista AL 9509	79	CARS Candy-O, Elektra 5E-507		
25	KENNY LOGGINS Keep The Fire, Columbia JC-36172	53	PAT METHENY GROUP American Garage, ECM 1-1155 (Warner Bros.)	80	HIROSHIMA Hiroshima, Arista AB-4252		
26	CAPTAIN & TENNILLE Make Your Move, Casablanca NBLP 7188	54	NATALIE COLE & PEABO BRYSON We're The Best Of Friends, Capitol S00 12025	81	AC/DC Highway To Hell, Atlantic SD 19244		
27	PRINCE Prince, Warner Bros. BSK 3366	55	DIONNE WARWICK Dionne, Arista AB 4230	82	THE GAP BAND The Gap Band II, Mercury SRM-1-3804		
28	Z.Z. TOP Deguello, Warner Bros. HS 3361	55		83	THE CARS Elektra 6E-135		

1		42		72		93	
2		43		71		86	
3		44	★	61		120	
4		45		87		2	
5		46	★	76		69	
6		47		75		105	
7		48		66		21	
8		49		51			
9		50	★	82			
10		51		89			
11		52		45			
12		53	★	96			
13		54		85			
14		55		91			
15		56	★	83			
16		57		84			
17		58					
18		59					
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59		100					

NEW & HOT

SOUNDTRACK, The Electric Horseman
Columbia JS 36327

BRASS CONSTRUCTION,
Brass Construction 5
United Artists LT 977

ROY AYERS, No Stranger To Love
Polydor PD 1 6246

NARADA MICHAEL WALDEN,
Dance Of Life
Atlantic SD 19252

PRETENDERS, Pretenders
Sire SRK 6083 (Warner Bros.)

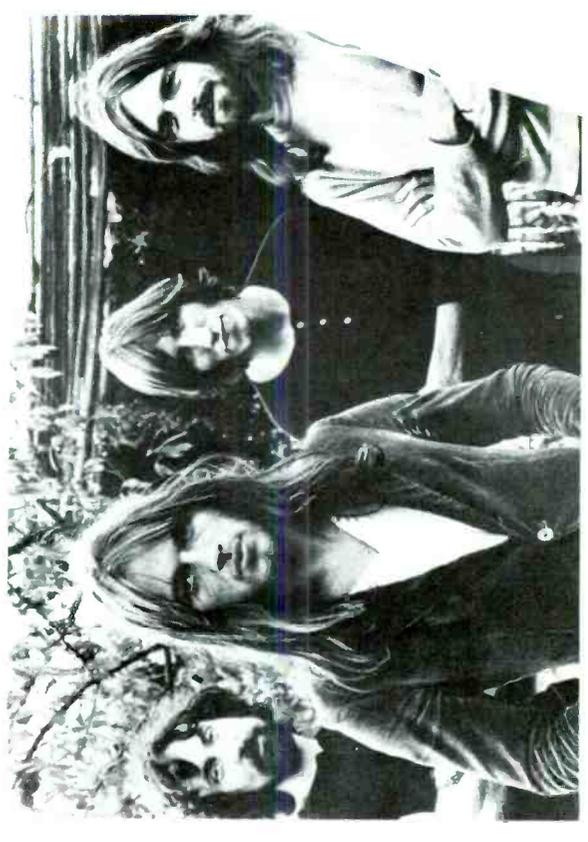
#1 LP This Week



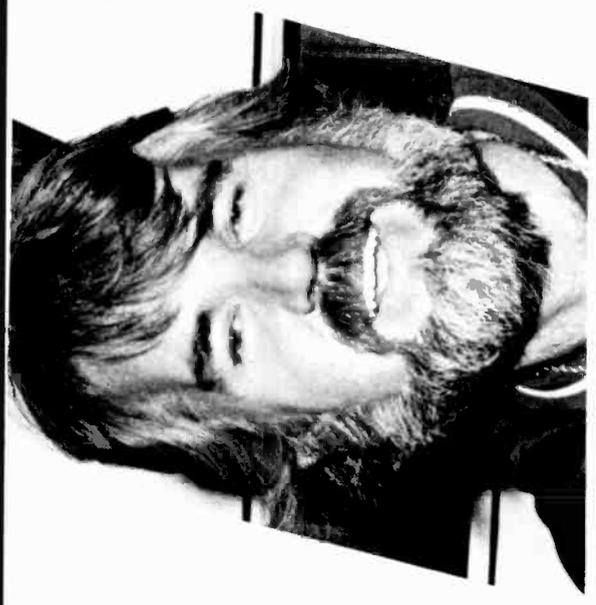
PINK FLOYD

The Wall

Columbia PC2-36183



9	10	8	IBC 0005 BABY, YOU'RE SOMETHING— John Conlee MCA 41163	34	40	5	Jacky Ward Mercury 57013	9	10	12	Anne Murray Capitol S0012112	33	36	25	A RUSTY OLD HALO— Hoyt Axton Jeremiah JH 5000
12	12	5	DAYDREAM BELIEVER— Anne Murray Capitol 4813	35	41	5	NEVER SEEN A MOUNTAIN SO HIGH— Ronnie McDowell Epic 9-50753	10	12	26	CLASSIC CRYSTAL— Crystal Gayle United Artists L00-982	34	38	61	WILLIE AND FAMILY LOVE— Willie Nelson Columbia KC 2-35642
13	13	7	I CAN'T GET ENOUGH OF YOU— Razzy Bailey RCA 11885	36	47	5	I'D DO ANYTHING FOR YOU— Jacky Ward Mercury 57013	11	9	17	¼ LONELY— T.G. Sheppard Warner/Curb BSK 3353	35	35	18	FOREVER— John Conlee MCA 3174
14	14	10	SUGAR FOOT RAG— Jerry Reed RCA 11764	37	42	7	I WISH I WAS EIGHTEEN AGAIN— George Burns Mercury 57011	12	11	12	STRAIGHT AHEAD— Larry Gatlin and The Gatlin Brothers Band Columbia JC 36250	36	33	16	SHOULD I COME HOME— Gene Watson Capitol ST 11947
16	16	5	I AIN'T LIVING LONG LIKE THIS— Waylon Jennings RCA 11898	38	51	4	SILENCE ON THE LIKE— Henson Cargill Copper Mountain 201 (NSD)	13	13	106	TEN YEARS OF GOLD— Kenny Rogers United Artists UA-LA 835-H	37	30	33	ONE FOR THE ROAD— Willie Nelson and Leon Russell Columbia KC 2036064
15	15	9	THE SHUFFLE SONG— Margo Smith Warner Bros. 49109	39	50	4	WILD BULL RIDER— Hoyt Axton Jeremiah 1003	14	14	31	FAMILY TRADITION— Hank Williams Jr. Elektra/Curb 6E-194	38	41	26	THE LEGEND AND THE LEGACY, VOL. I— Ernest Tubb Cachet CL 33001
17	17	5	NOTHING SURE LOOKED GOOD ON YOU— Gene Watson Capitol 4814	40	50	5	I'D LOVE TO LAY YOU DOWN— Conway Twitty MCA 41174	15	17	39	THE BEST OF DON WILLIAMS, VOL. II— Don Williams MCA 3096	39	42	39	BLUE KENTUCKY GIRL— Emmylou Harris Warner Bros. BSK-3318
24	24	4	MY HEROES HAVE ALWAYS BEEN COWBOYS— Willie Nelson Columbia 1-11186	41	3	12	YOURS FOR THE TAKING— Jack Freene Frontline 704 (IRS)	16	29	4	THE ELECTRIC HORSEMAN— Soundtrack Columbia 9-36327	40	40	10	MY VERY SPECIAL GUESTS— George Jones Epic JE 35544
19	19	8	COME TO MY LOVE— Cristy Lane United Artists 1328	42	47	5	COWARD OF THE COUNTY— Kenny Rogers United Artists 1327	17	18	43	THE OAK RIDGE BOYS HAVE ARRIVED— MCA AY-1135	41	43	5	KENNY ROGERS— Kenny Rogers United Artists UA-LA 689-G
21	21	7	DRINKIN' AND DRIVIN'— Johnny Paycheck Epic 9-50818	43	43	5	SUGAR DADDY— Bellamy Brothers Warner/Curb 49160	18	18	43	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II— Mercury SRM1-1037	42	45	3	SIMPLE LITTLE WORDS— Cristy Lane United Artists LT-978
19	20	11	WHAT'LL I TELL VIRGINIA— Johnny Rodriguez Epic 9-50808	44	44	9	THE MIDNIGHT CHOIR— Larry Gatlin and the Gatlin Brothers Band Columbia 7-1191	19	16	12	THE BEST OF EDDIE RABBITT— Elektra 6E-235	43	44	4	A BELIEVER SINGS THE TRUTH— Johnny Cash Cachet 9001
23	23	5	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)— Tom T. Hall RCA 11888	45	22	11	SWEET MOTHER TEXAS— Eddy Raven Dimension 003 (PMS)	20	20	9	THE BEST OF THE STATLER BROTHERS— Mercury SRM1-1037	44	47	3	OL'T'S IN TOWN— Tom T. Hall RCA AHL1-3495
32	32	4	WHY DON'T YOU SPEND THE NIGHT— Ronnie Milsap RCA 11909	46	55	5	YOU'RE GONNA LOVE YOURSELF IN THE MORNING— Charlie Rich United Artists 1325	21	23	20	JUST FOR THE RECORD— Barbara Mandrell MCA 3165	45	34	4	EVERYTIME TWO FOOLS COLLIDE— Kenny Rogers & Dottie West United Artists UALA 864-H
31	31	4	CRYING— Stephanie Winslow Warner/Curb 49146	47	18	12	(I Still Long To Hold You) NOW AND THEN— Reba McEntire Mercury 57014	22	22	11	DIAMOND DUET— Conway Twitty & Loretta Lynn MCA 3190	46	46	9	ME AND PEPPER— Mel Tillis Elektra 6E-238
38	38	3	LYING TIME AGAIN— Mel Tillis Elektra 46583	48	34	9	A LITTLE GETTING USED TO— Mickey Gilley Epic 9-50801	23	25	91	STARDUST— Willie Nelson Columbia JC 35305	47	48	3	ENCORE!— Jeanne Pruett IBC 1001
30	30	8	LET JESSE ROB THE TRAIN— Buck Owens Warner Bros. 49118	49	11	12	OUT OF YOUR MIND— Joe Sun Ovation 1137	24	24	16	DON'T LET ME CROSS OVER— Jim Reeves RCA AHL1-3454	48	31	4	DAYTIME FRIENDS— Kenny Rogers United Artists UALA-754-H
29	29	8	CHAIN GANG OF LOVE— Roy Clark MCA 41153	50	30	12	HOLDING THE BAG— Moe Bandy & Joe Stampley Columbia 1-11147	24	24	16	CLASSICS— Kenny Rogers & Dottie West United Artists UA-LA 946H	49	50	4	EVERYBODY'S GOT A FAMILY— MEET MINE—Johnny Paycheck Epic JE 36200
							ONE OF A KIND— Moe Bandy Columbia 1-11184	25	15	42		50	50	4	GREATEST HITS— Mac Davis Columbia JC 368117



#1 LP This Week

KENNY

Kenny Rogers

United Artists LWAK-979



Billboard

Source: Hagen Communications, Inc. Independently conducted research, July 9-16, 1979.
7,539,418
consumer impressions per week.

WHERE THE TRAFFIC CENTERS SO ARE THE SALES.

UP, THE TRAFFIC CENTER'S UP,

- "We display Billboard's Traffic Center as a convenience to our customers." **G. Harrison, Darlington Music Co. Inc. / Darlington, SC**
- "They're eye-catching... they're attractive... they're great!" **John Brenes, Music Coop / Petaluma, CA**
- "Billboard's Traffic Center is an attention-getter... information we need!" **Bob Harper, Harper's Record Shop / De Ridder, LA**
- "I put two on my doors and two on my counters... and has all the find selections!" **Julia Lang, Top Ten Sounds, Inc. / Miami, FL**
- "Billboard's Traffic Center is a great asset... it helps customers to help me when I'm ordering." **Lee Fomalon, Record Retreat / Los Angeles, CA**
- "I post Billboard's Traffic Center on the wall for customer reference and help themselves." **Lawrence Pettilio, Piano People / Flushing, NY**
- "I put Billboard's Traffic Center on the counter and let customers myself reading them often." **V. Martin, Martin's Record Shop / Gary, IN**
- "We're in the process of opening another store... reserving a posting spot for Billboard's Traffic Center right on the door." **Kay Cox, Kay's Music World / Lake City, FL**
- "Billboard's Traffic Center helps customers find things for themselves." **Martha Hatley, White Dog Inc. / Jonesboro, AR**
- "We're in the process of opening another store... reserving a posting spot for Billboard's Traffic Center right on the door." **F. Woods, Bop Shop / Ypsilanti, MI**
- "Billboard's Traffic Center makes it easier to find out—positively—what the current hits are." **Gary Apter, The Musicworks / Boise, ID**
- "We put Billboard's Traffic Center on the walls above the racks." **David Espy, Disco Mart / New Martinsville, WV**
- "Billboard's Traffic Center helps customers decide what they want!" **Ken Scandlyn, Budget Tapes & Records / Vancouver, WA**
- "I'm able to take our inventory from the Traffic Center charts." **Eddie Dupree, Jr., Reflections Records / Houston, TX**
- "Billboard's Traffic Center makes my record ordering easier!" **J. Green, Poo Bah Record Shop / Pasadena, CA**
- "Billboard's Traffic Center makes a nice display every week." **Henry Suito, Jr., Ray's Accident / New Orleans, LA**
- "We hang up Billboard's Traffic Center on our walls every week." **Ken Elkis, Tapesville, Inc. / Hialeah, FL**
- "We hang up Billboard's Traffic Center on our walls every week." **L. Fox, Mushroom Monday / Manitou, CO**

- "We've been displaying Billboard's Traffic Center on our walls and numbering the records to correspond to the chart." **Jack Wynn, Easley Records & Novelty / Easley, SC**
- "The Traffic Center's on our walls... they reflect what's sold in our store..." **John Mandelker, St. Side Records / Webster Groves, MO**
- "Billboard's Traffic Center saves us a lot of time in serving our customers." **D. Wolfe, Music Mart / Mt. Vernon, OH**
- "For display purposes, radio charts don't compare with Billboard's Traffic Center. The Center's print is easier to see." **C.A. Embree, Port O'Call #4 / Murfreesboro, TN**
- "I arrange the walls around Billboard's Traffic Center, in front of the store where everyone can see it!" **Jim Gruttmiller, Turntable, Inc. / Fairfax, VA**
- "hang Billboard's Traffic Center, in front of the kids can see the charts, they'll come in and look around!" **Thomas Becker, Music Merchant / York, PA**
- "Customer can't remember an artist or a title, Billboard's Traffic Center goes up on our bulletin board... it's help!" **mt Bono, Giant Records, Rochester, NY**
- "Billboard's Traffic Center, our customers can readily remember him... it also helps me with my records." **Hoshaw, Sounds Unlimited / Crown Point, IN**
- "Billboard's Traffic Center charts, see what's hot, and it's at the Traffic Center board... it's help!" **Buncha Tapes & Records / Lafayette, LA**
- "Billboard's Traffic Center, our customers can readily read that encourages them to buy more." **Alley / Garden City, KS**
- "Billboard's Traffic Center on our walls... for our employees." **is Alpert of Florida / North Palm Beach, FL**
- "Billboard's Traffic Center every week!" **City / La Grange, GA**
- "gives information straight to the customer..." **Tapes & Records / Arvada, CO**
- "Billboard's Traffic Center offers them answered by Billboard's..."



COVERING OUT OF FIVE LOCATIONS EVERY WEEK...



#1 Single This Week I'LL BE COMING BACK FOR MORE

T.G. Sheppard
Warner/Curb 29110



Billboard®

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HOT COUNTRY SINGLES & LPs™

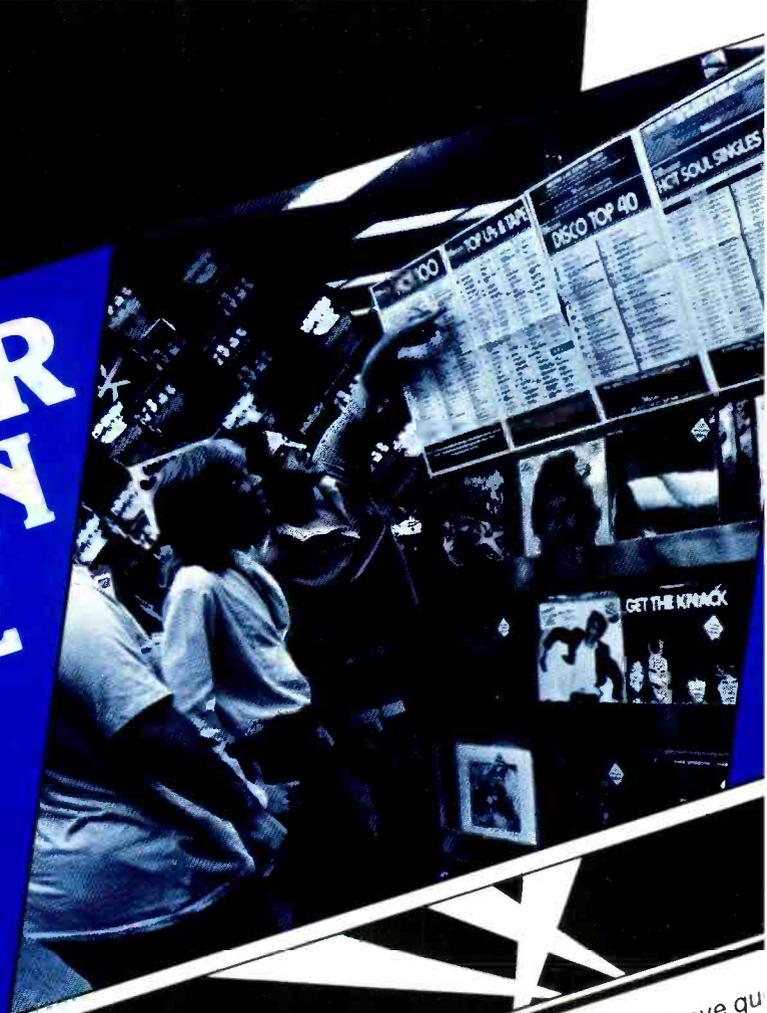
★ STAR Performer — Singles registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1		10	I'LL BE COMING BACK FOR MORE— T.G. Sheppard Warner/Curb 49110	★26	45	5	NUMBERS—Bobby Bare Columbia 1-11170
★2		10	LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys MCA 41154	★27	46	4	MEN—Charly McClain Epic 9-50825
★3		9	LOVE ME OVER AGAIN—Don Williams MCA 41155	★28	35	8	LOVE HAS TAKEN ITS TIME— Zella Lehr RCA 11754
★4		7	YEARS—Barbara Mandrell MCA 41162	★29	33	9	I LOVE THAT WOMAN (Like The Devil Loves Sin)—Leon Everett Orlando 105 (PMS)
★5		12	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls Ovation 1136	★30	48	5	PLAY ANOTHER SLOW SONG— Johnny Duncan Columbia 1-11185
★6		9	YOUR OLD GOLD SHOULDER— Crystal Gayle United Artists 1329	★31	49	3	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers Mercury 57012
★7		12	BLUE HEARTACHE—Gail Davies Warner Bros. 49108	★32	36	7	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge A&M 2199

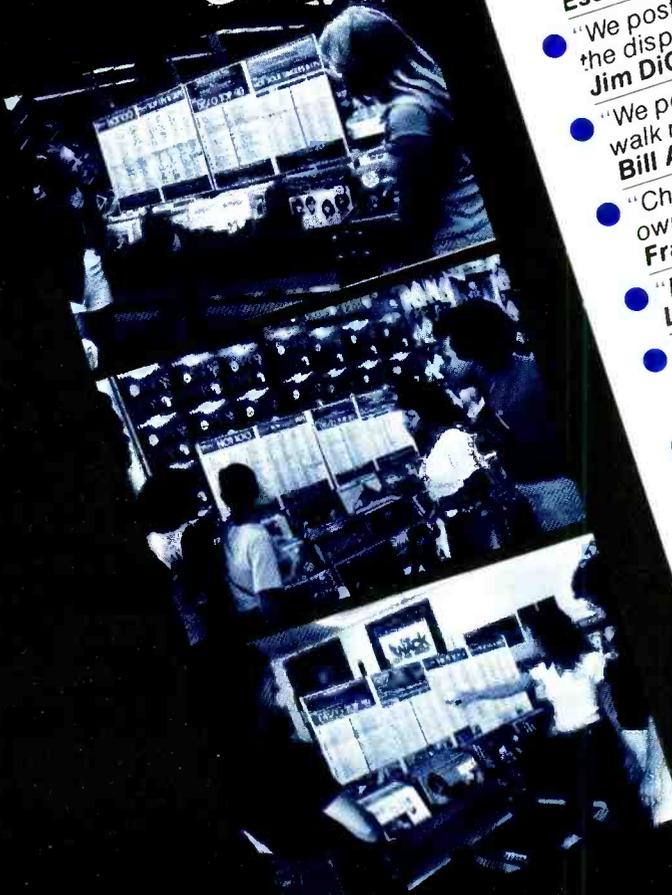
★ STAR Performer — LP's registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1		19	KENNY—Kenny Rogers United Artists LWAK-979	★26	26	21	JUST GOOD OL' BOYS— Moe Bandy & Joe Stampley Columbia JC 36202
2	2	13	WHAT GOES AROUND COMES AROUND—Waylon Jennings RCA AHL-1-3493	27	21	50	NEW KIND OF FEELING— Anne Murray Capitol SW 11849
3	3	40	GREATEST HITS—Waylon Jennings RCA AHL-1-3378	28	28	7	HEART OF THE MATTER— The Kendalls Ovation OV 1746
4	4	60	THE GAMBLER—Kenny Rogers United Artists UA-LA 934-H	29	19	37	MILLION MILE REFLECTIONS— Charlie Daniels Band Epic JE 35751
5	6	18	MISS THE MISSISSIPPI— Crystal Gayle Columbia JC 36203	★30	39	36	LOVELINE—Eddie Rabbitt Elektra 6E-181
6	6	12	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237	31	27	24	YOU'RE MY JAMAICA—Charley Pride RCA AHL-1-3441
★7	8	11	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson Columbia JC 36158	32	32	33	IMAGES—Ronnie Milsap RCA AHL-13346

REACHING OVER SEVEN MILLION RECORD/TAPE BUYERS.*



No wonder retail managers and buyers everywhere are talking about **BILLBOARD'S TRAFFIC CENTER:**



- "Customers used to walk out when they couldn't find something. Now they stay and find it on Billboard's Traffic Center." **Pamela Goodfellow, Record Shack / Manistee, MI**
- "More people look at Billboard's Traffic Center than at any other charts." **Gary Trail, Record Factory / Santa Cruz, CA**
- "Our store's very large, but everybody can still see Billboard's Traffic Center." **Charles Safdiah, Record Factory, Inc. / Brooklyn, NY**
- "Billboard's Traffic Center makes customers aware of records they pay attention to it and tell us they like it." **Essa Hall, Korbs Music Co. / Bakersfield, CA**
- "We post Billboard's Traffic Center in front of the store and update the display every week." **Jim DiGuseppe, Jim Dandy's Records / Westchester, PA**
- "We post Billboard's Traffic Center in our back room, and people walk right to it." **Bill Asnin, Korvettes #73 / Springfield, VA**
- "Checking Billboard's Traffic Center is helpful in making out our own charts we distribute to retail stores for ordering." **Frances Martin, Handleman Co. / Charlotte, NC**
- "Billboard's Traffic Center looks great in our store." **L. Jackson, Honest John's Record Shop / Knoxville, TN**
- "Billboard's Traffic Center? It's the first place people look when they come into our store." **Rex L. Hult, Shady Grove, Inc. / Alexandria, MN**
- "We display Billboard's Traffic Center all over... The Disco Charts in our Disco section, the Top LPs and Tapes in our Rock Section..." **D. Essick, Boogie Records / Toledo, OH**
- "Our customers refer to Billboard's Traffic Center for all kinds of information." **George Vivian, Music Center / Ashland, WI**
- "A lot of people look at the charts... they're large and readable." **Earl S. Rivers, Bear Book & Record Shop / Springfield, MO**
- "Billboard's Traffic Center helps customers make choices." **Dale Cardem, Cartridge City / Burlington, IA**
- "We've devised a frame for Billboard's Traffic Center and slip the new one in every week." **Marshall Miller, Musicsmith / Portsmouth, NH**
- "The name 'Billboard' has an air of credibility that gains the trust of the customer. And the Traffic Center gains their attention." **Angelo, Sound Masters / South Bend, IN**
- "Customers who have qu..." **Kevin Lindblom, Budget Traffic Center.**
- "Billboard's Traffic Cen... and that saves our sale..." **C. Alverson, Jr., Audi...**
- "I like Billboard's Tra..." **Diane Simpson, Mc...**
- "I look forward to B..." **Irene Hapes, Albu...**
- "We display Billb... customers and c..." **Arthur Fischer,**
- "Thanks to Bill... see what's on..." **Larry McCall**
- "Customers... decide to b..." **J. Schreiber**
- "Billboard... a real sale..." **Russell**
- "When... Traffic... my ord..." **Robe**
- "Wh... Vin..."
- "W... ce... T..."

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TOP LPs & TAPE



★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Moderate increase in sales; 21-30 Moderate increase in sales; 31-40 Upward movement of 8 positions; 41-50 Upward movement of 15 positions; 51-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label
★1		8	PINK FLOYD The Wall, Columbia PC 2-36183	29	29	19	FOREIGNER Head Games, Atlantic SD 29999	56	60	14	POLICE Regatta De Blanc, A&M SP 4792	84	84	4	LOU RAWLS Sit Down And Talk To Me, P.I.R. JZ 36304 (CBS)
2	2	16	EAGLES The Long Run, Asylum SE-508	30	31	14	BOB JAMES & EARL KLUGH One On One, Tappan Zee/Columbia FC 36241	★57	65	10	THE INMATES First Offense, Polydor PD 1-6241	85	88	27	LITTLE RIVER BAND ▲ First Under The Wire, Capitol S00 11954
★3	3	13	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes, Backstreet 510S (MCA)	31	33	19	MOLLY HATCHET ● Flirtin' With Disaster, Epic JE 36110	★58	64	12	WILLIE NELSON Willie Nelson Sings Kristofferson, Columbia JC 36188	86	74	29	SOUNDTRACK ● The Muppets, Atlantic SD 16001
★4	7	23	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745	32	34	9	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits, Jet FZ 363110 (CBS)	59	62	11	PATRICE RUSHEN Pizzazz, Elektra 6E-243	87	53	8	FRANK ZAPPA Joe's Garage Acts II & III, Zappa SRZ 2-1502 (Mercury)
★5	6	19	KENNY ROGERS ▲ Kenny, United Artists LWAK-979	★33	36	7	TEDDY PENDERGRASS Teddy Live! Coast To Coast, P.I.R. KZ2 36294 (CBS)	★60	98	3	UFO No Place To Run, Chrysalis CHR 1239	88	78	32	THE KNACK ▲ Get The Knack, Capitol S0 11948
★6	8	9	DAN FOGELBERG Phoenix, Full Moon/Epic FE 35634	★33	36	7	TEDDY PENDERGRASS Teddy Live! Coast To Coast, P.I.R. KZ2 36294 (CBS)	61	63	19	CRYSTAL GAYLE ● Miss The Mississippi, Columbia JC 36203	88	81	21	O'JAYS ▲ Identity Yourself, P.I.R. FZ-36027 (CBS)
7	4	14	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two, Casablanca NBLP-2-7191	★34	38	16	PAT BENATAR In The Heat Of The Night, Chrysalis CHR 1236	★62	70	13	WAYLON JENNINGS What Goes Around Comes Around, RCA AHL1-3493	89	81	21	SOUNDTRACK "10," Warner Bros. BSK 3399
★8	10	14	FLEETWOOD MAC Tusk, Warner Bros. ZHS-3350	35	35	13	RUPERT HOLMES Partners In Crime, Infinity INF-9020 (MCA)	★63	73	12	TOTO Hydra, Columbia FC 36229	90	80	5	NEIL YOUNG & CRAZY HORSE ● Rust Never Sleeps, Reprise HS 2295 (Warner Bros.)
9	5	12	BEE GEES Greatest, RSO RS-2-4200	36	24	14	ANNE MURRAY I'll Always Love You, Capitol S00 12012	64	67	15	JOE JACKSON I'm The Man, A&M SP4794	91	90	29	SLAVE Just A Touch Of Love, Cotillion SD 5217 (Atlantic)
10	11	10	JEFFERSON STARSHIP Freedom At Point Zero, Grunt BZ1-3452 (RCA)	37	37	45	SUPERTRAMP ▲ Breakfast In America, A&M 3708	65	50	18	CHEAP TRICK Dream Police, Epic FE 35773	92	92	9	CLIFF RICHARD We Don't Talk Anymore, EMI-America SW-17018
11	12	11	STEVIE WONDER Journey Through the Secret Life Of Plants, Tamla T13-371C2 (Motown)	38	27	20	KOOL & THE GANG ▲ Ladies Night, De-Lite DSR 9513 (Mercury)	66	46	7	ABBA Greatest Hits Vol. 2, Atlantic SD 160009	92	92	9	MILLIE JACKSON Live & Uncensored, Spring SP-2-6725 (Polydor)
12	9	17	STYX Cornerstone, A&M SP 3711	★39	44	13	STEVE FORBERT Jackrabbit Slim, Nemperor JZ-36191	★67	77	9	TWENNYNINE FEATURING LENNY WHITE Best Of Friends, Elektra 6E 223	★93	97	9	SPINNERS
13	13	22	LED ZEPPELIN ▲ In Through The Out Door, Swan Song SS 16002 (Atlantic)	40	42	16	BLONDIE Eat To The Beat, Chrysalis CHR-1225	68	58	26	DARYL HALL & JOHN OATES	94	94	7	
	41	40		41	40	9	LITTLE FEAT								

11	5	Solar (LP/12-inch) BXL1-3479 DO YOU LOVE WHAT YOU FEEL —Rufus and Chaka MCA (LP/12-inch*) MCA-5103
12	6	SMACK DAB IN THE MIDDLE —Janice McClain Warner/RFC (12-inch) DRCS8893
13	7	I'M CAUGHT UP —Inner Life Prelude (LP) PRL 8004
14	14	LOVE INJECTION —Trussel Elektra (12-inch) AS-1143
15	15	DANCING ALL OVER THE WORLD —Busta Jones Spring (12-inch) S-404
16	18	WE'RE GONNA ROCK/ROCKIN' ROLLIN' —Sabu Ocean (LP/12-inch*) SW-49902
17	19	I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT — Narada Michael Walden Atlantic (LP) SD-19259
18	20	MANDOLAY —La Flavour Sweet City (12-inch) SCD-5555
19	23	BODY LANGUAGE/MEDLEY —Spinners Atlantic (LP/12-inch*) SD19256/DSK0 205
20	21	WILLIE AND THE HAND JIVE —Rinder and Lewis AVI (LP) 6073
21	22	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW —Scott Allen TK (12-inch) TKD 426
22	26	GOOD TO ME—all cuts —THP Atlantic (LP) SD-19257
23	24	MONEY —The Flying Lizards Virgin (12-inch) DSK-217
24	16	WEAR IT OUT —Stargard Warner (12-inch) DWBS 8891
25	17	DEPUTY OF LOVE —Don Armando's Second Avenue Rhumba Band ZEA (LP/ 12-inch*) 3305
26	27	DON'T LET GO —Isaac Hayes Polydor (LP/12-inch*) 1-6224
27	25	NO MORE TEARS (Enough Is Enough) — Donna Summer/Barbra Streisand Casablanca/Columbia (12-inch) NBD 20199
28	32	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC —Theo Vaness Prelude (LP) PRL-12173
29	31	STRAIGHT TO THE HEART/ALL NIGHT MAN —Loose Change Casablanca (LP) NBLP-7189

40	48	KIND OF LIFE (Kind Of Love) —North End West End (12-inch)
41	40	ROCK WITH YOU/DON'T STOP 'TIL YOU GET ENOUGH — Michael Jackson Epic (LP/12-inch*) FE 35745
42	43	FLY TOO HIGH —Janis Ian Columbia (12-inch) XSS-166717
43	44	HOTEL PARADISE/SAINT TROPEZ —Diva Grey & Oyster Columbia (LP) BL-36265
44	50	DON'T STOP THE FEELING —Roy Ayers Polydor (LP/12-inch*) P-6246
45	49	ROTATION —Herb Alpert A&M (LP/12-inch*) SP-12032
46	52	THE VISITORS (remix) —Gino Soccio Warner/RFC (12-inch) DRCS-8894
47	45	MOSKOW DISKOW/ROCK AROUND THE CLOCK —Telex Sire/Warner (12-inch) DSRS-8896
48	35	U.N.—all cuts —U.N. Prelude (LP) PRL-12168
49	56	LOVE IS IN YOU/DANCE FREAK AND BOOGIE — Night Life Unlimited Casablanca (LP/12-inch*) NBD 20204
50	53	TAKE ALL OF ME —Barbara Law Pavillion (12-inch) 4Z86401
51	51	SATURDAY NIGHT (Breakout) —Arpeggio Polydor (12-inch) PD-515
52	36	DANCE YOURSELF DIZZY —Liquid Gold Parachute (LP/12-inch*) RRD 20527
53	54	MUSIC —One Way/AI Hudson MCA (LP) 3178
54	38	TJM—all cuts —TJM Casablanca (LP) NBLP 7172
55	57	YOU MAKE ME FEEL THE FIRE —Claudia Barry Chrysalis (12-inch) CDS-2389
56	55	I CAN'T TURN THE BOOGIE LOOSE —Controllers TK (12-inch) TKD 409
57	46	E=MC²—all cuts —Giorgio Casablanca (LP) NBLP 7169
58	58	LOVE RUSH —Ann Margaret Ocean (12-inch) OR 8911
59	64	DO YA' WANNA GO DANCIN/SPIRITS —Gary's Gang SAM/Columbia (LP) AL-35240
60	64	LOVE MESSAGE —Musique Prelude (LP) PRL-12172

*NON-COMMERCIAL 12-inch



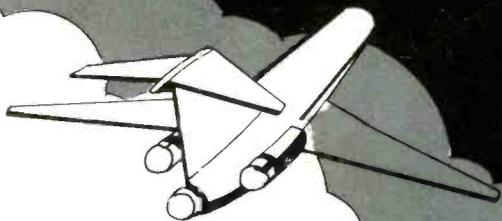
#1 Single This Week

VERTIGO/RELIGHT MY FIRE

Dan Hartman

Blue Sky (12-inch) 682





**BUSINESS
IS UP.
THE REASON'S
INSIDE.**



**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

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HOT 100™

★ 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.

● Recording Industry Assn. of America seal of certification as a "million seller."

▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	14	14	ROCK WITH YOU —Michael Jackson Epic 950797 (CBS)
★2	2	16	DO THAT TO ME ONE MORE TIME —The Captain & Tennille Casablanca 2215
★3	3	12	COWARD OF THE COUNTY —Kenny Rogers United Artists 1327
★4	5	18	CRUISIN' —Smokey Robinson Tamla 54306 (Motown)
★5	8	7	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
6	4	16	ESCAPE —Rupert Holmes Infinity 50035 (MCA)
★7	10	8	SARA —Fleetwood Mac Warner Bros. 49150
★8	9	9	THE LONG RUN —Eagles Asylum 46569
★9	16	12	YES, I'M READY —Teri De Sario with K.C. Casablanca 2227
★10	14	12	DON'T DO ME LIKE THAT —Tom Petty and The Heartbreakers Backstreet 41138 (MCA)
11	11	11	I WANNA BE YOUR LOVER —Prince Warner Bros. 49050
★12	15	16	THIS IS IT —Kenny Loggins Columbia 1-11109
13	7	16	WE DON'T TALK ANYMORE —Ciffl Richard EMI-America 9025 (Capitol)
14	6	14	SEND ONE YOUR LOVE —Stevie Wonder Tamla 54303 (Motown)
★15	17	13	DEJA VU —Dionne Warwick Arista 0459
★16	18	10	ON THE RAINN —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	36	11	YOU KNOW THAT I LOVE YOU —Santana Columbia 111144
★36	39	9	LOST HER IN THE SUN —John Stewart RSO 1016
37	13	18	LADIES NIGHT —Kool & The Gang De-Lite 801 (Mercury)
★38	46	8	WHEN I WANTED YOU —Barry Manilow Arista 0481
39	40	9	LAST TRAIN TO LONDON —Electric Light Orchestra Jet 9-5067 (CBS)
★40	45	9	THE SECOND TIME AROUND —Shalamar Solar 11709 (RCA)
41	42	9	LONELY EYES —Robert John EMI-America 8030
42	43	11	DIG THE GOLD —Joyce Cobb Cream 7939
★43	47	8	LOOKS LIKE LOVE AGAIN —Dann Rogers International Artists 500
★44	48	7	HEARTBREAKER —Pat Benatar Chrysalis 2395
★45	49	7	99 —Toto Columbia 1-11173
★46	52	7	I DON'T WANT TO TALK ABOUT IT —Rod Stewart Warner Bros. 49138
★47	56	3	HIM —Rupert Holmes MCA 41173
★48	53	7	I CAN'T HELP MYSELF —Bonnie Pointer Motown 1478
★49	65	3	TOO HOT —Kool & The Gang De-Lite 802 (Mercury)
★50	63	2	REFUGEE —Tom Petty & The Heartbreakers Backstreet 41169 (MCA)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	71	4	REMEMBER —Aerosmith Columbia 1-11181
70	60	8	MEMORIZE YOUR NUMBER —Left Garrett Scotti Bros. 510 (Atlantic)
★71	80	3	I PLEDGE MY LOVE —Peaches & Herb Polydor/MVP 2053
72	74	5	GOODNIGHT MY LOVE —Mike Pinera Spector 0003
★73	82	2	THREE TIMES IN LOVE —Tommy James Millennium 11785 (RCA)
★74	89	2	SPECIAL LADY —Ray, Goodman & Brown Polydor 2033
75	75	7	HOLDIN' ON FOR DEAR LOVE —Lobo MCA 41152
76	81	3	I WISH I WAS EIGHTEEN AGAIN —George Burns Mercury 57011
★77	86	2	HAVEN'T YOU HEARD —Patrice Rushen Elektra 46551
★78	88	2	YOU MIGHT NEED SOMEBODY —Tunley Richards Atlantic 3645
79	50	18	BABE —Slyx A&M 2188
★80	18	18	ROCKIN' INTO THE NIGHT —38 Special A&M 2205
81	57	19	STILL —Commodores Motown 1474
★82	19	19	COME BACK —The J. Geils Band EMI-America 8032
★83	20	20	I CALL YOUR NAME —

DAVID FOSTER CLICKS AS PRODUCER

Musician Seeing 'Other Side'

By PAUL GREIN

LOS ANGELES—While David Foster first earned a reputation as a session musician and arranger, a flurry of production jobs in the past 2½ years has given him experience on the other side of the console.

Foster, nominated for three Grammy Awards this year for co-writing and coarranging Earth, Wind & Fire's "After The Love Has Gone," has produced the last two Hall & Oates albums, Alice Cooper's "From The Inside," the Average White Band's next album, four sides with Deniece Williams and two sides with Tavares.

"Now that I've produced," says the 30-year-old musician, "I have a lot more respect for producers in general. I know there's a lot more to it than just getting a great rhythm track. It involves overdubs and editing and a whole psychological process dealing with egos; just a million things."

Foster shares royalties on his projects with his engineer Humberto Gatica, who is now also branching out by producing a Bernie Taupin album.

"If there's one place where I'm not as sharp as I should be," says Foster, "it's engineering. As it is, I play keyboards on all the tracks, arrange them, write sometimes and produce."

Is Foster ever concerned about

spreading himself too thin? "It's getting a little out of hand," he admits. "That's why I envy people like Peter Asher and Tom Dowd who can concentrate on just a couple of acts. But when you get hot and everybody wants you to produce them, it's difficult to say no."

Foster's big break as a producer was the nod to do Hall & Oates' "Along The Red Ledge" album two years ago. At that point the only LPs he'd produced were an unreleased album by television personality Jaye P. Morgan and commercially unsuccessful efforts by the teenage Keane Brothers and rocker Bill Champlin.

"When you first start producing, the doors aren't exactly breaking down with people to produce," says Foster. "Daryl and John asked David Paich to produce the album, but he was starting Toto at the time and suggested they call me. So they listened to the Bill Champlin album and gave me a call."

Other upcoming production jobs for Foster include an album for Arc on Ray Kennedy, cowriter of two top 20 hits for the Babys, and a song for Cheech & Chong's forthcoming movie, "Cheech & Chong Go Hollywood."

Foster recently formed a group, Airplay, with Jay Graydon, with whom he and Champlin cowrote "After The Love Has Gone."

"We don't even agree musically," says Foster, "so it's a strange combination for us to be making a record together. Even though a lot of success I'm having is based on r&b music. I think I have rock'n'roll roots. I like things to sound trashy; Jay tends to want things slicker."

"Jay and I had been making demos just to showcase our songs," Foster adds. "not really thinking we could actually make a go of it as artists."

The group is on RCA. Hall & Oates' label. Foster had previously been in a couple of groups on Capitol: Skylark, which had the 1973 hit "Wildflower," and the Attitudes.

In addition to his producing, Foster is a prodigious writer, having collaborated with such diverse writers as Alice Cooper & Bernie Taupin, Carole Bayer Sager, Kenny Loggins, David Paich, Maurice White and now Boz Scaggs.

Foster cowrote most of the songs on Scaggs' upcoming album, produced by Bill Schnee. He also arranged the rhythm tracks and did some of the string writing. And he and Scaggs cowrote the love theme for the upcoming John Travolta movie, "Urban Cowboy."

Foster estimates that he wrote 50 songs last year. "I don't think I'm burned out as a writer yet," he says. "though I am planning to take June, July and August off."

Ironically Foster has little appreciation for his most-covered tune, a sprightly ditty called "It's The Falling In Love," which he cowrote with Carole Bayer Sager. It's been cut by everyone from Michael Jackson to Dee Dee Bridgewater to Samantha Sang.

"People keep cutting the tune," says its composer, "and nobody does it great, which means it's not a great song. If Michael Jackson couldn't make it sound like a single, probably no one could. But it will make a lot of money."

Studio Supply's Chicago Office

CHICAGO—Studio Supply, Inc. is opening a new office here under the management of George Zraick, former marketing manager of Streetsville Studios.

Studio Supply, with home offices in Nashville, has been supplying audio equipment to recording studios on the Eastern Seaboard for eight years.

"We decided to open our Midwestern office in Chicago because we feel that the Midwestern entertainment industry will be booming in the coming years."

"We can build a studio from scratch or we can provide the equipment needed to enhance a first class operation," Zraick adds.

"The lines we carry are extensive, including Harrison consoles. We also carry a broad line of peripheral equipment. We can supply the industry with everything from a microphone to a complete turn key operation."

SPARS Gains One

NEW YORK—Master Sound Productions, located in nearby Franklin Park, N.Y., here has joined SPARS, the Society Of Professional Audio Recording Studios, according to studio manager Maxine Chrein.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—David Crosby is working on a solo Capitol LP at Rudy Records, producing himself with Stanley Johnson engineering. ... Tommy Tutone working on a CBS LP at Chateau, Ed Thacker producing and engineering. ... Dick Rudolf producing Tenna Marie at Saky Dog.

Brian Christian at Filmways/Heider is producing Dancer for Kirshner Records, David Gertz engineering. Also there, Jan Berry producing himself for Ode Records with Geoff Howe and Doug Brainin engineering.

At Allen Zentz; engineer Brian Gardner is mastering the "American Gigolo" soundtrack for Polydor produced by Giorgio Moroder, Yes percussionist Bill Bruford's Polydor LP, produced by Ron Malo, and Clippord Coulter's Columbia LP, produced by Bill Withers. And Chris Bellman mastering Robin Trower's new LP for Chrysalis there as well as Dr. Strut's new Motown LP. ... Former Stiv Bators guitarist Eddy Best working on a solo LP at Side One Studio.

* * *

The Rivets producing themselves at New York's Sundragon Productions for Antilles Records with Tom Duffy engineering. ... Doug Howard producing Marc Aaron at Electric Lady, N.Y., Steve Catania behind the board.

Keith Richards laying down rhythm guitar

tracks on a Screamin' Jay Hawkins' project at New York's Blue Rock, Allan Schwartzberg producing, Michael Ewasko at the console.

* * *

Jimmy Miller producing Billy Falcon for MCA Records at London's Olympic Studios. ... Frank Marino and Mahogany Rush recording at Studio Tempe, Montreal, Marino producing with Bill Szawkowski engineering. ... Humble Pie recording at New York's Soundworks, the group producing and John Wright engineering.

Portnow Will Lead Seminar At UCLA

LOS ANGELES—Neil Portnow, senior vice president of 20th Century-Fox Records, will lead UCLA's Extension's "Studio Seminar In Record Making" the weekend of Feb. 8-10.

The sessions will be held at the Label's Sunset Blvd. headquarters. Limited to 12 students, the course will examine the complete process of making a record, from pre-production to final mixing.



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ROLLER DISCOS *Popularity Escalating In N.Y. With 5 Venues In Manhattan*

By NELSON GEORGE

NEW YORK—Roller disco, at the dawn of the 1980s, is continuing the growth it began in the late 1970s. A reflection of this trend is the rise of roller discos in Manhattan, from one small Greenwich Village operation to five clubs.

Records tailored to fit disco roller skating have, on the whole, been less successful. Also, one of the two roller disco films recently released quickly disappeared from the theatres.

Among the flashy roller discos to open recently in New York City are Wheels in Greenwich Village, Metropolis and Hi Roller on Manhattan's West Side and the Roxy in lower Manhattan. This last club has already established itself as the "in" place for roller disco dancing.

The pioneering Manhattan roller disco is Village Skating, a cramped basement location a few blocks from Washington Square Park in lower Manhattan.

The Roxy which officially opened for business Jan. 5, but which has been operating since December, holds an estimated 1,000 patrons. It is partially owned by veteran concert promoter Bill Graham. The building housing Roxy, like many of the new rinks, was once a warehouse. In this case, tractor trailers once filled the space now covered by a hardwood maple dance floor.

Roxy has attracted the same exhibitionistic crowd associated with chic conventional discos such as Studio 54 and New York, New York. Skaters dressed in fashions of every description are not unusual there, and are in fact encouraged by the club's management.

However, unlike their conventional disco counterparts, the Roxy does not promote exclusivity. Its clients are a cross section of New York's population.

As proponents of roller disco have often stated, the happy atmosphere of a roller disco is a good environment in which to sell records. However, it is at this point hard to judge how much effect they have so far had on the sales of any individual record. The music popular at any non-skating disco can be heard at all roller discos.

What is clear at this point in roller disco evolution is that merely putting the word "skate" or "wheel" in a title does not guarantee immediate sales to skate fans. Last summer a slew of roller disco records were released by some major and independent labels. Most, like High Inergy's "Skate To the Rhythm" on Motown,

made no dent in the disco, soul, or pop charts.

However, a breakthrough of sorts was achieved last week when "Bounce, Rock, Skate, Roll" by Vaughn Mason & Crew entered the soul chart at 90. The disk is doubly interesting since it is Brunswick Records' first charted single in some time.

Two other exceptions to the rule were Cher's "Hell On Wheels" for Casablanca and Peaches and Herb's "Roller Skatin' Mate" on Polydor. The Peaches and Herb single made a brief appearance on the pop charts a few weeks ago, but found a real home on the disco top 100. After nine weeks it lost its star on the disco chart at number 18.

Cher's "Hell On Wheels" also made the pop charts and is prominently featured in the United Artist film "Roller Boogie." According to a spokesman for United Artists the film has done "better than we expected" and after a good first week has maintained some of its audience appeal.

Casablanca has released a double set of original material composed and arranged by Bob Esty, who previously did music for the films "The Main Event" and "Thank God It's Friday."

"Roller Boogie" has been described by many critics as "a beach

blanket movie on skates," since its locations were shot in Venice, Calif., the center for West Coast skate mania. While the Irwin Yablans production is far from Academy Award material it does capture some of the thrill of a roller disco. This is especially true when costar Jim Bray, the real life U.S. amateur rollerskating champ, rolls by the camera.

"Skatetown, USA" had the advantage of being the first roller disco movie to hit American theatres, but wasn't able to totally capitalize on this fact. The Bay-Star production had been shot on a small budget in September for a 1,000 theatre saturation booking all across the country.

(Continued on page 41)

Ticket Tax A Headache For French

PARIS—Because there is a lack of official regulations covering the fast-changing and growing discotheque industry in France, club owners could be running into tax hassles which might put some of them out of business.

In France, a disco falls into the same basic category as a cafe, with opening and closing hours and safety precautions the same as those operating for cafes.

But a vital difference is that discos have tickets sold at the door. Now the tax authorities have declared that as far as they are concerned a disco is not a cafe at all, but a theatre. This, they say, entitles them to impose a tax on every ticket sold.

The disco owners are fighting back, claiming their establishments are for drinking and dancing, with no shows. Tickets are sold, not as a means of admission for the customer but as payment for one drink. Without the ticket system, they insist, gatecrashers could enter, dance all night and not spend a cent.

There has been an early court test case, in Bezier, in the Southwest of France. The judges found that a theatre is a place of entertainment in which you buy a ticket for a seat from which to watch a specific show, not just to cover a price for a drink.

But the tax people are not giving up. There will be appeals and further test cases. The future of some French discos is at stake, claim the owners.

Schnectady Spot Old Dept. Store

NEW YORK—Three Schnectady, N.Y., businessmen have converted an old area department store into what they describe as a "New York City type" discotheque called Night Fever.

The room, with a 1,000 capacity, is aimed at a single crowd in the 20-27 age bracket. It opened recently with a disco dance contest which offered the winners a pair of Lincoln Continental cars.

Night Fever, created by Vince Barr Construction, features sound components by GLT (speakers), SBL (speakers) and Technics (turntables).

Litelab supplied controllers, oscillators, a rainlight system and a series of eight light spinners for the venue. A laser was supplied by Lasertronics to complement the elaborate light show by Litelab.

The split level room accommodates in excess of 1,000 patrons. A \$1 cover is charged.

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Finnish Teen Clubs Add To Dance Movement Growth

By KARI HELOPALTIO

HELSINKI—Disco swings in Finland, having started in 1975 and shown great energy ever since. Today, there are some 300 discos spanning the country from Helsinki to Lapland.

About a third of the clubs are located within a 30-mile radius of Helsinki in the populous south, including the new, super-posh 1,250-square-foot Disco Casino in Helsinki, which uses top international diskjockeys and has a special roller disco rink.

Most Finnish discos have liquor licenses and are therefore open to fans over 18 or 20 years of age, and most operate as part of a restaurant or hotel.

But more emphasis is being put on the needs of teenagers, with "soft" discos starting up in the major cities. There is a matching spate of activity in opening up municipally-run youth discos nationally.

Finnish discos are generally of a high standard, using most of the equipment tricks available: mirror balls, spotlights, video, jingles, strobes and all the trimmings.

A dozen or so importers or manufacturers are fully stretched in supplying the hardware, and there is growing action in the mobile disco areas, though these generally go for less volume and fewer lighting effects.

Health officials regularly visit Finnish discos to check out decibel readings, trying to insure they don't top the 85 mark.

Discos in Finland are regarded as very important in breaking new disks and talent. Record companies feed new releases and promo films into the key halls but films of local acts cannot be shown because of strong opposition from the Musicians Union and from copyright society TEOSTO.

The hard truth is that there is no love lost between the Musicians Union and the discotheques. Most of the discos are former restaurants and ballrooms which used to provide employment for hundreds of local musicians on a year-round basis. Now it is the diskjockey, his

console and a stack of records: a one-man show which costs the club owner some 70% less than a live musical combination.

The only thing that could provide music and come even cheaper would be a jukebox. The dissatisfaction felt by musicians in Finland is surely understandable for the disco boom has been hitting them heavy and fast.

Local spinners would like to work more with live musicians, but this target is hard to hit. Instead, the DJ might be accompanied by a line of girl dancers teaching the audiences how to jive, twist or hustle. And there are fashion shows, hula-hoop competitions, and big sponsored disco tours with operating crews sporting Coca Cola T-shirts, Lee Cooper badges and Kodak peaked caps.

Another popular Finnish disco trend is the "chart night" when customers get a chance to vote for their favorite records.

Some 250 DJs mostly part-timer males but with a few woman operators, spin the records up and down the country. Only 25% are members of Tiskijukat, the trade organization which is working to unite members' demands for better wages and working conditions. This "union" also arranges training courses and meeting with local record companies who are said to be slow in handing out promotional copies.

The Fazer chain of shops offers Tiskijukat members a 10% discount on record purchases.

In product terms the Finnish disco industry looks closely at the charts of the U.S., U.K., Germany and Sweden, plus the records on the current Radio Luxembourg playlist. Top international names include: Boney M., Amii Stewart, Gloria Gaynor, Donna Summer, Earth, Wind & Fire, the Gibson Brothers, Patrick Hernandez.

Local top names include Kojo, Halonen, Pera & The Dogs, Satu Pentikainen and Vicky Rosti.

As for trends in Finland, the hottest is the re-working of old Finnish standards in a disco mould.

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Billboard's Disco Action

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Disco 20 Dancing Days Carded For the Winter Olympics

39

NEW YORK—Disco entrepreneur Michael O'Harro has been tapped by the Olympic Games committee to organize 20 days of disco dancing activity for athletes and patrons at the 1980 Winter Olympic Games at Lake Placid, N.Y., beginning Feb. 12.

According to Michele Wynn, director of social programs for the event, the disco, to be called Tramps after O'Harro's Washington, D.C.-based club, will offer patrons a mix of conventional disco dancing, in-concert performances by live groups, disco dancing lesson and exhibitions, special lighting effects, an art exhibition and a variety of foods and drink from around the world.

Karen Lustgarten, author of "The Complete Guide To Disco Dancing," and a San Francisco-based dance teacher, will be on hand to teach students the latest dance steps. Lustgarten also taught disco dancing to members and friends of the team of the 1979 Special Olympics for handicapped children.

Multiphase Broadcasting Corp., a New York lighting and special effects firm headed by Larry Silverman, is installing a computerized light and sound system in the club. The firm will also supply a multimedia special effects show.

Multiphase is using GLI sound, Roctronics lights and Electra Display multi-media componentry.

Cheryl Bauer of Tramps in Washington will be the club's spinner.

FEBRUARY 2, 1980, BILLBOARD

ATLANTA

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 5 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 6 JUMP THE GUN—The Three Degrees—Ariola (12-inch)
 - 7 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)
 - 8 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 9 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
 - 10 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 11 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 12 SATURDAY NIGHT—Arpeggia—Polydor (LP)
 - 13 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP/12-inch)
 - 14 LOVE GUN—Rick James—Motown (12-inch)
 - 15 READY FOR THE 80'S—The Village People—Casablanca (LP)

DALLAS/HOUSTON

- This Week**
- 1 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 2 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 3 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 4 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 5 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 6 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 7 GOOD TO ME—all cuts—T.H.P.—Atlantic (12-inch)
 - 8 EVITA—all cuts—Festival—RSO (LP)
 - 9 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 11 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 12 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 13 STRAIGHT TO HEART/ALL NIGHTMAN—Loose Change—Casablanca (LP)
 - 14 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)
 - 15 NIGHT DANCER—Jean Shy—RSO (12-inch)

NEW ORLEANS

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 3 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 4 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 5 GOOD TO ME—all cuts—T.H.P.—Atlantic (LP)
 - 6 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 10 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 11 TAKE ALL OF ME—all cuts—Barbra Law—Pavilion (LP/12-inch)
 - 12 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 13 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 14 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 15 READY FOR THE 80'S—The Village People—Casablanca (LP/12-inch)

PITTSBURGH

- This Week**
- 1 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch)
 - 2 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 3 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 4 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 5 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 6 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 8 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
 - 9 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 10 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 11 EVITA—all cuts—Festival—RSO (LP)
 - 12 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 14 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 15 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)

BALTI./WASHINGTON

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 4 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 5 SEXY DANCER/DO YOU WANNA BE MY LOVER—Prince—Warner (LP)
 - 6 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 7 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 8 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP)
 - 9 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 10 EVITA—all cuts—Festival—RSO (LP)
 - 11 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
 - 12 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 15 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)

DETROIT

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 3 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 4 I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 6 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 8 MONEY—The Flying Lizards—Virgin (12-inch)
 - 9 HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch)
 - 10 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 11 ROCK LOBSTER/PLANET CLAIRE/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 12 EVITA—Festival—RSO (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 GOOD TO ME—T.H.P.—Atlantic (LP)
 - 15 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)

NEW YORK

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 EVITA—all cuts—Festival—RSO (LP)
 - 3 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 4 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 5 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 7 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 8 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 9 CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 10 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 11 WILLIE & THE HANDJIVE—Rinda & Lewis—AVI (LP)
 - 12 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 13 ROTATION—Herb Alpert—A&M (LP/12-inch)
 - 14 HAVEN'T YOU HEARD—Patrice Rushen—Elektra
 - 15 BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP)

SAN FRANCISCO

- This Week**
- 1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 6 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 7 DANCING ALL OVER THE WORLD—Busta Jones—Spring—(12-inch)
 - 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—Ocean (LP/12-inch)
 - 9 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 10 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
 - 11 LOVE IS IN YOU—Nightlife Unlimited—Casablanca (LP/12-inch)
 - 12 JUMP THE GUN—The Three Degrees—Ariola (LP)
 - 13 WORKING MY WAY BACK TO YOU—Spinner—Atlantic (LP/12-inch)
 - 14 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 15 NIGHTDANCER—Jean Shy—RSO (12-inch)

BOSTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 4 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 5 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
 - 6 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 7 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch)
 - 8 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 9 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 10 I SHOULD HAVE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 11 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch)
 - 12 EVITA—all cuts—Festival—RSO (LP)
 - 13 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
 - 14 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 15 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)

LOS ANGELES

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 EVITA—all cuts—Festival—RSO (LP)
 - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 4 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 5 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 6 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 7 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 8 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 9 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 10 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 12 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 13 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 14 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 15 MONEY—The Flying Lizards—Virgin/Atlantic (12-inch)

PHILADELPHIA

- This Week**
- 1 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 2 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 I SHOULD HAVE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 5 BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP)
 - 6 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 8 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 10 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 12 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
 - 13 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 14 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 15 LOVE INJECTION—Trussel—Elektra (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 2 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 3 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 4 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 5 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 6 DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP)
 - 7 SATURDAY NIGHT—Arpeggia—Polydor (LP) (12-inch)
 - 8 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 9 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 10 MOONLIGHT AND MUZZAK/COWBOYS AND INDIANS—M—Sire/Warner (LP/12-inch)
 - 11 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
 - 12 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 PLANET CLAIR/DANCE THIS MESS AROUND/ROCK LOBSTER—The B-52's—Warner (LP/12)
 - 15 DON'T LET GO—Isaac Hayes—Polydor (12-inch)

CHICAGO

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 5 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 6 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP)
 - 7 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 9 I SHOULD HAVE LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 11 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 12 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 13 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 14 FLY TOO HIGH—Janis Ian—Columbia (12-inch)
 - 15 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)

MIAMI

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
 - 2 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 3 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 4 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 5 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 6 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 7 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 9 DEPUTY OF LOVE/WINDTHER LOVE—Don Armando—ZE (LP/12-inch)
 - 10 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 11 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 12 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 13 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 14 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 15 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)

PHOENIX

- This Week**
- 1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 2 WILLIE AND HANOJIVE—Rinder & Lewis—AVI (LP)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Teles—Sire/Warner (12-inch)
 - 5 WEAR IT OUT—Stargard—Warner (12-inch)
 - 6 MANDOLAY—La Flavour—Sweet City—(12-inch)
 - 7 PUTTING MY (Heart On The Line)/Tear—C.O.D.—Casablanca (LP)
 - 8 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
 - 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 10 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 11 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 12 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 13 BURNIN' ALIVE—Tony Rollo—Casablanca (LP)
 - 14 TAKE ALL OF ME—all cuts—Barbra Law—Pavilion (LP/12-inch)
 - 15 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)

MONTREAL

- This Week**
- 1 FLY TOO HIGH—Janis Ian—CBS
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Quality
 - 3 BODY SHINE—Instant Funk—RCA
 - 4 WEAR IT OUT—Stargard—WEA
 - 5 THANK GOD THERE'S MUSIC—all cuts—Theo Vaness—Quality
 - 6 HARMONY—Suzy Lane—WEA
 - 7 007 MEDLEY—Freddie James—London
 - 8 RELIGHT MY FIRE—Dan Hartman—CBS
 - 9 RAPPERS DELIGHT—Sugar Hill Gang—Quality
 - 10 SING SING SING—Charlie Catello—RCA
 - 11 THAT'S WHY HOLLYWOOD LOVES ME—Geno Washington—London
 - 12 PUMP IT UP—David Hudson—CBS
 - 13 LOVE I DON'T WANNA HEAR ABOUT IT—Caroline Bernier—London
 - 14 JUMP—The Ring—London
 - 15 HOUSE OF THE RISING SUN/WE GOT LOVE—Denis Lepage—Quality

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JAILED OWNERS KEEP DOORS OPEN

Studio 54: Business As Usual

NEW YORK—Convicted felons Ian Schrager and Steve Rubell have promised that in spite of the cell bars which will separate them from their Studio 54 disco for the next 3½ years, it will be business as usual at the club.

The pair, along with the club's manager, Richard De Courcey, had pleaded guilty last November to tax evasion charges for skimming an estimated \$2.5 million off the club's profits in the first couple years of its operation.

Rubell who is "still working out the details" of how he and Schrager will orchestrate the day-to-day running of Studio 54 from the confines of their prison cells, has boasted that between he and Schrager there is "enough talent to successfully run 10 discos." Although their sentences call for 3½ years each, the pair will probably be eligible for parole in less than one-third of that time. De Courcey was given a three-month jail sentence.

In sentencing Schrager and Rubell Jan. 18, Judge Richard Owen of the U.S. District Court for the Southern District of New York called Schrager and Rubell's crime "one of tremendous arrogance," and "a well-organized and well-documented tax fraud scheme."

Shortly before the sentencing, a somewhat subdued Rubell repaid

most of the \$400,000 he and Schrager had spirited away from the Internal Revenue Service. Rubell noted that he and Schrager "had done wrong," and that they owed the IRS the money.

Rubell claims that he had to go into hock to pay the hefty IRS bill before his appearance for sentencing. He claims that the gesture of restitution "cost him everything he owned."

Schrager and Rubell had hoped that the move to pay the IRS debt before sentencing, plus the fact that they are allegedly cooperating with federal investigators on charges that White House chief of staff, Hamilton Jordan sniffed cocaine at their club, would encourage the judge to deal leniently with them.

However, although noting their gesture of restitution, Judge Owen was not sufficiently moved to hand out a lighter sentence. In addition to the 3½-year jail term, he also fined them each \$20,000 for evading \$366,268 in corporate income taxes.

In addition, Rubell was fined \$37,212 for personal income tax evasion, while Schrager drew a \$45,000 fine on a similar charge.

In promising to orchestrate the running of the club from behind prison walls, Rubell and Schrager will have to depend on Michael

Ovington and Mark Bennett, the club's manager and maitre d', respectively, to implement their operational strategies.

Although the jail in which the two will be incarcerated has not been revealed, it is reported to be close to New York in order that federal investigators, continuing their inquiry into charges against Jordan, are allowed ease of access to the witnesses.



DISCO GRANNY—Regina Long, a popular figure on the Washington, D.C., disco scene, lives it up at a recent party for senior citizens hosted by the Tramps discotheque. Long, 82, has been dubbed "Disco Granny" by her admirers.



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Disco Mix

By BARRY LEDERER

NEW YORK—It has been sometime since we've heard from the Butterfly family. However, the wait has been justified with the release of its first album of the new year titled "Rainbows" by Abbe. This artist packs tremendous vocal styling in her rendition of several past hits. Included are "Over The Rainbow," "Ain't No Mountain High Enough" and "Thunder and Lightning." "You Make It Hard To Love You" at 7:12 has a lean and sensual sound. This powerful production is suitable for peak evening play. Producer Norman B. Ratner effectively uses Butterfly artist Bob McGilpin on several of the cuts. The core of the music centers on guitars, drums and keyboards with the artist's vocalization covering a good deal of emotion and range. This newcomer shows promise on this first effort.

Although out for several weeks, note should be taken of the Barbara Law LP titled "Take All Of Me" on Pavillon. The artist's versatility shines through with her vocals ranging from sultry ballads to funk and disco material. "Shake Your Bait" shows the most potential as the cut that deejays might pick up on. Running 6:10, the selection has a powerful beat and free spirited melody that works from beginning to end. The short selection, "Love Shot," is receiving enough notice for the label to contemplate extending it for possible 12-inch release. Production credit goes to Harry Hinde.

"Hot To Trot" on Alvarez Records is the first release from this New York label. The featured vocalist is newcomer Lourett Russell Grant. A churning beat is accentuated by pulsating guitar and percussion tempo with galloping effects riding through the song. The vocals are simple and lead easily to a pounding drum break that builds to an intense crescendo. The flip side is the same song minus the gallops and souped up on the high and low ends for hotter deejay play. Producer Silvio Tancredi states that the record will be picked up by Quality in Canada as well as being the first WEA release in Italy.

Mantus once again is on the right track with "Love Is A Natural Thing" on SMI Records as a 12-inch 45 r.p.m. A piano, guitar and string combination dominate the introduction of the disk before the vocals appear.

This selection is not as funk-oriented as the group's previous material. A breezy, carefree feeling is maintained by the arrangements and backup chorus. A standard percussion break is heightened by peppery bongos which are repeated at the end for easy cueing out. Producer Will Clittendou has mixed the flavor of pop with r&b.

Tom Depieran, handling promotion for Source Records should receive prompt attention and response to "Tonight's The Night" featuring Sharon Paige with Harold Melvin & the Blue Notes. This classic group has always found material that works well with their style. A soft approach to the tune provides for "warm music" which lends itself to easy dancing.

Punchy brass and sensuous strings balance the soul/disco fusion of this cut. Paige illuminates the flipside titled "Your Love Is Taking Me On A Journey," a beautiful ballad.

MCA Records release of "Shotgun" by Shotgun IV has one exceptional cut titled "Come On And Get It" at 5:24. The vocals provided by the group are smooth yet have a sense of urgency. The instrumentation is laced with synthesizer and keyboard effects with a short piano and drum break. The energy runs fast through this selection which should be considered for possible 12-inch release.

Also from MCA is Debbie Jacobs "High On Your Love," LP title and lead cut. The artist's crisp vocal seems only a backdrop to this rich sounding almost totally instrumental cut. Spicy arrangements are by producer Paul Sabu.

"Hot, Hot (Give It All You Got)" is not far behind with its moving orchestration and noticeable full string section. Both these tunes are available on a 12 inch 33½ r.p.m.

Roller Discos

• Continued from page 38

In the important New York market, Columbia Pictures was unable to get "Skatetown, USA" any bookings except on a very limited basis and then not until well after the projected opening date. A special promotion for "Skatetown, USA" with WKTU-FM in Central Park didn't coincide with its New York opening and a special ticket give away with that station had to be cancelled.

CBS Records had been supporting the film. CBS artist Dave Mason and Marilyn McCoo & Billy Davis had prepared new material for the film. Mason appeared in it.

The soundtrack was released on CBS and includes Heatwave, Earth, Wind & Fire, the Jacksons, and McFadden & Whitehead.

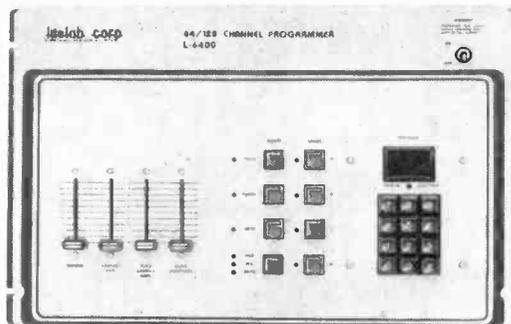
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AGENDA

MONDAY, FEBRUARY 11

- 10 am—6 pm **REGISTRATION**
- 7 pm—11 pm **DISCO DANCING AND ENTERTAINMENT, Studio One**
Acts to be Announced

TUESDAY, FEBRUARY 12

- 11 am—11:45 am **WELCOMING AND KEYNOTE ADDRESS**
"Disco: Coming of Age in the 80's"
Radcliffe Joe, Billboard, New York
- 12 pm—1:15 pm **CONCURRENT SESSIONS**
(1) **DISCO PLUS ROCK 'N' SOUL—FUSING A NEW SOUND FOR THE 80's**
Co-Moderators: Dick Griffey, Solar; Rick Stevens, Polydor
Panelists: John Benitez, Heat, New York; Miles Copeland, IRS, England; Seymour Stein, Sire; Janis Lundy, RSO; Mike Lewis, Studio One; Mike Stewart, Interworld Music; Angelo Solar, Backstreet, Atlanta; Patrick Jenkins, AVI; Marc Paul Simon, Casablanca; Vince Pellegrino, CBS
(2) **DISCO DESIGN & CONSTRUCTION**
Moderator: Scott Forbes, Studio One, Los Angeles
Panelists: Warren Engel, Associated Hosts; Joe Melnik, Madison's, Melbourne; Ed King, Sound Unlimited; Roy Webb, Consultant; T.J. Johnson, TJ Disco's, Hawaii; Denny Lidtke, The Palace, Hollywood
- 1:15—2:30 pm **LUNCHEON**
- 2:30—3:45 pm **CONCURRENT SESSIONS**
(1) **ORGANIZING TEEN DISCOS—PUBLICIZING, PROGRAMMING, COSTS VS. ADULT DISCO, ETC.**
Co-Moderators: Michael Del Rey, Under-21 Club Organization; Wayne Johnson, TGIF, Las Vegas
Panelists: David Salador, DIS Co.; Jim Streight, The Apple, Peoria; Jeff Appel, Under-21 Club, L.A.; F. Craig Whittaker, Whittaker Design; Jason Krupp, teen deejay, Los Angeles; Hal Edwards, Mark IV, Newark; Boris Granich, Marilyn's, Pasadena
(2) **INTERNATIONAL LIGHTING—INCLUDING SOPHISTICATED LASERS IN DISCOS**
Moderator: Radcliffe Joe, Billboard, New York
Panelists: Bob Lobi, Design Circuit; Brian Edwards, Wavelength; Gary Loomis, Varaxon; Richard Van Schoyck, Laser Presentations

- (3) **DISCO RADIO—COMBINATION OF ROCK/DISCO/R&B**
Moderator: Frankie Crocker, WBLS, New York
Panelists: Alvin John Waples, KGfJ, Los Angeles; Vinnie Perruzzi, WXKS, Boston; Barry Banker, WHJB-WOKU, Pittsburgh; Bruce Phillip Miller, KILS; Vince Pellegrino, CBS; Michael Jones, KRLY, Houston; Robert Michael Anderson, The Plum, Alexandria, Va.; Rick Nuhn, KXTC, Phoenix; Dr. Rob Balon, Multiple Systems Analysis; Bill McGuire, Voice of America; Tom Cossie

- 4 pm—5:15 pm **CONCURRENT SESSIONS**
(1) **THE PRODUCERS—DISCO PURISTS VS. FUSION MASTERMINDS**
Co-Moderators: Quincy Jones; Freddie Perren; K.C./Rick Finch, K.C. & Sunshine Band
Panelists: Vince Alletti; Ronnie Wilson; Kim Fowley; John Hedges; Marty Biechman; Rick Gianatos; Cerrone
(2) **THE ECONOMICS OF INTERNATIONAL SOUND EQUIPMENT 1980**
Moderator: Larry Jaffe, dbx, Inc.
Panelists: Randy Vaughn, Ambassador Sound & Light; Richard Long, Richard Long & Associates; Mike Klasco, GLI

- 7 pm—11 pm **DISCO DANCING AND ENTERTAINMENT, Studio One**
Acts to be Announced

WEDNESDAY, FEBRUARY 13

- 11 am—12:15 pm **CONCURRENT SESSIONS**
(1) **PRODUCT PROMOTION—THE EMERGING IMPORTANCE OF INDEPENDENTS**
Co-Moderators: Ray Caviano, RFC/Warners; Marc Kreiner, MK Dance Promotions
Panelists: Jane Brinton, Brinton & Co.; Steve Bogan, RPM; Ray Caviano, RFC/Warner Bros.; Alan Michael Mamber, Fantasy Records; Tom Ray, TAR; Dennis Wheeler, Casablanca; Wally Roker, Independent; Bo Crane, Crossover Promotions; Arnie Smith, RSO; Tom Hayden, Tom Hayden & Assoc.
(2) **CLUB FINANCING—DOMESTICALLY/INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD**
Moderator: Michael Wilkings, Wood-Wilkings
Panelists: Lew Horwitz, First LA Bank; Denny Lidtke, Palace, Hollywood
Others to be Announced.
(3) **ROLLER DISCO PHENOMENON—A BOOM FOR DISCO**
Moderator: Linda Emon, Publisher, Roller Review
Panelists: Charles Aybar, Roll-A-Palace, Brooklyn; Ron Creten, RC Sports, Olathe, Ks.; Bill Coopersmith, Concordville, Pa.; Sam Cavallo, Skating Place, Jacksonville; Tom Obert, Great Skate, St. Paul; Sergio Munzidal, High Rollers, NYC; Stan Wertlieb, Flippers, Los Angeles; George Pickard, RSOA
- 12:30—2 pm **LUNCHEON**
"Dance Music—Expanding Musical Horizons for the 1980's"
Ray Caviano, RFC/Warner Brothers
- 2—3:15 pm **CONCURRENT SESSIONS**
(1) **THE 12"—COMMERCIAL/PROMOTIONAL USE**
Co-Moderators: Michel Zgarka, Trans-Canada Records; Stan Hoffman, Prelude
Panelists: Greg Lynn, CBS, London; Mike Lushka, Motown; Ray Harris, AVI; Dick Griffey, Solar; Jane Brinton, Brinton & Co.; Craig Kostich, RFC; Larry Yassar, Atlantic; Billy Smith, Salsoul
(2) **CLUB OWNERS—COMPETITION IN TODAY'S MARKETPLACE**
Co-Moderators: Scott Forbes, Studio One, Los Angeles; Tony Martino, 12 West, New York
Panelists: Jim Desmond, Scandal's, Washington, D.C.; Phil Gary, New Wave Rock 'n' Roll Palace, Cleveland; Henry Schissler, Heat, New York; Eduard Van Den Wingaert, The Stone, Antwerp, Belgium; Dick Collier, Trocadero Transfer, San Francisco; Bill Schwarze, Music Hall, San Francisco; Don Scott, Vel's Red Carpet Lounge; Gene LaPietra, Circus, L.A.;

- 3:30—4:45 pm **CONCURRENT SESSIONS**
(1) **PROGRAMMING TODAY IN THE CLUB**
Co-Moderators: Jim Burgess, NYC; and a rock club deejay
Panelists: Manny Slati, Eamarc Records; Scott Tuchman, The Sun Devil, Phoenix; Richie Rivera, Flamingo, New York; Lori Kelly, Wood-Wilkings; Michael Graber, Alphon's, Chicago; Mike Lewis, Studio One, Los Angeles; Jerry Johnson, Menjo's, Detroit; Ray Caviano, Warner/RFC; Preston Powell, Cuckoo's Nest, New York; Sam Avellone, Dixie Electric Co., Columbus; Les Temple, The Music Hall, San Francisco; Chris Hill, Goldmine, London; Judy Weinstein, For the Record, New York
(2) **KEY FACTORS IN DESIGNING SOUND AND LIGHTING IN CLUBS**
Moderator: Radcliffe Joe, Billboard, New York
Panelists: To Be Announced

- 7 pm—11 pm **DISCO DANCING AND ENTERTAINMENT, Studio One**
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THURSDAY, FEBRUARY 14

- 11 am—1 pm **THE HOT SEAT**
"How to Cope with the Disco Backlash"
Moderator: Bill Wardlow, Dance Music Forum Director, Billboard, Los Angeles
Participants: To Be Announced
- 1 pm—2 pm **Break for Lunch**
- 2 pm—3:15 pm **CONCURRENT SESSIONS**
(1) **MOBILE DISCO**
Moderator: Dick Sheppard, Towards 2000
Panelists: Joe Brosta, Time Warp Disco, Northridge; Les Miller, Captain Disco, Los Angeles; Jonathan Boone, Disco Date, New York; Alan Herzog, Dancing Machine, Los Angeles; Dennis McConnell, Music to You, Philadelphia; Andy Ebon, Music Man, San Francisco; Don Bruner, San Fran Disco, Australia
(2) **DEEJAY SPINNING SESSION—LIVE! (Disco & Rock)**
Co-Moderators: A.J. Miller, SCDDJA; Rock Spinner to be announced
Participants: Ken Jason, McGreevey's, Chicago; Bob Vitteriti, Trocadero Transfer, San Francisco; Mike Lewis, Studio One, Los Angeles; Scott Talarico, The Playroom, Ft. Lauderdale; Al Paez, Club 4141, New Orleans; Mario Gonzales, Madison's, Australia; Gary Tighe, The Probe, Los Angeles
- 3:30—4:45 pm **CONCURRENT SESSIONS**
(1) **POOLS & ASSOCIATIONS—THEIR GROWING IMPORTANCE IN THE CONTINUATION OF DISCO**
Co-Moderators: Judy Weinstein, For the Record, New York; George Borden, Boston Record Pool
Panelists: John Terry, Florida Record Pool; H. Goran Noreen, Swedish DJ Association; Joel Cameron, Nevada Disco DJ Association; A.J. Miller, SCDDJA; Bob Baldwin, Southwest Record Pool; Jon Randazzo, BADDA; Sam Meyer, Disco Texas; Craig Kostich, RFC; Arnie Smith, RSO
(2) **STARPOWER—IMAGE BUILDING FOR UNKNOWN ARTISTS. HOW PROMOTION/PUBLICITY/BOOKINGS INTERFACE**
Co-Moderators: Bob Caviano, Steve Ellis Agency; Steve Gold, Far Out Management; Christine Perren, MVP Records/Grand Slam
Panelists: Paul Cooper, Atlantic Records; Ricki Sellner, Epic; Norman Winter, Norman Winter Associates; Michele Hart, Casablanca; Vince Pellegrino, CBS; Freddie DeMann, Weisner-DeMann; Susan Munao, Susan Munao Management; Dick Griffey, Solar/United Black Concert Promoters; Steven Machat, Machat & Machat Mgt.
- 6:30 pm **DANCE MUSIC FORUM AWARDS BANQUET**
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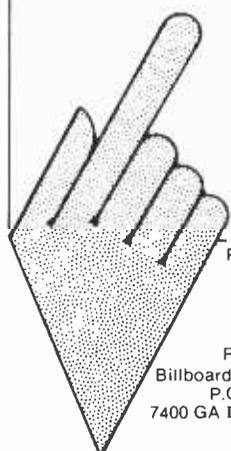
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General News

Law's Counterfeiting Confiscation

• Continued from page 3
bootleg records and manufacturing paraphernalia in a Los Angeles commercial storage unit rented by Andrea Waters in June.
—\$5 million in finished allegedly counterfeit product, components, and equipment in raids on KRT Manufacturing, Abdalion Printing

and Box Co., Tami Gramphics, and 21st Century Graphics, in the Los Angeles area in August.
—\$3 million in duplicating equipment and 3,500 allegedly pirate 8-tracks in a four-location raid in De Kalb County, Ga.
—\$800,000 worth of prerecorded tapes seized in the April Operation

Turntable four-state raid on nine locations in North and South Carolina, Florida and Maine.

On the legal front:
—David Heilman was found guilty of 18 counts of copyright infringement, and sentenced to a six-month jail sentence, with a \$9,000 fine, currently under appeal, in the U.S. District Court in Illinois. Heilman and E-C Tape were hit also by a summary judgment of more than \$4 million in Milwaukee County Circuit Court in December.

—In the first conviction resulting from FBI raids in December 1978 in five East Coast states, Frank Martino, principal of Ramart Printing Corp., Central Islip, N.Y., pled guilty to two counts of wire fraud and copyright infringement in U.S. District Court, Eastern District of New York. He was sentenced to three months in jail and fined \$15,000, conditional on his cooperation with the government in future cases.

—In the first case where state law was successfully applied to rights arising from post 1972 recordings, Robert Larry Crow was convicted in Clay County Circuit Court in Florida of possessing stolen goods with intent to sell them. The stolen property in question consisted of the intangible royalty rights of several recording artists.

On the legislative front, New York State made the manufacturing of pirate recordings a felony punishable by imprisonment for at least one and up to three years and/or a fine of up to \$5,000.

Selling such products is now a misdemeanor punishable by imprisonment for up to one year and/or a fine of up to \$1,000.

The manufacture of recordings made from live or broadcast performances without the artist's permission is treated as a felony with the same penalties as the manufacture of pirated product.

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Intl Meet Probes \$\$ Inroads Of Home Taping

More Dangerous Than Piracy Say Music Attorneys

CANNES—Faced with the impossibility of policing or preventing home copying of phonograms and videograms, producers will have to be content with finding ways to gain compensation for themselves, artists and composers, most probably through a royalty on blank audio and video tapes.

This was the clear message to emerge from a six-hour meeting of international lawyers held here on the opening day of MIDEM.

After many panelists had pointed out that an attempt to ban home taping would conflict with the basic constitutional rights of the individual in their countries, the consensus of opinion at the meeting was that

home taping was something the industry would have to live with.

Said U.K. lawyer Michael Oliver: "Where the law and personal morality diverge, the attitude of the law becomes irrelevant—witness the wide use of soft drugs, the worldwide refusal to observe parking restrictions and the changes in sexual morality.

"The private copier will never be restrained by law and the industry should therefore avoid talk of legality or illegality and recognize that the only solution is a financial one. We must make the cost of home copying extremely high by taxing hardware and software."

Although the prime purpose of the meeting was to hear up-to-date reports on the state of piracy in various countries, it soon became obvious that home taping was the burning topic of the day. Many delegates described it as potentially far more dangerous and devastating than piracy.

French Support Seen For Blank Tape Levy

CANNES—A strong intimation that the French government would sanction the imposition of a levy on blank tape came from Jean-Philippe LeCat, French minister of culture and communications, during a visit to MIDEM.

Thus, with favorable governmental noises also coming from Sweden, West Germany, Japan and the U.K., the international record industry's initiative to seek compensation for losses through private recording is gaining momentum.

The minister also hinted at a reduction in the present punitive rate of Value Added tax on recordings from 33% to 26%, even though this would mean a loss in revenue for the government of \$300 million a year.

He said that before a tape levy bill

is introduced in the French Parliament there would be full consultation with all interested parties, including blank tape manufacturers.

The minister also announced a plan to create a foundation to promote French songs, including those created in French-speaking countries other than France. The foundation would be staging a festival of French song in Paris this year and would seek to gain greater access for French compositions through the broadcasting media.

LeCat emphasized, however, that there was no question of a quota being imposed on foreign songs.

There was further comfort for the French music industry in a hint by the minister that he would be recommending the government's ratification of the Rome Convention.

By MIKE HENNESSEY & PETER JONES

"Devastating" was, in fact, the word used by Al Schlesinger, U.S. lawyer of the firm of Schlesinger and Guggenheim, to describe the recent decision in the Universal Pictures/Walt Disney versus Sony/Betamax case.

Another U.S. lawyer, Michael Sukin, said the decision was horrendous, and added: "Here we are telling 220 million people in America that it is perfectly okay for them to copy programs off radio and television in their homes.

"This is the first case of its kind anywhere in the world and the decision that home copying is not prohibited will impinge on every subsequent case in the world."

Dr. Norbert Thurow, secretary-general of the German branch of the International Producers of Phonograms and Videograms (IFPI) reported details of a survey carried out in Germany which, for the first time, gave the German record industry some indication of the loss in revenue resulting from home taping.

"If the music industry had been able to market, as prerecorded tapes at a price of 15 DM (\$7.50), the 100 million blank cassettes sold in 1978 would have yielded a turnover of 1,500 million DM (\$750 million)," he said.

Dr. Thurow recalled that actual sales by the German record industry in 1978 amounted to 2,250 million DM (\$1,125 million) and said that if there had been no blank cassettes, the industry's turnover might thus have totaled more than 3,500 million DM (\$1,750 million).

He said: "This takes no account of the fact that blank cassettes generally have a longer playing time than prerecorded ones and are used more than once."

The survey had shown, he said, that the average storage capacity of a blank cassette in terms of time was one-and-a-half times that of the prerecorded cassette and had an intensity of utilization about three-

and-a-half times that of a prerecorded one.

"To put it plainly, during its lifetime, every blank cassette stores three-and-a-half times as much music as the prerecorded cassette."

Other indications from the survey, which covered a representative sample of 2,000 German households, were that the vast majority of private recordings made in Germany were of music, breaking down to 43% German folk and pop music, 39% international pop, 5.7% classical music, and 1.4% music recorded live.

Use of blank cassettes for dictation purposes was an insignificant 0.1%.

Although penetration of cassette units in German households was found to be 62%, many homes had more than one unit, so that the number of cassette players owned almost equaled the number of households.

Said Dr. Thurow: "Cassette recorders have clearly taken the lead over record players. The recording habits of the owners show a marked preference for taping pop hits. It is precisely these hit items that help make available to the public a diversified repertoire to suit all tastes.

"Without the hits, many interesting but risky productions would be economically impossible. Thus, private recording finally threatens the available repertoire and condemns it to death by slow exhaustion."

Dr. Thurow pointed out that in the campaign for a levy on blank tape, West Germany has an advantage over many other countries because the principle of obtaining compensation for copyright owners was already enshrined in German law, and since 1966 the public has had to pay a levy of 6% on the factory price of every tape recorder purchased.

He said that 70% of home taping is from radio in Germany. Collecting societies have records of what music is played and the money from the tax on hardware tax is distributed to artists according to the prerecorded music played, and to authors and

Tape Mfrs. Urge Industry Bypass Tax On Blanks

composers based on all the music played, including live music.

He added that it would never be possible for the industry to recoup all the losses it has suffered.

"We can only try to get some of the money back," he said. "We can try to narrow the gap between the price of blank cassettes and that of prerecorded cassettes."

Main note of dissent at the meeting was struck by Robert Kaplan, managing director of BASF France, who said Dr. Thurow had exaggerated

(Continued on page 49)

BILLBOARD IN SPANISH DUE OUT IN SEPT.

CANNES—Billboard is to launch a regular monthly Spanish-language edition "Billboard en Español" in September for distribution in all Spanish-speaking territories.

Announcing this news to a packed gathering of Latin industry leaders here Billboard publisher Lee Zhitto recalled the success of the pilot issue published late last year, and said: "This is the culmination of a dream of at least 20 years.

"Through the years I've travelled to Spain and the Latin American countries, the one thought left above all others was that music was at the very heart of the Latin areas.

"Reception of the inaugural issue has far exceeded our hopes."

Zhitto added that while the publication frequency would be monthly, subscribers would receive a chart sheet every two weeks, covering record sales in all major Spanish-language countries.

Europe Reports Progress in Campaigns Against Piracy

• Continued from page 3

"This accounts for the complete absence of piracy in the Soviet Union, so there is no legislation to protect the producers of phonograms."

Such protection, she added, had not been necessary hitherto and, in practice, the rights of producers of foreign phonograms—between 50 and 80 of which are licensed annually to Melodiya—were shown to be respected. Voronkova said that there is great interest in the Soviet Union in the IFPI measures against pirates.

Maitre Denise Gaudel, representing France, said that until recently piracy had not been a major problem because the performing and mechanical rights society and the record industry federation were well organized to protect members' interests.

More recently, however, the situation has deteriorated because of an increasing flow of pirate product through the agency of itinerant traders and markets.

French law, said Gaudel, provided substantial protection against piracy, and further aid in the fight was provided by the 1971 Geneva Convention against piracy with its unfair-competition clause.

Robert Allan, representing the U.K. and reading a paper prepared

by Tony Hoffman, British Phonographic Industry antipiracy lawyer, said the U.K. industry had been very successful indeed in dealing with counterfeiting and piracy and that problems were under control there.

The BPI had been successful in obtaining secret injunctions against known counterfeiters thus giving the offenders no chance to destroy or remove the evidence. Said Allan: "Most interim injunctions are only granted if the plaintiff undertakes to pay costs if the defendant is found not guilty when the case comes to court.

"But usually when the BPI carries out raids on pirates and counterfeiters and illicit property is seized, the case rarely comes to court. Law in this area is being developed as we go along, case by case," said Allan, "and the BPI is pushing out the boundaries.

"For example, a court can order that innocent handlers of illegal articles must give information as to where the product was acquired. The BPI is also using test purchases, trap orders and surveillance of suspected premises, and its investigators have the authority to enter the premises of known counterfeiters and seize illegal product."

Rob Dubois, head of the legal department of BUMA/STEMRA, the

Dutch performing and mechanical rights organization, said that the Dutch industry had been rather slow to wake up to the dangers of piracy. It is 10 years since the first bootleg LPs were offered for sale in Holland.

Since then the Dutch market has suffered seriously from pirate and counterfeit product, especially because civil proceedings have proved ineffective. There was little protection under the criminal law and Holland was not a signatory to either the Rome or Geneva Conventions.

In recent years, said Dubois, the public prosecutor has shown more interest in piracy problems but, despite wide publicity and a joint investigation service set up by BUMA and the IFPI, illegal pressing continued.

"It is quite clear that there is a continental piracy network trading in counterfeit records and cassettes.

"One encouraging note is that the Dutch government's attitude towards the piracy problem is changing for the better and a bill is being drafted to protect the rights of artists and record producers. One other bill is being prepared to ensure that profits made by convicted pirates have to be paid back."

Giorgio Mondelli of Italy said his country had a long history of piracy and it has reached such a proportion

as to threaten the very structure of the record industry. Illegal production accounts for 50% of the total prerecorded tape market, and some believe it to be nearer 60%.

"The attitude of judges and police has always been too permissive in Italy, so that piracy was never taken seriously. Now it's grown so much that it will never be easy to cut down," he said.

Italian laws, linked with the copyright society, make compulsory the affixing of the society stamp to product, using a special machine which is rented to manufacturing plants. In some cases, producers take labels to the nearest society office to be stamped.

"This enabled legal recordings to be separated from pirates. But pirates are ever more ingenious in copying genuine product, even down to the stamp, so that many imports now carry counterfeited stamps," Mondelli stated.

A paradox of Italian law is that the practice of bootlegging is not, per se, forbidden in that artists grant exclusive rights and cannot prohibit the use of performances.

But the Rome Convention, binding on the government, can forbid a performance," so the paradox is that foreign artists benefit from greater

protection in Italy than Italian artists."

Civil remedies today in Italy allow removal and destruction of records and equipment in piracy-proven cases, or the seizure of what is involved in copyright breach.

But the criminal penalties are inadequate, with fines from as low as \$30 up to \$1,000 maximum. There is no imprisonment. But a way round was to invoke other laws. For instance, changing the charge to receipt of stolen goods gives very heavy penalties, including jail terms of three years or six years.

Using aspects of the criminal code, pirates in Italy have received jail sentences of three or four months, some over six months. But these remain the exception. Mostly the pirate runs the risk of only a small fine.

"Anyway proceedings against pirates can take years," Mondelli said, "so that these penalties are no effective deterrent against piracy. The serious gap in Italy is the absence of criminal sanctions for bootlegging and against illicit production of performances."

Other antipiracy progress reports came from Greece, Brazil, Switzerland and Belgium.

ENIGMATIC CONCLAVE

Lots Of Questions, But Few Answers

CANNES—Bernard Chevy's MIDEM has become such a permanent fixture of the international music industry calendar, and the ambivalence towards it is so pronounced among many who attend, that an objective evaluation of its worth this year, as any, is difficult.

What to make of the visible absence of some multinational music companies, how to evaluate the visible presence of others?

What to infer from the increased participation of first-timers from around the world, and how to interpret the complaints of some old hands that the event wasn't as useful as in years past?

What to suggest about the subdued mood of many participants (how else could they be after the industry's worst year in memory?). Yet how to account for the (worse than usual?) crush at the Martinez bar every night?

The fact is that MIDEM is always more or less than the sum of its parts. Notable this year, perhaps, was the repertoire being discussed on the stands and echoing down the corridors, evolving from last year's disco dominance, to embrace more rock 'n' roll, reggae, country, jazz, classical and esoteric styles. Anything, in fact, which stands a reasonable chance of selling in sufficient quantities to turn a profit.

Disco wasn't totally dead, though, and one U.S. executive, whose company has grown by responding to the dictates of the dance floor, spoke for many by saying, "Something is going to continue to be played in disco, whatever form it takes. People haven't stopped dancing."

Nor have they stopped going to the movies. MIDEM '80 played host to more than a half dozen films featuring music, presumably hoping to repeat some of the success of "Saturday Night Fever," while avoiding the fate of "The Wiz." Both received their European premieres at MIDEM in 1978 and 1979, respectively.

Among the movies on show were Frank Zappa's self-financed "Baby Snakes," reportedly looking for independent European distribution; "The Wanderers," with a soundtrack package of 60s oldies through RCA (it was Warner Bros. in the U.S.); Bette Midler's "The Rose," assured of acclaim considering the singer's European popularity, and complemented by an Atlantic Records soundtrack, the quasi-documentary, "Blue Suede Shows," proving that old rock'n' rollers don't die, they go to England; and Dario Argento's "Inferno," with a Rome-recorded score (via Cinevox) by Keith Emerson.

Most intriguing, however, was EMI's "Don't Stop The Music," featuring the Village People, who arrived at Cannes in full regalia for some in-person promotion. It wasn't an official screening—the press wasn't invited—but a display of rushes for those intimately involved, including li-

censes handling the soundtrack internationally.

Four excerpts were apparently shown, including the group's "YMCA," performed (Busby Berkeley-like) in a "Y."

The movie's U.S. release is proposed for June, with an accompanying two-disk soundtrack via Casablanca Records there. The label also has the package for Canada and Japan. Elsewhere, it goes through various outlets, according to prior deals set by Jacques Morali and Henri Belolo (Phonogram in the U.K., for example). The verdict of one viewer: "Interesting."

If movies were much in evidence, video was not. 1980 may be the dawn of the videodisk/videotape era, but there was little evidence of production companies or other protagonists in that field seeking out music contacts at MIDEM for the coming decade's small screen bonanza.

Next year, perhaps. This year, video at MIDEM was mostly represented by the succession of disk/artist promotion films, unspooling daily on television screens throughout the Palais Des Festivals.

Among other interesting aspects of MIDEM '80 was the way in which East European music and performers are moving into the industry mainstream. Germany's Peter Hauke, who recently tied a production deal with WEA, signed up Hungarian rock quartet, Omega, for example. He'll record the Budapest-based band in Frankfurt for his Rockoko Productions, though the actual disk outlet wasn't disclosed.

Another sign of the times? The brochure prepared for MIDEM by Hungary's Pepita/Qualiton/Hungaroton Group came complete with a revealing photograph of singer Judith Szucs, whose latest album contains titles like "Disco In The Space."

If some Eastern Bloc exhibitors were coming out, some Western participants were pulling in their horns. Many stands were models of restraint and economy, a few delved into their imaginations to create a prison cell (Virgin), a greenhouse (Cinevox), a Viking vessel (Hansa) and a gentlemen's club (Chrysalis).

And then there was the gossip. MIDEM isn't MIDEM without the usual diet of scandal and speculation, dispensed over drinks in the many hotel bars along the croquette.

The woes of EMI were much discussed, for example, sparked by the news of a fresh takeover bid by 20th Century. There was wonderment at the real or imagined terms of Chappell International's deal for Pink Floyd's publishing, and there was plentiful talk of the multinational's acquisitive tastes.

The one certainty of this year's Cannes can-can? That the industry will be back next year—although in exactly what condition and what numbers will much depend on the events of the next 12 months.

ADAM WHITE

Publishers Eye U.K. Steps As Guide On Video Payout

By ADAM WHITE

CANNES—The British blueprint covering royalty payments for music use on video software is the focus of much attention from publishers around the world, as they search for pragmatic answers to the complex and contentious question.

This was apparent at the second annual congress of the International Federation of Popular Music Publishers (IFPMP), held here during MIDEM '80. It was the body's second such meeting, and the first helmed by its new president, Ron White, London-based chief of EMI Music Publishing.

The U.K. payment schedule is expected to be a percentage royalty related to the software selling price, with an escalation depending on the amount of music contained in the video program. And the music will be weighted according to type, so that, for example, featured use of a commercial title will count for more than the background use of a piece of library music.

Delegates heard White express the hope that the plan will be published "in the fairly near future." The percentage proposal is particularly important, he added, to avoid being locked into a fixed rate like the American disk mechanical, without taking into account rising costs and inflation generally. "It's very important that we get it right," commented White, "but get it right quickly."

Detailing the background to the blueprint, Bob Montgomery, managing director of Britain's Mechanical Copyright Protection Society, spoke of the difficulty of there being no single body with whom the publishers can negotiate. "The approaches of the various people who will be producing videograms are totally different."

There is, he continued, the record industry, which is used to negotiating and paying separate copyright owners; the film industry, which is not used to paying separate copyright owners, and considers that the original producer should pay the royalty, not the distributor; and the television companies, all of which have different views about how they should operate in this area.

"We are still talking to everybody," Montgomery emphasized. "There's been a degree of faith that when the system has been worked out that is reasonably fair to both sides, there will be a royalty system that will then operate. We're pretty near it."

"We've produced something which we hope can be licensed off one sheet of paper, and we're about

Microfilm Disk Catalog Bowed

CANNES—The French record industry is to have a multi-label microfilm catalog, it was announced here at MIDEM.

The scheme is being launched by the French classical music magazine Diapason, whose president, Georges Cherier, has been compiling classical record catalogs for many years.

The microfilm catalog of popular repertoire will cover 25,000 records involving 200,000 titles.

Subscribers to the catalog will be linked by telephone to the microfilm archive and will be able to study the catalog by means of a visual display screen.

to say to the various users. "This is as far as we can go."

Montgomery believes the schedule currently being worked out by the rights society will be acceptable, "at least in the short term." Nobody can tell what's going to happen in two years' time, he said. "But the system should be operating within the next few months, before there's so much product on the market that we couldn't control it."

Outlining the American experience, National Music Publishers Assn. president Leonard Feist presented a report prepared for the congress by the Harry Fox Agency's Al Berman. Noting that "a state of indecision exists" in his country, he nevertheless suggested that no "meaningful" amount of revenue is presently being lost by the absence of a U.S. schedule of payments. The video industry is still in its early stages, though the nucleus of a market exists.

With movie producers so far providing the bulk of material for video software, Feist noted that some have taken the position that another license for videotape and videodisk is not required. "The basis for their position is that once they have obtained a synchronization license and have made payment, no restrictions should be placed on the further use of the motion picture. Legal action may be necessary to resolve this issue."

One major publisher in the U.S., Feist went on, has indicated a royalty expressed in terms of cents per unit, which would apparently be acceptable for the use of its music on videotapes and disks.

"Another major publisher has indicated that upon a one-time payment for the right to synchronize music on video software presently, it would accept a slightly smaller per unit royalty on a cents basis, again. The trend seems to be away from a share of a percentage of the selling price."

Offering the German viewpoint, prominent GEMA official Dr. Hans Wilfred Sikorski explained that under his nation's law, publishers are not authorized to collect payments from music users without having previously published tariffs in the federal bulletin.

There have been discussions, however, and it has been worked out

that video—which, said Sikorski, comprised two elements, the mechanical and the performance—should attract provisional rates of between 10% and 12%.

These were published in the bulletin, and the users were subsequently approached. Some paid, some did not. The total collected to date, remarked Sikorski, is in the region of 700,000 to 800,000 West German marks.

"The second step, of course, is to establish a key how to distribute the money." The provisional split is 40% to the publishers, 60% to the composers and writers.

The main case is still pending, and the terms of the German copyright law require that the societies' supervising body, the Authority of Patents in Munich, should establish an arbitration body. "They will one day decide what the industry will have to pay for videograms," concluded Sikorski.

Prior to the video payments discussion, the IFPMP congress heard country-by-country reports from representatives of all the major international markets. These detailed the state of each in relation to the major issues of the day, including piracy and home taping.

They included word from MIDEM's host nation, France, that a recent survey conducted there claimed that 80% of blank tape purchased was used for taping recordings off air or off disk.

(The day after the publishers' conference, French minister of culture and communications, Jean-Philippe Lecat, visited MIDEM and hinted that his government was more than aware of the impact of home taping upon the record market. See separate story.)

And Germany, congress delegates heard, may see its copyright law amended in the foreseeable future—probably after the fall elections—to cover a legal solution for repography (photocopying of printed music) and to further compensate authors and composers for losses attributable to domestic dubbing.

Reports from Italy and Spain zeroed in on piracy, with the former reportedly suffering from 1,000 court cases now in train, and the latter under strain from passing-off problems.

Cannes: 'Small Is Beautiful'

• Continued from page 1

It was back to the MIDEMs of the early 1970s, with publishers and independent producers predominating, with fewer people thronging the Palais Des Festivals at any given time than last year, and people prepared to talk business without resorting to telephone numbers.

Although additional stand space was provided for this year's event, actual numbers of participants were smaller because of the absence or reduction of the majors' delegations, and because more attendees were able to wind up their business without having to stay the full course of MIDEM's seven days.

As a matter of fact, the exodus of participants had begun in earnest by Wednesday afternoon, even though there was still a day and a half to go, thus reinforcing the view that this had been one of the less exciting and lowest key MIDEMs in many years.

On the juridical front, whereas

last year's clarion call was to rally the industry against piracy, this year the prime evil was held to be the growing incidence of home audio and video recording.

As for musical trends, last year disco ruled. This year no obvious successor presented itself, but a lot of people were betting on country music as a promising outsider. Publishers with country music catalogs and record companies with country artists all reported much greater receptivity to the music internationally.

The 44 countries represented included three from Africa (Djibouti, Angola and Nigeria) and six from South America, plus Eastern Bloc territories Czechoslovakia, Hungary, Poland, East Germany, Romania, the Soviet Union and Yugoslavia.

Biggest representation in terms of companies was from the U.S., followed by the U.K., France, West Germany and Canada.

STRONG CURRENCY HELPS

Swiss Industry Scores \$\$ Gains

By PIERRE HAESLER

ZURICH—The Swiss economy crossed the 1979 finishing line in surprisingly good shape, with inflation running as low as 5% and with less than 10,000 in the dole queues.

For the record business, primarily an import industry here, the strong Swiss franc, especially against the U.S. dollar, has helped offset rising local costs. Most record companies report reasonable, and some "astounding," sales growth rates compared with the previous year.

Average increases in monetary terms are reported at between 6% and 10%, with unit sales increases that much greater. The Swiss consumer with money to spare on leisure activities still seems to favor records.

Management level quotes range from "a healthy 1979 growth" from Norman Block of CBS Switzerland; to "a slightly higher turnover than 1978" by Guy Deluz, of EMI Switzerland; and "record turnover up by 20%" from Ernst Feller, of Bellaphon.

Peter Frei, Phonogram chief, points to the influence of international chart successes on local turnovers but agrees that turnover forecasts generally have been met, especially by companies with sound general catalogs.

During the second half of 1979, EMI Switzerland overcame market and internal structure difficulties through big sales of the Knack, Cliff Richard, Pink Floyd, Queen, Racey, Otto and the Scorpions.

Phonogram's top sellers, predict-

ably, were Dire Straits, Frankie Miller and Blondie, and bottom-line boosts for CBS here came through Supertramp, Billy Joel, Ricky King, Bob Dylan, Umberto Tozzi, Nina Hagen, Police and Meat Loaf, all backed at corporate level by aggressive marketing and pricing policies.

Donna Summer and Kiss were leaders of Bellaphon's international catalog.

Most companies have noted that disco generally is losing ground to the basic reggae sound but, in Switzerland, hard rock and jazz product also do well over the counter.

Ludwig Schmucki, of Ariola, who in 1979 produced the Pepe Lienhard Band, Krokus and Bobby Leiser, believes the sudden increase in the number of local recording artists is simply "too big a step forward after so many years of absence from the scene."

But EMI particularly concentrated on Swiss productions and achieved international recognition with U.S.-produced albums by Che and Ray and country singer Suzanne Klee. In Switzerland, groups like Dorados and Trio Grande had remarkable successes.

Metronome, Switzerland, has always paid special attention to the product of local acts, leading names being the Trio Eugster, Benny Rehmann, Peter Sue and Marc and Michel Villa.

A 1979 highlight for the young independent Gold Records was the first recording of the Pope's Swiss Guard Band of the Vatican. Phono-

gram in Switzerland still counts on the sales strength of rock singer Polo Hofer, while CBS is building up a stronger Swiss repertoire, recent roster additions being singer Mriella and Swiss-produced Moroccan singer Emjid.

With the opening of its new 24-track Platinum One complex, Bellaphon made a strong 1979 contribution to the Swiss studio scene.

In recent months, the Swiss industry has concentrated on in-store promotion activities and the introduction of video equipment. And low-price offers and worthwhile re-release policies helped pull more people into the retail shops.

EMI and Polydor have followed K-tel successfully into the field of television promotion. Whether the first Swiss commercial radio station "Radio 24" does get off the ground will soon be known, but there could be problems.

All companies here are concerned about the large numbers of parallel imports from Portugal, the U.S. and neighboring markets, a side effect of the currency situation. The problem is particularly dangerous in Switzerland as the big retail chains are also starting to take advantage of the cheap import possibilities.

Action against parallel imports is coming independently and in concert. EMI has instituted more than 20 successful court cases but Guy Deluz, relying on the surprise element, will not elaborate here the company will strike next.

50 U.K. Stores To Feature New Video Store Unit

LONDON—A new company, Film-A-Disc, has introduced a new and sophisticated in-store video promotion system to the U.K. retail trade which will be introduced into at least 50 major outlets in February, including branches of the Harlequin, Virgin and W.H. Smith chains.

The package includes a monitor, headsets, album dumper racks and a 20-minute film. It has been test-marketed in Virgin's Kensington, West London, store so that problems could be sorted out. Film-A-Disc is headed up by Jon Roseman and Raymond Goldsmith.

Says Goldsmith: "We sorted out the problems early on. For instance, we discovered that albums have to be kept at waist level, because customers simply won't bend down. We also found out that the life of a single could prove shorter than a promotional film, so we've left them out of the plan."

Dealers get a monitor which stands nearly six feet high, with dumper racks for 15 featured albums. Below are eight headsets to give a "listening booth" feeling. It takes about 11 square feet of floor space and holds a total 225 albums. The system is fully automated.

Record companies are offered one-minute slots linked by U.K. radio disk jockeys. Cost is \$10 per store for each film. The system includes an automatic rewind for the 20-minute film giving record companies guaranteed exposure times, working out to about 150 times a week.

The system features Sony equipment on a U-Matic format with a 26-inch monitor. Each system is worth about \$4,000.



MOTOWN MEET—Nico Gusebroek, left, managing director of EMI-Holland, joins Motown artist Syreeta and Motown international vice president Peter Prince during a reception hosted by the American label's international division in Amsterdam recently. Syreeta, Patrick Gammon and Billy Preston were featured performers during the gathering.

LIVE & ON DISK

Jazz Beat Warms East German Fans

EAST BERLIN—The German Democratic Republic today is, after Poland, the largest market for jazz in Eastern Europe, a development which is linked with a change of attitude towards the music by the state authorities.

The Committee for Entertaining Arts, highest body responsible for all forms of entertainment in the GDR, has declared: "Jazz is an indispensable part of today's cultural and artistic field."

And it has also raised eyebrows by saying that jazz should move away from its amateur status, typical of jazz in most East European territories, and enter the sphere of professional music-making, so giving performers the chance of earning a living through their talents. Benefits would also be felt, says the committee, by audiences who could then hear jazz in regular concerts in a wide network of clubs.

This would also mean that in smaller towns the concerts and tours would be subsidized by the authorities, state or local.

In East Berlin, regular jazz concert cycles, all with international programs, include the "Jazz In Chamber Hall" series which has 10 concerts annually; "Jazz At The Republic Palace," with a five-concert series; a two-day international festival of modern jazz bannered "Berlin Jazz Scene." In addition, jazz was recently included in the Berliner Fest Tage, top local festival of serious music.

Dresden has been for several years the seat of an international Traditional Jazz Festival and there were eight other events in other centers on the 1979 program calendar.

In 1978 German television presented 26 jazz programs, some of foreign production acquired on an exchange basis and about a third of artists from abroad but touring in

Poko, Bomp In Deal

HELSINKI—Poko Records here has set up a deal with Los Angeles-based Bomp Records whereby the U.S. company will release this year a compilation album featuring Finnish new wave music.

Bomp, presided over by Greg Shaw, will in turn have a compilation album released by Poko in Finland. Strongly featured on the Finnish package will be Eppu Normaali and the Tigers.

the German Democratic Republic.

In 1977, Amiga Records released 11 albums by U.S. jazz artists, believed to be the highest number ever released in an East European country in a 12-month period. Ten were licensed from Phonogram and included recordings by Errol Garner, Buddy Rich, John Coltrane, Louis Armstrong and Woody Herman.

One batch featured Maynard Ferguson on a Supraphon production, playing with the Gustav Brom band.

The German Concert Agency, in 1978, imported 49 jazz acts from abroad. That list included Thad Jones-Mel Lewis and the Woody Herman big bands, Stan Getz/Bob Brookmeyer Sextet, Memphis Slim, Charlie Mariano and blues singer Big Walter Price.

Also visiting were West German musicians such as Eberhard Weber, Manfred Schoof and Alexander von Schlippenbach, frequent guests in East German clubs.

Local talent in the GDR jazz scene is slanted towards free jazz and avant garde music, which has a sizeable following among fans.

Alto saxophonist Erst-Ludwin Petrowski is a leading local figure, together with trumpeter Hans-Joachim Graswurm, trombonists Conrad Bauer and Hubert Katsenbein, bassist Klaus Koch, drummer Gunther Sommer and saxophonists Friedhelm Schoenfeld, Gunther Fischer and Manfred Schulze.

Parallel Imports Ease In Norway

OSLO—Though the traffic in parallel imports in Norway has slowed down in the past year or so, the trade still runs at around 10% of total sales, with hot contemporary items making up the bulk of the product involved.

Direct imports have been a feature of the Norwegian music business for five years, sales peaking early on when prices were still comparatively low in the U.S. and U.K.

Now the emphasis is on Canadian imports, with resultant income loss for artists, producers and writers. Mechanical rights and royalties paid in Norway are some three times higher than in Canada.

But at least Norway now is not badly hit by overstock dumping, this trade area being by no means as big a problem as in most other European and Scandinavian territories.

Dip In '79 Icelandic Sales Blamed On Import Activity

REYKJAVIK—Record sales were down in Iceland in 1979 compared with earlier years and there was a general feeling of depression hanging over the industry.

Artists join with business observers in blaming much of the slump on importers of U.S. and U.K. records.

Dutch Court Fines Pirate

AMSTERDAM—Local record dealer Robert Saget has been fined \$500, suspended for two years, for trading in pirate recordings. The court here ordered confiscation of 22 pirate pressings of albums by Pink Floyd, Queen and Roxy Music which had been found on his premises.

The public prosecutor told the court that Saget had been previously convicted in 1978 for selling bootleg records in breach of the Dutch Copyright Act of 1912.

In another case to come before the court, Zeist wholesaler Godfried Hoppenbrouwers was fined \$2,000, also suspended for two years, for buying and selling counterfeit cassettes. Hoppenbrouwers was said to have sold 30,000 of the cassettes to the U.K. importer, Stage One Records.

The case came to court after an intensive joint British-Dutch investigation, with STEMRA, the Dutch mechanical rights society, working in close cooperation with the British Phonographic Industry.

A number of other cases involving bootleg operations were adjourned by the court until Feb. 22.

first for bringing them in at all and then for giving the product as much promotional and marketing muscle as goes behind local product.

The press is also blamed for giving "too much space" to foreign acts and records.

But, in firm statistical terms, nearly 50 Icelandic titles came out during the year, few gaining worthwhile sales.

Fastest seller was out early in November, hitting gold status by selling 5,000 units and going on to reach a 10,000 sales figure. This was "Ljufa Lif" ("Sweet Life"), by a group called You And I. It was produced, arranged and mostly written by Gunnar Thordarson, a veteran of the local music scene who, on this album, had disco requirements strongly in mind for the first time, mixing dance beats with strong melodies.

Singers on "Sweet Life" are Johann Helgason and Helga Moller. Release was on Steinar Records, which had another 1979 hit album, "Haraldur I Skryplaland," which quickly hit the 7,000 sales mark and is still selling. This is basically an Icelandic version of the Smurf songs from Father Abraham in Holland.

Iceland also had two hit albums in the past year, with Bjorgvin Hall-dorsson's solo album "Eg Syng Fyrir Thig," or "I'll Sing For You," actually out in November 1978, but which reached the 10,000 unit sales mark last year, and with "I Godu Lagi," by HLH Flokkurinn.

Bjorgvin Hall-dorsson, out with another LP with his group Brimklo, is also a part of the HLH Flokkurinn group. "I Godu Lagi" has sold in excess of 6,000 copies.

Home Taping Given Major Attention At Lawyers Confab

• Continued from page 46

ated the figures of blank cassette sales in Germany when putting them at 100 million for 1978. The true figure, Kaplan asserted, was 80 million.

Rejecting the idea of a levy on blank tape, Kaplan said: "There may be some injustice for the music creators but there's no reason why another injustice should be created where blank tape manufacturers are concerned."

He pointed out that the French record industry had benefited from decontrol of prices from the beginning of 1978, and these had gone up by as much as 40%, whereas the blank tape industry had pegged prices in 1979.

"The increased prices could be part of the record industry's problem," he said.

Kaplan said he could see no reason why any consumer should be deprived of the right to copy a television program in his own home in order to be able to see it at a later time. This did not deprive the authors and composers of their royalties.

On the other hand, it was the practice of record companies to make records freely available to radio stations for promotion when there was no mechanical royalty payment involved. Was not this robbing the artist and composer?

Kaplan suggested that record companies should reconcile themselves to the fact that their product was going to be copied privately and should make due allowance for this in computing royalties for artists and songwriters. He also argued that far from inhibiting record sales, the invention of the compact cassette had helped increase them.

He acknowledged that the record industry had a problem with private copying. "But I don't see why the record industry should pass its economic problems on to the blank tape industry."

Kaplan added: "Maybe the record industry should seek remuneration from the radio and television stations on the grounds that every time a record was played on the air it lost the record company concerned 10,000 sales."

Responding to a question raised by German music publisher and lawyer Alfred Schacht, U.K. panel representative Robert Allan ruled out the possibility of a technical means of preventing home recording.

"The British Phonographic Industry put millions of pounds into a project to encourage the invention of a spoiler signal which could be incorporated in recordings and radio broadcasts to prevent copying. But the scheme was totally unsuccessful, and it was pointed out that as fast as such a signal was invented some technical genius would create another invention to overcome it."

Marc Menu, representative of SIERE, the French electronics industry federation, argued that his organization was totally in favor of the record industry's actions against piracy and was in fact surprised that there was not even more court action against the problem.

"However, we see a program transmitted on television and at the outset there has been a payment made to the musicians, artists and performers. If I use a video tape recorder to copy a program, I haven't stolen anything. I'm simply storing the program for local use. I don't see where the theft is," he said.

Sukin said this issue had been discussed at length in the California

court hearing. While it was true that payments are made, evidence was produced to show that the cost of production for television shows was not entirely recouped on the first

transmission, but depended on syndication to make money.

Gaudel, the French panelist, agreed that artists and others were paid for transmission on television,

but for only one use of the performance, and fees did not cover private copying. "Artists should be compensated for each performance," she said. Gaudel also pointed out that

countries which are signatories to the Berne Convention and which allow private copying as a constitutional right are in conflict with Ar-

(Continued on page 52)

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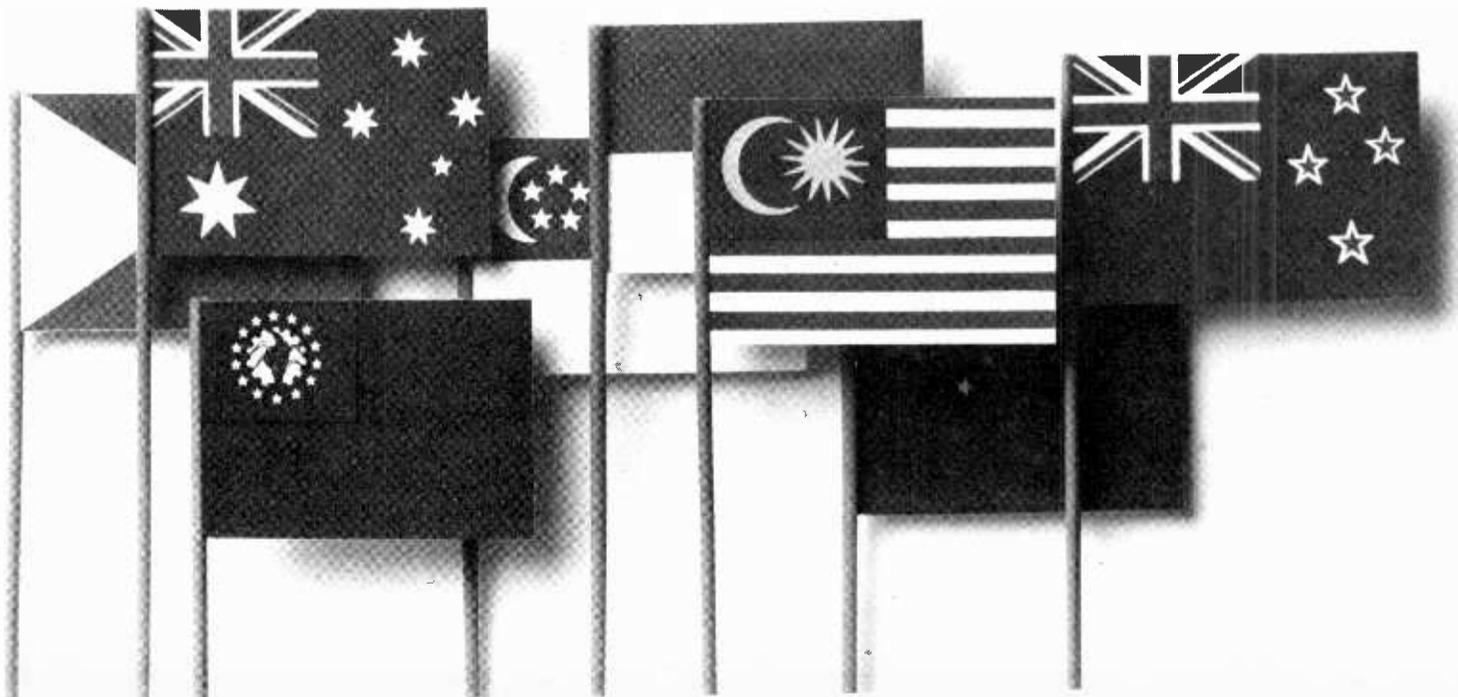
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Tight Czech Controls Bar Parallel Imports

By LUBOMIR DORUZKA

PRAGUE—While parallel imports are palpably one of the gravest problems besetting the record industries of most West European territories, they are virtually non-existent in Eastern areas, particularly Czechoslovakia.

Here, hardly any finished product is brought in from the West, with most western records introduced exclusively on a license basis.

Czechoslovakia does import a limited quantity of records from India—some 55,000 albums in 1979. This comes about through a bi-lateral Indian-Czechoslovakian general foreign trade agreement providing for payments in clearing, with a small part of this clearing amount reserved for disk importation from India.

Supraphon, the state record company, chooses the titles and takes great care that these titles don't duplicate any which may be released in Czechoslovakia on a license basis.

On mechanical royalties, Czechoslovakia keeps to the regulation that they are collected and paid in the country of the origin. Ochranny Svaz Autorsky Pro Prava K Dilum Hudebnim (OSA), the local society, collects and distributes mechanicals for all recordings pressed in Czechoslovakia, whether sold domestically or exported.

And local subpublishers do not claim mechanical rights on their titles on records pressed in other countries and imported into Czechoslovakia.

Imports from other Socialist countries to this territory run at around 300,000 albums in a year, but this will surely increase as the local pressing plant just can't meet the demands of the local marketplace. All imports are centralized and are controlled from one center. Supraphon decides not only the titles to be imported, but also the price at which they are sold.

In Czechoslovakia, records are divided into price categories according to the kind of music involved. Production costs play only a minor part in final price calculation.

So a classical recording with a large symphonic orchestra and choir, no matter how high the production costs, falls into a lower price category than a rather cheaply produced recording of pop music.

Records imported from Socialist countries are put into the same categories that locally produced disks would belong, irrespective of the price at which they were originally

bought. Soviet Russian product is, in the country of origin, substantially cheaper than records in Czechoslovakia, but once imported into Czechoslovakia, it is sold in the same price categories as the corresponding records of local production.

But again, mechanicals are collected and claimed in the country of origin.

While import of records is strictly controlled and therefore creates no problems here, Supraphon does feel the impact of the situation in Western European territories as far as its own record exports are concerned.

Finished product is exported by the Artia company, which sells to partners in different territories at prices corresponding to the price level in the market involved. These prices can differ greatly.

Though the agreements may include the condition that records can be sold only in that market involved, there is no preventing a wholesaler in a country with a low price level from shipping the records to another country at a price profitable to him, but still lower than the price at which that country buys Czech records direct from Artia.

This does create trading problems with Artia partners and can also endanger the policy under which Supraphon's classical catalog should always be kept in a reasonably high price category.

Artia can ask partners to take precautions against these re-exports, but efficient control is very difficult if not impossible.

MIDEM On Home Taping

• Continued from page 49
title 9 of the convention.

This article gives authors and composers the exclusive right to control the use of their works.

Referring to the Betamax ruling, Schlesinger dismissed the "fair use" argument. "This isn't a critic quoting a few lyrics, or a teacher using a snatch of music in a classroom. This is taping whole shows and concerts. The decision gives the public a general license to steal," he said.

He held aloft a copy of a video magazine called "Videophile," with a front-cover lead story: "Betamax Court Decision: How Sweet It Is." He said that inside were advertisements covering 80 different configurations of blank tape. "It's open season," he said. "Everybody can go and infringe his local copyright, as it were."

Schlesinger said the industry had to fight technology with technology. "We have to make it hard for the home copier, get something in the broadcast to make it impossible to get a good copy. And we have to get behind the videodisk, which has no capability of recording off the air. Companies shouldn't license to videocassettes so that if the public couldn't get the cassette software then it would get into the videodisk. We just have to flex our muscles and not make it all so easy.

"And the record industry can show 'real harm.' Blank tapes will be a multibillion-dollar industry sometime soon," said Schlesinger.

"True, some of the people who copy wouldn't buy the original material. But the most flagrant thing of all is the full playing of albums on the air. They tell you to tune in between 9 and 10 and hear a full play



TOUR CONTINUES—Cleveland International recording artist Ellen Foley's European tour continues despite a dislocated right elbow suffered during a motorcycle ride with producer Roy Thomas Baker, whose initials adorn her cast. Tour starts Saturday (2) with an appearance on French television, and winds up in London Feb. 22.

Strike Is Settled At EMI Factory

ATHENS—Management and employees have "amicably" settled a 42-day strike at the EMI pressing plant here that had plunged several major companies into a no-release winter of gloom (Billboard, Jan. 26, 1980).

The strike had taken the form of daily 6-hour work stoppages over alleged substandard pay and inadequate medical benefits.

The company says that within a few days of the settlement, Pink Floyd's "The Wall" has gone gold here with sales of 50,000. It also says two new local artists, Anna Vissy and Nikos Nomikos, are surging to the top of EMI's extensive local repertoire.

Canada

London Identity Holds Under Polygram Buy

MONTREAL—While details are still sketchy, it has been confirmed that London Records of Canada Ltd. will remain autonomous, despite the recent Polygram buy-out of Decca U.K.

Vice president Alice Koury confirmed London will retain rights to Decca catalog and releases in Canada, although she admitted she had not been fully briefed on the details of the complex deal struck in the U.K.

London is still a major record company in Canada, although its reputation in recent years has suffered as a result of the loss of several key acts to competing labels and the lack of major act signings by the Decca office in the U.K.

London employs approximately 300 people in Canada, a large number of whom are based at the manufacturing plant in Montreal. The company has been successful in developing and selling Quebec artists in the French-speaking province it bases in, as well as penetrating the

European market with its Canadian Francophone signings.

London has also been successful in breaking acts such as Andre Gagnon, who had a North American hit several years back with his discified instrumental "Wow." Dutch Mason, a blues band from the Maritimes, is a budding new act for the company here as well, into its second London album.

Koury emphasizes the Quebec sales as a key part of the company's overall profitability in Canada, along with its extensive catalog, which includes all the early Rolling Stones albums.

The classical catalog is another important element in the company's overall sales picture, Koury says, noting the success of the Decca digital series, currently occupying top positions on Billboard's classical chart, and Pavarotti's "O Sole Mio" recording "which is selling like a pop album."

Canadian songstress Claudja Barry is also a key seller on the roster, the vice president notes.

A&M Guilty In Ad Dispute

TORONTO—A&M Records of Canada has pleaded guilty to 10 counts of retail price maintenance in Toronto and Vancouver in York County Court.

The offenses involve the company's refusal to pay for cooperative advertising for retailers who sold records and tapes at prices below those recommended by A&M. Sentencing is set for April 1.

A document introduced at the hearing by Crown attorney Robert Hubbard outlined A&M's policy on co-op advertising thusly: "A&M (product) must not be advertised below its normal cost. Such conditions tend to cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising moneys contributed by A&M."

The Crown called the practice "retail price maintenance of a subtle

variety." The Crown contends the market was affected by the A&M policy.

The specific counts in the indictment are said to have affected Pindoff Record Sales, Music World, Records On Wheels and A&A Records and Tapes.

A&M's defense argued that while they agreed the incidents described by the prosecution occurred, the company did not attempt to hide its policy. The activities described by the Crown have since stopped.

CRIA Reports Precious Metal Awards Up 43%

TORONTO—A total of 469 gold and platinum singles and albums were certified by the Canadian Recording Industry Assn. in 1979, an increase of 43% over the number of precious metal awards given out the year before.

Million selling LPs, which first surfaced here in 1978 with Fleetwood Mac's "Rumours" and the soundtracks from "Grease" and "Saturday Night Fever," were matched in 1979 by Supertramp's "Crime Of The Century" and "Breakfast In America" LPs and Meat Loaf's "Bat Out Of Hell" LP.

The CRIA information does indicate that a total of eight quintuple (500,000) platinum certifications were made in the past year, however. This represents an increase of 100% over the previous year.

Quadruple albums increased from six to 11 in 1979 and triple platinum from nine in 1978 to 24 last year. Double platinum in 1978 totalled 35 against 46 last year. Platinum LPs rose from 93 to 120. Gold albums rose from 136 to 186 in the same period.

Single certifications similarly increased with a total of 18 registered as platinum, representing sales of 150,000 units, against only eight in 1978.

From The Music Capitals Of The World

TORONTO

An as yet unnamed investment group has acquired Nimbus 9 Productions Ltd. of Toronto. Involved in the takeover of the studio facility are former WEA Canada a&r director Gary Muth and Jeff Lyons. Acting consultant for the group is producer Bob Ezrin.

Local outfit the Kings, formerly known as Whistle King, has made a label deal for their own Extreme records with Elektra in the U.S. A promo only single is getting heavy rotation here, entitled "This Beat Goes On."

Ex-Thundermug hand Bill Durst is now fronting The Brains, a group with a hi fi disk on the market through Falcon Records. The sample disk contains six songs and carries a \$6.98 list price. The group plans a videodisk session in March.

A&M here has introduced its Debut Series, LPs with two songs per and also carrying a \$6.98 sug. list price. First off in this series is Montreal duo, Violette and Ste. Claire. The duo are well known in the Quebec market and were formerly inked to CBS Disques.

Mercury is rush releasing Rush's new single, "Spirit of Radio," from their just released ninth album, "Permanent Waves." AM radio acceptance in Chicago, St. Louis and Toronto forced the 45s immediate release. The group tours eastern-Canada and the mid-west immediately.

DAVID FARRELL

COMEBACK FOR PEREZ

CARACAS—Mirtha Perez, once the top female singer of Venezuela and winner of the International Festival of the Song of Argentina, 1968, made her recording comeback with Suramericana del Disco after a one year's absence with "Homenaje a Virginia Lopez" (Tribute to Virginia Lopez). The album is already number one on the Venezuelan chart.

During her 15-year singing career, Perez has earned gold records (which in Latin America means over 100,000 copies sold) for "La Nave del Olvido," "Nadita de nada" (Not a Bit of Nothing), "Vete" (Go Away), "Cualquiera" (Anybody), and "Cuando digo que te amo" (When I Tell You That I Love You).

New Decade Ignites S.F. Recording Activity

San Francisco Activity At New Peak

By JACK McDONOUGH

SAN FRANCISCO—A rash of signings over the past six months has signaled one of the most concentrated fertile periods for local bands since the overheated days of the psychedelic boom in the late 1960s.

Since midyear of 1979, *Mistress*, the Beat, Pearl Harbor & the Explosions, the Tazmanian Devils, Tommy Tutone, Rick & Ruby, the Durocs, and Huey Lewis & the American Express have either been signed to majors or are in the final stages of negotiation, while another unrecorded but nationally-established concert talent, Randy Hansen, has been signed to a management/production contract with David Rubinson here.

In addition, veteran Bay Area bands such as Jefferson Starship, Santana, Doobie Brothers and Montrose have undergone significant personnel changes which have altered the directions of those bands. And innumerable lesser local bands like SVT, the Mutants, Les Microwaves, Lloyds, Little Roger, Stoneground, Snail, Cinema, Psychotic Pineapple, Roy Loney and Rock Island are making their moves with theatre and film appearances or—in most cases—by making their own records. In fact, production of independent records, long a venerable tradition around San Francisco, is now at a fever pitch.

While not all the signed bands could be classed as new wave (Pearl Harbor and the Beat fall most naturally into that category), almost all have benefited in some way from the explosion of new wave energy here.

Engineer Jim Gaines, who recently joined David Rubinson's staff at the Automatt and who worked on the Pearl Harbor record, says, "I think the situation now is similar to what it was 10 or 12 years ago. Just like then, almost all the new bands are completely self-contained, and like the bands 10 years ago they all have a direct, basic approach to recording. They all are determined to do their own thing and are most interested in preserving the energy of a band on record."

Mistress, a five-man, triple-guitar band from Marin County which concentrates on straightforward melodic rock and ballads, was signed to RSO last spring and hashed a top 50 single with "Mistrusted Love," penned by guitarist Kenny Hopkins.

Another tune from the album, "Whose Side Are You On" (by Hopkins and lead singer Charlie Williams), is the opening song on the soundtrack to "The Rose," and a third, "China Lake," is slated for the soundtrack of "Hot," a new science

fiction film. The *Mistress* album as produced by Thomas Jefferson Kaye and engineered by Roy Segal at San Francisco's Automatt.

The Beat, whose debut album for Columbia appeared in September, was signed to that label through a management/production deal with Bill Graham's Wolfgang Productions after being brought to that organization's attention by another signee, Eddie Money. In fact, Money is co-author of the current Beat single, "Let Me Into Your Life," and the band was videotaped in performance at the recent Billboard video conference.

As is usual with most Graham acts, the Beat has been on the road steadily since the album release, appearing on dates with Joe Jackson, Ian Gomm, Southside Johnny and Cindy Bullens. The album was produced at United Western and Cherokee in Los Angeles by Bruce Botnik, who produced both Eddie Money albums.

The debut Warners album by Pearl Harbor & the Explosions has just appeared, its way having been paved by a single on the local 415 label featuring "Drivin'" and "Release It," both of which are getting strong play from the Warners package. This 415 single was broken by KSAN-FM and KMEL-FM in San Francisco and by WBCN-FM in Boston, according to Howie Klein at the label.

The Pearl album was produced by David Kahne, who likewise produced the 415 single. The Warners single is "Release It" backed with "Busy Little B Side," although the latter tune does not appear on the album.

The 415 label, in fact, is currently the most active of the many local independents. Formed by Klein, Chris Knab and Butch Bridges, the label followed up the Pearl Harbor disk with an original single, "Heart of Stone" by SVT, a band which features original Jefferson Airplane bassist Jack Casady.

Tazmanian Devils, another five-man Marin County band, will have its debut album released by Warner in January. It album was produced at Bear West Studios (Mark Needham engineering) by Erik Jacobsen (best known for work with Lovin' Spoonful) to whom the band is signed for management and production.

Tommy Tutone, a quartet fronted

by vocalist Tommy Heath, was inked to Columbia some months back by Don Ellis in one of his last signings before departing the label, with San Francisco lawyer Brian Rohan instrumental in the deal.

Its album, being produced by Ed Thacker at Chateau in Los Angeles, is scheduled for January completion and March release. Principal songwriter is lead guitarist Jim Keller; drummer Mickey Shine backed Elvis Costello on his first American tour. The group is managed by Paul Cheslaw and is signed for booking to William Morris.

Rick & Ruby, who specialize in musical satire, have been signed to Casablanca in the wake of a successful tour with Robin Williams, with their booking done by ICM. Rick (Brian Seff) and partner Monica Carroll indicate also that they've appeared as "special guest stars" in an ABC-TV pilot titled "Friday," which may be developed as ABC's answer to "Saturday Night Live." The duo is also getting television exposure via Home Box Office airing of a comedians' showcase hosted by Victor Borge, at L.A.'s Comedy Store in October, and they will appear on the Don Kirshner "Rock Concert" in February or March.

The Durocs is another duo, Ron Nagle and Scott Matthews, whose Capitol album was released mid-summer. Nagle is a veteran songwriter with tunes recorded by Barbra Streisand, the Tubes, Pablo Cruise and others, while Matthews is a young studio virtuoso who plays a wide variety of instruments and does steady session work. The two created a state-of-the-art, wall-of-sound album at the Automatt and at their home studio, the Pen, using a minimum of outside musicians while doing all arrangements themselves and coproducing with Elliott Mazer.

Huey Lewis & the American Express, led by vocalist Lewis (former member of well-known Marin County band Clover) is about to close a deal with Chrysalis. Also in the five-man group is bassist Mario Cippolina, a veteran of several Marin aggregations, and lead guitarist Chris Hayes, a strong young player who has worked with Merl Saunders. The group has recently opened sellout Bay Area dates for Van Morrison and Pablo Cruise, and is managed by Pablo Cruise manager Bob Brown.

Randy Hansen, the virtuoso young guitarist whose uncannily precise renderings of Jimi Hendrix material has made him a national concert draw despite the lack of a recording to be done at Rubinson's Automatt. Hansen did his last Hendrix shows in San Francisco in November, and will debut his new material at the Old Waldorf Jan. 26.

Of the veteran San Francisco bands new personnel and revamped sounds can be found at both Jefferson Starship and Santana. The Starship is now an all-male band, with high-ranged vocalist Mickey Thomas (previously with Elvin Bishop) doing a stellar job in filling the slot previously occupied by the famed team of Grace Slick and Marty Balin. Drummer Aynsley Dunbar, who recently left Journey, has taken over for Johnny Barbata.

The new Santana band, in addition to percussionists Graham Lear, Raul Rekow and Armando Peraza and bassist David Margen, also boasts guitarist Chris Solberg (a veteran of Eddie Money's first local band who wrote the current Santana hit); Alan Pasqua, who did Dylan's 1978 tours; and vocalist Alexander Ligertwood, who once sang with Brian Auger and whom Santana heard on a David Sancious album. Its new album was produced by Keith Olsen in his first collaboration with the band.

The new Montrose group, led by guitarist Ronnie Montrose and featuring vocalist Dave Pattison, also has a new and equally well-known producer, Ken Scott. The album, "Gamma," is Montrose's first for Elektra; previously Ronnie himself had been signed for Warners.

The Doobie Brothers have three new players in the lineup, guitarist John McFee (also previously with Clover), guitarist John McFee (also previously with Clover), drummer Chet McCracken and hornman Cornelius Bumpus, although the group has not put out an album since the departure of John Hartman and Jeff Baxter.

In the independent label category, Richmond Records, based in the East Bay, has released singles thus far on Psychotic Pineapple, the Blitz, Rock Island and Gloria Balsam. Pineapple's "I Want To Get Rid Of You" is probably the best known, with the Rock Island picture sleeve making it the most attractive package. Richmond is also releasing a

Pineapple album, "Where's the Party" as well as a compilation, "Your Band's Name Here." Richmond's recordings are done at Dan Alexander's Tewksbury Studios.

Also new on Richmond is "Kennedy Girls," by Little Roger & the Goosebumps, a takeoff on Neil Young's "Cinnamon Girl." Alexander says the group is being pressured to pull back release of the record because Young intends to release "Cinnamon Girl" from his current "Live Rust" album. This follows up a similar situation with Little Roger's previous single release on the Splash label, a rendering of the lyrics of the "Gilligan's Island" theme to the music of Led Zeppelin's "Stairway to Heaven." This was pulled from the market in the face of threatened legal action by Zepppelin just as the record was beginning to get national attention.

Another active local label is Ralph Records, the conduit for recordings by the Residents, a secretive avant-garde group which never shows its faces in public and which has a large cult following overseas. The label has just released an album titled "Eskimo" by the Residents, along with a "Subterranean Modern" sampler of the Residents and three other bands, as well as "Snakefinger," a solo package by Residents' collaborator Phip Lithman.

Stoneground's album on Crystal Clear Records, "Play It Loud," is also of note because, according to manager Geoff Torrens, "It is, as far as we know, the first direct-to-disk recording of original hard rock material." The audiophile disk has a retail list of \$15.98.

And Snail, based in Santa Cruz, recently released "Flow," its second package for Cream, to whom the band was signed early in 1978.

Two other bands, Lloyds and Cinema, have gained exposure through other mediums. Lloyds will appear in the forthcoming film starring Robby Benson, "Die Laughing," coproduced by Benson and Jon Peters, while Cinema, composed of players from other area bands, has gained notice through its work as the core band for the Marty Balin-Bob Heyman production of the rock opera "Rock Justice," a show created as a videocassette or videodisk property.

RIAA
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Singles

Kool & the Gang's "Ladies Night" on De-Lite. Disk is its third gold single.

M's "Pop Muzik" on Sire. Disk is its first gold single.

Donna Summer's "Dim All The Lights" on Casablanca. Disk is her seventh gold single.

Backer To Speak

LOS ANGELES—Psychologist Thomas E. Backer will be the guest speaker at the next American Society of Music Arrangers luncheon panel discussion Feb. 5. The topic of the discussion is how the composer/arranger copes with stress.

NARM Nominations Peg Rogers, Summer

• Continued from page 3

Here is a complete listing of all nominees:

Best selling album—Bad Girls, Donna Summer; Breakfast in America, Supertramp; Get The Knack, The Knack; In Through The Out Door, Led Zeppelin; The Gambler, Kenny Rogers; The Long Run, Eagles.

Best selling movie soundtrack—Grease, Saturday Night Fever, The Kids Are All Right, The Main Event, The Muppet Movie.

Best Selling original cast album—A Chorus Line, Annie, Evita, Sweeney Todd, They're Playing Our Song.

Best selling album by a male artist—Blondes Have More Fun, Rod Stewart; 52nd Street, Billy Joel; The Gambler, Kenny Rogers.

Best selling album by a female artist—Bad Girls, Donna Summer; Greatest Hits Vol. 2, Barbra Streisand; Rickie Lee Jones, Rickie Lee Jones.

Best Selling album by a group—Breakfast In America, Supertramp; Cheap Trick In Budokan, Cheap Trick; Get The Knack, The Knack; In Through The Out Door, Led Zeppelin; The Long Run, Eagles.

Best selling country album by a male artist—Greatest Hits, Waylon Jennings; Kenny, Kenny Rogers; Stardust, Willie Nelson; The Gambler, Kenny Rogers.

Best selling country album by a female artist—Miss The Mississippi, Crystal Gayle; New Kind Of Feeling, Anne Murray; The Best Of Barbara Mandrell, Barbara Mandrell.

Best selling country album by a group—Best Of The Statler Bros., Statler Bros.; Just Like Real People, The Kendalls; Million Mile Reflections, Charlie Daniels Band; The Oak Ridge Boys Have Arrived, Oak Ridge Boys.

Best selling black music album by a male artist—Bustin' Out Of L Seven, Rick James; Journey Through The Secret Life Of Plants, Stevie Wonder; Off The Wall, Michael Jackson; Teddy, Teddy Pendergrass.

Best selling black music album by a female artist—Bad Girls, Donna Summer; Dionne, Dionne Warwick; Love Tricks, Gloria Gaynor; The Boss, Diana Ross; What Cha Gonna Do With My Love, Stephanie Mills.

Best selling black music album by a group—C'est Chi, Chic; I Am, Earth, Wind and Fire; Midnight Magic, Commodores; 2 Hot, Peaches and Herb; We Are Family, Sister Sledge.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 1/26/80
SINGLES

This Week	Last Week	Artist
1	1	BRASS IN POCKET, Pretenders, Real
2	2	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
3	4	MY GIRL, Madness, Stiff
4	6	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
5	3	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
6	17	BABE, Styx, A&M
7	12	GREEN ONIONS, Booker T & MGs, Atlantic
8	14	BETTER LOVE NEXT TIME, Dr. Hook, Capitol
9	19	I WANNA HOLD YOUR HAND, Dollar, Carrere
10	5	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
11	8	TEARS OF A CLOWN/RANKING FULL STOP, Beat, 2-Tone
12	27	IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M
13	7	I HAVE A DREAM, Abba, Epic
14	11	LONDON CALLING, Clash, CBS
15	NEW	TOO MUCH TOO YOUNG, Specials, 2-Tone
16	26	SPIRITS (HAVING FLOWN), Bee Gees, RSO
17	25	I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor
18	32	WE GOT THE FUNK, Positive Force, Sugarhill
19	13	IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield
20	22	SPACER, Sheila & B. Devotion, Carrere
21	30	JAZZ CARNIVAL, Azymuth, Milestone
22	31	7TEEN, Regents, Rialto
23	15	RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill
24	9	DAY TRIP TO BANGOR, Fiddler's Dram, Dingles
25	10	I ONLY WANT TO BE WITH YOU, Tourists, Logo
26	NEW	LIVING BY NUMBERS, New Musik, GTO
27	38	ESCAPE, Rupert Holmes, Infinity
28	20	WORKING FOR THE YANKEE DOLLAR, Skids, Virgin
29	NEW	TOO HOT, Kool and the Gang, Mercury
30	NEW	BUZZ BUZZ A ODDLE IT, Matchbox, Magnet
31	21	MY FEET KEEP DANCING, Chic, Atlantic
32	24	BLUE PETER, Mike Oldfield, Virgin
33	NEW	COWARO OF THE COUNTRY, Kenny Rogers, United Artists
34	NEW	I'VE GOT TO LOVE SOMEBODY, Sister Sledge, Atlantic
35	NEW	STRANGE LITTLE GIRL, Sad Cafe, RCA
36	36	YOUNG BLOOD, UFO, Chrysalis
37	37	SARAH, Fleetwood Mac, Warner Bros.
38	16	MY SIMPLE HEART, Three Degrees, Ariola
39	NEW	PARAIOISE BIRD/THE LETTER, Amii Stewart, Atlantic
40	NEW	WONOERLANDO, Commodores, Motown

ALBUMS

1	1	PRETENDERS, Pretenders, Real
2	3	REGGATTA OE BLANC, Police, A&M
3	5	ONE STEP BEYOND, Madness, Stiff
4	2	GREATEST HITS VOL. 2, Abba, Epic
5	8	VIDEO STARS, Various, K-tel
6	7	GREATEST HITS, Bee Gees, RSO
7	4	THE WALL, Pink Floyd, Harvest
8	6	GREATEST HITS, Rod Stewart, Riva
9	11	SEMI DETACHED SUBURBAN, Manfred Mann, EMI
10	10	20 HOTTEST HITS, Hot Chocolate, RAK
11	16	NO PLACE TO RUN, UFO, Chrysalis
12	9	OFF THE WALL, Michael Jackson, Epic
13	12	LONDON CALLING, Clash, CBS
14	NEW	PERMANENT WAVES, Rush, Mercury
15	17	20 GOLDEN GREATS, Diana Ross, Motown
16	13	OUTLANDOOS D'AMOUR, Police, A&M
17	19	SPECIALS, Specials, 2-Tone
18	15	PARALLEL LINES, Blondie, Chrysalis
19	NEW	SEPTEMBER MORN, Neil Diamond, CBS
20	18	GREATEST HITS, Electric Light Orchestra, Jet
21	14	EAT TO THE BEAT, Blondie, Chrysalis
22	21	TUSK, Fleetwood Mac, Warner Bros.
23	20	PEACE IN THE VALLEY, Various, Ronco
24	23	ASTAIRE, Peter Skellern, Mercury
25	27	SOMETIMES YOU WIN, Dr. Hook, Capitol
26	NEW	GOLDEN COLLECTION, Charley Pride, K-tel
27	26	OISCOVERY, Electric Light Orchestra, Jet
28	24	SETTING SONS, Jam, Polydor
29	NEW	I'M THE MAN, Joe Jackson, A&M
30	25	FAWLTY TOWERS, Soundtrack, BBC
31	NEW	SHORT STORIES, Jon & Vangelis, Polydor

32	22	LOVE SONGS, Elvis Presley, K-tel
33	35	VOULEZ VOUS, Abba, Epic
34	34	RHAPSODY IN BLACK, London Symphony Orchestra, K-tel
35	28	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
36	NEW	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
37	32	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
38	29	GREATEST HITS 1972-1978, 10cc, Mercury
39	39	I AM, Earth, Wind & Fire, CBS
40	37	THE SECRET POLICEMAN'S BALL, Various, Island

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 1/23/80
SINGLES

This Week	Last Week	Artist
1	10	RAPPER'S DELIGHT, Sugarhill Gang, Quality
2	NEW	COWARO OF THE COUNTRY, Kenny Rogers, United Artists
3	1	POP MUZIK, M, Sire
4	13	ROCK WITH YOU, Michael Jackson, Epic
5	3	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
6	11	VIDEO KILLEO THE RADIO STAR, Buggles, Island
7	2	BABE, Styx, A&M
8	6	ESCAPE, Rupert Holmes, Infinity
9	15	MONEY, Flying Lizards, Virgin
10	16	UNDER MY THUMB, Streetheart, Atlantic
11	4	BORN TO BE ALIVE, Patrick Hernandez, Columbia
12	7	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
13	9	WE DON'T TALK ANYMORE, Cliff Richard, Capitol
14	20	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
15	14	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
16	5	NO MORE TEARS, Donna Summer & Barbra Streisand, Columbia
17	19	STILL, Commodores, Motown
18	NEW	DON'T DO ME LIKE THAT, Tom Petty & The Heartbreakers, MCA
19	17	HEARTACHE TONIGHT, Eagles, Asylum
20	NEW	THE LONG RUN, Eagles, Asylum

ALBUMS

1	2	BREAKFAST IN AMERICA, Supertramp, A&M
2	4	KENNY, Kenny Rogers, United Artists
3	1	THE LONG RUN, Eagles, Asylum
4	13	THE WALL, Pink Floyd, Columbia
5	3	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
6	6	VOULEZ VOUS, Abba, Atlantic
7	14	GREATEST HITS VOL. 2, Abba, Atlantic
8	11	GREATEST HITS, Bee Gees, RSO
9	5	CORNERSTONE, Styx, A&M
10	10	DREAM POLICE, Cheap Trick, Epic
11	NEW	FINE ART OF SURFACING, Boomtown Rats, Ensign
12	7	GREATEST HITS, Rod Stewart, Warner Bros.
13	17	REGGATTA OE BLANC, Police, A&M
14	NEW	DAMN THE TORPEOES, Tom Petty & The Heartbreakers, MCA
15	9	DISCOVERY, Electric Light Orchestra, Jet
16	15	GET THE KNACK, Knack, Capitol
17	18	THE GAMBLER, Kenny Rogers, United Artists
18	19	GREATEST HITS, Electric Light Orchestra, Jet
19	NEW	SEPTEMBER MORN, Neil Diamond, Columbia
20	NEW	LIVE AT BUDOKAN, Cheap Trick, CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/28/80
SINGLES

This Week	Last Week	Artist
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
3	3	MAYBE, Thom Pace, RSO
4	10	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
5	4	I HAVE A DREAM, Abba, Polydor
6	7	ZABADAK, Saragossa Band, Ariola
7	5	VIDEO KILLEO THE RADIO STAR, Buggles, Island
8	6	CONFUSION, Electric Light Orchestra, Jet
9	8	INDIAN RESERVATION, Orlando Riva Sound, Ariola
10	9	LUCIFER, Alan Parsons Project, Arista
11	13	BANG BANG, B.A. Robertson, Asylum
12	12	TUSK, Fleetwood Mac, Warner Bros.
13	19	I'M BORN AGAIN, Boney M, Hansa
14	15	HADSCHI HALEF OMAR, Dschinghis Khan, Jupiter
15	14	GIMME GIMME GIMME, Abba, Polydor
16	17	WE DON'T TALK ANYMORE, Cliff Richard, EMI

17	16	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
18	20	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
19	11	A WALK IN THE PARK, Nick Straker Band, Teldec
20	18	NACHTS WEEN ALLES SCHLAEFT, Howard Carpendale, EMI
21	21	BABE IT'S UP TO YOU, Smokie, RAK
22	22	SWEET SEPTEMBER, Tony Christie, RCA
23	NEW	IT'S A REAL GOOD FEELING, Peter Kent, EMI
24	24	SUCH A NIGHT, Racey, RAK
25	NEW	ICH WAER SO GERN WIE DU, Q Bernhard Brink, Hansa
26	NEW	WHAT'S IT TAKE, Robert Palmer, Island
27	NEW	OOH YES I DO, Luv, Carrere
28	NEW	CAN I REACH YOU, Jack Goldbird, CBS
29	30	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
30	27	CARRIE, Cliff Richard, EMI

ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	6	MOVE IT, Cliff Richard, Arcade
3	4	EVE, Alan Parsons Project, Arista
4	9	TUSK, Fleetwood Mac, Warner Bros.
5	8	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
6	3	TRAEUM WAS SCHOENES, James Last, Polydor
7	10	BREAKFAST IN AMERICA, Supertramp, A&M
8	5	MEIN WEG ZU DIR, Howard Carpendale, EMI
9	14	DISCOVERY, Electric Light Orchestra, Jet
10	2	DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessl
11	7	TRAUMLAND DER PANFLOETE, Gheorge Zamfir, Polystar
12	12	GREATEST HITS VOL. 2, Abba, Polydor
13	11	CLASSIC ROCK, London Symphony Orchestra, K-tel
14	16	TRAEUMEREIEN, Richard Clayderman, Telefunken
15	NEW	GONE TO EARTH, Barclay James Harvest, Polydor
16	20	DYNASTY, Kiss, Casablanca
17	13	FREI SEIN, Peter Maffay, Arcade
18	15	OCEANS OF FANTASY, Boney M, Hansa
19	19	HIGHWAY TO HELL, AC/DC, Atlantic
20	18	STAPPENWOLF, Peter Maffay, Telefunken

JAPAN

(Courtesy Music Labo)
As of 1/28/80
SINGLES

This Week	Last Week	Artist
1	2	DAITOKAI, Crystal King, Aard Vark, Canyon (Yamaha)
2	1	IHO-JIN, Saki Kubota, CBS/Sony (April)
3	3	SACHIKO, Hirofumi Banba, Epic (JCM)
4	5	SAYONARA, Offcourse, Express (PMP)
5	11	WAKE UP, Kazuo Zaitzu, Express (Shinko Gakufu)
6	4	OMAE-TO-FUTARI, Hiroshi Itsuki, Minorufon (Sound Eye)
7	7	SHUSHUFU, Alice, Express (Noel)
8	8	TOKIO, Kenji Sawada, Polydor (Watanabe)
9	6	KANASHIKI YUJO, Hideki Saijou, RCA (PMP)
10	10	AIZENBASHI, Momoe Yamaguchi, CBS/Sony (Tokyo)
11	NEW	TOMARIGI, Sachiko Kobayashi, Warner Bros. (Daiichi M)
12	17	GIMME GIMME GIMME, Abba, Discmate
13	9	YOSEBA IINONI, Toshi Itoh and Happyblue, Canyon (Victor)
14	13	OMOIOEZAKE, Sachiko Kobayashi, Warner-Pioneer (Daiichi)
15	15	OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen/HBC)
16	18	REVIVAL, Miyuki Nakajima, Aard Vark (Yamaha)
17	14	KANPAKU SENGEN, Masashi Sada, Freeflight (Masashi)
18	20	HARU-LA, LA, LA, Mako Ishino, Victor (NTV/Burning)
19	12	OYAJI-NO-ICHIBAN-NAGAI-HI, Masashi Sada, Freeflight (Masashi)
20	NEW	UTSUKUSHII MUKASHI, Khanh-Iy, Columbia (Myrica M)

ALBUMS

1	1	YUMEGATARI, Saki Kubota, CBS/Sony
2	2	KISHO-TENKETSU, Chiharu Marsuyama, Canyon
3	4	GREATEST HITS VOL. 2, Abba, Discmate
4	3	OKAERINASAI, Miyuki Nakajima, Canyon
5	5	ZUISOROKU, Masashi Sada, Freeflight
6	6	KAGIRINAKI CHOSEN, Alice, Express
7	8	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
8	7	KANASHII-HODO-OTENKI, Yumi Matsutoya, Express

9	12	THREE AND TWO, Offcourse, Express
10	9	ROTATION, Shogun, CBS/Sony
11	15	YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony
12	11	MAGIC CAPSULE, Godiego, Columbia
13	16	RAINY WOOD AVENUE, George Yanagi & Rainy Wood, Bourbon
14	13	THE LONG RUN, Eagles, Asylum
15	10	COMMUNICATIONS, Masahiro Kuwana, RCA
16	14	JOLLY JIVE, Masayoshi Takanaka, Kitty
17	20	MY COLLECTION, Mako Ishino, Victor
18	NEW	TOKIO, Kenji Sawada, Polidor
19	NEW	PEPPERMINT JACK, Arabesque, Victor
20	17	DOMESTIC MAYO LINE, Mayo Shono, Jane

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/21/80
SINGLES

This Week	Last Week	Artist
1	2	DON'T STOP 'TILL YOU GET ENOUGH, Michael Jackson, Epic
2	1	#VIDEO KILLEO THE RADIO STAR, Buggles, Island
3	4	BABE, Styx, A&M
4	3	COMPUTER GAMES, Mi-Sex, CBS
5	6	MESSAGE IN A BOTTLE, Police, A&M
6	12	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
7	5	OREAM POLICE, Cheap Trick, Epic
8	8	GIMME GIMME GIMME, Abba, RCA
9	10	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
10	11	CARS, Gary Numan, Atlantic/Beggars Banquet
11	20	ESCAPE, Rupert Holmes, MCA
12	9	TUSK, Fleetwood Mac, Warner Bros.
13	7	SURE KNOW SOMETHING, Kiss, Casablanca
14	14	CHOIR GIRL, Cold Chisel, WEA
15	17	STAY WITH ME 'TIL DAWN, Judie Tzuke, Rocket
16	13	DRIVERS SEAT, Sniff 'N' Tears, EMI
17	15	WE BELONG TO THE NIGHT, Ellen Foley, Epic/Cleveland Intl.
18	NEW	BLAME IT ON THE BOOGIE, Jacksons, Epic
19	NEW	RAINBOW CONNECTION, Kermit, CBS
20	16	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury

ALBUMS

1	1	GREATEST HITS, Electric Light Orchestra, Jet
2	2	DYNASTY, Kiss, Casablanca
3	13	20 GOLDEN GREATS, Creedence Clearwater Revival, Fantasy
4	4	THE WALL, Pink Floyd, CBS
5	3	GREATEST, Bee Gees, RSO
6	6	REGGATTA OE BLANC, Police, A&M
7	7	DISCOVERY, Electric Light Orchestra, Jet
8	5	TUSK, Fleetwood Mac, Warner Bros.
9	9	THE LONG RUN, Eagles, Asylum
10	8	ROD STEWART'S GREATEST HITS, Warner Bros.
11	10	SMASH AND GRAB, Racey, RAK
12	14	WET, Barbra Streisand, CBS
13	11	THE BEST OF KENNY ROGERS, United Artists
14	15	THE BEST OF THE SOLO ALBUMS, Kiss, Casablanca
15	12	BREAM POLICE, Cheap Trick, Epic
16	NEW	BEST OF SKYHOOKS, Skyhooks, Mushroom
17	18	OFF THE WALL, Michael Jackson, Epic
18	16	ON THE ROAD, Oonna Summer, Casablanca
19	17	NIGHTOUT, Ellen Foley, Epic/Cleveland Intl.
20	20	BACK STAGE PASS, Little River Band, EMI

ITALY

(Courtesy Germano Ruscitto)
As of 1/22/80
SINGLES

This Week	Last Week	Artist
1	2	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
2	5	L'ARIA DEL SABATO SERA, Loretta Goggi, WFA
3	4	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
4	3	DISCO BAMBINA, Heather Parisi, CGD-MM
5	1	REMI E LES SUE AVVENTURE, I Ragazzi Di Remi, Cetra/Fonit Centra
6	8	CHE NE SAI, Riccardo Fogli, Paradiso/CGD-MM
7	6	CICCIOTELLA, Loretta Goggi, WEA
8	7	VIVA L'ITALIA, Francesco de Gregori, RCA
9	9	NO MORE TEARS, Barbra Streisand & Donna Summer, Casablanca/Durium
10	14	DON'T STOP 'TILL YOU GET ENOUGH, Michael Jackson, Epic/CGD-MM
11	15	SHANGAIED, Letric Funk, Neon/Panarecord

12	16	MY SHARONA, Knack, Capitol/EMI
13	13	LA MIA BANDA SUONA IL ROCK, Ivano Fossati, RCA
14	NEW	JEALOUSY, Amii Stewart, RCA
15	10	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
16	20	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
17	NEW	WE ALL NEED LOVE, Troiano, Capitol/EMI
18	18	HOOTCHIE COOTCHIE, D.D. Sound, Baby/CGD-MM
19	12	POP MUZIK, M, MCA
20	11	CIAO MONNINO, Macario, Durium

HOLLAND

(Courtesy TROS Radio)
As of 1/15/80
SINGLES

This Week	Last Week	Artist
1	3	RAPPER'S DELIGHT, Sugarhill Gang, Inelco
2	1	I HAVE A DREAM, Abba, Polydor
3	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
4	5	FLY TOO HIGH, Janis Ian, CBS
5	2	DAVID'S SONG, Kelly Family, Polydor
6	10	RAP-O CLAP-O, Joe Bataan, RCA
7	7	WHAT'S THE MATTER BABY, Ellen Foley, Epic/Cleveland Intl.
8	11	SARAH, Fleetwood Mac, Warner Bros.
9	12	IT WILL COME IN TIME, Billy Preston & Syreeta, Motown
10	NEW	NEOERLANDO DIE HEFT DE BAL, Andre Van Ouin, CNR
11	6	WEEKEND, Earth & Fire, Philips
12	19	TIREO OF TOWING THE LINE, Rocky Burnett, EMI
13	9	WALKING ON THE MOON, Police, A&M
14	18	ON MY RADIO, Selector, Ariola
15	NEW	BABE, Styx, CBS
16	8	THEMA UIT DE VERLATEN MIJN, Gheorge Zamfir, Philips
17	17	HET LEVEN IS GOED IN M'N BRABANTSE LAND, 016-17, CNR
18	13	BAHAMA MAMA, Boney M, Ariola
19	NEW	CRYING, Don McLean, EMI
20	15	TELL EVERYBODY

Rock'n'Rolling

McCartney's Jailing Concludes in Japan

By ROMAN KOZAK

NEW YORK—Paul McCartney is out of jail and back home after being released Thursday (24) by Tokyo authorities on charges of bringing in 7.7 ounces of marijuana. Japanese police say McCartney was released because he "apologized" and was repentant. He had spent nine days in jail. He was deported immediately after being released from prison.

McCartney, during his stay in jail, never faced formal legal charges. However, according to Japanese law, his lawyers could be in touch with the judge to discuss the case.

To provide legal and moral support for the singer, John Eastman, McCartney's brother-in-law as well as his legal and management representative, has flown to Tokyo to assist the local legal team. Wife Linda McCartney has also remained in Tokyo with their children.

Two days after McCartney was arrested, the prosecution asked the local court that McCartney be held 10 days for questioning, which the court granted. When the 10 days are up early this week, the prosecutor's office can ask that McCartney either be freed, or be held for another 10 days.

Only at the end of the second 10 days is the government formally required to bring charges. At that time McCartney will also be able to ask for bail, says Takashi Watanabe, first secretary of the Japanese Embassy in Washington.

Watanabe says local Japanese courts have their own standards in such matters as McCartney's arrest. They consider the seriousness of the crime, the defendant's character and previous record. He says bringing in more than half a pound of marijuana into the country is a "relatively serious violation," though not as serious if it had been heroin or opium.

While sitting in jail McCartney has suffered a number of indignities, ranging from the government's refusal to allow him his guitar, to its decision to ban McCartney songs from the national owned radio network.

Summer & Jackson Each Score Big On Clark Show

LOS ANGELES—Donna Summer and Michael Jackson were the big winners in ABC-TV's seventh annual American Music Awards Jan. 18 with three prizes each, followed by the Bee Gees and Kenny Rogers, each with two awards.

Barry Manilow won his third straight award as top male pop vocalist, but Earth, Wind & Fire missed in its bid for a fourth consecutive citation as top soul group, losing to the Commodores.

The Bee Gees' "Spirits Having Flown" was judged top pop album, while the trio was also named top pop group for the second year in a row.

The country results were also a virtual carbon copy of last year's: Kenny Rogers won for top male singer and top LP ("The Gambler"), Crystal Gayle repeated as top female and the Statler Brothers were again voted top group. The one

In his support there has been a demonstration by fans in front of the jail where he is held, and the Japanese Embassy in the U.S. has received calls and letters protesting McCartney's continued confinement. WNEW-FM in New York has received "several hundred" cards and letters within two days after air personality Dennis Elsas suggested that fans write letters of support to McCartney, care of the radio station.

* * *

Are the Eagles going to play the NARM convention at Las Vegas in March? Elektra announced the group's appearance in one of its newsletters, but Front Line Management says that while NARM has made the request, no commitment has been made yet. At last year's NARM convention, Barrie Bergman, the president of the organization, promised to bring in more rock acts. An appearance by the Eagles would do much to update NARM's image, while at the same time showing that the Eagles have not become too self-important to play for the folks who sell their records.

* * *

The success of the Who's "Quadrophenia" film has led Polygram, which financed it, to sign Who manager Bill Curbishly, and Roy Baird, coproducers of the film, to an agreement with Polytel Film Ltd. for the development of future feature films. The agreement is in association with the Who Film Ltd., though the Who will not be involved with every project, nor will every film be music oriented.

Curbishly Baird Enterprises Ltd. will be based in London, and will include Gideon Thomson in the top management team. Thomas is the executive producer of the just completed "McVicar" film, also financed by Polygram. The new company has three projects in development at this time.

* * *

The Pink Floyd concerts at the Los Angeles Forum, Feb. 7-13, and at the Nassau Coliseum on Long Island Feb. 28 to March 1, confirmed with other dates expected through March 5, have become some of the hottest tickets around.

change was Barbara Mandrell winning for top country single with "Sleeping Single In A Double Bed."

Michael Jackson was the big winner in soul, taking honors for top male singer, top album ("Off The Wall") and top single ("Don't Stop 'Til You Get Enough").

Donna Summer, who also received three prizes last year in the since-dropped disco category, won the top pop single award with "Bad Girls." She was also named top female singer in pop and soul, prizes that had gone the last two years running to Linda Ronstadt and Natalie Cole, respectively.

Neither of those artists was nominated this year, though Cole and Toni Tennille filled in as eleventh-hour replacements for Cher as co-hosts of the annual Dick Clark telecast. Cher reportedly dropped out on the heels of a tiff with cohost Elton John.

London's Phase-Out

• Continued from page 3

than 20 years, will stay on with Decca and its other interests in the U.S. Terry McEwen, executive vice president, had announced last year that he was planning to leave his post in June of this year to direct the San Francisco Opera House.

Although London's most recent years have emphasized its classical catalog—led currently by the remarkable interest in tenor Luciano Pavarotti—the label possesses a formidable pop catalog, too.

Just how the pop phase of London will be integrated into the Polygram organization here cannot be determined at this time. The catalog includes such contemporary music attractions as the Rolling Stones and the Moody Blues plus MOR-directed recordings by Mantovani, Frank Chacksfield, Stanley Black, Tom Jones, Engelbert Humperdinck, among others, and a long-running audiophile line, Phase 4, which also includes classical performances.

Perhaps a clue to how Polygram will absorb the London pop catalog is the present marketing tie-in here between MGM/Verve Records and Polydor Records. When acquired, MGM/Verve catalog was integrated into the Polydor setup.

According to one source, British Decca has an "iron-clad" contract with the Moody Blues and Polygram will press new product by the group. There are some 17 albums in the catalog by the Rolling Stones, who no longer record for Decca. These packages, however, continue to move well year after year.

Although early reports suggested that Polygram's acquisition of British Decca's music interests would be at a cost of around \$35 million, it's reported that the total bill might finish as high as \$50 million.

The Polygram takeover is going to cause—as suggested by developments in the U.S.—large layoffs and Decca U.K. has set aside \$6 million as loss-of-job compensation.

Recently published figures showed that Decca had a loss of \$4.24 million in the half-year ended Sept. 30 and it's estimated that the company may have lost as much as \$7 million in the current financial year.

Another reported development would mean a further step in the dismantling of the 50-year-old music and electronics empire of 79-year-old Sir Edward Lewis. This is the bid by Racal, the fast-growing communications group, to takeover Decca's electronic interests. Racal has been mulling a bid for Decca's electronics division for a considerable number of months and with the clinching of the disposal of Decca's music operation, the greatest loss-maker in the group, Racal clearly saw that the time was ripe for the bid.

MCA Sues Bishop, Demands \$1.2 Mil

LOS ANGELES—MCA Records is asking Superior Court here to adjudicate a hassle it has with Stephen Bishop, who allegedly refuses to record under his ABC Records pact for the plaintiff.

The pleading contends that Bishop, who signed a binder with three two-year options with ABC in February 1976, has not made good on first and second options exercised by ABC and taken over, therefore, when MCA acquired the label's assets in 1979.

The suit asks \$1.2 million in damages from Bishop.

'TOP POP ARTISTS & SINGLES 1955-1978'

New Whitburn Tome Packed With Info

"TOP POP ARTISTS & SINGLES 1955-1978"—Published by Joel Whitburn's Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051, 664 pages. \$50 soft cover; \$60 hard cover.

LOS ANGELES—What songwriter in the rock era has written the most top 10 hits? Paul McCartney, you say? Sure enough, the ex-Beatle is out front with 52 top 10 credits, followed by former collaborator John Lennon, with 42.

Rounding out the top 10: Eddie Holland (33), Lamont Dozier (32), Brian Holland (31), Burt Bacharach (24), Hal David (23), Norman Whitfield (22), Carole King (22) and Gerry Goffin (21).

That's one of the highlights of an information-packed trivia section which climaxes Joel Whitburn's latest tome for reviewers, researchers and others with a vital interest in chart history.

For the label with the most top 10 hits since 1955, it's a virtual three-way tie among Columbia (141), Capitol (138) and RCA (137).

Whitburn also lists producers, publishers, arrangers, conductors and licensees with the most top 10

hits, though these tallies are less definitive, since label credits have not always included this information and Whitburn did his count directly from the label copy.

The many artist listings are just as revealing. James Brown is second only to Elvis Presley in number of charted records, but he's had just six top 10 hits (compared with 38 for Presley).

As endlessly fascinating as such discoveries are, the heart of this book is an alphabetical listing by artist and by title of all 14,155 singles to break onto Billboard's pop charts in the rock era, from Joan Weber's "Let Me Go Lover" to Chic's "Le Freak."

Unlike Whitburn's basic 1955-72 "Top Pop Records" index, where the titles are listed chronologically under each artist heading, here the titles are ranked in descending order of their chart peaks. It's the same format used in last year's "Pop Annual," except here the rankings are by artist rather than by year.

While the chronological approach is probably the most dramatic, tracing the ups and downs of an artist's

(Continued on page 56)

Billboard SPECIAL SURVEY For Week Ending 2/2/80

Billboard Hot Latin LPs™

Special Survey

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FEBRUARY 2, 1980, BILLBOARD

LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGO TOVAR Con mariachi Mericana melody 5629	1	CHARANGA CASINO SAR 1001
2	JUAN GABRIEL Pronto 1056	2	MONGUITO EL UNICO SAR 1002
3	PEDRITO FERNANDEZ Caliente 7299	3	FANIA ALL STARS Columbia 36109
4	LOS BUCKYS Triste imaginar Melody 5631	4	ROBERTO TORRES SAR 1000
5	EMMANUELE Al final Arcano 3464	5	ROBERTO ANGLERO Borinquen 1396
6	RIGO TOVAR Melody 222	6	CHARANGA 76 En el 79 TR 145
7	JULIO IGLESIAS Emociones Alhambra 3122	7	DIMENSION LATINA Velvet 3001
8	LOS FELINOS Morena tenias que ser Musart 1772	8	OSCAR DE LEON Llego acao y triunfo TH 2079
9	JOAN SEBASTIAN Musart 1774	9	J. PACHECO Y D. SANTOS Los distinguidos Fania 549
10	CHELO Ya me voy Musart 1775	10	IMPACTO Teca 3010
11	LA PEQUENA COMPANIA Alhambra 4021	11	AZUQUITA Y SUS MELAO Vaya 83
12	VICENTE FERNANDEZ Mi amigo el tordillo Caytronics 1550	12	SAMMY GONZALEZ La viktina Funny 513
13	ESTRELLAS DE ORO America 1005	13	PAPAITO SAR 1003
14	LOS POTROS Eco 25752	14	WILFRIDO YARGAS Internacional Karen 50
15	LOS 8 DE COLOMBIA Piensa corazon Gas 4184	15	EL GRAN COMBO Combo 2013
16	MERCEDES CASTRO Musart 10744	16	CHARANGA DE LA 4 SAR 1006
17	NAPOLEON Raff 9070	17	WILLIE ROSARIO El rey del ritmo TH 2070
18	JOSE DOMINGO Mericana melody 5628	18	LOS VIRTUOSOS Arrollando Discolor 8871
19	RAMON AYALA Freddy 1158	19	ORQUESTA GUARARE Inca 1071
20	LOS CAJETES DE LINARES Ramex 1003	20	WILLIE COLON Fania 540
21	CAMILO SESTO Los mas grandes exitos Pronto 1058	21	HECTOR LAVOE Fania 545
22	JOSE LUIS RODRIGUEZ TH 2021	22	TOMMY OLIVENCIA TH 2017
23	VICENTE FERNANDEZ CBS 892	23	CUCO BALOY Discolor 8801
24	LOS MUECAS Harmony 8934	24	RAY BARRETO Fania 552
25	JOSE AUGUSTO Odeon 1101	25	ROBERTO ROENA El progreso Internacional 934

Intl Royalties Boom To Half UA's Total

NEW YORK—For the first time in its history, United Artists Music received 50% of its royalty income from international usage during 1979.

"This percentage should remain at the same level this year, but it's not a remote possibility that international income will contribute more than 50% in the near future," declares Harold Seider, president of the company.

Seider adds that the international area assisted the company's best year in terms of profitability ever, an increase of 25% over 1978. It's corporate policy at parent company United Artists Pictures to decline to issue specific dollars-and-cents income for the music publishing division.

Seider points to new developments within UA Music's international structure that reflect the firm's global growth.

One is the appointment of Los Angeles-based Frank F. Banyai, formerly assistant to Seider, as vice president of international.

Banyai, Seider notes, played a role in completing recent global agreements.

While the new licensing agreements with a number of affiliates, agents and UA Music branches maintain previous ties, Seider declares that the agreements are based

on new commitments and income formula.

Among them are: long-term renewals, tighter controls of reporting procedures, greater participation in income for local covers of material and greater incentives to get more involved in the print field.

"The lengthening of the run of the new agreements is designed to give our international representation greater security, while incentive features hopefully will establish a greater creative partnership rather than one basically involved in administrative functions," Seider explains.

The new agreements have been set with Taiyo Music of Japan, Curci Music of Italy, Australia's Festival Music, Clan Music in South Africa and EMLASA in Mexico. Deals have also been signed with EMI for the Netherlands and Sweden.

Seider also points out that wholly owned affiliates in England, France and Germany had "excellent years."

Seider and Banyai met with key UA Music staffers and affiliates at MIDEM, following which he visited UA offices in London, Munich, Paris, Amsterdam, Milan, Madrid and Zurich.

"We've got to be more efficient on the international scene, not only in terms of potential growth, but because of the reality that deals for global representation get financially tougher to make."

BMI In Salute To Latin Music

NEW YORK—BMI sponsors its annual Latin Music Day Feb. 7 at the Caribe Hilton Hotel in San Juan, Puerto Rico.

Professional composers, publishers and artists are invited to visit the BMI hospitality suite at the hotel from 12 noon until 5 p.m., where they'll have the opportunity to meet with BMI representatives to learn in detail the dollar potential available from listening their music compositions.

A special feature of the fete will be a panel discussion on "New Markets For The Works Of Latin Artists." Elizabeth Granville, BMI's assistant vice president of publisher relations, will be the hostess for the day.

She'll meet prior to the fete (4) with local composers, writers and music publishers to explain the history of BMI, the services BMI makes available to its affiliates and review BMI's new song bonus payment plan.

Review Board Nominees Listed

NEW YORK—ASCAP has nominated 15 writer candidates and 12 publisher candidates for election to its board of review. Members serve two-year terms and decide membership questions concerning the society's rules relating to revenue distribution.

In the pop-production field, the candidates include lyricists Lee Adams, Richard Adler, Baldwin Bergersen, Nelson Cogane, Edward Eliscu, Bud Green, Donald Kahn and composers Sonny Burke, John Green, Arthur Kent, Vic Mizzy and Guy Wood.

Publisher nominees include Steve Bedell, Freddy Bienstock, Jean Dinegar, Burt Litwin, Billy Meshel, Stanley Mills, Bob Montgomery and Naomi Saltzman.

In the standard field, composers are Irwin A. Bazelon, Jacob Druckman and Vincent Persichetti. Nominated publishers are Arnold Broido, Ron Freed, Art Jensen and George H. Shorney Jr.

Jet Music Wants Freedom From UA

LOS ANGELES—Jet Music, the Panamanian publishing firm operated by Don Arden, seeks out of its publishing affiliation with United Artists Music International in a Superior Court suit filed here.

According to the pleading, Jet charges the defendant breached its agreement by not paying March through July 1978 royalties of in excess of \$700,000 by December 1978. The plaintiff so notified UA Music in May 1979, asking the matter be submitted to arbitration. The defendant allegedly rejected the offer.

Cropper Inks With ATV/Wooded Lake

LOS ANGELES—Steve Cropper has entered an exclusive copublishing agreement with ATV/Wooded Lake Publishing. Cropper, a songwriter/musician and record producer, is noted for penning such tunes as "Knock On Wood," "Sittin' On The Dock Of The Bay" and "In The Midnight Hour." He is the primary musical force behind the Blues Brothers.

Through his association with ATV/Wooded Lake, Cropper will record his own LP. Jeff Franklin is president of Wooded Lake Music. Sam Trust heads up ATV Music.

IMPOTENT ON CHARTS

Tunes Kept Alive On 'Song Circuit'

By IRV LICHTMAN

NEW YORK—They reflect selected hits of the day and those without widespread chart activity, but they're all part of the "song circuit," material that receives constant exposure in nightclubs, weddings, bar mitzvahs and television variety shows.

Each era has bountiful examples of such material and in some cases songs are kept alive that otherwise might be lost forever, such as Mabel Mercer's performances of Rodgers & Hart's "Little Girl Blue" long before it developed into a pop classic.

On a broader level, there are several show songs of recent vintage that, in addition to wall-to-wall MOR radio coverage, are good examples of "song circuit" exposure that have made them virtual standards, despite limited recording covers.

"Tomorrow" from "Annie" and "What I Did For Love" from "Chorus Line" never came close to top 10 chart status and, according to E.H. Morris, publisher of both scores, there have been about 20 recorded versions of "What I Did For Love" and about 10 of "Tomorrow."

This disk exposure is a far cry from the recording support obtained by hit showtunes of the past, when their impact could be felt by the numbers of covers they got without necessarily ever making a top 10 showing (other than their cast or soundtrack versions).

Yet, it's similarly true that today's unquestioned hit material also suffers from a lack of broad cover versions with only several exceptions. They are kept in the public's consciousness largely through the "song circuit."

These songs include such copyrights as "I Write The Songs," "I Will Survive," "Evergreen," "The Way We Were," "Feelings," "Copacabana" and "Night Fever," among others.

Contemporary in feel, these songs are nevertheless MOR in nature and are acceptable to the broad audiences that attend either public or family functions.

Two current nightclub favorites, with only a handful of recorded versions, but no standout chart version yet, are Melissa Manchester and Carole Bayer Sager's "Come In From The Rain" and Sager and Peter Allen's "I'd Rather Leave While I'm Love."

Material by Allen, coauthor of Olivia Newton-John's big hit, "I Honestly Love You," is also a favorite of watering holes, although the latter song is his one big chart effort so far.

While the "live" song circuit exposure is a boost to the sale of a music print, their performances receive indirect recognition from ASCAP and BMI.

"A survey of songs performed in nightclubs, hotels or ice or roller rinks would cost more than the monies received," declares Paul Marks of ASCAP. "Our experts suggest that the best way to distribute money is through featured performances in other media such as radio or tv, with an additional amount attributable to other areas."

Marks also calls attention to ASCAP's Awards Panel monies, which are distributed to writers who feel that they receive significant exposure in media not surveyed. This, however, involves only writer payments, not income for the music publisher.

Elizabeth Granville of BMI says the society "recognizes non-loggable material," having "designed ways" of providing extra payment to writers of material exposed in this category. "Most material performed in this area does have a direct relationship with the charts," she adds.

But, then again, there's the story of "Little Girl Blue."

Nashville Publishers Hold Forum

NASHVILLE—The Nashville Music Publishers Forum holds an educational forum on the topic of film and television synchronization rights Thursday (31) at the BMI Building on Music Row.

Speaker for the event will be Marion B. Mingle, synchronization consultant for the Harry Fox Agency in New York. Interested members of

the local publisher community are invited to attend this event.

The Nashville Music Publishers Forum is affiliated with the National Music Publishers Assn. in New York and was created a year ago to inform and educate publishers in the music industry.

4 New Folios By Columbia Pictures

NEW YORK—Columbia Pictures Publications is releasing four new folios plus three reprints.

The newcomers include "The Love Boat Plus 12 Popular Television Themes" (\$3.95), "Dan Coates' 50 Golden Pops Vol. 4" (\$6.95), "Columbia Classic Library," including Clementi's "Op. 36 Six Sonatinas For The Piano" (\$2.50) and "Popular Music Made Easy For Guitar" (\$3.95).

The reprints are: "Columbia Classic Library, Volume 16"—Chopin Waltzes (\$2.95), "Best Of Bread Deluxe" (\$7.95) and "You Light Up My Life & Star Wars Plus 24 Solid Gold Songs," easy piano (\$4.95).

11 Schools To Get ASCAP Handouts

NEW YORK—A total of \$11,000 will be received by 11 U.S. colleges and universities in this year's ASCAP-Raymond Hubbell Musical Scholarships.

The scholarships draw their income from the estates of Mr. and Mrs. Raymond Hubbell, starting in 1973. Raymond Hubbell, who died in 1954, was a founding member of ASCAP and composer of "Poor Butterfly."

The institutions involved are: Dartmouth College, Univ. of South Florida in Tampa, Univ. of Pennsylvania, Pomona College, Univ. of Oklahoma, Hunter College, Grambling State Univ., Baylor Univ., the Univ. of Idaho, Univ. of Massachusetts and Duke Univ.

CAMPAIGN BY UA MUSIC

NEW YORK—United Artists Music has underway a campaign to "illustrate the depth and range" of songs in its various catalogs.

In an initial phase of the campaign, a new UA logo will be seen on five pop and standard songbook samplers, an alphabetical and category catalog of UA songs, library slipcase packages, information kits and a variety of promotional support material.

All of the new presentation materials will be sent on a complimentary basis to key creative personnel at labels, television, radio and film directors and to ad agency contacts.

The overall campaign was developed jointly by UA Music personnel with its advertising and public relations agency, the Music Agency Ltd. of New York.

National mailings are to begin Feb. 18.

Synthesizer Meet

LOS ANGELES—The American Society of Music Arrangers conducted a Writing for Synthesizer workshop Saturday (26), 1-4 p.m. at the Intermix Studios, 2501 S. Robertson Blvd. here.

Clark Spangler, guest speaker, discussed and demonstrated the ARP 2600 with sequencer, the Yamaha CS-80 and talked about synthesizer notation and programming.

Songwriters Getting Due On TV

LOS ANGELES—Songwriters will finally get their due on television. Music publishing veteran Hannah Russell of Harrison Music confers here late this month with Susan Weil of Public Broadcasting System about implementation of a composers' docu-drama series which she conceived and presented late last year.

Correspondence between Russell

and Robert Kanter of the PBS Arts & Humanities Programming division led to the meeting in which Russell and Weil will discuss production on and budget for the projected tv series.

Russell is a 50-year industryite, the widow of the late Bob Russell and also the sister of composer Bud Green and over the years has worked in various publishing posts with writers.

New Whitburn Tome Packed With Info

• Continued from page 55

career over the years, this layout is inarguably useful, allowing the reader to instantly determine how many records an artist placed in any given region (top 10, top 40, etc.) of the chart.

Carried over from "Pop Annual" are symbols designating all instrumental, novelty, comedy, Christmas, spoken word and foreign language disks; all singles to be certified gold or platinum; and the month and year of a song's peak popularity (more useful information than its chart entry date).

The artist section also has useful

biographical notes on key acts, including names of group members, nationality, summaries of personnel changes and dates of death. There is also generous cross-referencing to related artist headings.

PAUL GREIN

For the Record

LOS ANGELES—Chrysalis is releasing the single "Call Me" by Blondie, the theme from the upcoming motion picture "American Gigolo." Last week's Inside Track indicated the label was Polydor.

Joel Whitburn's Latest Release!

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

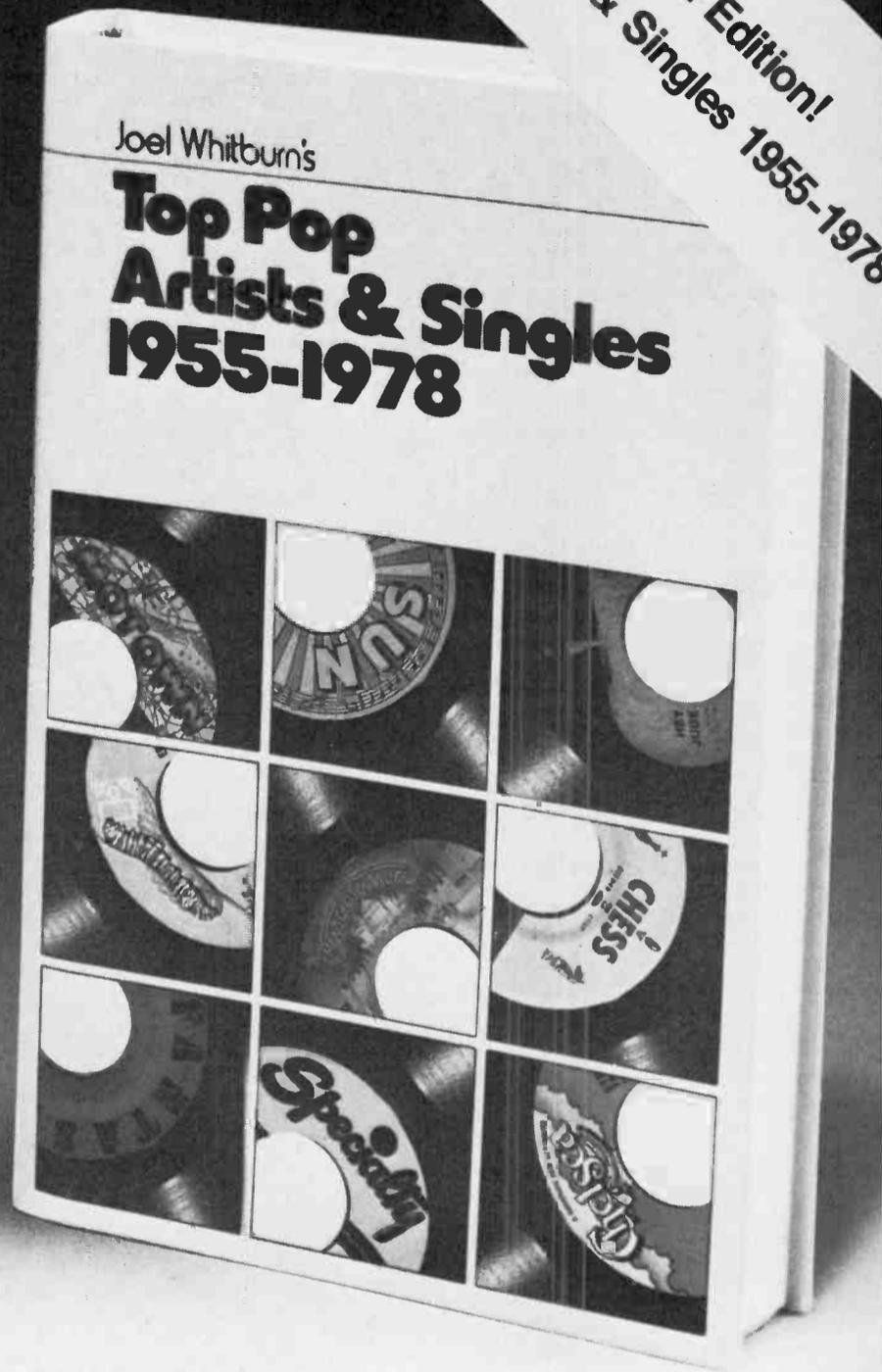
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- **Records of Longevity (30 or more weeks charted)**
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MON	YR	WKS	POS	RNK	ARTIST - Record Title	TYM	LABEL & NO.
Jul	64	6	55		BOSTON POPS ORCHESTRA I Want To Hold Your Hand Arthur Friedson, Conductor, conducted Boston Pops from 1930 until his death - July 10, 1979	P	RCA 8378
					BOTKIN, PERRY, JR. - See DE VORZON, BARRY		
					BOWEN, JIM with The Rhythm Orchids		
Nov	76	23	1	1	STEWART, ROD Tonight's The Night (Gonna Be Alright)	(7)	Warner B. 8262
Oct	71	13	1	2	MAGGIE MAY Do Ya Think I'm Sexy?	(5)	Mercury 73224
Jan	78	22	4	3	YOU'RE IN MY HEART (THE FINAL ACCLAIM)	(4)	Warner B. 8475
Jan	78	12	13	4	You're In My Heart (The Final Acclaim)		Mercury 73330
Oct	72	10	21	6	The First Cut Is The Deepest		Warner B. 8321
Apr	77	12	22	7	I Was Only Joking		Mercury 73244
Jun	78	12	24	8	(I Know) I'm Losing You		Warner B. 8525
Dec	78	11	28	9	Hot Legs		Mercury 73344
Mar	78	10	30	10	The Killing Of George (Part 1 & 2)		Mercury 73028
Jul	77	10	40	11	Angel		Warner B. 8146
Dec	72	7	40	12	Handbags And Gladrags		Mercury 73426
Mar	72	7	58	13	Sailing		Mercury 73224W
Nov	75	8	59	14	Oh! No Not My Baby		Warner B. 8170
Nov	73	7	59	15	Twisting The Night Away		Mercury 73526
Sep	73	7	59	15	Reason To Believe		
Aug	71	6	80	16	This Old Heart Of Mine		
Jan	76	4	81	17	Mine For Me		
Dec	74	2	83	18	Mine For Me		

Month of peak popularity

Year of peak popularity

Total weeks charted

Highest position reached on any of Billboard's pop charts ("Hot 100," "Top 100," "Best Sellers," "Most Played By Jockeys," "Most Played In Juke Boxes")

RIAA-certified Million Seller

RIAA-certified Platinum Seller

All Top 10 records in bold type

Number refers back to corresponding record in rank column

Artist

Numerical ranking of artist's total charted records

Symbols indicate artist had other hits on the Country, Soul, Easy Listening or 1940-1955 Pop charts

Symbols indicate Christmas, Instrumental, Novelty, Comedy, Spoken or Foreign Language records

Record title

Artist's last or most recent charted record

Artist's first charted record

Flip side of a higher-positioned single

Label and record number

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

Total weeks record held #1 or #2 position

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<input type="checkbox"/> Pop Annual '55-'77† ...	Pop*	<input type="checkbox"/>
<input type="checkbox"/> Top Pop '40-'55 ...	LPs	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> Top LPs '45-'72 ...	Country**	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> Top Country Singles '49-'71 ...	Soul**	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> Top Soul Singles '49-'71 ...	Easy Listening	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> Top Easy Listening Singles '61-'74 ...		

†Year-by-year history of Billboard's "Hot 100" charts

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***'78 supplement covers both singles and LPs charts

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/2/80

Number of LPs reviewed this week **58** Last week **50**



J. GEILS BAND—Love Stinks, EMI-America S0017016. Produced by Seth Justman. This is the sextet's strongest LP in some time. Seven of the nine cuts are fiery, blues-based rockers which hit the listener with the power of an oncoming locomotive. Lead singer Peter Wolf is in fine shape as he croons and growls his way through the songs. The band is as sharp as a stiletto with J. Geils' guitar being a standout. All of this is pleasantly undermined by a smoky barroom sloppiness which pervades the LP. It is this goodtime atmosphere which pulls the group even further away from the ordinary. "No Anchovies" is a non-musical comedy routine that is funnier in its execution than its punchline.

Best cuts: "Till The Walls Come Tumbling Down," "Love Stinks," "Come Back," "Just Can't Wait."

THE CLASH—London Calling, Epic E236328. Produced by Guy Stevens. The third album by the Clash, Britain's premier new wave act, is a double-album set, selling at a lower price. The music the four-man band plays is still angry political rock, but now it is much more carefully wrought and realized, making it more palatable to American radio and mass tastes. The songs are performed at less than break neck speed, horns are used to fill out the sound and singer Joe Strummer works harder at making the words easier to understand. LP is getting great initial critical response.

Best cuts: "Wrong 'Em Boyo," "London Calling," "Lost In The Supermarket," "Koka Kola," "Revolution Rock."



ANNE MURRAY—A Country Collection, Capitol 12039. Produced by Jim Ed Norman. A nicely-packaged and appealing sampler of previously-recorded material that has established Murray solidly in the country field. Mostly the tunes are dreamy ballads; her crossover hits like "You Needed Me," "I Just Fall In Love Again" and "Broken Hearted Me" are not included. Cover art ought to boost sales as well.

Best cuts: "For No Reason At All," "(He Can't Help It) He's Not You," "Wintery Feeling."

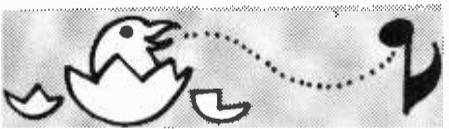
BILLIE JO SPEARS—Standing Tall, United Artists LT1018. Produced by Larry Butler. Spears serves up a tasty collection of songs, including the title tune, penned by producer Butler and Ben Peters. The album is loaded with potential singles; the only negative aspect is the overabundance of strings. From the bouncy, upbeat "Natural Attraction" to the slower, moving "You Could Know As Much About A Stranger," "Spears" vocals fit the music perfectly.

Best cuts: "It Can Wait," "Any Old Wind That Blows," and those mentioned above.



JON FADDIS—Good And Plenty, Buddah BDS5727 (Arista). Produced by Vic Chirumbolo. Jazz trumpeter Faddis springs off an unusual, mature program of pop and classical flavored works in a fresh, modish vein. This is a radical departure for the hornman, who interprets the eight cuts with a verve and excitement which adds zest to Leon Pendarvis' clever charts. The large orchestral sweep of the ensemble on such works as "Promenade" from "Pictures At An Exhibition" and "Western Omelette" (which features snippets of well-known ballet works) injects an adventurous spirit to this project, which is kicked along by some discoish rhythm patterns.

Best cuts: "Western Omelette," "Baker Street," "Promenade," "Everything Must Change."



First Time Around

3-D, Polydor PD16254. Produced by Ken Scott. New York's latest contribution to the power pop sweepstakes is a sleek quintet which has a flair for solid hooks. At times, as during the pulsating "All Night Television," the band has the icy edge of Talking Heads. Rick Zivic's lead vocals possess the distanced passion of the Cars' Rick Ocasek. The group's grasp of musical subtleties saves it from being the umpteenth run of the mill new wave act. Production is full though unobtrusive on the nine cuts. "Carnival" has sound effects which work within the context of the song. The infectious "Telephone Number" is good for AOR and Top 40 formats.

Best cuts: "Telephone Number," "All Night Television," "Carnival," "Back To You," "All American Boy."

MADNESS—One Step Beyond, Sire SRK6085 (WB). Produced by Clanger/Alan Winstanley. There are certain records that raise a smile almost as soon as they begin, and such is the case with this debut LP by this young six-man English band that plays in the white ska style which is now becoming popular in Britain. The Jamaican beat is wedded to the Eng-

lish music hall tradition, which makes for a very exciting mix. The album is good humored throughout, and features some of the most lively and lowdown sax playing heard in a long time on a rock record.

Best cuts: "One Step Beyond," "Madness," "Night Boat To Cairo," "In The Middle Of The Night."

MARTHA HIGH—Salsoul SA8526. Produced by James Brown. Vocalist High, protegee of the Godfather of Soul, shows here that she can sing the easygoing disco tunes selected for her debut LP. The arrangements are accompanied by strings, horns and a rhythm section that gets a bit funky here and there, and the whole package rarely strays from the sophisticated disco mood.

Best cut: "Wallflower."

TERESA—Class Reunion, Dream DA 3502 (Salsoul). Produced by Sandy Linzer. Teresa is a young singer who can belt 'em like a mature veteran. She has a rich, full voice capable of going way beyond the confines of this material, mostly MOR pop tunes that are given timeless arrangements with just a hint of disco. It's pretty tame stuff, suited more to swanky supper clubs and MOR formats than the pop charts, but Teresa deserves to be heard.

Best cuts: "South Side High School Class Reunion," "Happiest Day Of My Life," "Like An Old Time Melody."

Billboard's Recommended LPs

pop

DARTS—Polydor PD16250. Produced by Tommy Boyce, Richard Hartley, Roy Wood. This superb single-disk set contains highlights from the British nine-piece outfit's three previous LPs, only one of which was issued in the U.S. The group has the four-part vocal power of Manhattan Transfer, though Darts uses its talents for more rock and soul oriented material. Everything is infectious in a '50s-early '60s manner. **Best cuts:** "It's Raining," "Daddy Cool/The Girl Can't Help It," "Can't Get Enough Of Your Love," "Don't Let It Fade Away."

THE JAM—Setting Sons, Polydor PD16249. Produced by Vic Coppersmith-Heaven. One of the more popular bands to survive the first English new wave which hit four years ago, this quartet is slowly building a following in the U.S. "Smithers-Jones" is a soft, string-laden piece while "Little Boy Soldiers" is a complex composition of shifting textures. All others fit into a more basic, new wave mold. "Eton Rifles" is a hit in several countries. **Best cuts:** "Burning Sky," "Wasteland," "Heat Wave," "Little Boy Soldiers," "Eton Rifles," "Smithers-Jones."

GODLEY CREME—Freeze Frame, Polydor PD16257. Produced by Godley Creme, Manzanera. Godley Creme is a singular name for two former members of the once popular 10cc. Kevin Godley and Lol Creme are capable of writing some of the wittiest lyrics in rock. The music, with its striking adventurousness, seems like a soundtrack for an avant-garde film. Past releases from duo did not burn up the charts but pair has its fans. **Best cuts:** "An Englishman In New York," "Get Well Soon," "Mugshots," "Freeze Frame."

ANGEL—Live Without A Net, Casablanca NBLP27203. Produced by Eddie Leonetti. Without the flashy stage show, much of the drama of Angel is lost on this twodisk live set. The emphasis is on uptempo hard rock, highlighting the synthesizer work of Clay Giuffria and guitar of Punky Meadows. "20th Century Foxes" was recorded on location for the upcoming film "Foxes" in which the band will appear. **Best cuts:** "Hold Me, Squeeze Me," "All The Young Dudes," "I Ain't Gonna Eat Out My Heart Anymore," "20th Century Foxes."

SEARCHERS, Sire SRK6082 (WB). Produced by Pat Moran. Yes, this is the same group which gave the world "Sweets For My Sweet," "Needles And Pins," and "When You Walk In The Room" during the height of the English invasion 15 years ago. The lineup of the four-man band is about the same, and the sound, with clear harmonies and jangling guitars, is similar, too. With the return to basics in rock, time has rolled around again for the Searchers. **Best cuts:** "Heart In Her Eyes," "Lost In Your Eyes," "Coming From The Heart."

GINA HARLOW & THE CUTTHROATS—Live On Stage, Cutthroat Records CT7770. Produced by Vinny Maitland, the Cutthroats. A three-person band fronted by Gina Harlow on vocals and bass, the Cutthroats is gaining a following on the New York new wave club circuit. The LP was recorded live at Max's Kansas City and released with no overdubs; giving it a demo tape sound. Yet beyond its rawness and rudeness, there is an oddball charm that overcomes some lyrical deficiencies. **Best cuts:** "Punks," "Ripped T Shirt," "Jim Jones."

PHILLIPS/MACLEOD—Polydor PD16255. Produced by Tony Peluso. Duo plays solid mainstream rock. "Lu Ann" features stunning guitar work that is reminiscent of Boston's Tom Scholz. The remainder of the album is more pedestrian, both lyrically and musically. All songs fit neatly into nearly any AOR format. **Best cuts:** "Lu Ann," "On My Way Home," "The Night We Met."

WILLIAM OZ—Capitol ST12015. Produced by Stewart Levine. Good, basic rock with no frills is Oz's mainstay. Comparisons can be drawn to Eddie Money in that Oz has a bluesy voice that swaggers from note to note. However, Oz establishes his own identity. The emphasis is on upbeat material, with "Stop In The Name Of Love" transformed into a heavy metal chur-

ner. **Best cuts:** "Star Dreamer," "She's Mine," "I'm Sorry," "Racing Through The Night."

SWEET PEOPLE—Polydor PD16252. No producer listed. Sprightly, lushly-textured instrumentals dominate this effort. All 11 cuts make good mood music along the lines of Henry Mancini or Frank Mills. "Estrie," an acoustical piano piece, is a tip of the hat to classical music while "Adagio To Him" has the more stately aura of a movie score. **Best cuts:** "Lake Como," "Estrie," "Santa Barbara," "Adagio To Him."

THE SINGERS UNLIMITED—Just In Time, Pausa 7048. Produced by Gene Puerling and H. G. Brunner-Schwer. This is a most musical, daring and listenable vocal group. The 10 tunes on this LP are convincing and all but two are delightful standards. Charts are by producer Puerling and Roger Kellaway. Unusual harmony and a beat that is irresistible make this entry one of 1980's most satisfying, musically. **Best cuts:** "Just In Time," "Prelude To A Kiss," "Someone To Watch Over Me."

country

DRIFTING COWBOYS—The Drifting Cowboys Tribute To Hank Williams, Standing Stone SSDC1234. Produced by George Lewis. A collector's double-LP by the band that backed Williams features 10 of his standards and 10 of his inspirational songs. The songs are played with basic country instrumentation that's heavy on steel and fiddle. There are also some fascinating vocal reminiscences of the late country great by his former musicians. **Best cut:** Take your pick.

ORION—Sunrise, Sun 1017. Produced by Shelby S. Singleton, Jr. A new set from Orion finds the vocalist running through some country ballads, blues and a little rock'n'roll. Ben Peters' compositions "San Francisco Is A Lonely Town" and "Baby You Got It," are standouts, as is Willie Dixon's "You Can't Judge A Book," which is given a rock'n'roll treatment. Album graphics leave something to be desired. **Best cuts:** "You Can't Judge A Book," "Stranger In My Place," and "Baby You Got It."

disco

CANDIDO—Candi's Funk, Salsoul SA8530. Produced by Joe Cain. Latin percussionist Candido sets the beat here with congas, bongos, clave and more, backed by a tight rhythm section and Carlos Franzetti's electric keyboards. While the sound is decidedly salsa, adventurous jocks may want to give it a spin. **Best cut:** "Samba Funk."

jazz

VARIOUS ARTISTS—Jazz Gala 79, Personal Choice PC51001. Produced by John Levy, Bill Titone, Jean-Claude Ast. Joe Williams' label offers this fine taping at last year's MIDEM in Cannes, France, where the rich toned baritone sang along with Carmen McRae. Claude Bolling led a Basie-ish support band and Thad Jones and Cat Anderson sat in with the U.S. cats. The ballads and jump tunes sound just fine. **Best cuts:** "Body And Soul," "End Of A Beautiful Friendship" (both by Carmen), "Just The Way You Are" (by Williams), "Work Song."

BILL EVANS—Symbiosis, Pausa 7050. Produced by Helen Keane. Originally issued in 1974, then mysteriously withdrawn from the stores, this LP is an almost classical work composed and charted by Claus Ogerman and recorded in two movements with Evans' sensitive piano framed against a huge orchestra. Both sides require concentration. But there's much to be admired in this deeply moving composition and Evans is precisely the man to carry the load. **Best cuts:** Both movements.

MICHAEL URBANIAK'S FUSION—Heritage, Pausa 7047. Producer uncredited. Leader performs on lyricon and fiddle; wife Urszula Dudziak sings and contributes percussion and synthesizer effects through seven tracks, all composed by the leader and his lady. Except for "Prayer," each melody runs too long to hold a listener's attention. Still, there are occasional passages which intrigue and please. **Best cut:** "Prayer."

GEORGE SHEARING & STEPHANE GRAPPELLI—The Reunion, Pausa 7049. Produced by Hans Georg Brunner-Schwer. British-born pianist and the French fiddler churn out 10 delectable tracks, taped in Germany in 1976 but still fresh and entertaining in 1980. Except for a single Grappelli original, all tunes are solid evergreens and each receives superior chamber-styled treatment. **Best cuts:** "Too Marvelous For Words," "La Chanson De Rue," "Time After Time."

FRANK WALTON—Reality, Delmark DS436. Produced by Robert G. Koester and Frank Walton. Chicago trumpet and flugel-horn player offers five long tracks on this nicely packaged album which has five sidemen supporting Walton's horns. Walton's contemporary approach commands attention and there are laudable contributions from Henry Threadgill's alto saxophone. **Best cuts:** "Safari," "Waltz Of The Prophets."

JOANNE BRACKEN—Solo Piano, Pausa 7045. Produced by Willi Fruth and Hans Georg Brunner-Schwer. The former pianist for Art Blakey and Stan Getz lays down nine engrossing tracks on this album, taped 18 months ago in Germany without rhythm accompaniment. Brackeen is as modern as they come; these are all her original themes and while she in no way swings as does Mary Lou Williams, there are moments of exceptional beauty and harmonic change which appeal to the cerebral. **Best cuts:** "Foreign Ray," "Told You So," "Transition."

JOE DERISE—I'll Remember Suzanne, Inner City IC4003. Produced by Joe Venneri. Derise is the ultimate ballad singer or bar room crooner: his timing and phrasing are impeccable. One wishes his voice were steadier and stronger, but one can't have everything. His choice of material is particularly appealing. The title track is a good example, a song that has been neglected since it was first recorded in 1946 by Buddy Stewart with Gene Krupa. There are also some fresh readings of the more familiar: Rodgers and Hart's "My Romance" and Cole Porter's "I Love You," to name two. **Best cuts:** all.

MUSIC MAGIC—GTM 825. Produced by Brian Robertshaw. The fusion music from this quartet of keyboards and rhythm is not particularly magical, but this is a strong debut album by this Hawaiian unit. They don't play Hawaiian music, however; they play first rate fusion and an outstanding ballad, "Unspoken Love." **Best cuts:** "Unspoken Love," "Avocado Obligato."

classical

BRAHMS: PIANO CONCERTO NO. 2—Dichter, Leipzig Gewandhaus Orchestra, Mazur, Philips 9500414. Brahms' personality had a deeply erotic side, nowhere more fully revealed than in this gorgeous concerto. It is this sensuous aspect of the music that Misha Dichter captures so magnificently, giving his recording special prominence in a crowded field. Soloist and orchestra work in close rapport, contributing to the intensity of the poetic feeling.

MOZART: PIANO CONCERTOS NOS. 9 & 10—Brendel, Cooper, Academy of St. Martin-in-the-Fields, Philips 9500408. The Mozart concertos are being recorded in their entirety by Alfred Brendel with the spirited backing of Marriner's Academy players. Pianist Imogen Cooper joins for the Concerto No. 10, an exuberant work written for two solo instruments. These performances have crisp attacks and songful phrasing that wins listeners' affections.

SHAPERO: SYMPHONY FOR CLASSICAL ORCHESTRA—Columbia Symphony, Bernstein, CRI SRD424. Music by American composer Harold Shapero applies an overlay of 20th century harmonic and rhythmic devices to compositional models of the past. In this work championed by Leonard Bernstein one can hear the Beethoven symphonic form turned on its side by Shapero. Unfortunately, there's some slight evidence of tape deterioration betrayed in this CRI reissue of the Columbia recording.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Bufman Plans 3 Show Revivals

NEW YORK—Although revivals of classic musicals dot the musical theatre landscape, plans are afoot to give hits of the past a permanent home in New York.

Producer Zev Bufman, who has successfully brought "Peter Pan" and "Oklahoma!" back to Broadway, hopes to offer three revivals at New York City Center each year, with ticket prices below Broadway scale at under \$20.

Bufman, about to bring in "West Side Story" to the Minskoff in February, would probably start with "South Pacific," "Paint Your Wagon" and "Brigadoon."

During the '60s, City Center featured a number of revivals, including such musicals as "Street Scene," "Pal Joey," "Where's Charley," "The Most Happy Fella" and "Brigadoon," among others.

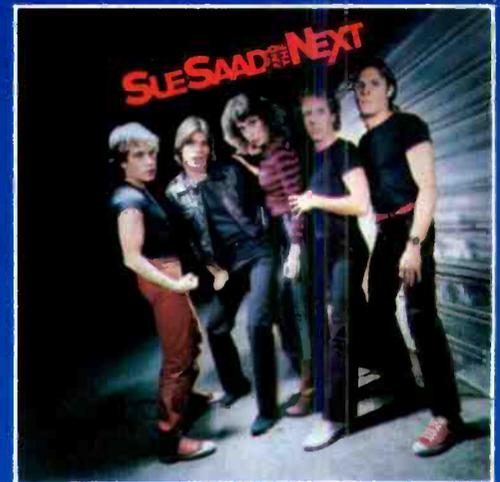
With the opening of Lincoln Center, however, the revival format moved there under the supervision of the late Richard Rodgers, and both RCA and Columbia added these shows to their original cast catalogs.

Firms Relocating

LOS ANGELES—Susan Munao Management Co. and Summer Nights have moved offices to 1224 N. Vine St., Hollywood, Calif. 90038. The phone number is (213) 467-2227.

OUR ARTISTS ARE BUILT TO LAST.

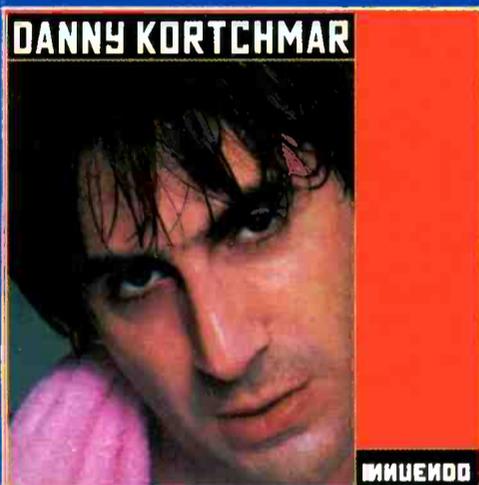
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SUE SAAD AND THE NEXT



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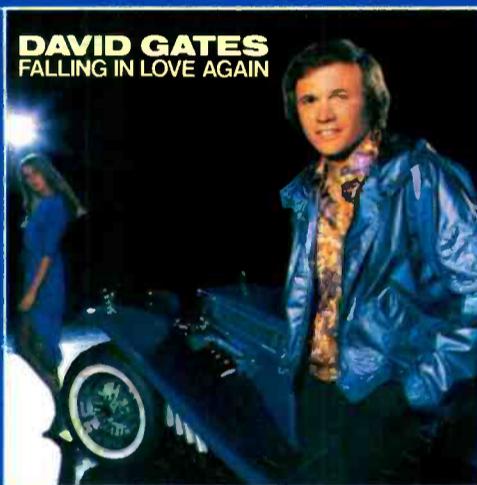
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Danny Kortchmar
INNUENDO



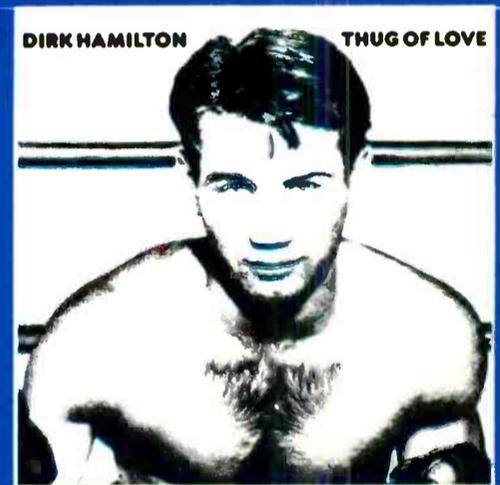
6E-250

David Gates
FALLING IN LOVE AGAIN



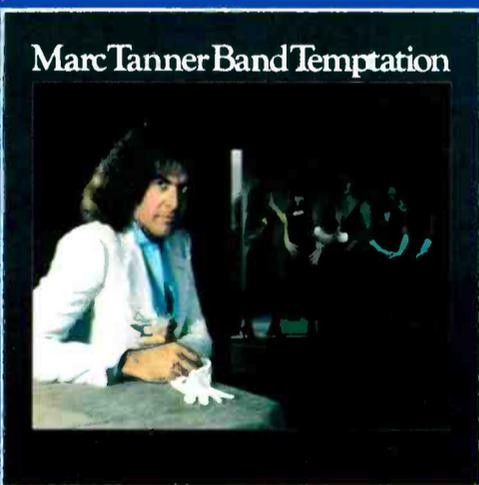
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Dirk Hamilton
THUG OF LOVE



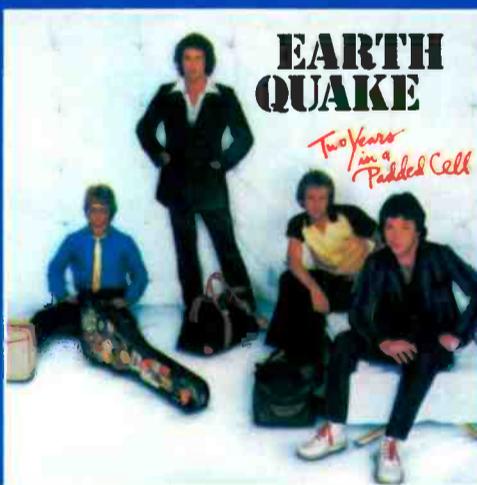
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Marc Tanner
TEMPTATION



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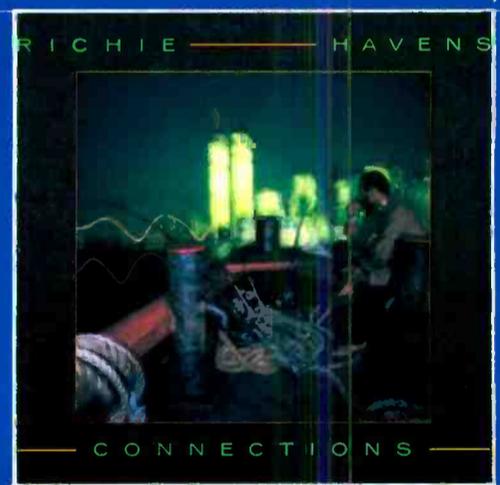
Earth Quake
TWO YEARS IN A PADDED CELL



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Richie Havens
CONNECTIONS



6E-242

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That's why, in January 1980, we're able to release new albums by David Gates and Richie Havens, two of the artists you knew so well back in January of 1970. And that's also why we're so pleased with some of our newer artists, like Dirk Hamilton, Danny Kortchmar, and Marc Tanner, as well as Sue Saad and the

Next, making their debut on Planet Records, and Earth Quake, who come to us from Beserkley Records. You see, we're convinced that you'll still be hearing from all of these artists in January 1990, because at Elektra/Asylum, we don't just try to break records. We make them, too.



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Pop

K.C. AND THE SUNSHINE BAND—Let's Go Rock And Roll (3:35); producer: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick BMI, TK TKX1036. Coming off the No. 1 "Please Don't Go," the band turns in a tasty slice of uptempo rock. Guitars are upfront and K.C.'s vocals have a true rock flavor.

CRYSTAL GAYLE—It's Like We Never Said Goodbye (3:32); producer: Allen Reynolds; writers: R. Greenaway, G. Stephens; publishers: Cookaway/Dejamus ASCAP, Columbia 111198. Gayle's latest is her peppiest, poppiest hit to date. The easygoing twang in her voice is now the only country element. Should become her fourth top 20 pop hit.

J.D. SOUTHER—White Rhythm And Blues (4:40); producer: J.D. Souther; writer: J.D. Souther; publisher: Ice Age ASCAP, Columbia 111196. Souther follows the top 10 hit "You're Only Lonely" with his own version of a song covered most notably by Linda Ronstadt. The quiet, reflective ballad should cement his late-blooming singles appeal.

recommended

DREAM POLICE—Bring On The Night (3:17); producers: The Police, Nigel Gray; writer: Sting; publisher: Virgin ASCAP, A&M 2218.

JULES AND THE POLAR BEARS—Good Reason (3:30); producers: Stephen Hauge, Jules Shear; writer: Jules Shear; publishers: Juters/Edwardo BMI, Columbia 111180.

THE INMATES—The Walk (2:44); producer: Vic Maile; writers: McCracklin, Garlic; publisher: Arc BMI, Polydor PD2058.

APRIL WINE—I Like To Rock (3:28); producers: Myles Goodwyn, Nick Blagona; writer: Myles Goodwin; publisher: Goddy Two-Tunes BMI, Capitol P4828.

THE SEARCHERS—It's Too Late (3:27); producer: Pat Moran; writer: John David; publishers: Rockfield/Almo ASCAP, Sire SRE49175 (Warner Bros.).

ANN PEEBLES—Heartaches (3:48); producer: Joe Porter; writer: C.F. Turner; publishers: Turnup/Screen Gems-EMI BMI, Hi 80533 (Cream).

RICHIE FURAY—Oooh Child (3:25); producer: Val Garay; writers: Richie Furay, David Diggs; publishers: Song Mountain ASCAP/Instant Joy BMI, Asylum E46599A.

TELEX—Rock Around The Clock (3:56); producer: Telex; writers: DeKnight, Freedman; publisher: Ed Kassner, Sire SRE49170 (Warner Bros.).

SHOES—I Don't Miss You (4:02); producer: Mike Stone; writer: Gary Klebe; publisher: Shoetunes BMI, Elektra E46598A.

JIM WEATHERLY—Gift From Missouri (2:59); producer: Jim Edd Norman; writer: Jim Weatherly; publisher: KECA BMI, Elektra E46592A.

MAGIC—World Gone Mad; producer: none listed; writers: Luebbe, Flosi; publisher: Luebbe BMI, Rai ERK065001A.

FRANKIE ELDRORADO—Good Thing (2:50); producer: Frankie Eldorado; writer: F. Eldorado; publisher: Dantroy BMI, Epic 950833 (Columbia).

KEITH HERMAN—Body Body (She Knows What To Do) (3:09); producer: Robert W. Walker; writer: K. Herman; publishers: Noble Son/Renmal ASCAP, Radio RR419A.

RCR—Scandal (3:21); producers: Ron Albert, Howard Albert; writers: D. Rhodes, P. Rhodes, S. Rhodes; publishers: Blackwoods/Sounds Good BMI, Radio GS711A.



Soul

NATALIE COLE & PEABO BRYSON—What You Won't Do For Love (4:19); producers: Peabo Bryson, Johnny Pate; writers: B. Caldwell, A. Kettner; publishers: Lindseyanne/Sherylyn BMI, Capitol P4826. The Bobby Caldwell hit of one year ago is given an exceptionally classy reading by these two stars. Cole's vocals are effectively restrained, putting her closer to Diana Ross than Aretha Franklin.

BROTHERS JOHNSON—Stomp! (3:58); producer: Quincy Jones; writers: Louis Johnson, George Johnson, Valerie Johnson, Rod Temperton; publishers: State Of The Arts/Brojay ASCAP/Rodsongs, A&M 2216. The duo returns with a danceable song which has a memorable hook. Production is top-notch with female backup and strings.

GQ—Standing Ovation (3:44); producer: Jimmy Simpson; writers: E.R. LeBlanc, H. Land, K. Crier, P. Service; publishers: Arista ASCAP/Careers BMI/E.R. LeBlanc, H. Lane, D. Crier, P. Service, Arista AS0483. The soul and pop crossover group follows the ballad remake, "I Do Love You," with a more rhythmic number, recalling the sizzling energy of its debut hit "Disco Nights (Rock Freak)."

BAR-KAYS—Today Is The Day (3:41); producer: Allen A. Jones; writers: James Alexander, Larry Dodson, Allen Jones, Michael Beard, Frank Thompson, Winston Stewart, Charles Allen, Lloyd Smith, Harvey Henderson, Mark Bynum, Sherman Guy; publishers: Bar-Kays/Warner Tamerlane BMI, Mercury 76036. Noted for funk, the band turns in a fine ballad which emphasizes the vocal dexterity of the group. Guitar and horns add to disk's appeal.

recommended

B.T. EXPRESS—Heart Of Fire (3:23); producer: Morrie Brown; writer: P. Henderson; publishers: April/Monostery ASCAP, Columbia 111200.

JIMMY "BO" HORNE—Without You (3:33); producer: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick BMI, Sunshine Sound (TK).

THE CONTROLLERS—We Don't (3:55); producer: Frederick Knight; writers: J. Sahnwell, T. Tate; publishers: Groovesville/Every-Knight BMI, Juana JUX3426 (TK).

DONALD BYRD—Veronica (4:23); producer: Donald Byrd; writer: Donald Byrd; publisher: D.B. ASCAP, Elektra E46601A.

WEBSTER LEWIS—Give Me Some Emotion (4:00); producers: Webster Lewis, Herbie Hancock; writers: W. Lewis, R. Barnes, C. Pitts; publishers: Webo/Bach To Rock/Gadtoon BMI, Epic 950832 (CBS).

TYRONE DAVIS—Can't You Tell It's Me (3:52); producer: Leo Graham; writer: L. Graham; publishers: Content/Tyroneza BMI, Columbia 11199.

HAMILTON BOHANNON—Feel Like Dancin' (3:50); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publishers: April Bohannon/Intersong U.S.A. ASCAP, Mercury 76040.

VIKKI HOLLOWAY—Lady-Fire (3:26); producers: Louis Lupinacci, Nils Salminen; writer: Louis Lupinacci; publishers: Lady-Fire ASCAP/Cotillion BMI, Atlantic 3608.

CUT GLASS—Without Your Love (3:32); producers: Jeffrey Parsons, Jeffrey Steinberg; writer: Jeffrey Steinberg; publishers: Love Blast/Fox Fanfare BMI, 20th Century-Fox TC2442.

FREEDOM HILL—Love Is Like A Merry-Go-Round (3:29); producers: Gene & Eliot; writers: Steven Swann, David Snider; publisher: Laurie House ASCAP, Laurie LR3683.

VIOLA WILLS—Gonna Get Along Without You Now (3:10); producers: Jerry McCabe, Francis Day, Hunter Ltd.; writer: Milton Kelleme; publisher: T.B. Horns ASCAP, Sugar Hill SH544A.

PRESSURE—Can You Feel It (3:36); producer: Ronnie Laws; writers: Bobby Vega, Ronnie Laws; publishers: Far Out/At Home/Fizz ASCAP, LAZ/MCA 41179.

SHADOW—No Better Love (4:14); producers: Williams, Beck, Willis, Inc., Don Mizell; writers: James Williams, Willie Beck, Clarence Willis; publisher: Finish Line BMI, Elektra E46605A.

SOLARIS—A Case Of The Boogie (4:24); producer: John A. Brinson; writer: Sam Dees; publisher: Unichappell BMI, Dana ER00121E (JAB).



Country

CRYSTAL GAYLE—It's Like We Never Said Goodbye (3:32); producer: Allen Reynolds; writer: R. Greenaway/G. Stephens; publisher: Cookaway/Dejamus, ASCAP, Columbia 1-11198. A bright, bouncy intro kicks off Crystal's second single for the label. An outstanding vocal performance with superb production, this is an upbeat number all the way through, suitable for a variety of playlists.

CHARLEY PRIDE—Honky Tonk Blues (1:57); producer: Jerry Bradley/Charley Pride; writer: Hank Williams; publisher: Fred Rose, BMI, RCA JH11912. From his forthcoming tribute album "There's A Little Bit Of Hank In Me," Pride does a credible job interpreting Williams. One of the most country sounding singles from Pride in some time. Production is top notch, utilizing steel guitar, harmonica and Pride's semi-yodeling.

DOTTIE WEST—A Lesson In Leavin' (3:00); producer: Brent Maher/Randy Goodrum; writers: R. Goodrum/B. Maher; publisher: Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP, United Artists UAX1339. An uptempo number with strong crossover possibilities. West has come up with a sultry, saucy vocal performance. Production is upfront, surrounding the vocal, with a stinging electric guitar and funky electric piano.

ROSANNE CASH—Couldn't Do Nothin' Right (3:38); producer: Rodney Crowell; writer: K. Brooks/G. Nunn; publisher: Nunn, BMI, Columbia 1-11188. Chime-like electric and steel guitars combine melodically with Cash's beautiful vocal track and the silky background harmonies of Emmylou Harris and Ricky Skaggs for another stunning outing from this polished new artist. Rhythm accents add decided emphasis.

HANK WILLIAMS, JR.—Women I've Never Had (2:48); producer: Jimmy Bowen; writer: Hank Williams, Jr.; publisher: Bocephus, BMI, Elektra E46593A. Hank returns to his honky-tonk roots with this robust tale of loud music, trains, whiskey, smoke and wild, wild women. Dixielandish horns spice the song, creating a fresh counterpoint for Williams' downhome country delivery and earthy lyrics.

BELLAMY BROTHERS—Sugar Daddy (3:28); producer: Michael Lloyd; writer: David Bellamy; publisher: Famous/Bellamy Brothers, ASCAP, Warner Bros. 49160. This popular crossover duo continues its melodic vanilla trend toward lush ballads with yet another. Sweetly-inflected harmonies are here, as usual, though a change of pace in material would be refreshing.

REX ALLEN, JR.—Yippy Cry Yi (3:12); producers: Rex Allen, Jr. & Norro Wilson; writers: Hoy H. Lindsay/Joseph P. Allen; publisher: Joe Allen, BMI, Warner Bros. 49168. Don't confuse this title with any previous western songs—it's a beautiful original ballad that shows off Allen's rich voice perfectly. One of his best efforts in both production and singing.

RAY STEVENS—Shriner's Convention (4:10); producer: Ray Stevens; writer: Ray Stevens; publisher: Ray Stevens, BMI. This humorous saga comes in both a short version and an unedited one (5:33). Either way, it's Stevens back to his wittily effective best from "Git-Tarzan" days, featuring a delightful circus-style instrumental track and Stevens' rollicking invitation into the life of the Shriners.

recommended

BIG AL DOWNING—The Story Behind The Story (3:27); producer: T. Bongiovi/L. Quinn/H. Wheeler; writer: Al Downing; publisher: Al Gallico/Metaphor, BMI, Warner Bros. WBS49161.

BOBBY WRIGHT—I Wish You Could Have Turned My Head (And Left My Heart Alone) (3:01); producer: Don Gant; writer: S. Throckmorton; publisher: Tree, BMI, United Artists UAX1337.

FARON YOUNG—(If I'd Only Known) It Was The Last Time (2:28); producer: Eddie Kilroy; writer: N. Martin/A. Jordan; publisher: Pi-Gem/Chess, BMI/ASCAP, MCA 41177.

BILL L. SMITH—Eureka Log Boogie (2:03); producer: Bob Morris; writers: B. Morris/B. Smith; publisher: Quee-Quah, BMI, Mo-Cate M304.



Adult Contemporary

MELISSA MANCHESTER—Fire In The Morning (3:41); producer: Steve Buckingham; writers: S. Dorff, L. Herbstritt, G. Harju; publishers: Hobby Horse BMI/Cotton Pickin Songs ASCAP, Arista AS0485. Manchester follows the funky Top 40 hit "Pretty Girls" with a warm cuddle-up ballad. Should be huge in the MOR field, even if it may lack the dynamics to cross to pop in the big way "Don't Cry Out Loud" did.

recommended

AIR SUPPLY—Lost In Love (3:44); producers: Robbie Porter, Rick Chertoff; writer: G. Russell; publishers: Arista/BRM ASCAP, Arista AS0479.



First Time Around

B-52's—Rock Lobster (4:52); producer: Chris Blackwell; writers: F. Schneider, R. Wilson; publisher: Boo-fant Tunes BMI, Warner Bros. WBS49173. Already a hit in new wave and disco circles, this nonsensical piece of surrealistic surf music is hypnotic. Dominated by organ, it builds to a funky conclusion.

M'LADY—Sweet Honey (3:29); producer: Dunn Pearson; writers: D. Pearson, J. Madgett; publisher: Dunn Pearson ASCAP, 20th Century-Fox TC2444. This is a superbly funky, handclapping tune a la the Emotions. Vocals and instrumentation are strong and there is a goodtime feel to the record.

DIANE PFEIFER—Free To Be Lonely Again (2:53); producer: Larry Butler; writer: Diane Pfeifer; publishers: Brightwater/Strawberry Patch, ASCAP, Capitol P4823. The perky Atlanta songwriter issues a record that bubbles with her personality and talent. It's a catchy tune—sweetened by strings and spiced by some saucy electric guitar licks in the bridge.

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.

FCC License Ruling Hits At RKO's Radio-TV Stations

By JEAN CALLAHAN

WASHINGTON—An unprecedented Federal Communications Commission ruling which calls RKO General, Inc. unfit to hold broadcast licenses for three of its television stations: WNAC Boston; WOR New York; and KHJ Los Angeles also places the rest of RKO's 16 radio and tv licenses in jeopardy.

The surprise ruling in this 11-year-old case could cost RKO as much as \$300 million through the loss of its broadcast licenses. The decision voids the proposed sale of WNAC-TV to New England Television Corp., a minority-owned company, under the Commission's distress sale policy.

RKO plans to appeal the decision and the next step in what could be a years-long process is an appeal to

the FCC for reconsideration of its ruling.

If that appeal fails, RKO can request an administrative law hearing and, losing that route, the company has the right to take its appeal into the circuit court system.

The Commission's action came after a five-hour closed meeting Thursday (24). The four to three ruling called RKO's "misconduct... so extensive and serious and so unlike any other situation previously faced" by the Commission that RKO "didn't meet the basic threshold of a licensee qualified to run a station."

The startling FCC action came in the wake of complaints from the Securities and Exchange Commission charging General Tire & Rubber

Co., RKO's parent firm, with improper domestic political contributions, improper overseas payments and activities defrauding its affiliate.

Commissioners Abbot Washburn, Robert Lee and James Quello voted against the majority decision, partly

GE Preps Vidisk

NEW YORK—General Electric will be entering the videodisk player market, according to chairman Reginald H. Jones, and plans to announce product and marketing plans sometime in 1980. GE's 1979 revenues were \$22.46 billion while net profits were \$1.41 billion. The firm is believed to be working on its own system rather than licensing another manufacturer's.

in protest to the cancellation of the sale of WNAC-TV to a minority group at a distressed sale price tag.

The Commissioners are expected

Broadcasters Are 'Outraged' By Act

By DOUG HALL

New York—"It's an outrageous penalty that doesn't fit the crime." This comment from a former RKO Radio executive who declined to be identified for fear of federal retaliation was typical of the shock rippling across ranks of broadcasters in response to RKO being stripped of three television station licenses.

RKO radio president Dwight Case was unavailable for comment. Calls to his office were being re-

ferred to the parent company, General Tire and Rubber Co.

Irwin Krasnow, general counsel and senior vice president of the National Assn. of Broadcasters said of the Federal Communications Commission's punitive action, "This decision goes to the very important, and yet unresolved, issue pending before the FCC: namely, license stability."

General News

Courts Hit Phony Merchandise Bit

NASHVILLE—In a massive crackdown against bootleggers of rock act merchandise, the Great Southern Co., of Macon, Ga., received injunctive relief against unauthorized sellers in Massachusetts, Georgia and Florida.

Acting on behalf of three of its clients, the Outlaws, Molly Hatchet and .38 Special, company attorneys went before federal and state judges in the three states citing infringement protection under trademark and state and federal Deceptive Trade Practice Acts.

The injunctions were served against both John Doe and other named defendants and numerous arrests and seizures of bootleg merchandise were made in Springfield, Mass., Savannah, Ga., Fort Myers, Fort Pierce, Jacksonville, Hollywood and Lakeland, Fla.

"The acts are getting ripped-off," states William Perkins, chairman of the board of the Great Southern Co. "It's a multimillion-dollar rip-off. The bootleggers buy a city peddler's license, and pay no royalties to the artist and no sales tax to the city."

"The bootleggers read the music trades to find out where the shows will be," Perkins continues, "and sell out of vans in the parking lot. We've been able to get court orders and confiscate their illegal merchandise."

The Great Southern Co. plans to continue to take all legal action available on behalf of its clients on a nationwide basis.

CHAPLIN, NBC SPECIALS

RCA Augmenting Videodisk Catalog

NEW YORK—RCA continues to build its videodisk catalog in anticipation of the debut of SelectaVision early next year.

Herbert S. Schlosser, executive vice president of RCA, reports that the company has acquired 12 Charlie Chaplin films and five NBC specials, including a 90-minute version of "Victory At Sea," with a score by the late Richard Rodgers.

Via an agreement with Filmverhuurkantoor de Dam B.V., SelectaVision will offer, among others, Chaplin's "The Kid," "The Gold Rush," "City Lights," "The Great Dictator," "Limelight," "Modern Times."

The NBC package also includes two-hour versions of "Heidi" and "Hans Brinker" and one hour, single-disk programs on "The Louvre," narrated by Charles Boyer, and "Tut: The Boy King," narrated by Orson Welles. RCA also has an option on all 26 original episodes of "Victory At Sea."

In a speech before the National Academy of Television Arts & Sciences here, Schlosser maintained that some programs made for television will go on the videodisk before they go on the air.

"There will be 'pre-buys' of videodisk rights before television

programs are made, just as there are 'pre-buys' now of network, pay-tv and syndication rights before some theatrical features are made."

Schlosser also stated that one of the areas of greatest potential is the music videodisk. "Clearly there will be a large market for a disk that adds video to audio."

Although he viewed New York City as a major source of new productions for the videodisk, he cautioned that this will not happen overnight.

"This is a new medium and a new industry. The union agreements, the music rights agreements, and the financial arrangements have not yet been worked out. It will take a lot of effort and compromise on all sides to turn the possibilities into realities. But the arrangements will be negotiated, and when they are, New York City will be an important source of production for the videodisk."

The Chaplin/NBC programming deals come on the heels of similar arrangements with Paramount, Walt Disney Productions, 20th Century-Fox, MGM, J. Arthur Rank and ITC. In addition, Don Kirshner has made a deal with SelectaVision to provide music programming.

Motown AOR Push

Continued from page 3

"Our increase in promotion means he will cover a broad scope of radio," adds Skip Miller, vice president of promotion. "AOR is an area where we are basically neophytes. We never really had the staff for it before."

Motown has jazz releases upcoming with such acts as the aforementioned Dr. Strut, Grover Washington and Flight. Davis and Miller see no problem in promoting jazz. "There are a lot of jazz shows on FM right now," comments Davis. "I would say one third of your FM stations do a jazz hour and we're going to attack that. It's just like dayparting any record, if it works in the jazz show and it makes a lot of noise then the station will start playing it on a regular basis."

Jazz and new wave acts are going to be showcased in various cities, such as Los Angeles, Washington, and New York. "We'll bring in the guys who sell the records, along with the guys who play them, and let them see our groups," adds Davis. These showcases are to be held in such places as Los Angeles' S.I.R. Studios.

In terms of its overall promotion, Motown is performing its tasks somewhat differently. The label has made significant inroads into pop radio with Smokey Robinson having his biggest solo pop hit yet with "Cruisin'." Robinson's addition to many pop playlists, is due partly to the fact that the label now goes to pop and r&b stations simultaneously.

"The problem has been in the past that you sometimes get yourself into a trick bag where you drive a record number one r&b but pushing it to number one pop is more difficult," notes Davis, who feels that in this fashion a record can lose its momentum.

With more disco stations, such as WBLS-FM New York expanding their formats, Miller has not found this to be a detriment in terms of pushing Motown's own disco material.

"We never really considered ourselves in the business of disco music," states Miller.

"Top 40 radio is looking for a good blend so there will always be demand for our material."

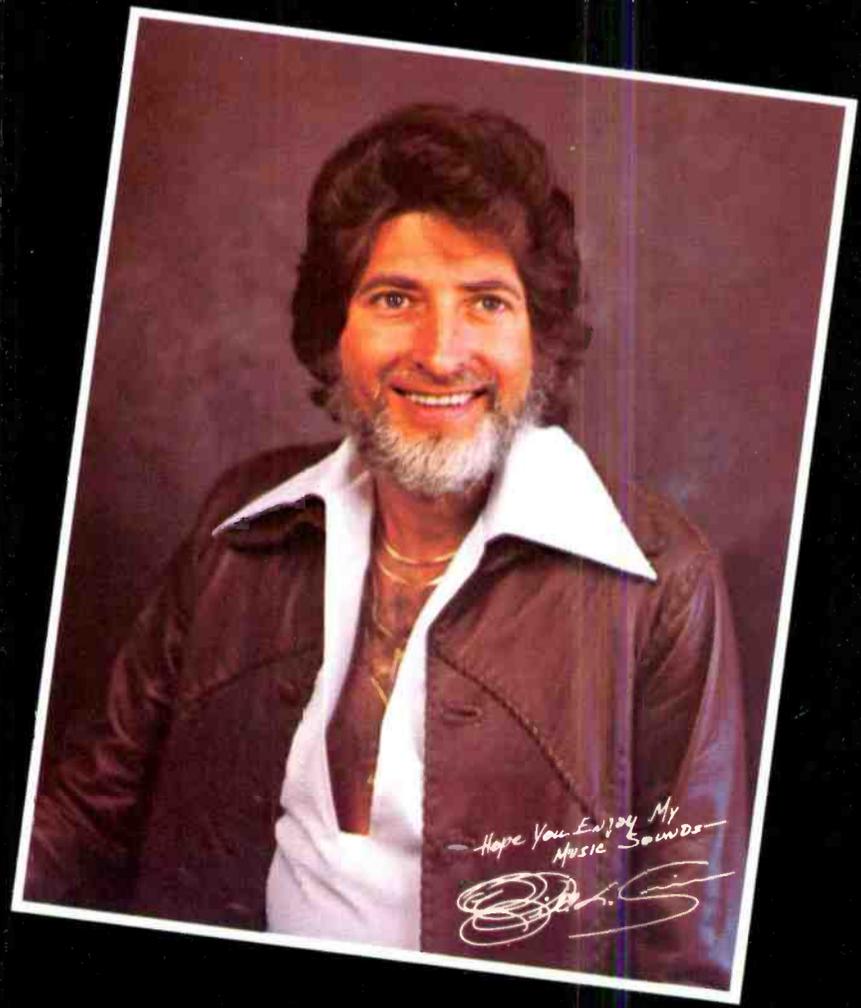
Still, there are problems. Such as convincing pop stations that Smokey Robinson is still a credible artist. "We did have some problems with pop radio," admits Miller, "but his comeback really started when he joined Linda Ronstadt onstage here a year ago. And his music has survived with cover versions by Eddie Money and Ronstadt."

Robinson's success is partly due to the broadening of formats which had been disco. "After the demise of disco, in their recurrent stations started playing a lot of old Motown product," says Davis. "And radio people said, 'Where's that new Smokey record? It sounds like the '60s' and they started playing it."

Motown currently has a promotion staff of five in-house people, and 18 field people in pop and r&b. These are used in conjunction with a variety of independents.

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FEBRUARY 2, 1980, BILLBOARD

CBS Promo Disk Warning

• Continued from page 1

The letters further ask the dealers to notify CBS that they have stopped selling the records, and threaten further legal action if they don't. So far there have been no known court cases arising out of this latest campaign to curb promotional record sales.

However, in previous years CBS has been active in pursuing dealers who continue to sell promotional albums after being warned. In 1976 it went to court against Chicago area dealers who sold promo LPs. That case was settled out of court after the dealers pulled their promo records off the market (Billboard, Sept. 4, 11, 1976, April 23, 1977).

In 1977 CBS was the first label to strengthen the language on the advisory printed on promotional records. It notified recipients that the records were "loaned" to them and that CBS retained ownership of the disks.

The move was seen at the time as a way for CBS to bolster its legal position in case of future court cases, and as a way of complying with mechan-

ical royalty requirements of the new copyright law.

The latest CBS campaign comes at a time when the industry as a whole is much more aware of the dent promotional records make in overall record sales.

The National Assn. of Record Merchandisers has begun a reporting system whereby its members were asked to fill out a form that appeared in its newsletter, which asked for the names and particulars about dealers who sell promotional records (Billboard, Dec. 15, 1979).

Concert Deaths

• Continued from page 4

"therapeutic doses" of quaaludes.

One victim showed evidence of cocaine use and an additional two victims had used low levels of quaaludes.

The final three samples taken revealed no evidence of alcohol, quaaludes or cocaine, though traces of marijuana were found.

Royalties To BMI

• Continued from page 1

cut these payments off. CBS had been paying ASCAP \$4.3 million annually under an interim agreement. ASCAP has taken no action against CBS to resume the payments and will not comment on what action it might take, particularly in light of the BMI victory.

But an ASCAP spokesman did say, "We are pleased that Judge (Morris E.) Lasker recognized where the equity lies—against CBS."

Lasker ruled "circumstances have changed sufficiently" to warrant a change in the 1972 agreement between BMI and CBS to increase the fee.

Lasker reasoned that BMI members "have borne the burden of a freeze since 1970, and of the existing freeze since 1972," and it is "equitable that it (the burden) now be assumed by the plaintiff which has been the loser, at least so far, in this court and in the U.S. Supreme Court."

This latest development is another small step in a complicated case which began in 1969 when CBS filed suit against ASCAP and BMI alleging violations of the Sherman Act and misuse of copyright in the systems used in the licensing to use music.

In 1975 CBS' claims were dismissed. But in 1977 the U.S. Court of Appeals for the Second District held that the offering of blanket licenses to CBS was per se unlawful price fixing and copyright misuse. This led to an appeal to the U.S. Supreme Court.

Although the high court reversed the appeals court it did remand the case for further hearings relating to CBS' claims that licensing practices violate the rule of reason. The case was reargued in the Second Circuit last fall and a decision is pending.

MCA Wins Ruling

• Continued from page 4

pending on how the Texas court rules on the subject of late depositions.

The Texas court had ruled that all depositions were to be completed by Dec. 21, 1979, but both parties to the suit informally agreed to take some depositions after that date.

The case goes to trial before the Texas federal court, Northern District, Feb. 4, and there is an outside chance that the court could refuse the CBS deposition.

The federal court here actually limited the amount of material originally demanded by MCA of CBS, and also denied MCA's request that CBS pay the expenses related to filing the motion.

Earthquake In S.F.

• Continued from page 3

On the retail side, Cathy Caruso, assistant manager at the huge Tower Records store at Columbus and Bay, comments: "It was basically business as usual. A few things swayed but none of the displays or merchandise was affected. It really didn't last that long. About the only real effect was that the phones were out for a few minutes but then came back."

Local station KFAT celebrated the event by airing Jerry Lee Lewis' "Whole Lotta Shakin' Going On."

Closeup

SAUNDRA STEELE—United Artists LT1021. Produced by Ralph Murphy.

With this solidly impressive Nashville-originated album, elfin singer Steele explodes onto the scene with a sound that should put Music City squarely on the pop map.

Thanks to fine tuning by producer Murphy, coupled with excellent rhythm and horn arrangements by musicians Bobby Wood and Charles Cochran, the tracks are clean and uncluttered, loaded with nothing remotely resembling the lush, highly-publicized (and too often over-used) "Nashville sound."

The songs here were all written, arranged, performed and produced by a basically self-contained core of talent comprising Picalic Productions. Since at least several are card-carrying ex-members of the Memphis/Muscle Shoals school of music, funky strains of r&b, soul and disco are evident throughout this LP.

Subtle syncopation, piano and the unmistakable bright punctuations of the Muscle Shoals Horns kick off side one with "Your Love Still Brings Me To My Knees." The number derives some of its flair from the black-flavored backgrounds, while Steele's own stylized effervescence sweeps the listener right along with her.

"I'm Hung Up On You" is—deservedly—the first single pulled from this album. It's a catchy medium-tempo ballad laced with a hook toward which the rest of the song just naturally gravitates. The strings are used perfectly to fill but never overpower and Steele's vocal bite adds lyrical emphasis.

An exuberant Gladys Knight-style vocal performance on "This Love We Share" showcases the originality of the musicians, leading into the unabashedly disco-tinged "Why Can't You Do It With Me."

Production sidesteps all predictable riffs and ricolchets neatly instead into a combination of musical segues. Steele shines on this irresistible cut, belting out its infectious re-

frain against a solid wall of refreshing instrumentation and background harmonies that vibrate with energy.

"Better Than Ever" evens out the side with Steele's wistfully evocative vocal shadings. The deceptively spare introductory framework of piano, bass and electric guitar soon gives way to a crescendo of orchestration that never loses its power—and Steele never loses any of her control and polish as she reaches for the high ones.

Side two contains an equal number of quality selections with no wasted filler. Beginning with the spunky "Make Me Your Love" with



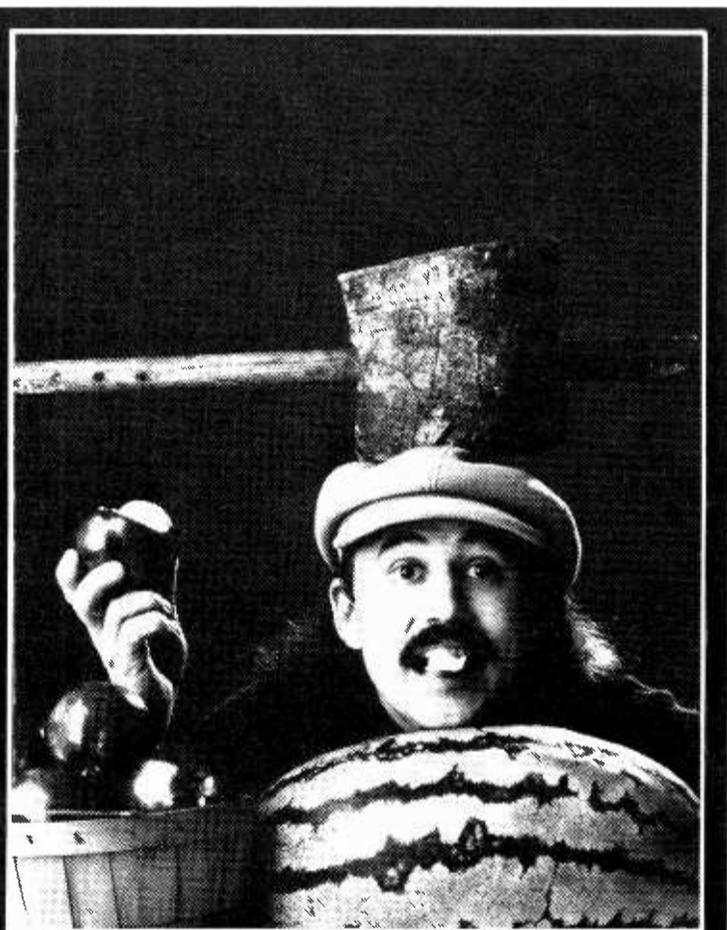
Saundra Steele

its insistent chorus, brassy horns and gritty singing by Steele & crew, it continues with a dreamy, poignant ballad titled "I'm Afraid To Fall In Love With You" which shows off her considerable emotive dynamics through production buildups.

"Person To Person" is an invigorating candidate for pop airplay, giving Steele room to stretch out vocally while meshed in an intriguing instrumental fabric. "I'll Wait You Out" sizzles with torrid restraint (Steele with an inviting edge on her voice) counterbalanced by inventive electric keyboards and guitar, tight bass and drum lines.

KIP KIRBY

FEBRUARY 2, 1980, BILLBOARD



"Hollywood is a bowl of granola... what ain't fruits and nuts, is flakes."

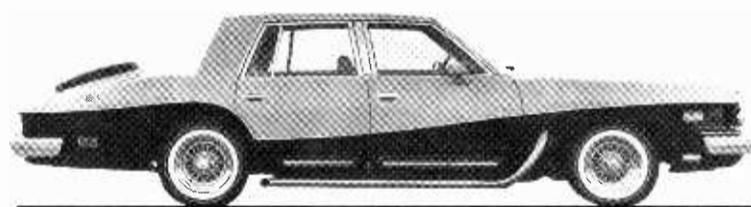
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OFF THE WALL—Michael Jackson (Epic 9-50838) WHERE DOES THE LOVIN' GO—David Gates (Elektra 46588) SEE TOP SINGLE PICKS REVIEWS, page 60

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—Publisher-Licenses table listing song titles, artists, and publishers/licenses.

Billboard TOP LPs & TAPE

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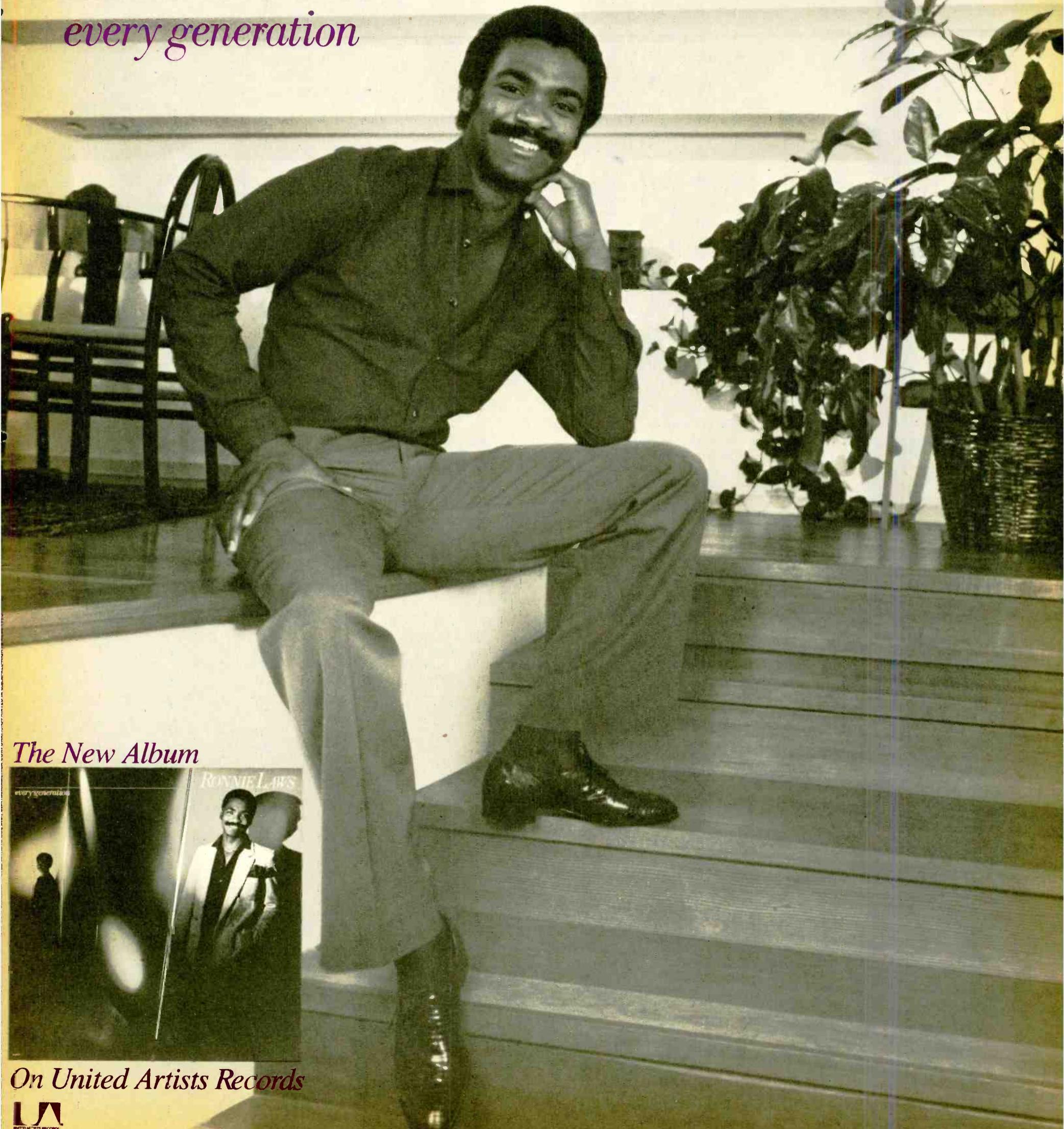
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE		
★	1	8	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98		36	24	14	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98		71	61	11	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98	
	2	16	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98		37	37	45	SUPERTRAMP Breakfast In America A&M 3708	▲	8.98	8.98		★	87	3	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98	
★	3	13	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98		38	27	20	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	▲	7.98	7.98	7.98		73	76	16	SANTANA Marathon Columbia FC-36154	8.98	8.98	8.98
★	7	23	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98		★	44	13	STEVE FORBERT Jackrabbit Slim Nemperor J2-36191	7.98	7.98	7.98		74	75	21	THE ALAN PARSONS PROJECT Eye Arista AL-9504	8.98	8.98	8.98	
★	6	19	KENNY ROGERS Kenny United Artists LWAK-979	▲	8.98	8.98		40	42	16	BLONDIE Eat To The Beat Chrysalis CHR-1225	8.98	8.98	8.98		75	66	31	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98	
★	8	9	DAN FDGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98		41	40	9	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98		76	51	13	BAR-KAYS Enjoy Mercury SRM-1-3781	7.98	7.98	7.98	
	7	4	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98		★	47	8	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98		77	82	11	PAVAROTTI O Sole Mio—Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98	
★	10	14	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98		43	43	60	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98		★	89	7	BONNIE POINTER Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98	
	9	5	BEE GEES Greatest RSD RS-2-4200	13.98	13.98	13.98		44	41	19	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98		79	45	32	CARS Candy-O Elektra SE-507	▲	8.98	8.98	
	10	11	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98		45	39	16	BARRY MANILOW One Voice Arista AL-9505	8.98	8.98	8.98		★	96	7	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98	
	11	12	STEVIE WONDER Journey Through the Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98		★	109	2	UTOPIA Adventures In Utopia Bearsville BRK 3404 (Warner Bros.)	7.98	7.98	7.98		81	85	24	AC/DC Highway To Hell Atlantic SD 19244	●	7.98	7.98	
	12	9	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98		★	68	5	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98		★	91	7	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	
	13	22	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98		48	48	7	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98		83	83	84	THE CARS Elektra 6E-135	▲	7.98	7.98	
★	16	8	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98		★	54	296	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98	7.98		84	84	4	LOU RAWLS Sit Down And Talk To Me P.I.R. FZ 36304 (CBS)	7.98	7.98	7.98
★	17	9	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98		★	59	5	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98		85	88	27	LITTLE RIVER BAND First Under The Wire Capitol S00 11954	▲	8.98	8.98	
★	21	7	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98		52	52	9	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	7.98	7.98	7.98		86	74	29	SOUNDTRACK The Muppets Atlantic SD 16001	●	7.98	7.98	
★	19	4	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98		53	55	11	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98		87	53	8	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	13.98	13.98	13.98	
	18	14	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98		54	56	8	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol S00 12025	8.98	8.98	8.98		88	78	32	THE KNACK Get The Knack Capitol S00 11948	▲	7.98	7.98	
	19	20	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98		55	57	35	DIONNE WARWICK Dionne Arista AB 4230	●	7.98	7.98	7.98		89	81	21	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	▲	8.98	8.98
	20	14	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98		56	60	14	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98		90	80	5	SOUNDTRACK "10" Warner Bros. BSK 3399	7.98	7.98	7.98	
★	23	7	VARIOUS ARTISTS No Nukes Asylum ML 901	17.98	17.98	17.98		★	65	10	THE INMATES First Offence Polydor PD 1-6241	7.98	7.98	7.98		91	90	29	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	●	8.98	8.98	
	22	15	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98		★	64	12	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98		92	92	9	SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	7.98	
★	28	32	SMOKEY ROBINSON Where There's Smoke Tamla T7-366 (Motown)	7.98	7.98	7.98		59	62	11	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98		★	97	9	CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018	7.98	7.98	7.98	
★	26	25	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98		★	98	3	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98		94	94	7	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98	
	25	25	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98		61	63	19	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98		★	158	3	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	
★	30	12	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98		★	70	13	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98		96	93	43	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98	
	27	22	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98		★	73	12	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98		97	86	39	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	▲	13.98	13.98	
★	32	11	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98		64	67	15	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98		★	120	2	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98	
	29	29	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98		65	50	18	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98		99	69	10	GILDA RADNER Live From New York Warner Bros. HS 3320	7.98	7.98	7.98	
	30	31	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98		66	46	7	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98		100	105	21	JIMMY BUFFETT Volcano MCA MCA-5102	●	8.98	8.98	
	31	33	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98		★	77	9	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra 6E 223	7.98	7.98	7.98		101	104	22	BOB DYLAN Slow Train Coming Columbia FC-36120	●	8.98	8.98	
	32	34	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98		68	58	15	DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98		102	99	39	BLACKFOOT Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98	
★	36	7	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. KZ2 36294 (CBS)	13.98	13.98	13.98		69	72	40	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	7.98	7.98	★	160	4	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98	
★	38	16	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98		70	71	12	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98		104	108	71	STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98	
	35	35	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98																	

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 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 to all manufacturers.

every generation has its Laws.

RONNIE LAWS

every generation



The New Album



On United Artists Records



Direction: Forest Hamilton Management

TOP LPs & TAPE

POSITION 105-200

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FEBRUARY 2, 1980, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
115	8	8	BRASS CONSTRUCTION Brass Construction 5 United Artists UA 977	7.98	7.98	7.98
106	112	15	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	7.98	7.98	7.98
107	111	11	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98
108	110	20	FRANK ZAPPA Joe's Garage Zappa SRZ1-1603 (Mercury)	7.98	7.98	7.98
109	101	16	VILLAGE PEOPLE Live And Steazy Casablanca NBLP-2-7183	13.98	13.98	13.98
110	106	25	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98
123	8	8	ROY AYERS No Stranger To Love Polydor PD 1 6246	7.98	7.98	7.98
119	5	5	NARADA MICHAEL WALDEN Dance Of Life Atlantic SD 19252	7.98	7.98	7.98
113	103	12	PABLO CRUISE Part Of The Game A&M SP 3712	8.98	8.98	8.98
188	2	2	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98
115	100	23	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98
116	118	18	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
117	117	72	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
118	114	17	BONNIE RAITT The Glow Warner Bros. BSK 3369	8.98	8.98	8.98
119	121	26	PLEASURE Future Now Fantasy F-9578	7.98	7.98	7.98
137	14	14	RICK JAMES Fire It Up Gordy G8-950 (Motown)	8.98	8.98	8.98
121	95	18	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98
122	102	11	DR. HOOK Sometimes You Win... Capitol S00 12023	8.98	8.98	8.98
123	128	17	FOGHAT Boogie Motel Bearsville BHS 6990 (WB)	8.98	8.98	8.98
124	116	19	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98
135	5	5	38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
126	113	12	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	7.98	7.98	7.98
127	129	34	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	8.98	8.98	8.98
128	107	39	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98
129	130	33	ELECTRIC LIGHT ORCHESTRA Discovery Jet FZ 35769 (CBS)	8.98	8.98	8.98
130	124	10	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
131	131	9	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	7.98	7.98	7.98
132	136	8	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98
133	134	9	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
NEW ENTRY			RUSH Permanent Waves Mercury SRM-1 4001	7.98	7.98	7.98
135	140	14	BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
148	2	2	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
137	127	12	HEAD EAST A Different Kind Of Crazy A&M SP 4795	7.98	7.98	7.98
138	141	9	JOAN ARMATRADING How Cruel A&M SP-3302	4.98	4.98	4.98
139	139	14	OUTLAWS In The Eye Of The Storm Arista AL 9507	8.98	8.98	8.98
140	142	35	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98
141	132	20	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98
142	122	13	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
143	126	24	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
164	5	5	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelter SR 52006 (MCA)	7.98	7.98	7.98
176	2	2	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	7.98	7.98	7.98
166	5	5	GAMMA Gamma Elektra 6E 219	7.98	7.98	7.98
NEW ENTRY			THE ROMANTICS The Romantics Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98
148	79	7	M New York, London, Paris, Munich Sire SRK 6084 (Warner Bros.)	7.98	7.98	7.98
NEW ENTRY			THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
150	152	9	WAR The Music Band 2 MCA MCA 3193	8.98	8.98	8.98
151	151	8	ROLLING STONES Hot Rocks 1964-71 London ZPS 6067	13.98	13.98	13.98
152	154	5	JOURNEY In The Beginning Columbia C2-36224	9.98	9.98	9.98
169	3	3	IAN MCLAGAN Troublemaker Mercury SRM 1-3786	7.98	7.98	7.98
154	125	7	CHIC Chic's Greatest Hits Atlantic SD 16011	8.98	7.98	7.98
155	155	51	BEE GEES Spirits Having Flown RSO RS1-3041	8.98	8.98	8.98
156	156	59	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
157	157	9	ROGER WHITTAKER Mirrors Of My Mind RCA AFL1-3501	7.98	7.98	7.98
158	138	11	SYLVESTER Living Proof Fantasy F-79010	11.98	11.98	11.98
159	159	16	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229	7.98	7.98	7.98
170	3	3	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98
161	161	43	VAN HALEN Van Halen II Warner Bros. HS 3312	7.98	7.98	7.98
162	147	9	THE EMOTIONS Come Into Our World ARC/Columbia JC 36149	7.98	7.98	7.98
163	163	3	RITA COOLIDGE Satisfied A&M SP 4781	7.98	7.98	7.98
164	143	73	DONNA SUMMER Live And More Casablanca NBLP-7119	12.98	12.98	12.98
165	165	11	EDDIE RABBITT The Best Of Eddie Rabbitt Elektra 6E 235	7.98	7.98	7.98
166	167	7	EAGLES Greatest Hits 1971-1975 Asylum 6E-105	7.98	7.98	7.98
167	168	3	CHERYL LYNN In Love Columbia JC 36145	7.98	7.98	7.98
168	172	21	SUPERTRAMP Crime Of The Century A&M SP-3647	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
179	2	2	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
170	171	13	APRIL WINE Harder...Faster Capitol ST-12013	7.98	7.98	7.98
180	2	2	THE DIRT BAND An American Dream United Artists UALA-974	7.98	7.98	7.98
172	133	14	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98
173	150	12	LARRY GATLIN Straight Ahead Columbia JC 36250	7.98	7.98	7.98
174	153	10	STYX Equinox A&M SP 4559	7.98	7.98	7.98
175	177	22	TIM CURRY Fearless A&M SP-4773	7.98	7.98	7.98
187	11	11	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
NEW ENTRY			THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1 5024	8.98	8.98	8.98
NEW ENTRY			ROCKETS No Ballads RSO RS-1-3071	7.98	7.98	7.98
179	149	13	THE HEADBOYS The Headboys RSO RS-1-3068	7.98	7.98	7.98
190	2	2	THE UNDERTONES The Undertones Sire SRK 6081 (Warner Bros.)	7.98	7.98	7.98
181	175	10	EAGLES Hotel California Asylum 7E-1084	7.98	7.98	7.98
NEW ENTRY			MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	7.98	7.98	7.98
183	178	115	SOUNDTRACK Saturday Night Fever RSO RS-2-4001	12.98	12.98	12.98
184	144	23	ASHFORD & SIMPSON Stay Free Warner Bros. HS-3357	8.98	8.98	8.98
NEW ENTRY			GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98
186	174	34	DIANA ROSS The Boss Motown M7-923	7.98	7.98	7.98
187	145	11	GEORGE DUKE Master of the Game Epic JE 36263	7.98	7.98	7.98
188	162	17	FUNKADELIC Uncle Jam Wants You Warner Bros. BSK 3371	8.98	8.98	8.98
189	193	2	XTC Drums And Wires Virgin VA-13134 (Atlantic)	7.98	7.98	7.98
NEW ENTRY			ROBERT GORDON Bad Boy RCA AFL1-3523	7.98	7.98	7.98
191	184	20	BRENDA RUSSELL Horizon SP 739 (A&M)	7.98	7.98	7.98
192	182	10	EMERSON, LAKE & PALMER In Concert Atlantic SD 19255	7.98	7.98	7.98
193	186	4	SOUNDTRACK Grease RSO RS-2 4002	12.98	12.98	12.98
194	189	7	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
195	191	36	SWITCH Switch II Gordy G7-988 (Motown)	7.98	7.98	7.98
196	192	9	FLEETWOOD MAC Fleetwood Mac Reprise K-2281	7.98	7.98	7.98
197	194	14	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98
198	196	17	MOLLY HATCHET Molly Hatchet Epic JE 35347	7.98	7.98	7.98
199	199	3	TANTRUM Rather Be Rockin' Ovalton OV 1747	7.98	7.98	7.98
200	197	50	CHEAP TRICK Cheap Trick At Budokan Epic JE 35795	8.98	8.98	8.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	166
AC/DC	81
Aerosmith	20
Herb Alpert	19
April Wine	170
Joan Armatrading	138
Ashford & Simpson	184
Roy Ayers	111
Bar-Kays	76
Pat Benatar	34
Bee Gees	9, 155
Blackfoot	102
Angelia Bofill	40, 117
Karla Bonoff	124
Boomtown Rats	130
Brass Construction	105
Jimmy Buffett	100
Captain & Tennille	26
Cars	79, 83
Cheap Trick	65, 200
Chic	154
Natalie Cole & Peabo Bryson	54
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Rita Coolidge	163
John Cougar	110
Crusaders	140
Tim Curry	175
Charlie Daniels	128
Teri De Sario	160
Neil Diamond	17
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George Duke	187
Bob Dylan	101
Eagles	2, 166, 181
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Emerson, Lake & Palmer	192
Marianne Faithfull	8, 107, 196
Fleetwood Mac	8, 107, 196
Phyllis Hyman	52
Instant Funk	131
Joe Jackson	64
Michael Jackson	4
Bob Dylan	94
Millie Jackson	159
Millie Jackson & Isaac Hayes	30
Bob James & Earl Klugh	120
Jefferson Starship	62
Waylon Jennings	69
Journey	96, 143, 152
K.C. & The Sunshine Band	75
Kool & The Gang	38
Nicolette Larson	172
Led Zeppelin	13
Little Feat	41
Little River Band	85
Kenny Loggins	25
Cheryl Lynn	167
Lynyrd Skynyrd	14
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Manhattan Transfer	133
Barry Manilow	45, 135
Steve Martin	121

Hiroshima	80
Rupert Holmes	35
Dr. Hook	122
Isaac Hayes	44
Head East	137
Phyllis Hyman	52
Instant Funk	131
Joe Jackson	64
Michael Jackson	4
Bob Dylan	94
Millie Jackson	159
Millie Jackson & Isaac Hayes	30
Bob James & Earl Klugh	120
Jefferson Starship	62
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Steve Martin	121

Bob Marley	126
Ian McLagan	153
Pat Metheny Group	53
Ann Murray	36
Willie Nelson	58
Rufus & Chaka	185
Gary Numan	22
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Outlaws	139
Pablo Cruise	113
Parliament	48
Alan Parsons	74
Pavarotti	77
Pearl Harbor & The Explosions	145
Teddy Pendergrass	33
Tom Petty & The Heartbreakers	3, 144
Pink Floyd	150
Peaches & Herb	142
Pleasure	119
Bonnie Pointer	78
Police	56
Jean-Luc Ponty	106
Pretenders	114
Prince	27
Eddie Rabbitt	165
Gilda Radner	99
Bonnie Raitt	118
Lou Rawls	84
Ray, Goodman & Brown	98
Cliff Richard	93

Smokey Robinson	23
Rockets	178
Kenny Rogers	5, 43, 116
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Diana Ross	186
Rufus & Chaka	22
Rush	134
Patrice Rushen	59
Brenda Russell	191
Santana	73
Shalamar	42
Slave	92
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Grease	193
Saturday Night Fever	183
Star Trek	51
The Electric Horseman	103
The Rose	16
The Muppets	86
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Sylvester	158
Tantrum	199
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The Babys	72
The B-52's	149
The Dirt Band	171
The Emotions	162
The Gap Band	82
The Headboys	179
The Inmates	57
The Knack	88
The Romantics	147
The Specials	136
The Statler Brothers	177
The Undertones	180
The Whispers	47
Toots	

Lifelines

Births

Son, Robert Rodney, to Bonnie and Jerry Shirar in Newport Beach, Calif., last week. Father is co-owner of I.A.M. recording studio in nearby Irvine.

★ ★ ★

Son, Timothy Michael, to Pamela and Thomas Jones in Brooklyn Dec. 23. Father is vice president, Aria Productions, Inc.

Marriages

Nancy Podore to Steven Mangel Dec. 22 in Cincinnati. She is executive assistant to Nicky Chin of Chinnichap. He's a lawyer.

★ ★ ★

Randy Howard to Jane Taylor in Gainesville, Ga., Dec. 23. He is Utopian Records artist and president of Utopia Music.

Deaths

Vernice "Vic" McAlpin, 61, songwriter, in Nashville last week. He composed 750 songs in collaboration with Hank Williams, Johnny Cash, Fred Rose, Marty Robbins and numerous others in the country field.

★ ★ ★

Edward B. "Montudie" Garland, 95, in Los Angeles Jan. 22 after a long illness. He was a celebrated bass player who was born and reared in New Orleans and had performed in bands with Kid Ory and King Oliver. From 1972 to 1978 he was bassist with Barry Martyn's Legends of Jazz.

★ ★ ★

John Dotzhour, 57, investigator known professionally as Jack Frances, in New York Jan. 11. In 1972 he became the first full-time investigator of piracy to be hired by the Recording Industry Assn. of America.

★ ★ ★

Richard Franko Goldman, 69, conductor of the Goldman Band, in Baltimore Jan. 19. He took over the New York-based unit from his father, Edwin Franko Goldman, after his father died in 1954. Because of poor health, the band was disbanded last year after 62 years of national popularity.

MCA Steaming On Petty Push

LOS ANGELES—MCA Records is going full steam into the second phase of its Tom Petty marketing campaign, about four weeks earlier than anticipated.

The change in the timetable is based on the strong radio acceptance of Petty's second single, "Refugee," this week number 50 with a star, while the initial single "Don't Do Me Like That" continues its upward movement, starred at 10 this week.

Petty's first album for Backstreet/MCA, "Damn The Torpedoes" number three this week, has been in release only 12 weeks and has sold in excess of one million units with a strong reorder pattern, according to Stan Layton, vice president of marketing.

While Petty has been the darling of AOR airplay, Layton is now keying in on Top 40 with a rash of consumer and trade ads, Top 40 time buys and television spots that will run throughout the remainder of January and February.

BMA's Artist Meeting Attracts Superstars

• Continued from page 1

More than 150 music industry persons jammed into the room to hear pleas from Gamble, Ed Wright, the organization's president; Stevie Wonder, Smokey Robinson, Barry White, Billy Eckstine, Larkin Arnold, senior vice president at Arista, and Teddy Pendergrass, to join the Black Music Assn.

Arnold, the only speaker to address the artists from a purely business level, pointed out the need for black acts to know how to select proper representation, the pitfalls of some recording contracts, and the absolute necessity for them to know more about the business.

While Arnold dealt with these areas from a cursory level, he noted that an attorneys' group, an outgrowth of the organization, will deal with these topics and more at the association's upcoming June convention in Washington.

In a long dissertation to the body, Gamble pledged the Black Music Assn.'s commitment to make artists the organization's top priority. He stopped just short of advising how,

preferring instead to elaborate on the unity necessary on the part of blacks "if black music is to take its rightful place in the arts."

He further urged the crowd to remember that the organization is still young—and 30% organized at this point, and the artists must support it with their allegiance and money.

Low Asks End Of Wellchart Contract

NEW YORK—Rock singer/composer Nick Lowe has filed suit against Wellchart Music of Beverly Hills, asking a federal judge here to declare his contract with the music publisher null and void.

Lowe says in his suit that he signed a contract with Wellchart in July 1970 and that the publisher has "consistently failed to use its best efforts to commercially exploit the Lowe compositions."

Lowe wants the court to terminate the contract and direct Wellchart to turn over to him the copyrights for each of his compositions now held by Wellchart.

Barry White, who openly acknowledged his previous suspicions about the association, due to the path he said he watched the National Assn. of Television & Radio Announcers take, joined that evening.

Although each speaker served to reinforce statements made by the previous speaker, Billy Eckstine and White expounded on their personal reasons for needing such an organization.

According to Eckstine, "Black music has been downtrodden," following the statement with a bit of black music history starting when the music was termed race music. He pointed out how blacks were not paid for what they did in the industry compared to their white counterparts. "When I made 'Jelly Jelly' in 1940 I was paid \$5. I was also paid \$5 for 'Stormy Monday Blues.' But I get royalties, I didn't give that up." Eckstine believes the association will protect black music and artists.

White on the other hand said: "I care about people and it took a lot of strength to figure out what game is being played (in the music industry)

and who it is being played on. I need the Black Music Assn. because it represents a mentality. My life, welfare and good conscious are in danger."

Other artists and music industry executives attending the meeting included members of Earth, Wind & Fire, Betty Wright, Tina & Larry Graham, Freda Payne, Sherrie Payne, Randy Crawford, George Duke, members of Parliament/Funkadelic, the Jones Girls, members of the former Harlettes and many others.

Among the label executives were: Jerry Moss, Harold Childs, Gil Friesen and Herb Alpert all of A&M, along with Brenda Andrews from the firm's publishing wing; Tom Draper, Warner Bros; Al Edmondson, LAX Records; Jimmy Bishop, who is doing special projects for Kenny Gamble; Vernell Johnson, United Artists Records; Primas Robinson, Elektra/Asylum; Bob Jones, Motown; Dr. Byron Spears and Leroy Lovett, Birthright Records and Sonny Carter, MCA Records among others.

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TEAMS WITH SHIRE

'Born Again' Tale For Connors' Hit

By CARY DARLING

LOS ANGELES — "Born again" seems to be the right term for Billy Preston and Syreeta's "With You I'm Born Again" which is climbing the charts here (67 with a star) and in the U.K. The song was originally part of the "Fastbreak" film soundtrack in 1978.

Outside of the fact the disk has taken more than a year to find its potential, the song came about entirely by accident. Written by David Shire and Carol Connors, the melody for "With You I'm Born Again" was part of another song in the film.

"I heard the melody and I went crazy," says Connors. "But it was a melody looking for a lyric. The idea was where do I find a concept for this melody?"

Connors decided to make it a love song though the title at first was troublesome to some, notably friend-actor Robert Culp, who would later be instrumental in the promotion of the single. "He said why don't you change 'born again' to 'whole again'?" I said, that doesn't sing too well. You stick to acting, I'll stick to writing."

"I was afraid of the born again Christian image," states Culp. "I thought it might be seen as square."

The song languished on Motown's "Fastbreak" LP as it was never chosen as the single. The

cut showed up on Preston's "Late At Night" LP but again it was passed over as the first single.

Finally, more than a year after its original release, the song was issued as a single. "With the Billy and Syreeta record," says senior vice president of promotion at Motown Gary Davis, "we started out with the adult contemporary radio stations and we figured success there would prove the record was viable to Top 40 and other stations.

"So, we went after stations like WFYR-FM in Chicago and WASH-FM in Washington. These are basically upper demographic stations. The record proved itself there and then you get other stations on it."

Such stations as WPRO-AM in Providence and WXLO-FM in New York are now on the record.

Culp also played a part in getting the record aired. After hearing that KHTZ-FM in Los Angeles had played the song, Culp called to thank the station.

"That started my mind to germinating as to how I could put my two cents in," notes Culp. "So, we went into Motown with the idea of me calling stations personally and they liked it."

Adds Davis: "He was interested in calling stations and telling how the song had been written. He is going to come back and do more calls for us."

BROADWAY REVIEW

Hiken Brings Class To Somber 'Strider'

NEW YORK—The term "sleeper" is often so loosely used that it has become hackneyed and virtually meaningless. Nonetheless, it is most applicable in the case of "Strider," the new Broadway musical now at the Helen Hayes Theatre.

"Strider," based on a Tolstoy short story about the adventures and misadventures of an odd-looking piebald horse, is an extraordinary show, refreshing in its originality and full of disturbing symbolisms and thought-provoking understatements.

Created in the style of a story within a story, "Strider," on its surface, traces the life of this piebald colt, turned into a gelding because of

his looks, through his finest hour when he races and wins a harness race to the last days of his life when, mange-ridden, he has his throat slit.

As agonizing as the surface show is, the sub-surface look through the colt's eyes at man's inhumanity to man, is even more searing.

In what can only be described as a stroke of genius, the producers, among them Miriam Bienstock, one of the founders of Atlantic Records, have cast Gerald Hiken in the lead role of "Strider." Hiken, an enormously talented performer who has played in such shows as "Golda," "Uncle Vanya" and "The Cherry Orchard" brings wit and style to an otherwise depressingly sombre story. With a combination of rib-tickling comic expressions and perfectly timed asides, adds light-heartedness and variety to the theme, making it palatable to most audiences.

Norman Berman has done the musical arrangements, adaptations and direction for the show which employs a five-piece onstage ensemble. Hudson Bay Music holds the publishing rights in this country, and Bienstock is toying with the idea of releasing a cast album, probably on Carlin Records, the label she owns with her husband Fred.

The show itself marks something of a breakthrough in Soviet/American cultural relations, in that it is the first Russian play to be staged here with official sanction of the Soviet government under the new Soviet-American copyright agreement, signed prior to the start of the current cold war. **RADCLIFFE JOE**

Record World To Add 3 New Sites

NEW YORK—By June, there'll be three more Record World stores added to the TSS/Record World chain operated by Roy Imber's Elroy Enterprises of Freeport, New York.

A 4,500 square foot location opens in Peekskill, N.Y., in March, while late spring openings are scheduled for Commack and Glen Cove, both Long Island. Both stores will cover 2,000 square feet.

These new stores will bring the total Record World skein to 20, with 11 added TSS locations. In addition to Long Island and upstate New York, Imber operates locations in New Jersey (2), Massachusetts (1) and Connecticut (1).

Inside Track

Alan Hirschfield, 20th Century-Fox's new vice chairman and chief operating officer, confirms our worldwide exclusive last week that the film company has made a bid to purchase the EMI records/music/film operation from its new owner, Thorn Electrical Industries. The company also is expanding the duplication of its feature films into videocassettes via its own Magnetic Video division. . . . **Elvis Presley's** long-time producer **Felton Jarvis** is secretly holed up at Young'un Sound Studios working on a Presley project for a forthcoming RCA release. Track has learned that Jarvis is stripping music and background from many of Presley's hit recordings and plans a possible duet with several artists and writers who had written songs for Presley, with all new music. The re-recordings could possibly feature such artists as **Dolly Parton**, **Eddie Rabbitt**, **Neil Diamond** and **Tony Joe White**, among numerous others.

Records, the Florida chain owned by **Henry Stone's** daughter, opened its third store in January. It's a new 4,000 square foot location in Ft. Lauderdale along Federal Highway. If you follow the same highway down the coast about 40 miles it takes you to another store in South Miami. And there's a store in Tampa. . . . TK Records will re-issue the special heart-shaped pressing of **Bobby Caldwell's** "What You Won't Do For Love" in order to cash in on the St. Valentine's day market. The red vinyl single was originally pressed solely as a promo disk, but demand for it prompted TK to issue commercial copies with a \$5.98 list price. The label now claims that more than 100,000 copies were sold on that basis. The list price will be pegged at \$4.98 this year, TK officials say, in hopes that it will stimulate additional sales. . . . **Neil Portnow** of 20th Century-Fox Records has been elected to the board of directors of the Recording Industry Assn. of America.

Roy Cicala's plans for a pyramid-shaped recording studio in Malibu have been scrapped due to a refusal by the California Coastal Commission to approve the plans. Cicala runs the New York Record Plant. . . . **KMPC-AM** threw a luncheon party for **Gary Owens** to celebrate and emphasize his 18 years with the station. The bash at the Hollywood Brown Derby Wednesday (23) underscored the station's links with Owens, its afternoon comedy personality, now the sole remaining regular air personality with **Dick Whittinghill** now in retirement (although he does a weekend show) and **Geoff Edwards** and **Wink Martindale** having left and **Roger Carroll** no longer on the air.

Steve Allen hosted the ceremonies which drew radio and television personalities and such record industry fig-

ures as: **Mo Ostin**, **Joe Smith**, **Stan Cornyn**, **Jerry Moss**, **Gil Friesen**, **Don Graham**, **Bruce Hinton**, **Chuck Meyer**, **Tony Richland**, **Bill Russell**, **Roger Williams** and **Carol Connors**. . . . More than 200 fans were on hand at Tracks, Record Bar's Norfolk, Va., store to meet recording artist **Pat Benatar**. After her concert the following night, Tracks staffers along with a local radio station, presented Benatar with a birthday cake. . . . Memphis Music Festival '80—A Tribute To Elvis has been slated for Aug. 12-16. The weeklong Presley tribute will feature performances by major acts, tours of music landmarks in Memphis and a memorial service, according to event's organizers.

Tennessee Gov. **Lamar Alexander** plans to activate a film/tape/music commission. It will be chaired by **David Martindale** and **Diana DeWeese**, film, tape and music production consultant. The duo's first project: get a budget. . . . Soundtrack to the film "Together?" which stars **Jacqueline Bisset**, **Maximilian Schell** and **Terence Stamp**, has **Burt Bacharach** and **Paul Anka** collaborating. The RCA soundtrack LP includes vocals by the Doobie Brothers' **Michael McDonald**, **Jackie De Shannon** and **Libby Titus**. . . . A recent (Billboard Jan. 26, 1980) article on clone bands has prompted other imitative groups to make their whereabouts known. Among these are **Frank Cioci**, who stars in a New Jersey-based **Rod Stewart** show and also doubled as **Frank N. Furter** in a cabaret version of "The Rocky Horror Picture Show." Incidentally, the girl who plays Columbia in that revue is **Bobbe Shore Katz**, who doubles as advertising and promotion manager of Richmond Bros. one-stop in Pensauken, N.J., when she isn't wearing greasepaint. . . . **Ray Heindorf**, long prominent as a music director at Warner Bros. in Burbank, is seriously ill in a Los Angeles Hospital. He went into a coma Friday (25).

A new **Roberta Flack** single, "You Are My Heaven," which also features the late **Donny Hathaway**, has been released by Atlantic. At the time of his death a year ago, the pair had been working on an LP. Selections from these sessions will be included in a new LP, "Roberta Flack Featuring Donny Hathaway," set for a March release. . . . Two time Oscar nominee, **Ayn Robbins**, has been tapped to write lyrics to the theme song for the film, "The Attic," starring **Carrie Snodgrass** and **Ray Milland**. Music is being composed by **Hod David Schudson**. . . . Three of the top four singles on this week's Hot 100 chart are by male soloists who got their starts more than a decade ago in groups: **Michael Jackson** in the Jackson Five, **Kenny Rogers** in the First Edition and **Smokey Robinson** in the Miracles. . . . Has the proposed Pickwick Seattle branch opening fallen through?

NECAA D.C. Meeting Will Lure 2,500

• Continued from page 3

block book dates for a mutually agreeable act.

Multiple bookings are attractive to college buyers in that it makes for better pricing, establishes more logical routing, increases business volume and keeps the act working.

A cooperative buying center will be set up in the exhibit hall so exhibitors and schools can see what acts are appealing to participating colleges. Regional cooperative buying meetings are scheduled each day to establish preferred blocks for particular acts and to encourage neighboring schools to become part of the blocks.

Also slated is a review of the copyright law, its implications for

campus activities, current status of licensing and an assessment of the possibilities for changing legislation.

A session designed to deal specifically with lobbying efforts to modify section 110 of the 1976 Copyright Act as it relates to the payment of music royalties by colleges and universities has been integrated into the convention.

The session will include presentations by an attorney, congressman, administrative assistant to the congressman and a political lobbyist. Participants will have the opportunity to go to Capitol Hill for some actual lobbying experience on behalf of a proposed amendment to the current copyright legislation.

Among the associate member forums, new to the convention this

year, created to meet the special interests of associate member delegates, are a personal management session and an a&r panel.

Among the participants on the manager panel are Don Light, Don Light Talent; Ken Kragen, Kragen & Co.; Jim Halsey, Jim Halsey Co.; Marcia Day, Day-Five Production; Bud Prager, Bud Prager Management, and Joe Sullivan, Sound Seventy Productions.

Representatives on the a&r panel include Rob Feiden, vice president of a&r, Arista Records; Robin McBride, manager of Bird Productions and former a&r director Mercury/Phonogram; Jim Fishel, a&r, CBS Records; and Karin Berg, director East Coast a&r, Warner Bros. Records.

NARM Hosting Rackers In Oct.

NEW YORK—A rackjobber mid-year conference hosted by the National Assn. of Recording Merchandisers is set for the weekend of Oct. 3-5 at the Sheraton Harbor Resort in San Diego.

The agenda will include institutional public relations, supplier relations, advertising, merchandising, freight rates, standardization of r.a. forms, bar coding of industry product, returns, defectives, tape packaging and future opportunities in home video.

Besides rack member attendance, NARM is also inviting associate membership, although rackers will meet separately as well as with manufacturers.

Executive Turntable

• Continued from page 4

more than 20 years as vice president of sales and marketing and general manager. . . . **Shane O'Neill** becomes general manager of the Northwest Releasing concert firm and **Dan Shadle** heads the company's new service arm, Northwest Theatrical Services. Both are based in Seattle, with O'Neill formerly being head of the company's advertising and promotions department. Shadle was with the firm for nine years. . . . **Garrett B. Burkhart** is now buyer of tape, tape equipment and accessories for Radio Shack electronics chain in Ft. Worth, Tex. He was previously an electrical and mechanical evaluation technician. . . . **Mark Gander** moves up at JBL Sound, Inc. in Northridge, Calif., as applications engineer. He was a sound engineer and audio systems designer in broadcasting, studio recording and concert reinforcement. . . . At Vidtronics Co. Inc. in Los Angeles, **Tom Jones** and **Mary Briere** become sales representative and customer services manager, respectively. Jones was scheduling and operations assistant manager at Glen Glenn Sound. Briere was night manager of operations for Vidtronics. . . . **Jessica Falcon** joins E.S.P. Management in New York as publicist. She was manager of tour publicity for Epic, Portrait and Associated Labels.

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